

**INTERNATIONAL COMMITTEE FOR MUSEUMS AND
COLLECTIONS OF ETHNOGRAPHY**

2024 ANNUAL CONFERENCE



MUSEUMS AND CHANGE 2024

**SEPTEMBER 9 - 12, 2024 / MEXICO CITY, MÉXICO
NATIONAL MUSEUM OF ANTHROPOLOGY**

Museums and Change – Convergence of Voices: A Global Dialogue on Stewardship, Custodianship, and Service

The Annual Conference of the International Committee for Museums and Collections of Ethnography (ICME) has welcomed through the years museum professionals from around the globe, to discuss and exchange the ideas, values and aspirations that surround ethnographic museums, their communities, and territories. Each year, the conference is organized in a different country, for which a partnership is established with a local museum or cultural institution that serves as a host. ICOM's national, international committees and regional alliances are also invited to play a crucial role, providing this event with a local/international impact, and shaping the themes according to the most urgent needs of our sector.

Museums and Change 2023: Transforming our Institutions for the Future, took place at the National Museum of Ethnography in Budapest (Hungary), exploring how museums have sought to respond to the rapid transformations posed by the migratory and health crises, demands for cultural integration, political instability, and climate change. This year, with an inclusive approach and following our desire to promote diversity in all our components, the 2024 edition of our conference will be held at the National Museum of Anthropology in Mexico City, whose development for six decades and rich collections of Mesoamerican peoples turn it into one of the largest ethnographic museums in the world, and one of the most relevant institutions for the preservation of the American continent pre-Hispanic and contemporary history.

With that spirit of inclusion and global diversity, our committee is seeking to reflect the multiplicity of voices and regions of our members, with a new edition of Museums and Change. Building on the theme of our 2023 conference in Budapest, ICME proposes to continue the exploration of the historic adoption of our new museum definition and the urgent work brought forth in the latest ICOM Strategic Plan (2022-2025), whose center of attention are the changes that museums are facing, and the transformations needed to support its network in the future. Focusing on the Plan's core principles and commitments of stewardship, custodianship, and service to heritage, our 2024 conference committee asks museum professionals and academics to share their best practices, research, projects and even aspirations for the future regarding what these three core principles mean for both the staff and constituents of our cultural institutions, with a particular focus on regional and community museums through the lens of diversity, inclusion, and decolonization.

The National Museum of Anthropology



Since its creation (1964), the NMA has been one of the most important museums in Latin America due to its commitment to research, conservation, restoration, exhibition, and dissemination of archaeological and ethnographic heritage, as well as modern and contemporary artistic works. The diverse collections are housed in 22 permanent rooms organized according to the period and region of origin of the objects, which bear witness to the cultural and social richness of Mexico throughout history. In addition, the

museum houses the National Library of Anthropology and History, two temporary exhibition halls and three auditoriums where congresses, symposiums, presentations, concerts, among other activities that have had a significant impact on humanistic and social scientific dissemination have been held.

The collections

The Museum offers to the visitors two major exhibition areas: the archaeological and the ethnographic. In the first one they will be able to witness the material culture of halls dedicated to the Settlement of America, Preclassic Central Highlands, Teotihuacan, Toltecs and the Epiclassic, the Mexicas, Cultures of Oaxaca, Cultures of the Gulf Coast, the Mayas, Cultures of the West and Cultures of the North.

The second area —ethnographic— shows cultures from the Gran Nayar, Purécherio, Otopame, Sierra de Puebla, Oaxaca: Indian Peoples of the South, Cultures of the Gulf of Mexico, Maya peoples of the plains and jungles, Maya peoples of the mountains, the Northwest: Sierras, Deserts and Valleys, and the Nahua. They show zoomorphic and anthropomorphic representations associated with pre-Columbian cultures, as well as costumes and objects of daily life of the ethnic groups exhibited in these rooms.

The building

The NMA building has more than 45,000 square meters and is an emblem of 20th century architecture. It was built by a team headed by Mexican architect Pedro Ramírez Vázquez, and since then it has received nearly three million visitors a year from all regions and nationalities. Its ample spaces and the originality of the environment complement the public's experience and allow them to enjoy their journey in a unique way.

Conference Venue Information

National Museum of Anthropology
Av. Paseo de la Reforma s/n, Bosque de Chapultepec I Secc, Miguel Hidalgo
Ciudad de México, MX 11560
+52 55 5553 6266

Program

Sept 7

SATURDAY

All day **ARRIVALS**

Sept 8

SUNDAY

All Day **ARRIVALS**

8:00 – 14:00 Pre-conference excursion to Teotihuacan and Basílica de Guadalupe with local archaeologists
Organized by Blanca Cárdenas Carrión (ICME Member)

16:00-21:00 Afternoon tour at the Museo Casa Estudio Diego Rivera/Frida Kahlo.
Dinner will be across the street at San Angel Inn, a large hacienda in the southern part of Mexico City. Members pay for their meals.

Sept 9

MONDAY

Jaime Torres Bodet Auditorium - National Museum of Anthropology (MNA)

Workshop day

Supporting Cultural Sovereignty at the National Museum of the American Indian: Evolving practices of care, stewardship, and return
Jaime Torres Bodet Auditorium - National Museum of Anthropology (MNA)

All day **ARRIVALS**

8:30-9:00 **COFFEE AND REGISTRATION**

9:00 – 9:10 **OPENING REMARKS AND INTRODUCTIONS**
Heidi McKinnon, ICME Board Member and Conference Chair

9:10 – 12:30

MORNING SESSION

Please join staff of the National Museum of the American Indian for a full day of learning and workshopping with your colleagues regarding evolving practices of care, stewardship, and return of collections originating from Indigenous communities. The first half of the day will include case studies and an opportunity to hear from museum staff implementing culturally informed collections care, shared stewardship, and changing approaches to repatriation and ethical returns.

AFTERNOON SESSION

The second half of the day will be working group sessions to identify the challenges, opportunities, and concrete steps for implementing these practices in your institution. The results from the working groups will be shared out as a resource to all who participate. The afternoon session will be in person only.

Manuel May Castillo, Program Manager & Latin American Outreach Specialist
Smithsonian Institution, National Museum of the American Indian

Nancy Kenet Vickery, Repatriation Analyst
Smithsonian, National Museum of the American Indian

Fernanda Luppani, Managing Editor
Smithsonian Institution, National Museum of the American Indian

Kelly McHugh, Head of Conservation
Smithsonian, National Museum of the American Indian

12:30-13:45

BOXED LUNCH

13:45 - 17:00

AFTERNOON SESSION

The second half of the day will be working group sessions to identify the challenges, opportunities, and concrete steps for implementing these practices in your institution. The results from the working groups will be shared out as a resource to all who participate. In person breakout groups will be available.

17:00

EVENING PROGRAM WITH CIMCIM

ICME registration at MNA

18:00

DINNER BUFFET

Evening Concert at National Museum of Anthropology

Sept 10 DAY 1

TUESDAY

Jaime Torres Bodet Auditorium - National Museum of Anthropology (MNA)

8:00 – 9:00 **COFFEE AND REGISTRATION**

9:00- 9:15 **ICME CHAIR AND CONFERENCE COMMITTEE CHAIR WELCOME**
Ralf Čeplak Mencin, ICME Chair
Heidi McKinnon, ICME Board Member and Conference Chair

9:15 – 9:25 **MUSEUM DIRECTOR'S WELCOME**
Dr. Antonio Saborit, National Museum of Anthropology

9:25- 9:35	SECRETARY OF CULTURE WELCOME
9:35-9:45	ICOM MEXICO WELCOME AND INTRODUCTION TO KEYNOTE SPEAKER <i>Gabriela Gil, President, ICOM Mexico</i>
9:45 – 10:30	KEYNOTE Teresa Morales , Community Museums (Mexico) <i>The Network of Community Museums in the Americas: Constructing Our Own Voice</i>
10:30 – 11:00	DISCUSSION
11:00 – 11:15	COFFEE BREAK

POSTER SESSION

opens in vestibule of Jaime Torres Bodet auditorium, MNA

11:00 – all day	Graciela Blandon (Solomon R. Guggenheim Museum, United States) <i>Asylum in the Galleries: Language Education for Unhoused Migrants in New York City</i>
	Jessica Brode Frank (University of Illinois, Chicago/ Chicago Collections Consortium) <i>Uniting Collections to Represent a City: The Chicago Collections Consortium and the Collaboration Needed for a Citywide Consortium</i>
	Ashley Dequilla (Field Museum of Natural History, Filipino American Historical Society of Chicago, United States) <i>Specters and Bones of William Jones</i>
	Reem Elshorbagy (Grand Egyptian Museum, Egypt) <i>Rethinking the Role of Loans and Travelling Exhibitions in Convergence of Voices Between the International Different Cultures and Serving the Local Communities Case Study: Egyptian Museum in Cairo (EMC)</i>
	Mai Khaled Ebrahim Amer (Helwan University, Egypt) <i>The Changing Face and Challenges of Museums Case Study: The Egyptian Museum in Cairo (ONLINE)</i>
	Adriana Orozco (Independent Researcher, Mexico) <i>Holy Friday in San Martín de Hidalgo, Jalisco</i>
	Erika Pérez Armenta (University of Guadalajara, Mexico) <i>Social Service in the Museum as an Educational Space for its Members</i>
	Mark Gabriel Wagan Aguilar (Southern Philippine Academy College, Philippines; Calayan Educational Foundation, Inc., Philippines) <i>Do Museums hHeal Wounds or Perpetuate Pain? Exploring their Implications towards Post-Conflict Peace-building in the Philippines</i>

Panel 1

ROUNDTABLE: DECOLONIZING OUR COLLECTIONS: GOOD PRACTICES, INCLUSION, AND DIALOGUE

Moderator: Teresa Morales, Community Museums, Mexico

11:15 – 11:20	INTRODUCTION
11:20-11:40	Dra. Andrea S. Pegoraro , (Juan B. Ambrosetti Ethnographic Museum, FFyL. University of Buenos Aires) <i>The collections of the Juan B Ambrosetti Ethnographic Museum of the UBA.</i>
11:40-12:00	Antrop. Alejandra Gómez Colorado , National Museum of World Cultures-INAH, México) <i>Ethnographic Collections at the National Museum of World Cultures in the 21st Century</i>
12:00 – 12:30	DISCUSSION
12:30 – 14:00	LUNCH BREAK
14:00 – 15:45	MUSEUM TOUR Exhibitions and Collections We will divide into groups to see collections storage, the ethnographic exhibitions, and the archaeological exhibitions. Start walking to buses
15:45	
16:00- 16:10	Board buses to travel to Zocalo/Downtown Mexico City. Both ICME and CIMCIM conference attendees will share the evening program activities. CIMCIM will arrive later for the cocktail.
17:00 -18:30	EVENING PROGRAM Tour of exhibits and collections of National Museum of World Cultures with Director Alejandra Gómez Colorado, museum staff and ICME member Silvia Seligson.
18:30-20:30	Cocktail with CIMCIM, ICOM Mexico members and museum staff

Sept 11 DAY 2

WEDNESDAY

Jaime Torres Bodet Auditorium - National Museum of Anthropology (MNA)

8:30 – 9:00	COFFEE AND REGISTRATION
All day	POSTER SESSION Continues in vestibule of the Jaime Torres Bodet Auditorium

Panel 2

Joint Provenance Panel with CIMCIM

KEYNOTE: Dr. Antonio Saborit

ICME: Conversations on Provenance Research and History
ICME Moderator: Chun-wei Fang, National Museum of Prehistory, Taiwan

9:00- 10:45	Leif Pareli (Norwegian Museum of Cultural History, Norway) <i>After Bååstede - turning a loss to a win-win situation in the aftermath of a repatriation project</i>
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Mara Lúcia Carrett de Vasconcelos (Victor Meirelles Museum, Brazilian Institute of Museums)
Brazilian indigenous collections in Portuguese museums: digital access to objects collected between 1650 and 1955

Jerome Evanno (Kora Museum, Ivory Coast)
Navigating Paradoxes: The Kora Museum's Journey in Preserving African Heritage (ONLINE)

Hellen Tauana Silva Batista (Universidade Federal de Minas Gerais - UFMG; Centro de Memoria del Tribunal Regional Federal de la VI Región, Brazil)
Decolonization in Progress: The Return of the Tupinamba Cape/Descolonización en proceso: el regreso del manto tupinambá (ONLINE)

Ashley Dequilla (Field Museum of Natural History, Filipino American Historical Society of Chicago, United States)
Bones of William Jones

CIMCIM: Cases and positions on the provenance of musical heritage and human remains
Moderator: Laurence Libin, Independent researcher, United States of America

Juan Manuel Argüelles San Millán (Director of the Department of Physical Anthropology of the National Institute of Anthropology and History, Mexico City, Mexico)
The experience in the protection and conservation of human remains at INAH

Carolina Ovejero (Carlos Vega Institute of Musicology, Buenos Aires, Argentina)
A Latin American vision to question hegemonic colonial discourses in and from Museums.

Kahtrin Menzel (Schola Cantorum Basiliensis, Basel, Switzerland)
Provenance and estates - challenges, opportunities, and expectations

Royce K. Young Wolf (Yale University Art Gallery and Yale Peabody Museum)
Provenance research and (re)humanizing ethnographic collections (ONLINE)

DISCUSSION

10:45 - 11:00 **COFFEE BREAK**

Panel 3 TAKING CARE OF COMMUNITY COLLECTIONS THROUGH SHARED CUSTODIANSHIP AND SOCIAL MUSEOLOGY

Moderator: Johannes Neurat, National Museum of Anthropology, Mexico

11:00-11:10 **Tone Cecilie Simensen Karlgård** (Museum of Cultural History, University of Oslo, Norway)
Ways of Owning: Congolese diaspora and the ethnographic collection - long term collaboration and questions around shared custodianship

11:10-11:20 **Manuelina Maria Duarte Cândido** (Federal University of Goiás, Social Science Faculty, Brazil)
Presença Karajá Project: Social Museology, cultural diplomacy and new approaches to the custody of ethnographic collections (ONLINE)

11:20 - 11:30 **Louise Cardoso de Mello** (Santo Domingo Center for Excellence in Latin American Investigations (SDCELAR), British Museum, UK)
A Role in Change: Lessons, New Challenges, and Renewed Paths for the Custody and Co-Curatorship of Latin American Collections with Local Communities

11:30 - 11:40 **Dr. José Eugenio Rubilar Medina** (Universidad de Concepción- Chile)
Becoming The Showcases Of The Ruka Kimvn Taiñ Volil Museum: An Ethnography In A Posthuman And Decolonial Key (ONLINE)

11:40 - 11:55 **DISCUSSION**

11:55 - 12:00 **COFFEE BREAK**

Panel 4 THE POSSIBILITIES AND CHALLENGES OF CURATORIAL COLLABORATIONS IN DIVERSE MUSEOLOGICAL CONTEXTS

Moderator: Heidi McKinnon, Curators Without Borders/ICME Board Member, United States

12:00-12:15 **Chun-wei Fang** (National Museum of Prehistory, Taiwan)
A New Collaborative Curatorial Model and Its Challenges: A Case Study of Indigenous Community Engagement in the Curatorial Process of the Austronesian Hall at the National Museum of Prehistory, Taiwan

12:15-12:30 **Hadley Welch Jensen**, PhD (Wheelwright Museum of the American Indian, United States)
Shifting Perspectives: Collaborative Museum Practice in the American Southwest

12:30-12:45 **Sikder Md Zulkernine** (Department of Archaeology Jahangirnagar University, Savar, Dhaka, Bangladesh)
Communities Participation in Museum Practice in Bangladesh: A case study at some selected museums in Bangladesh (ONLINE)

12:45-13:00 **Eliete Pereira** (Museum of Archaeology and Ethnology, University of São Paulo; ATOPOS International Research Center - USP)
The Indigenous Emergence in Brazilian Museum and Artistic Spaces: Tensions, Challenges And Reconfigurations (ONLINE)

13:00-13:15 **DISCUSSION**

13:15-14:30 **LUNCH BREAK**

Panel 5 RUPTURE AND REVITALIZATION: INDIGENOUS COMMUNITIES & INSTITUTIONS

Moderator: Heidi McKinnon, Curators Without Borders/ICME Board Member, United States

14:30-14:45 **Jennifer Byram** (University of Arizona, United States)
Reuniting Across Time and Space: Virtual Collections Visits with Indigenous Communities

14:45-15:00 **Clementine Bordeaux** (University of California, Riverside, United States)
Breaking Camp with the Institution

15:00-15:15 **Megan Baker** (Northwestern University, United States)
Makers and Collections: Revitalizing Choctaw Rivercane Basketry

15:15-15:30 **DISCUSSION**

15:30 - 15:45 **COFFEE BREAK**

Panel 6

EXHIBITING DIVERSITY AND ADDING MULTIVOCALITY FOR SOCIAL CHANGE, IN A CHANGING LANDSCAPE

Moderator: Antrop. Alejandra Gómez Colorado, National Museum of World Cultures-INAH, Mexico

- 15:45-15:55 **Laura Kipper** (Estonian National Museum, Estonia)
Memory Mine. Escapes. Encounters. Adaptations. Empirical study of adding multivocality in Estonian National Museum's permanent exhibition (ONLINE)
- 15:55-16:00 **Diana Roberta Borràs** (Cultural Heritage and Anthropology Research Group, Institute of Anthropology of the Islands (IAI), Spain)
Intangible Heritage and Social Change as an Example of Diversity: Towards a Repositioning Anthropology in the Narrative of Traditional Objects
- 16:00-16:10 **Hanzel F. Gapayao** (De La Salle University Integrated School, Philippines)
Pastoral Curatorship in Local Church Heritage Work: The Case of Turumba Museum and Displays at the Saint Peter of Alcantara Parish in Pakil, Laguna, Philippines (ONLINE)
- 16:10-16:20 Dr **Dyotana Banerjee** (Division of Humanities and Social Sciences School of Interwoven Arts and Sciences Krea University, India)
A Study Of Dalit and Tribal Museums in Ahmedabad: The Art and Social Innovation in Worlding Public Cultures of Urban Gujarat in India
- 16:20-16:45 DISCUSSION**
- 16:45-17:00 COFFEE BREAK**

Panel 7

COMMUNITY COLLABORATIONS AND THE SOCIAL ROLE OF COMMUNITY MUSEUMS

Moderator: Megan Baker, Northwestern University, United States

- 17:00-17:10 **Sing-Da Huang** (Education Department, National Taiwan Museum, Taiwan)
Reshaping Artifact Narratives: Empowering Communities and Fostering Dialogue at the National Taiwan Museum
- 17:10-17:20 **Liu Gaoli** (National Ainu Museum, Japan)
Transmission of the New, the Old, and Memory: Case Studies from Community Museums in Singapore and Japan
- 17:20-17:30 **Carolina Teixeira Sousa** (University of Porto, Faculty of Arts and Humanities Department of Heritage Studies, Portugal)
From Disappeared to A Place of Memory of Collective Cultural Awareness: The Ethnology Museum of Porto (ONLINE)
- 17:30-17:40 **Axel Velasco** (Agha Khan Trust, Egypt/Mexico)
Bayt Al-Razzaz and the Aga Khan Cultural Trust, Cultural Heritage Preservation as a Social Support Project
- 17:40-17:50 **Gabriela Howell** (Heritage Trust, Antigua & Barbuda)
Revitalizing Antigua & Barbuda's Historical Spaces: A Paper Presenting the Inclusive Heritage Preservation and Tourism Development

- 17:50-18:00 **Edson Armando Méndez Albavera, Aime Andrea Mendoza Tlalpachicatl** and **Miguel Tome Maxil** (Regional Museum of Cholula, Mexico)
Ethnographic Vision and Community Participation in the Regional Museum of Cholula

18:00-18:30 DISCUSSION

- 18:30-19:15 Board transportation at 18:30-18:40
Travel to the National Museum of History (Castillo de Chapultepec)

19:30- 20:30 MUSEUM TOUR

20:30- 22:00 COCKTAIL AND CONCERT AT THE NATIONAL MUSEUM OF HISTORY (CASTILLO DE CHAPULTEPEC)

Sept 12 DAY 3

THURSDAY

Jaime Torres Bodet Auditorium - National Museum of Anthropology (MNA)

8:30 - 9:00 COFFEE AND REGISTRATION

- All day POSTER SESSION CONTINUES IN THE VESTIBULE OF THE JAIME TORRES BODET AUDITORIUM

Panel 8

CAN A NATIONAL MUSEUM BE BUILT FROM AN INDIGENOUS PERSPECTIVE?

Moderator: Gabriela Gil, President, ICOM Mexico

- 9:00-9:15 **João Pacheco de Oliveira** (Ethnology Section and PPGAS, National Museum, UFRJ, Brazil) (ONLINE)
- 9:15-9:30 **Tonico Benites** (FUNAI, MPI, Brazil) (ONLINE)
- 9:30-9:45 **Renata Curcio Valente** (Ethnology Section and PPGAS, National Museum, UFRJ, Brazil)
- 9:45-10:00 DISCUSSION**
- 10:15 - 10:30 COFFEE BREAK**

Panel 9

MUSEUMS AS PROTAGONISTS

Moderator: Dra. Andrea S. Pegoraro, Directora Museo Etnográfico Juan B. Ambrosetti, Universidad de Buenos Aires, Argentina

- 10:30-10:45 **Telma Martha Gomez Murillo** (Cultural History Museum, University of Oslo, Norway)
Magical Mexico Day of the Dead Cultural History Project
- 10:45-11:00 **Hossam Mohammed Abdelfattah Helal Hegazi** (Inspector of Antiquities, Ministry of Tourism and Antiquities, Egypt)
Global Culture Museums: Bridging Societies, Fostering Understanding, and Preserving Heritage (ONLINE)
- 11:00-11:15 DISCUSSION**
- 11:15-11:30 COFFEE BREAK**

Panel 10

STEWARDSHIP AND SAFEGUARDING PATRIMONY

Moderator: Dr. Scarlet Galindo Monteagud, Secretary, ICOM México; Director, National Museum of Watercolor “Alfredo Guati Rojo”

- 11:30-11:45 Dr. **Youssef Kanjou** (Institute for Ancient Near Eastern Studies (IANES), University of Tübingen, Germany)
Strategies for Protecting and Rehabilitating the Aleppo Museum Amidst Conflict in Syria (ONLINE)
- 11:45-12:00 Dr. **Urša Valič** (Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana, Slovenia)
Models for sustainable protection of cultural heritage in a natural disaster area: institutional and community participation in heritage stewardship
- 12:00-12:15 **Can Chen** and **Keke Li** (China Customs Museum from Nationalities Cultural Palace museum, China)
Digital Convergence: A Comparative Study of the “Shandong Cultural Relics” Platform and Nanjing Museum on Stewardship, Custodianship, and Service (ONLINE)
- 12:15-12:30 **Faraz Saberi** (University of Arizona - Department of American Indian Studies College of Social and Behavioral Sciences (SBS), USA)
Identity Representation and Language at The Kurdistan Museum: Examining Indigenous Stewardship from a Cross-Cultural, Comparative Framework

12:30-12:45 DISCUSSION

12:45-14:15 LUNCH BREAK

Panel 11

MAPPING ETHNOGRAPHIC COLLECTIONS IN BRAZIL: LOCATE TO REPATRIATE

Moderator: Tone Cecilie Simensen Karlgard, Museum of Cultural History, University of Oslo, Norway

- 14:15-14:30 **Adriana Russi** (Fluminense Federal University (UFF) and the Graduate Program of the Federal University of the State of Rio de Janeiro (UNIRIO), Brazil)
- 14:30-14:45 **Geslline Giovana Braga** (Graduate Program in Social Memory of the Federal University of the State of Rio de Janeiro, (UNIRIO), Brazil) (ONLINE)
- 14:45-15:00 **Marco Brandão** (Department of Anthropology of the Federal University of Rio Grande do Norte, Fluminense Federal University, Brazil) (ONLINE)

15:00 – 15: 15 DISCUSSION

Panel 12

DECOLONIZATION PRACTICES

Moderator: Adriana Russi, Federal University of the State of Rio de Janeiro (UNIRIO), Brazil

- 15:15-15:30 **Marenka Thompson-Odlum** (the Pitt Rivers Museum, UK)
“The Fabric of Reality Also Needs Frequent Upkeep”: A Case Study of Contemporary Collecting, Stewardship and Policy at the Pitt Rivers Museum
- 15:30-15:45 **Maja Balle** (Roskilde University, Denmark); Prof. Dr. **Jesper Nielsen** (University of Copenhagen, Denmark)
Tracking the Past, Navigating the Present: The Role of Museum Object-Based Research in Understanding the Mexican Diaspora Experience in Copenhagen
- 15:45-16:00 **Lara Corona** (International University of Catalunya, Spain)
How to Make Decolonization Possible: A New Model of Stewardship
- 16:00-16:15 **Stefanie Bach** (GRASSI Museum of Ethnology in Leipzig, Staatliche Kunstsammlungen Dresden; Ethnological Museums in Dresden, Leipzig and Herrnhut, State Art Collections Dresden), Germany)
REINVENTING GRASSI.SKD – A new beginning for an ethnographic museum?

16:15-16:30 DISCUSSION

16:30- 16:45 CLOSING REMARKS

16:45-17:30 ICME ANNUAL MEETING

19:30-22:00 CONFERENCE CLOSING PARTY
Cantina Riviera del Sur, Roma
A traditional Mexican cantina in the Roma neighborhood.
All are invited. Guests pay for their own drinks and meals.



Abstracts

Poster Session

GRACIELA BLANDON

Solomon R. Guggenheim Museum, United States

Asylum in the Galleries: Language Education for Unhoused Migrants in New York City

‘New York Neighbors Who Care,’ is a nascent organization who opened a volunteer-run resource center for recently arrived asylum seekers. Since late January 2024, the organization has partnered with independent galleries and art spaces to support an unprecedented influx of unhoused migrants to New York. ‘Asylum in the Gallery’ showcases ongoing efforts to integrate migrants into gallery spaces, offering English language instruction alongside essential social services. Initially focused on food distribution, volunteers responded to asylum seekers’ need for community, education, and dignity in their new home. They identified neighborhood galleries as places that could provide the basic comforts of a clean, warm space, as well as the opportunity to accelerate language acquisition through visual learning and audience-driven discussions. In turn, symbiosis between the galleries and a new audience composed of volunteers and migrants broadened access to traditionally exclusive spaces. Qualitative data collected throughout the initiative indicates that access to gallery spaces promoted agency, cultural integration, and language acquisition among participants.

In particular, this poster will highlight the partnership between ‘New York Neighbors Who Care,’ the Guggenheim Museum, and Kenkeleba House, whose exhibition “Long Journey Forward: Black Men in Passage” was a source of major interest among West African migrants. The selection of photographs, curated by Howard Cash and Jamel Shabazz, showcase Black men in positions of leadership and honor prompting conversations in which migrants process the trauma of the

U.S. immigration system. This session will give an overview of the project’s origins and invite feedback on its progress. Ultimately, ‘Asylum in the Gallery’ will shed light on the critical, and mutually enriching intersection between museum education and grassroots humanitarian aid.

JESSICA BRODE FRANK

University of Illinois, Chicago/ Chicago Collections Consortium)

Uniting Collections to Represent a City: The Chicago Collections Consortium and the Collaboration Needed for a Citywide Consortium

The last five years have shifted the world in unprecedented ways, awakening the field to the myriad of issues related to inequity that underlie society. In the wake of these events, the field and the public at large called for museums to be transformational institutions centered around community, diversity, and transparency. The city of Chicago has over a hundred collecting and archival institutions; most of which include serving the community of Chicago within their mission statements. The Chicago Collections Consortium is a non-profit organization that serves as a collaboration among organizations throughout the city of Chicago.

This session will focus on how the Consortium (CCC) created a diverse and collaborative environment for cultural heritage workers across the city; creating shared authority and opportunities for connection and leadership through an active committee structure. Discussions will include how these voluntary committees steer the work of CCC but also how they bring together all 9 committees to create synergy and consistency across CCC messaging, vision, and action.

This includes discussions on how CCC ideates, creates, and iterates content across physical and digital channels, for audiences from tourists to genealogists, students to families, and beyond.

Using the Consortium’s work around Stories of Migration, this session will include a discussion of how to maximize efforts of content creation and work, allowing project lifecycles to grow and change to fit various audiences and platforms.

This poster will discuss how Chicago’s Collection Consortium has run successfully for 10 years with only 1.5 staff members, while incorporating collections from over 60 institutions into a single search portal. The purpose of this panel is to inspire cities around the world to adopt similar collaborative methods, bringing distinct ethnographies out of individual archives and together forming a multifaceted telling of history and culture.

ASHLEY DEQUILLA

Field Museum of Natural History, Filipino American Historical Society of Chicago, United States

Specters and bones: Re-assembling the archival Body of William Jones (1871-1909) *Specters and Bones of William Jones*

This work is a reckoning and lens into the workings, limitations, and failures of the US colonial project which situates the memory and bones of William Jones (1871-1909) within a complex nexus of decolonial historiography. Raised in the Fox Tribe tradition on Indian territory, in so-called Oklahoma, Jones’s assimilation was unprecedented, ending with his becoming the first Native American doctor of cultural anthropology, in 1904. His career assignment to the US Colonial Philippines was commissioned by the Field Museum of Natural History in 1906.

Hewould be the first Westerner to penetrate the East Cordilleras of Northern Luzon and live amongst the Ilongot people, its fierce headhunting natives. William Jones was killed on March 28, 1909, one day before returning to Chicago. The US colonial interior labeled his death as a murder, prompting the swift, retaliatory burning of twenty Ilongot villages. Yet, glass lantern slides within the University of Michigan’s Philippine Collection suggest the American constabulary framed the alleged murderers through staged reenactment

of Jones’s death. My research as a Co-Curator Partner of the Field Museum’s Philippine Heritage Collection expands into an experimental documentary as a form of creative resistance against the ruinous narratives of Jones’s death and his undeserved obscurity. Collaborative scholarship around Jones calls for institutional justice, canonical reckoning, and transnational solidarity. My findings animate repressed histories and archival erasures to shift the paradigm around the historical records and after-life of William Jones, a “forgotten luminary” and pioneer of Indigenous studies.

REEM ELSHORBAGY

Grand Egyptian Museum, Egypt

Rethinking the Role of Loans and Travelling Exhibitions in Convergence of Voices Between the International Different Cultures and Serving the Local Communities Case Study: Egyptian Museum in Cairo (EMC)

Traveling exhibitions are one of the best platforms for Convergence of Voices between different cultures, it serves in interpreting one people to another, not only through the displayed objects in the exhibition but also through the activities that could be carried out in conjunction with the exhibition such as the Cultural Programs (like concerts, lectures, and dance performances) and the Educational programs. They are a rich material for creating a global dialogue between different cultures and dissolving the cultural boundaries through encouraging dialogue, negotiation and the search for intercultural understanding.

Egypt has organized a lot of traveling exhibitions that targeted the large cities and capitals of the European, Asian, American and Australian countries. But, now it is time to reconsider the policy of organizing Egyptian traveling exhibitions in order to include small remote cities and marginalized people who deprived of these services.

This paper aims to present a new plan for organizing Egyptian traveling exhibitions that target the thematic museums around the world. This plan aims to fulfill museum inclusion and social justice for marginalized people in the remote places.

The methodology used in this research is a mix of Qualitative and the Quantitative Approaches. The qualitative approach used is document revision and doing survey researches to determine the thematic museums around the world. While the quantitative approach used is the online questionnaire which sent to officials of some of international thematic museums around the world via emails to measure their interest in hosting Egyptian exhibitions, recognize the exhibition's themes according to the museum identity, and finally recognize the obstacles that could face them during hosting the exhibition.

The research results indicated that the international thematic museums welcome hosting Egyptian exhibitions but it lacks to the financial resources that enables it to host such these exhibitions. Therefore, the researcher recommends to insert a third party in the process of organizing a traveling exhibition represented in the sponsors and stakeholder whom will benefit of the exhibition as well.

MAI KHALED EBRAHIM AMER
Helwan University, Egypt

The Changing Face and Challenges of Museums Case Study: The Egyptian Museum in Cairo (ONLINE)

Museums are now undergoing a lot of changes as a result of their histories and professional advances, as well as changing social and cultural context. While postcolonialism and new museology are separate movements, they also represent a confluence of forces that are transforming museums' functions, external environments, and relationships with their audiences. Over the last two decades, a number of patterns have been confirmed. There has been a shift from material culture studies to concern with the ideas contained in objects, while the older idea of the museum as a treasure house has given way to a stronger educational role and, more recently, an information center as well as a site of leisure, entertainment, and identity-formation. These "reinventive" processes are seen to be closely associated with a postcolonial imperative.

The general aim of this research is to examine the contemporary "reinvention" of museums, specifically Egyptian Museum in Cairo which is one of the largest museums in the world and the first national museum of antiquities in the Middle East, had a long history of construction. Moreover, it also discusses the museum renovations and developments along 121 years, and the structure of the museum's exhibitions. This research was conducted by SWOT analysis on The Egyptian Museum. It was valuable to look at the strengths and weaknesses of current situation as well as the opportunities available and threats, before providing guidelines. As a result, this study proposes recommendations for future improvements of the Egyptian Museum in Cairo.

ADRIANA OROZCO
Independent Researcher, Mexico

Good Friday in San Martín de Hidalgo, Jalisco

The religious practice known as "the laying of Christs" was declared intangible heritage of Jalisco in 2016. This qualitative ethnographic research was carried out in the town of San Martín de Hidalgo, Jalisco. The research is based on the observation and documentation of the activities of the bearers of the tradition during the celebrations of Catholic rites during the Holy Week, specifically on Good Friday of 2023 and 2024. The project seeks to highlight its relevance based on the differences compared to other rituals of the passion and death of Christ in Mexico. It has a social value as it is a cultural practice that has been preserved, defended and disseminated by its own practitioners. There are more than 60 houses that "lay a Christ" for visitors. It instills in the people of San Martín the sense of belonging and identity, due to the connection with the environment through plants and animals used in the altar: juniper branches, laurel, flowers, sour oranges, chia seed sprouts, pigeons and fish.

The results: By direct observation in 2023 and 2024, it can be stated that there were tourist guides available, information on forms, access to QR codes, adequate road signage, high availability of parking and security. In the

municipal house of culture on both dates they made monumental stretches in the central courtyard and exhibition in their halls. In the public square, stalls were set up with a wide variety of snacks for all tastes and budgets.

The conclusions: Religious and solemn manifestation that intertwines several cultural manifestations, the celebration is in Holy Week and consists of "hanging" various sculpted figures that represent Christ, on a domestic altar made up of specific symbols. Oral stories date the tradition back to the seventeenth century and it has been transmitted, reproduced and preserved for generations. The key objective of the poster is dissemination because it is worth living the experience, knowing it and disseminating it.

ERIKA PÉREZ ARMENTA
University of Guadalajara, Mexico

Social Services in the Museum as an Educational Space for its Members

A museum's volunteering, social service, and internship programs must meet the characteristics that support its members to train, develop, and continue to grow individually. This research work proposes these ways of collaborating with the museum (volunteering, social service and professional practices) as educational spaces and generators of community within the same institution. At the Zapopan Art Museum (MAZ), a public cultural institution in Jalisco dedicated to the exhibition of contemporary art, training was carried out for social service providers, volunteers, professional internships and staff. With a focus on cultural mediation, the objective of this training was to provide its members with the necessary pedagogical tools to make the museum more accessible to them, to the different audiences that visit them, as well as to generate a learning community that starts from these spaces.

MARK GABRIEL WAGAN AGUILAR
Southern Philippine Academy College,
Philippines; Calayan Educational
Foundation, Inc., Philippines

Do Museums heal wounds or perpetuate pain? Exploring their Implications towards Post-Conflict Peace-building in the Philippines

In the aftermath of conflict, the role of museums as custodians of memory and interpreters of history becomes increasingly significant, particularly in the present context where misinformation and propaganda are prevalent. This research seeks to investigate the dual nature of museums in post-conflict contexts, particularly in the Philippines. The Philippines, with its complex history of colonization, political unrest, and internal conflict, presents a compelling case where museums often confront the challenge of representing contested narratives. Specifically, this study has aimed to investigate whether museums in such contexts serve as agents of healing or perpetuate pain, as perceived by visitors. The central question guiding this inquiry is: do museums heal wounds or perpetuate pain? Through an interdisciplinary approach drawing from fields such as history, cultural studies, and peacebuilding, this study shed light on the implications of museum narratives towards post-conflict peace-building processes.

The researcher was able to determine whether the display of artifacts, photographs, and other materials in museums contributes to healing and reconciliation among communities affected by conflicts or do these representations of past suffering fosters perpetuates resentment and division among different groups. Additionally, it was the intention to explore visitors' perceptions of the truthfulness and authenticity of the narratives presented in museums to understand whether individuals perceive museum displays as accurate representations of history or as biased interpretations. Consequently, learning whether individuals tend to believe stories that are narrated in these institutions whether or not they are aligned with their pre-existing beliefs or do they stick to historical narratives they have been exposed to outside of the museum context.

Through the employment of a mixed-methods research design, including interviews and surveys, the study was able to capture the diverse perspectives of museum visitors. To delve deeper, Analysis of Variance (ANOVA) was computed to determine differences in visitors' perspectives according to their age, sexuality, educational attainment, and social classification.

Panel 1

Roundtable: Decolonizing Our Collections: Good Practices, Inclusion, and Dialogue

*Moderator: Teresa Morales,
Community Museums, Mexico*

DR. ANDREA S. PEGORARO

Juan B. Ambrosetti Ethnographic Museum,
FFyL. University of Buenos Aires

The Collections of the Juan B Ambrosetti Ethnographic Museum of the UBA.

In this presentation we will show some changes that we have been promoting in the Juan B. Ambrosetti Ethnographic Museum, through the realization of activities and new exhibitions, which allows us to affirm ourselves in our character as an anthropological and university museum, combining documentation with research, extension and exhibition, in a new social, political and cultural conjunction that proposes the inclusion of other voices, other views and social subjects. In this sense, we will show how the museum's collections, as university heritage, through its exhibitions and activities, have been used and reused to acquire different meanings in the exhibitions, to deal with issues of the present incorporating new voices and topics of discussion and research projects in tune with the paradigms of decolonization and inclusion that are being carried out by these types of institutions.

ANTROP. ALEJANDRA GÓMEZ COLORADO

National Museum of World Cultures-INAH, México

Ethnographic Collections at the National Museum of World Cultures in the 21st Century

We will talk about the history of the MNM collections and the recent mechanisms to continue increasing the collection through donations. Subsequently, we will give rise to a reflection on the recent readings that the museum has given to old collections in terms of gender, migration, racism and decolonization.

Panel 2

Joint Provenance Panel with CIMCIM

*Moderator: Chun-wei Fang, National
Prehistory Museum, Taiwan*

LEIF PARELI

Norwegian Museum of Cultural History, Norway

After Bååstede - turning a loss to a win-win situation in the aftermath of a repatriation project

During the years 2007 – 2019 Norsk Folkemuseum/ the Norwegian Museum of Cultural History initiated and carried out the Bååstede or Homecoming project, resulting in the transfer of almost half its Sami collection to the six local museums defined as Sami museums and localized in the Sami settlement areas in the northern part of the country. The loss of a substantial part of the collection, including many “top pieces” and often taken from the permanent Sami exhibition, has of course left Norsk Folkemuseum with a much reduced base for its exhibition and research activities. A major challenge for the museum now is how to get past this situation of “loss” and try to change it into one where also Norsk Folkemuseum can benefit from the project, thus turning it into a win-win situation. This paper will discuss some points towards such a development, considering

both new initiatives within the museum itself as well as the possibilities arising from an improved cooperation with the Sami museums who participated in the project. In conclusion, hopefully the experiences of the Bååstede project may be of relevance also for other local or native museums which are planning or considering claims for a similar repatriation from central or colonial museums either within the country or abroad.

MARA LÚCIA CARRETT DE VASCONCELOS

Victor Meirelles Museum, Brazilian
Institute of Museums

Brazilian indigenous collections in Portuguese museums: digital access to objects collected between 1650 and 1955

Since the 18th century, there have been records of collecting and sending Brazilian indigenous objects to different countries in Europe, North America and South America. Post-coloniality has awakened new ways of looking at these collections and thinking about their democratization and access, mainly serving the demands of indigenous peoples. In this context, this research was based on records of the departure of indigenous objects from Brazil between 1650 and 1995 collected by Dorta (1992). The research focus is on Portuguese institutions that received this type of object in that period: Lisbon Academy of Sciences; Science Museum of the University of Lisbon; Municipal Museum “Dr. Santos Rocha”; Azuaga Municipal Museum; National Museum of Archeology; and National Museum of Ethnology.

The objective is to investigate, based on information available on institutional websites, digital access to these objects, to support shared management actions for collections between Brazil and Portugal. Of the seven institutions analyzed, four do not have their own website, being located on the websites of the institutions to which they are linked. In only two of these museums is there mention of ethnographic collections from Brazil in the presentation texts. Of these two, only one has access to some representative objects from the collection on a specific page dedicated to the scientific research trip that gave rise to it. Of the three museums that have their own

website, two offer digital access to the collection on a specific platform, and one presents only a sample of the collection on its own website. Digital access to Brazilian indigenous collections analyzed in Portuguese institutions, therefore, is insignificant in relation to the historical record. It was therefore verified that it is not possible to identify all the objects sent to these museums during the period, making on-site research essential for their knowledge and democratization.

JEROME EVANNO

Kora Museum, Ivory Coast

Navigating Paradoxes: The Kora Museum's Journey in Preserving African Heritage (ONLINE)

The Kora Museum, established in 2022, stands as a bastion of traditional African heritage, dedicated to preserving and promoting the rich cultural legacy of the kora, a harp-like African instrument. With an annual footfall of 300 visitors and a robust online presence boasting over more of 5000 followers, the museum fills a significant void in both local and continental cultural preservation efforts.

Beyond its role as a repository of musical history, the museum serves as a nexus for cultural, social and environmental awareness initiatives within the community. Activities include educational outreach programs targeting local villages and children, fostering a sense of pride and connection to our cultural heritage. Additionally, the museum hosts therapeutic community programs, an art store, affiliated musical groups, and has organized a successful Kora Festival.

A paradoxical issue arises from the context of high and prolonged colonization: the most ancient piece in the museum was acquired from Occidental countries. This occurrence reflects the rarity of finding old African artifacts within Africa itself, with colonizer countries often offering easier access to such relics.

Despite these challenges, the museum perseveres, operating without any funding and solely on visitor donations, relying on the dedication

of five active volunteers for its management. In pursuit of its mission, the Kora Museum seeks to strengthen community engagement, expand outreach efforts, and secure sustainable funding to ensure the preservation and celebration of Africa's musical heritage for generations to come.

HELLEN TAUANA SILVA BATISTA

Federal University of Minas Gerais - UFMG; Memory Center of the Federal Regional Court of the VI Region, Brazil

Decolonization in Progress: The Return of the Tupinamba Cape/ Decolonization in Progress: The Return of the Tupinambá Cape (ONLINE)

The Tupinambá were an indigenous population of the Tupi linguistic trunk. Originally, the tribe's capes were worn by shamans during rituals. Considered sacred clothing, dating from the sixteenth and seventeenth centuries, they were made manually from feathers sewn in mesh, using a technique full of the cultural ancestry of the Tupinambá people. Currently, there are few copies in museums around the world (no more than 5 copies), and they were taken from their villages by Europeans on trips, to be offered as gifts to the monarchs. The Capes are invaluable representations of indigenous art, and garments full of religiosity. The Cape, which has remained in Denmark for more than 300 years, will be returned and must be repatriated to the National Museum in Rio de Janeiro in 2024.

Decolonization emerges as a movement of (re) appropriation, which applies a perspective to oppressed peoples throughout history and allows their reconstruction; and together with social museology, which defends Museums as places of community and participatory use, to safeguard, and also disseminate stories in terms of each people, the question arises: what will be the story behind the one created and told by the colonizers? This study raises discussions about custody and aims to address and investigate answers to such questions; to point out and disseminate the history that makes up the path traveled by the Tupinambá Cape, from its departure from Brazil to the decision to return it to its

country of origin. This research also addresses the biases of repatriation and how social museology can contribute to the appreciation and reconstruction of the history of these peoples. To decolonize, in the midst of the active participation of its peoples, is to create a means for a future of reappropriation, in the midst of new paths and new faces of museums and museologies.

ASHLEY DEQUILLA

Field Museum of Natural History; Filipino American Historical Society of Chicago, United States

Bones of William Jones

The ghost, and literal bones, of William Jones (1871-1909) are traced within a historiographical nexus of complexity and reckoning. William Jones was born and raised as a member of the Sac and Fox Nation on Indian territory in what is now so-called Oklahoma. His incredible passage of assimilation through Hampton Institute, Phillips Academy, Harvard University and eventually Columbia University, where he was the first Native American to obtain a doctorate in cultural anthropology as a protege of Franz Boas. His career assignment to the Philippines to study and collect from the Ilongot people of Northern Luzon was commissioned by the Field Museum of Natural History in 1906. In March of 1909, on the day before his return to Chicago, William Jones was killed. His death was deemed as a murder by the US colonial interior, prompting the swift and retaliative burning of twenty Ilongot villages. My research as a Co-Curator Partner of the Field Museum's Philippine Heritage Collection expands into an experimental documentary as creative resistance against the ruinous narratives that have been framed around William Jones's death and undeserved obscurity. Collaborative scholarship towards William Jones is a call for institutional justice, canonical reckoning, and intersectional solidarity for Native American and Filipino people. In December of 2023, a major discovery was revealed in search of William Jones's gravesite at Manila North Cemetery this past December. To much dismay he was mysteriously exhumed in 1948. The fate of his remains are now left to speculation.

Glass slides at University of Michigan's Philippine Collection point to evidence of the American constabulary's framing of Jones's death and alleged murderers through photographic reenactment. These findings animate repressed histories and archival erasures to shift the paradigm around the historical records and after-life of William Jones, a "forgotten luminary" and pioneer of indigenous studies.

Panel 3

Taking Care of Community Collections through Shared Custodianship and Social Museology

Moderator: Johannes Neurat, National Museum of Anthropology, Mexico

TONE CECILIE SIMENSEN KARLGÅRD

Museum of Cultural History, University of Oslo, Norway

Ways of Owning: Congolese diaspora and the ethnographic collection - long term collaboration and questions around shared custodianship

Together with partners representing the Congolese diaspora in Norway and colleagues in the Museum of Cultural History we are developing a new collaborative project, as part of the National network for diversity museums: "Culture in transit". The rich collections from Congo are again the point of departure and builds upon long-lasting process-oriented cooperation between interested persons from the Congolese diaspora in Norway and museums employees. We will draw upon experiences achieved from prior cooperative exhibitions and events. (Ref. to presentation at ICME in Tartu Estonia October 2018)

The project builds upon a continuous dialogic investigation of ways to work with the collections as exchange of knowledge and starting points for discussions about questions such as: Why are the collections here? What is ownership, is a shared custody agreement possible?

May this cooperation shake the established power structures? May the museum take on a different kind of responsibility for the objects than merely care and custody? Are there ways for the museum to take on responsibility that safeguards easier access to the collections and their histories for future generations, as well as include traces of the cultural history of people with immigrant background in Norway.

We aim at finding and testing out various methods that inspire interested people to contribute- both by supplementing knowledge and by sharing more contemporary stories to the museum catalog. The Congo-Portal recently published on museum's website will be a fruitful recourse to develop further as part of the project: Portal with objects from the Museum of Cultural History's Congo Collection - Museum of Cultural History (uio.no) The term transit is in use to find out if it will work to think about the collections as being in transit to a different way of "ownership".

MANUELINA MARIA DUARTE CÂNDIDO

Federal University of Goiás, Social Science Faculty, Brazil

Presença Karajá Project: Social museology, cultural diplomacy and new approaches to the custody of ethnographic collections (ONLINE)

This paper will present the Presença Karajá Project: material culture, wefts and colonial transits. Held since the end of 2016 from the Federal University of Goiás (UFG, Brazil), it brings together dozens of indigenous and non-indigenous researchers working in the mapping of collections of ceramic and/or wax dolls in anthropomorphic or supernatural formats. Called ritxoko, these dolls are produced by the ceramists of the Iny Karajá people.

The project has already been able to identify more than 80 museums in 16 countries that have the dolls in their collections and contribute to checking and improving the inventories of some of these collections, in addition to working collaboratively with at least two exhibitions, at the Anthropological Museum (UFG) and at the Grassi Museum für Völkerkunde in Leipzig, Germany.

In addition, the Karajá Presence Project has carried out other actions: 1) Crowdfunding campaign to support indigenous people with equipment and personal protection during the COVID-epidemic19; 2) Seminar and other online activities open widely; 3) Basic course of Inyribé for project members; 4) Study group; 5) Publications, presentations of work at scientific events and social networks that disseminate research results; 6) Creation of a website for the project on the Tainacan digital platform; 7) Delivery of kits with project reports and printed images from different ritxoko collections to Iny Karajá villages which can use them in educational work.

Born as a project of Museology of collections, this research did not lose sight, however, striking features of Latin American Museology that value the human element more than the simple preservation of objects per se. The challenges imposed by the pandemic accentuated it links with Social Museology (Duarte Cândido et alli, 2021). The Iny Karajá people, instead of being interested in restitution, perceive the presence of their objects in non-indigenous museums as important elements of cultural diplomacy. This can inspire new approaches to collections in museums of ethnography.

LOUISE CARDOSO DE MELLO

Santo Domingo Center for Excellence in Latin American Investigations (SDCELAR) British Museum, UK

A Role in Change: Lessons, New Challenges, and Renewed Paths for the Custody and Co-Curatorship of Latin American Collections with Local Communities

The British Museum's Latin America and Caribbean collection contains more than 62,000 pieces, of which less than 1% have been exhibited

to the public in the last 250 years. The Santo Domingo Centre of Excellence for Research on Latin America (SDCELAR) was created in 2019 with the dual mission of promoting shared access to and study of the British Museum's collections, and of developing projects for this purpose in collaboration with local communities in Latin America and the Caribbean. Since then, SDCELAR has supported around 30 collaborative projects, together with more than 20 institutions in at least 15 countries in the region. Most of these projects have not only sought to broaden the understanding of museum collections, but mainly to promote plurivocalism and self-representation, valuing the traditional knowledge, material practices and worldviews of the communities of origin.

This paper proposes a reflection on the experiences and lessons learned with transdisciplinary research and the new paths that social museology can offer to address the growing challenges. Thus, this talk will present the new projects and lines of research recently developed by SDCELAR in the field of co-curatorship, shared museology, support for the creation of community museums and digital repositories of collective memory, as well as the strengthening of identity and the visibility of the African and Afro-descendant presence in ethnographic collections in Latin America. In this way, it is hoped to contribute to the debate on the social role that museum collections should have and the role that large institutions such as the British Museum can play for change in this decolonial era.

DR. JOSÉ EUGENIO RUBILAR MEDINA

University of Concepción, Chile

Becoming The Showcases Of The Ruka Kimvn Taiñ Volil Museum: An Ethnography in A Posthuman and Decolonial Key (ONLINE)

Apparently, we do not question the place and agency of some objects that, by taking them for granted, we only consider them as part of the auxiliary material repertoire of the exhibitions. In this research, the vitrines challenge us to think about how they separate us from things, a physical barrier that, although trans-

parent, blurs the vital forces and the germinal senses of the things on display. The display cases may go unnoticed, or we may not dwell enough on them. However, there are spaces and things that are a co-constitutive part of the processes and practices of museumization and that, in addition to going unnoticed, have also been set aside [even excluded] from the authorized accounts of heritage.

This paper presents a speculative ethnography that complicates the encounter with the display cases of the Ruka Kimvn Taiñ Volil Museum [Mapuche Museum of Cañete- Chile]. An analysis affected by Mapuche cosmology, post-human perspectivism, neo-animism and decolonial thought. An ethical-onto-epistemological movement, with pedagogical implications, which installs a critical and decentered conversation with a multiplicity of heterogeneous human, non-human and more-than-human actors.

By becoming-with the display cases, a relational ecology of interwoven assemblages is intended for us to feel-think with heritage. A plot where operational issues are entangled, the management of collections, uprooting, institutional politics, architecture, protection, custodianship, spirituality, vital forces, care, space-temporality, the life of things, among others. A relationship of correspondence that seeks to overcome the instrumental dichotomies of modernity/coloniality and analyses focused on meaning, identity and representation. In this way, the possibility of re-animating the world [and museums] opens up, sharing other stories, other concepts and other lives to inhabit and [re] create encounters that, from other senses, guide us to the [re]imagination of more-than-human heritages in these times of the Anthropocene.

Panel 4

The Possibilities and Challenges of Curatorial Collaborations in Diverse Museological Contexts

Moderator: Heidi McKinnon, Curators Without Borders/ICME Board Member, United States

CHUN-WEI FANG

National Museum of Prehistory, Taiwan

A New Collaborative Curatorial Model and Its Challenges: A Case Study of Indigenous Community Engagement in the Curatorial Process of the Austronesian Hall at the National Museum of Prehistory, Taiwan

By reviewing the curatorial process of the Austronesian Hall at the National Museum of Prehistory, Taiwan (NMP), this paper attempts to illustrate how, as an inclusive museum, the NMP invites the Indigenous community to participate in curation, ensuring their subjectivity, their interpretive rights, and the full presentation of diverse voices and perspectives in the Austronesian Hall. In recent years, collaboration has become more the norm than the exception at the NMP, marking a new relationship between Indigenous people and the museum. This new collaborative curatorial model not only reflects changes in the power relationship between the state and Indigenous peoples but also demonstrates a shift in the role of museums from being producers of knowledge to its custodians and facilitators. In order to facilitate viewers' understanding of the socio-cultural aspects of the Austronesian community, relevance is incorporated into the exhibition by presenting the shared historical experiences and contexts of both Austronesian and non-Austronesian groups in a thematic arrangement. Such an approach has stirred controversy, as some

Indigenous communities have expressed concern that their cultures may be diluted by the narrative of the broader Austronesian experience, resulting in the loss of their uniqueness. Furthermore, the exhibition's emphasis on relevance rather than differences challenges the conventional concept that Austronesian culture and history solely concern the Austronesian community. While it weakens the Austronesian community's subjectivity and interpretive rights, placing the development and historical encounters of Austronesian cultures within the scope of world history establishes a connection between non-Austronesian viewers and the Austronesian community.

HADLEY WELCH JENSEN PHD

Wheelwright Museum of the American Indian, United States

**Shifting Perspectives:
Collaborative Museum Practice
in the American Southwest**

Using my recent co-curated project as a case study, *Horizons: Weaving Between the Lines with Diné Textiles (2023–2025)*, the proposed paper considers how collaboration is developed and enacted in museum practice. *Horizons* establishes connections between weaving and photography as ways of seeing, knowing, and relating to place. Drawing primarily from the collections of the Museum of Indian Arts and Culture—in conversation with contemporary works—historic textiles are reinterpreted by leading Diné (Navajo) artists, scholars, and cultural practitioners to reveal previously overlooked innovations and artistic expressions. This paper presents a curatorial framework for thinking about the culture of creativity that reflects and inspires Diné weaving, both historically and into the present, to bring a more holistic, diverse, and inclusive approach to the study of textile arts. This exhibition is the result of an ongoing partnership between curators, artists, and scholars through all aspects of development, programming, and publication. Aiming to both contribute to and expand conversations around accessibility, reciprocity, and stewardship of museum collections, we have prioritized a multiplicity of perspectives centered on Diné thought, language, and practice. In doing so, we

strive to bring specificity to the interpretation of the artworks and cultural belongings chosen for display. Incorporating a wide range of interests and expertise, we emphasize intergenerational perspectives, multidisciplinary approaches, and lived experiences. Ultimately, I aim to offer new insights on this area of cultural production, discussing points from which to rethink and reimagine processes of exhibition-making.

SIKDER MD ZULKERNINE

Department of Archaeology Jahangirnagar University, Savar, Dhaka, Bangladesh

**Communities Participation in
Museum Practice in Bangladesh:
A case study at some selected
museums in Bangladesh (ONLINE)**

Due to divergent facts, the relationships between museums and the communities they serve in Bangladesh are extremely contentious. Where there are greater issues with community involvement in museum operations, these relationships become more crucial. To gain a deeper understanding of the concept of museum-community interaction, a review of the literature was undertaken. To understand the current state of Bangladeshi museums concerning the world's well-established museums, assessments of concepts related to identity, representation, communities of practice, social and cultural capital, appropriate museology, and the process of democratizing museums are included. A survey that led to an observational study and interviews with particular museum staff members and residents has been conducted. It has been discovered that the kinds of museums and their organizational capacity affect community involvement. The authority of the museum determines the majority of the relationship's actions. The majority of the general public is willing to assist in the growth of their museums. Both the community and the museum are essential to its sustainability. Furthermore, in Bangladesh, the relationship and interaction are still in their early stages. The majority of museums still haven't considered how important it is to involve the community in their operations. Since Bangladesh's first museum was established during the British colonial era on the Indian sub-

continent, the idea of the museum-community link has remained vague. As a result, museums in Bangladesh face a challenge to shift their focus to developing exclusive relationships with local communities. A bottom-up community-based approach, communities of practice, and appropriate museology could all help resolve the issue and strengthen the bond between Bangladesh's different communities and museums.

ELIETE PEREIRA

Museum of Archaeology and Ethnology, University of São Paulo; ATOPOS International Research Center – USP

**The Indigenous Emergence in Brazilian
Museum and Artistic Spaces: Tensions,
Challenges And Reconfigurations (ONLINE)**

This paper aims to theoretically analyze the specificities of the Brazilian indigenous emergence in museum and artistic spaces in recent years. Based on some exemplary cases, such as the Museum of Indigenous Cultures in São Paulo (Brazil) and the exhibition “Indigenous Histories” (2022) at the São Paulo Museum of Art (Brazil), we will delve into the tensions, challenges and indigenous contribution in the re-enchantment of museum work. This effect crosses the decolonial critique of Eurocentric museological thinking, the new ways of weaving alliances made by indigenous people in the museological and artistic field, and the elaboration of a regime of visibility of indigenous cosmologies and cosmotechniques in these spaces, disturbing and reconfiguring traditional and colonial/modern curatorial structures.

Panel 5**Rupture and
Revitalization:
Indigenous
Communities &
Institutions**

Moderator: Heidi McKinnon, Curators Without Borders/ICME Board Member, United States

JENNIFER BYRAM

University of Arizona

**Reuniting Across Time and Space:
Virtual Collections Visits with
Indigenous Communities**

In 2022, while at the Smithsonian National Museum of Natural History as a Peter Buck Fellow, a series of virtual collections visits were conducted for the first time in the Museum's Support Center. This paper will present a low-cost, flexible approach to virtual engagements in museum collections which can be conducted in a variety of collections spaces. Virtual collections visits open the door for distance access to collections and the potential for more members of descendant communities to engage with collections that is normally possible for reasons of distance, bureaucracy, and budget and space constraints. Nevertheless, virtual collections still require work in advance by communities, museum professionals, and researchers to prepare themselves for the ethical, logistical, and collections care needs that will arise. This paper will present questions to consider before embarking on virtual collections visits and recommended resources for conducting virtual collections visits.

CLEMENTINE BORDEAUX

University of California, Riverside

Breaking Camp with the Institution

Dakota scholar Waziyatawin (2008) theorizes that “breaking camp” is a way to articulate a decolonial and transformative shift away from settler colonial institutions with the understanding that Indigenous people are embedded in non-Indigenous frameworks. A key aspect of breaking camp is a gradual process of untangling harmful policies, procedures, and practices for settlers and Indigenous people. To break camp means parting ways on reciprocal terms. Breaking camp conceptualizes a mutual methodological and praxis of departure. This paper will provide an example of breaking camp with the museum with practical examples from the Northern Plains region of (what is now) the United States. As a tribal member of an Indigenous Nation and community partner and collaborator, I utilize breaking camp as an anchor point to discuss the ethics of shifting away from settler institutions to serve better the intellectual and practical needs of regional tribal communities. Breaking camp stems from a Northern Plains tribal perspective and is an appropriate tool for theorizing the unsettling and decolonial practices of tribal nations. As more art-based institutions attempt to decolonize and detach themselves from the long extractive legacy of anthropology (ethnography), biased social histories, and homogenizing world culture theorizing, we must turn toward Indigenous theories and practices to guide us into shared practice to effect the change.

MEGAN BAKER

Northwestern University

Makers and Collections: Revitalizing Choctaw Rivercane Basketry

Despite being an integral part of Choctaw life for hundreds of generations, rivercane (and the arts derived from it) have become endangered. As part of efforts to revitalize rivercane and its associated arts, particularly basketry, Oklahoma Choctaw community members, artists, and tribal government staff are working together on those efforts. To do this, they have worked with numer-

ous museum collections to examine historical rivercane basket collections. This presentation will cover recent efforts to revitalize Choctaw rivercane basketry, as it has been undertaken with two elders who grew up working with rivercane and who are now teaching new generations of weavers and basketmakers. Drawing on experiences working with numerous US-based institutions like the Smithsonian Institute, National Museum of the American Indian, Burke Museum and Philbrook Museum of Art, it will show how decolonizing efforts by museums are impacting not only one Choctaw community, but also the wider Southeastern US region where there are numerous rivercane rehabilitation and revitalization efforts. In addition to learning new techniques from basket collections, these visits have also helped to trace family histories that provide new insights into Oklahoma Choctaw history.

Panel 6

Exhibiting Diversity and Adding Multivocality for Social Change, in a Changing Landscape

Moderator: Antrop. Alejandra Gómez Colorado, National Museum of World Cultures-INAH, Mexico

LAURA KIPPER

Estonian National Museum, Estonia

Memory Mine. Escapes. Encounters. Adaptations. Empirical study of adding multivocality in Estonian National Museum’s permanent exhibition

The presentation is related to the exhibition project Memory Mine, which is final phase of the research project by University of Tartu and Estonian National Museum. ENM creates a project space for its permanent exhibition “Encounters”, where remembering is multi-voiced

and painful and contrasting experiences are also represented. The project space will create an open discussion space for the exhibition on common and different memories, experiences and values against the backdrop of past mismatches and the ongoing military conflict.

During the research project museum curators have run fieldwork in former oil shale mining community Eastern Estonia, where mostly Russian language and mindset has been prevailed. Miners were mostly fled/arrived in Estonia after II World War, during 1950s from far-east Russia. Through this exhibition project, we analyze the role of the museum in the construction of remembering and deconstructing “the Other” paradigm in our curatorial work, we focus on the multiplicity of remembrance, and how to highlight it more clearly in our permanent exhibition. This project is an attempt to add multivocality, museum cooperates with director Aljona Suržikova, who has Estonian and Ukrainian roots. Added layer consist of thematical interviews mixed with archival materials from mining factory’s film club.

DIANA ROBERTA BORRÀS

Cultural Heritage and Anthropology Research Group, Institute of Anthropology of the Islands (IAI), Spain

Intangible Heritage and Social Change as an Example of Diversity: Towards a Repositioning Anthropology in the Narrative of Traditional Objects

This paper reflects on the interpretation of traditional objects still present in domestic environments that are in a museum, although without a specific narrative.

The aim is to explore what strategies allow an inclusive expography that promotes diversity, especially when they are cultural objects that are today threatened species.

The starting hypothesis is that qualitative research and oral memory allow access to the diversity of representations, experiences and social practices where people are the legitimate subjects of the realm of heritage. Through co-cre-

ative engagement with the groups and individuals of a community, the aim is to establish a non-linear narrative that emphasizes this plurality.

The object chosen is the seashell as it is part of the collection of the Maritime Museum of Mallorca, maintains its presence in domestic environments, has a high identity symbolism, presents new uses in popular festivals and is present in archaeological sites and historiography. In addition, its capture is currently prohibited as it is a threatened species. All these characteristics offer avenues of reflection on homogenizing narratives and the processes of subordination of the stories of everyday life. The proposal is based on a documentary work and 18 in-depth interviews that allow the identification of representations, uses and knowledge associated with fishing gear, uses as a communication or decorative instrument, food consumption and its symbolism.

HANZEL F. GAPAYAO

De La Salle University Integrated School, Philippines

Pastoral Curatorship in Local Church Heritage Work: The Case of Turumba Museum and Displays at the Saint Peter of Alcantara Parish in Pakil, Laguna, Philippines (ONLINE)

Museums were developed to house and care for valued objects and properties of an individual, a community or a state. In the modern era, museums played a role as a facilitator of discourse and knowledge through exhibitions and public program. In the Roman Catholic church, the care and pastoral use of church cultural heritage rest on the shoulders of local dioceses and parishes through the establishment of ecclesiastical museums and educational programs. This paper discusses the local curatorial work at the Saint Peter of Alcantara Parish – Diocesan Shrine of Our Lady of Turumba in Pakil, Laguna, towards its local cultural heritage, whether built, tangible and intangible, through the development of a parish museum, other display facilities, and public programs, as motivated by shared care not only for the church objects, but also for the community’s continuous devotion to its

local patron saint – The Our Lady of Sorrows del Turumba. While this focuses on church heritage stewardship as a practice of curation, it also brings into light how the parish community’s collective memory recognizes the role of cultural objects as witnesses and communicator of their spiritual journey. The study gathered narratives from key parish community members; conducted on-site observations of the church structure, storage, and museum spaces; observed selected community devotions online; and analyzed the church property inventory. This introduces local church museums and curatorship as an emergent platform where discourses of heritage, tourism, and religion can be produced and facilitated.

DR. DYOTANA BANERJEE

Division of Humanities and Social Sciences School of Interwoven Arts and Sciences Krea University, India

A Study Of Dalit and Tribal Museums in Ahmedabad: The Art and Social Innovation in Worlding Public Cultures of Urban Gujarat in India

My research aims to examine the cultural and ethnological production of two museums in Gujarat, the Dalit Shakti Kendra (DSK) at Sanand, and the Museum of Hope (MoH) by the *Chhara* nomadic-tribal community at Kubernagar, located in and around the city-space of Ahmedabad. The museums I choose to study are contemporary and urban; they have been constantly curated over the past two decades to document, archive and digitize the art and cultural heritage of the Dalits and the nomadic tribes in Ahmedabad, Gujarat. The two sites are also active centres for artistic performances by the Dalit and Tribal communities of Gujarat and they also act as vocational training centres for the community youth. I use ethnographic study supplemented with archival research in these two locations to build grounded knowledge about the processes of preserving and digitizing local cultural heritage and lived experiences of the Dalits and nomadic tribal communities in Gujarat. My research project aims to foster collaborative research in transnational platforms that facilitates sustainable heritage production and digitizing of museums by

similar indigenous and subaltern communities in other parts of the world. The research questions that motivate my study are; how are the chosen museums in urban Gujarat important for the world heritage projects of Gujarat? What kind of digitization and curation processes are followed? What kind of narrative and oral histories of the communities are museumized? How are these forms of museumization informed by the global heritage discourse in neoliberal times?

Panel 7

Community Collaborations and the Social Role of Community Museums

Moderator: Megan Baker, University of Arizona, United States

SING-DA HUANG

Education Department, National Taiwan Museum, Taiwan

Reshaping Artifact Narratives: Empowering Communities and Fostering Dialogue at the National Taiwan Museum

This paper focuses on the Southeast Asian artifacts held by the National Taiwan Museum (NTM) from Taiwan’s Japanese colonial period. It explores how the contemporary NTM actively involves Southeast Asian migrants in Taiwan in curation, guided tours, interpretation, and educational activities. Through these efforts, the museum aims to shift the role of artifacts away from perpetuating colonial narratives to instead being a starting point for dialogue with contemporary audiences. From its inception, the NTM was steeped in colonial undertones. In 1908, the Japanese colonial government established the NTM to commemorate the completion of the North-South Railway in Taiwan and to serve as a

platform for promoting Taiwan’s development. In Japan’s colonial blueprint, Taiwan served as a springboard for expansion into Southeast Asia. Accordingly, the NTM began collecting objects with a focus on the *nanyang* region (a term that roughly refers to Southeast Asia), reflecting the colonizers’ interest and ambition in this region. Today, while the NTM continues to preserve these objects from the colonial period, there has been a shift in perspective. By actively involving Southeast Asian migrants in museum activities, the objects have become a window for understanding contemporary issues and engaging in dialogue. Since 2007, the NTM has been training Southeast Asian migrants as service ambassadors to interpret Southeast Asian artifacts and the developmental history of the NTM in their native languages. In 2022, the NTM curated the special exhibition *A Centenary Dialog: When Transnational Migrants and Museum Collections Cross Paths*, inviting people from the Southeast Asian migrant community to share stories about selected Southeast Asian objects. This paper attempts to demonstrate that as the public becomes more actively engaged in museums, museum artifacts shift from being colonial and aggressive to serving as mediums for empowering communities. This approach promotes more equitable dialogues among people, between people and objects, and across generations. It also encourages viewers and the museum to reflect together on the positive significance of preserving and displaying objects for contemporary and future generations.

LIU GAOLI

National Ainu Museum, Japan

Transmission of the New, the Old, and Memory: Case Studies from Community Museums in Singapore and Japan

This paper aims to discuss the utilization of traditional display methods and new technological approaches in museums to evoke “memory” and “empathy,” as well as to explore the connection between community museums and the communities they serve, using examples from the Singapore Chinese Cultural Centre and the Sapporo Image Museum in Japan.

The Singapore Chinese Cultural Centre serves as a venue for Singapore’s Chinese community to showcase their culture. Advanced electronic interactive methods are employed in the exhibition, allowing visitors to discover the significance of Chinese culture to themselves by selecting answers to questions using dedicated wristbands. This deepens their understanding of their own community culture and prompts reflection on identity and belonging. In this process, individual “memories” become part of a collective experience through interactive participation, enhancing awareness of the multicultural and multi-ethnic society.

The Sapporo Image Museum in Japan is a privately established museum primarily showcasing old photography and filming equipment. Periodically, film projectors are used for screenings. The exhibition method involves traditional physical displays, allowing visitors to touch all exhibits. Most young visitors have heard of this old-fashioned equipment but have never truly seen or used them. Through tactile interaction and explanations, they gain knowledge passed down from their elders, thus perpetuating such memories.

In both cases, the museums successfully bridge generations—engaging both the elderly and Generation Z—through exhibitions that blend new digital methodologies with traditional approaches to perpetuate cultural memories. This dual approach of employing both modern technology and traditional exhibition methods interestingly cultivates and transfers memories across different generations within a museum setting.

CAROLINA TEIXEIRA SOUSA

University of Porto, Faculty of Arts and Humanities Department of Heritage Studies, Portugal

From Disappeared to A Place of Memory of Collective Cultural Awareness: The Ethnology Museum of Porto (ONLINE)

Presented as a means of preserving the traditional industries and saving the popular genius of the Douro-Litoral region from oblivion or annihilation, the disappeared Ethnology Museum of Porto (MEP)

was inaugurated on December 15, 1945 at the Palácio de São João Novo in Porto. Over the almost 50 years it has been in operation, it has gone beyond its functions as a space in itself, acting as an agent for the safeguarding of cultural heritage and revealing a set of management policies that are very solid and pioneering in relation to the period in which it was set. Although the public perception of the MEP persists in the idea that it was created solely to serve an ideology of nationalist glorification of the Estado Novo, today this disappeared museum represents a place of remembrance of the collective cultural conscience. On the one hand, the exhibition area, as a museum space in itself, has become a true space of civic life of the Douro Litoral community, through its collection and the narrative it presents, ensuring that what remains of it is a true archive of cultural heritage. On the other hand, the exhaustive collection of objects that record aspects of the life and customs of its people is the result of the dual collaboration of different actors: the specialists, but above all the source communities - who, in addition to their passive role in the conservation process, take on the role of cultural producers, making it possible to reinterpret the collections, demonstrating their relevance and their relevance in the present. Taking into account the new paradigms of inclusion, diversity, museum and community and starting from the museum's remaining documentary collection, this paper aims to show how the MEP is today one of the most important institutions for the preservation of the ethnographic heritage of the region and the Douro-Litoral community, which is irrefutably being lost with the new territorial divisions, rapid globalization and the abandonment of rurality.

AXEL VELASCO

Agha Khan Trust, Egypt/Mexico

Bayt Al-Razzaz and the Aga Khan Cultural Trust, Cultural Heritage Preservation as a Social Support Project

The Bayt Al-Razzaz (the rice house) is part of the group of monuments of the Mamluk sultanate located in the area currently known as Islamic Cairo, specifically the old neighborhood of Al-Darb al-Ahmar, recognized as a World Heritage Site by UNESCO.

Starting in 2001, the Aga Khan Trust for Culture, a trust aimed at the revitalization of communities in the Islamic World, began restoration activities in the area with the intention of inaugurating Al-Azhar Park. This process sought a complete improvement of living conditions in the neighborhood. Including housing restoration programs, activation of urban centers, recovery of mosques and even health care. However, the latest reports regarding the area show that there is a discontinuity in most of the work carried out.

Al-Darb al-Ahmar has once again encountered mishaps and a gradual deterioration in terms of its residential buildings, monuments and even general quality of life among the inhabitants. Taking this into account, the following presentation seeks to demonstrate from what activities a museum complex such as the Bayt Al-Razzaz could serve as an organism responsible for giving continuity to such important maintenance and care tasks. In order to establish the link between community and care of cultural heritage as an activity of social responsibility.

GABRIELA HOWELL

Heritage Trust, Antigua & Barbuda

Revitalizing Antigua & Barbuda's Historical Spaces: A Paper Presenting the Inclusive Heritage Preservation and Tourism Development

The cultural heritage sector is integral to understanding our collective identity and history.

Antigua & Barbuda's National Parks have made significant strides in preserving iconic sites such as Nelson's Dockyard. However, there's a pressing need to expand restoration efforts and enhance accessibility across other historical landmarks. The restoration and museum development of Government House presents a unique opportunity to transform a symbol of colonial power into an inclusive space that reflects the diverse narratives of Antiguahistory.

By reimagining historical spaces and prioritizing inclusivity and sustainability, Antigua & Barbuda can preserve its rich heritage while fostering

economic and social development. This panel presentation showcases the current heritage work being undertaken in Antigua & Barbuda by the Heritage Trust (Antigua & Barbuda) Inc.

EDSON ARMANDO MÉNDEZ ALBAVERA, AIME ANDREA MENDOZA TLALPACHICATL AND MIGUEL TOME MAXIL

Regional Museum of Cholula, Mexico

Ethnographic Vision and Community Participation in the Regional Museum of Cholula

The Cholula Regional Museum, located in the former psychiatric hospital of Our Lady of Guadalupe, next to the great pyramid of Cholula, recently celebrated seven years of promoting and disseminating culture. It has various collections ranging from pre-Hispanic art, colonial art and contemporary art, as well as popular art.

In this last year, three different exhibitions were presented in collaboration with the Faculty of Philosophy and Letters of the Benemérita Universidad Autónoma de Puebla, Puffing Foundation and Creative Seedbeds of San Pedro and San Andrés Cholula, that portray the cultural expressions of our days. The first exhibition talks about the festivity of the Carnival of Huejotzingo, a community near the museum, recognized throughout the state for its uniqueness resulting from the syncretism of different important events in the state.

The second exhibition presents the ceremonies performed by the "graniceros," wise men who have gifts to communicate with natural deities and thus control weather conditions. These rituals of pre-Hispanic origin are performed to this day on the slopes of the Popocatepetl volcano.

The creative seedbeds are artistic training spaces with a community focus for local children and young people in the region. There are two groups: The Creative Photography Seedbed in San Andrés Cholula and the Creative Theater Seedbed in San Pedro Cholula, which presented together the artistic exhibition "Harvest Time: Roots of my Community."

Panel 8

Can a National Museum be Built from an Indigenous Perspective?

Moderator: Gabriela Gil, President, ICOM Mexico

The richness of indigenous experiences in creating and showcasing collective memories has occasionally been considered in the context of museums that focus on a particular group of people or geographic area. However, is it feasible for an institution whose ambition is national to have its collections formed and managed by indigenous curators?

This panel aims to present the potential and challenges of rebuilding the ethnographic collections of the National Museum of Rio de Janeiro, Brazil, destroyed by a major fire in 2018. A new curatorial line is currently in charge of this bicentennial institution, which was founded by the King of Portugal with the goal of forming a national identity through the application of science and culture.

In close collaboration with the communities and using their own representations, the National Museum has been using dialogic curatorial methods to invite indigenous people to reflect on their own memory policies through workshops and one-on-one interactions. This allows them to view them from a completely different angle than what has been previously chosen and revealed about them by anthropological theories and/or museum regulations.

These activities have led to the emergence (training) of indigenous students and artists who have dedicated themselves to researching the memories of their peoples, acquiring technical and scientific knowledge and forming new collections, gradually assuming the role of true curators. It is a long, slow process with enormous challenges for both parties involved.

With the aim of deepening the debate on the topic of curatorship and participatory management of ethnographic collections with indigenous peoples in national museums, the presentations of this panel will focus on three experiences developed in the framework of the (ongoing) project for the reconstruction of the ethnographic collections of the National Museum (2019-2024).

The presentations of this panel will center on three experiences developed within the framework of the ongoing project for the reconstruction of the National Museum's ethnographic collections (2019-2024), with the goal of advancing the conversation about curatorship and participatory management of ethnographic collections with indigenous peoples in national museums.

JOÃO PACHECO DE OLIVEIRA

Ethnology Section and PPGAS, National Museum, UFRJ, Brazil [\(ONLINE\)](#)

The coordinator will make a presentation on the curatorial approach - with intense participation and protagonism of indigenous peoples - that has led to the reconstruction of the ethnographic collections of the National Museum.

TONICO BENITES

FUNAI, MPI, Brazil [\(ONLINE\)](#)

In the session, he will explain his work experience as an indigenous researcher and curator of an extremely original and suggestive Guarani Kaiowá collection for the National Museum.

RENATA CURCIO VALENTE

Ethnology Section and PPGAS, National Museum, UFRJ, Brazil

She will present the collaborative research she has been conducting with the Kadiwéu indigenous people of Mato Grosso do Sul, focusing on contemporary artisanal and artistic production and establishing its connections with artifacts and ethnographic collections of these people that are in the custody of important foreign museums.

Panel 9

Museums as Protagonists

Moderator: Dra. Andrea S. Pegoraro, Directora Museo Etnográfico Juan B. Ambrosetti, Universidad de Buenos Aires, Argentina

TELMA MARTHA GOMEZ MURILLO

Historical Cultural Museum, University of Oslo, Norway

Cultural Project: Magical México Celebration “Day of the Dead”

Through the PowerPoint presentation I will explain the reason why the cultural project, Magical México in Japan and the development that it later had at the Historical Cultural Museum of the University of Oslo since 2001 in the family cultural program every first Sunday in the month of November.

I will describe the different stages of the cultural project and how it is that the museum has been able to serve Spanish-speaking communities through the practice of the traditional festival of the Day of the Dead. The role played by the Anthropologist Tone Cecilie Simenson Karlgård in detecting the public's interest in both the theme of a Day of the Dead altar and the didactic potential of “La Catrina.” This led Tone Karlgård, Curator of Cultural Diversity, to propose that I offer dramatized educational visits in the role of “La Catrina” for Spanish-speaking high school groups since November 2013.

On November 7, 2003 UNESCO proclaimed the tradition of Day of the Dead as Intangible Cultural Heritage of Humanity, which has favored the conservation, promotion and dissemination of the festival of the Day of the Dead. From the interdisciplinary work between multicultural groups and artists we have managed to enrich in a special way the traditional festival of the Day of the Dead at Historical Cultural Museum of the University of Oslo in an inclusive environment where different groups contribute their

artwork to an artistic production that we share with our guests of all ages, different genders, ethnicities, beliefs and vulnerable groups.

HOSSAM MOHAMMED ABDELFAHAT HELAL HEGAZI

Inspector of Antiquities, Ministry of Tourism and Antiquities, Egypt

Global Culture Museums: Bridging Societies, Fostering Understanding, and Preserving Heritage [\(ONLINE\)](#)

Global culture museums play a pivotal role in fostering cross-cultural connections, enhancing mutual understanding, and safeguarding the rich tapestry of cultural heritage. These institutions serve as dynamic bridges, facilitating the exchange of ideas and values among diverse societies.

One of the primary functions of global culture museums is to connect people from different backgrounds. By showcasing the artistic expressions, traditions, and historical artifacts of various civilizations, these museums create a shared space for dialogue. Visitors are afforded the opportunity to explore and appreciate the nuances of cultures different from their own, promoting a sense of global interconnectedness.

Moreover, these museums contribute significantly to mutual understanding. Through interactive exhibits, innovative technologies, and educational programs, they offer immersive experiences that transcend linguistic and geographical barriers. Visitors gain insights into the customs, beliefs, and lifestyles of others, fostering empathy and appreciation for cultural diversity.

Preserving cultural heritage stands as another key objective of global culture museums. By housing and curating artifacts, artworks, and historical items, these institutions play a crucial role in safeguarding the collective memory of humanity. This preservation effort ensures that future generations have access to the cultural legacies that have shaped societies across the globe.

In conclusion, global culture museums serve as dynamic hubs that bring people together, promote understanding, and safeguard the wealth of human cultural heritage. Their impact extends beyond the walls of exhibition halls, contributing to a more interconnected and culturally enriched world.

Panel 10

Stewardship and Safeguarding Patrimony

Moderator: Dra. Scarlet Galindo Monteagud, Secretary, ICOM México; Director, National Museum of Watercolor “Alfredo Guati Rojo”

DR. YOUSSEF KANJOU

Institute for Ancient Near Eastern Studies (IANES), University of Tübingen, Germany

Strategies for Protecting and Rehabilitating the Aleppo Museum Amidst Conflict in Syria [\(ONLINE\)](#)

This paper discusses the protection strategies employed for archaeological collections at the National Museum of Aleppo between 2011 and 2016. The extensive and varied nature of the collections necessitated the implementation of a range of protection methods. Concurrently, in response to security developments in Syria and drawing from experiences in Egypt, Iraq, Lebanon, and Libya, the Aleppo Museum initiated an action plan to safeguard the archaeological collections of northern Syria. Observing the unfolding conflict in Syria mirrored past events in Iraq, prompting the museum staff to meticulously study the Iraqi experiences and extract lessons and ideas for protecting Syria's heritage.

The war in Aleppo concluded in 2016, shifting efforts towards the rehabilitation of the museum. Consequently, this discussion focuses on contemporary strategies for rehabilitation.

DR. URŠA VALIČ

Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana, Slovenia

Models for Sustainable Protection of Cultural Heritage in a Natural Disaster Area: Institutional and Community Participation in Heritage Stewardship

Natural disasters as a result of climate change (and challenges) have become a constant in our world, which relies on an economic system that overexploits human and natural resources and overburdens the environment. The costs of the Anthropocene are mostly borne by local communities in peripheral areas who also depend on the environment in which they live. Natural disasters intervene and change not only the environment, but also social and cultural life. Heritage is an important part of a community's identification processes, which is also altered by natural disasters. Communities and individuals build their livelihoods and local economies on small businesses and enterprises that operate responsibly based on nature and heritage.

In the summer of 2023, a region in the northern part of Slovenia was hit by catastrophic flooding. While saving human lives, homes and other important infrastructure facilities where vital services are provided (e.g. hospitals, stores, kindergartens, schools...), there was of course no room and no time for saving and protecting cultural heritage. However, some protocols were developed for the preservation of cultural heritage in the event of natural disasters, but priority was given to national heritage such as churches and castles. Ethnographic heritage proved to be the most endangered: the swollen rivers swept away many outbuildings near the riverbeds (e.g. mills, sawmills, forges), while some homesteads were threatened by landslides, which was an indirect consequence of the heavy rains. Although numerous volunteers from all over Slovenia and the surrounding countries helped the local population to clean up and create a sustainable situation after the floods, after almost a year nothing has happened at the state level, which means that people are still waiting for financial aid and reconstruction assistance.

In November 2022, the Department of Anthropology and Cultural Anthropology was invited by the local heritage organization to help the local owner clean and document the flooded forging tools, as the building is soon to be demolished due to the instability of the forge and the establishment of a floodplain. From that point on, we worked in an interdisciplinary way with students from different disciplines (ethnology and cultural anthropology, pedagogy, architecture, geography, etc.), local institutions (such as museums and local units of the Institute for the Protection of Cultural Heritage of Slovenia), individuals and communities to develop a model for more resilient and sustainable heritage guardianship. In the paper I will present the process and results of this collaboration.

CAN CHEN AND KEKE LI

China Customs Museum from Nationalities Cultural Palace museum, China

Digital Convergence: A Comparative Study of the “Shandong Cultural Relics” Platform and Nanjing Museum on Stewardship, Custodianship, and Service (ONLINE)

With the rapid development of technology, global museums are facing changes and the need for transformation to support their future technology requirements. In 2023, China has rolled out a plan for the overall layout of the country's digital development. Building a digital China is important for the advancement of Chinese modernization in the digital era, along with the fervent promotion of museums, is fostering the diversity and inclusivity of museums. The purpose of this study is to investigate how museums in China achieve effective integration of management, stewardship, and service procedures through digitization. Using case study analysis, comparative research methods, and data analysis, this paper discusses this issue by examining representative cases such as the “Shandong Cultural Relics” platform and the Nanjing Museum. The “Shandong Cultural Relics” platform is a multifunctional platform open to the public, created based on data collected from the first mobile cultural relics census in China. The Nanjing Museum's visualization operation system, as an internal management tool, utilizes big data visualization at the opera-

tional level to intelligently manage aspects such as museum collection management, security systems, and exhibition environment monitoring, thus optimizing internal operations. This study highlights how the digitization of Chinese museums in the digital era provides an effective path for digital exploration, diversity, inclusivity, public service, and community transformation.

FARAZ SABERI

University of Arizona - Department of American Indian Studies College of Social and Behavioral Sciences (SBS), USA

Identity Representation and Language at The Kurdistan Museum: Examining Indigenous Stewardship from a Cross-Cultural, Comparative Framework

Over several decades, many Indigenous organizations and communities have emphasized the importance of decolonization and indigenization of institutional spaces. The meaningful impacts that these efforts have had on museums has proven that Indigenous stewardship and collaboration is vital to showcasing human histories and identities, a key goal of museums around the world. In 2016, a new Kurdistan Museum (KM) was proposed in Iraqi Kurdistan with a mission to provide a space to showcase contemporary Kurdish identity, history, ethnography, and cultural memory—“to set the story of the Kurdish people in stone, sharing the Kurdish story with the international community and inspiring open dialogue amongst future generations” (<https://kurdistanmemoryprogramme.com/kurdistan-museum/>). In this presentation, drawing on decolonized practices for other Indigenous museums and collections, I explore concepts of Indigenous stewardship and how these might be woven into the fabric of the museum from its creation process to its operation.

Indigenous museums such as the Siida in Sápmi, Iñupiat Heritage Center in Utqiagvik and Mashantucket Pequot Museum on Mohegan-Pequot lands are insightful examples of how Indigenous custodianship and stewardship can have a land-based, community-centered focus. With the KM project still underway, the conversation around

how labeling of objects, use of native language(s), and community involvement will be centered is critical to its development. At Siida, for example, artifacts are labeled according to the Sámi subgroup with a careful emphasis placed on language throughout the exhibition. This is one example of how Indigenous custodianship and stewardship holds space to honor representations of identity carefully and comprehensively. Finding inspiration in other examples of Indigenous museums, in this paper I will explore how the KM can center in its development a strong emphasis on indigenization and decolonization in order to showcase the complexity of Kurdish identities and histories in ways that are both representative and sensitive.

Panel 11**Mapping Ethnographic Collections in Brazil: Locate to Repatriate**

Moderator: Tone Cecilie Simensen Karlgard, Museum of Cultural History, University of Oslo, Norway

In Brazil, the museum field was structured long before the creation of a museum policy, which occurred in the 2000s with the National Culture Policy. The first museums were established in the colonial period, following a Eurocentric and hierarchical structure. At the beginning of the twentieth century, we witnessed the emergence of cultural policies that focused mainly on the preservation of historical-cultural heritage, especially the tangible built heritage.

Our country has a museum universe with more than four thousand museums, which poses enormous challenges. In this context, many museums preserve ethnographic collections. Composed of artifacts that materialize aspects of human social life, they have been associated, since pre-colonial times, with the trajectories and memories of indigenous,

quilombola and other communities. The lack of systematized information on these collections hinders access to researchers and, above all, harms the exercise of the cultural rights and memory of these communities.

In 2018, the Heritage and Museums Commission of the Brazilian Association of Anthropology began locating and mapping where the collections of these communities are located, compiling that information in a database accessible through the web portal. We know the importance of these collections and their dissemination to enhance research and museum policies. Such an initiative could be a first step at the national level, towards the historical reparation of the people associated with these collections. We are committed to multiple and different uses and developments of this initiative. In this paper we share some data from this mapping and point out its perspectives and its limits which, on the one hand, articulates a network of researchers scattered throughout Brazil and, on the other, seeks to gather, through its digital format, elementary information on the types of collections, the institutions that preserve them and their location.

ADRIANA RUSSI

Fluminense Federal University (UFF) and the Graduate Program of the Federal University of the State of Rio de Janeiro (UNIRIO), Brazil

GESLLINE GIOVANA BRAGA

Graduate Program in Social Memory of the Federal University of the State of Rio de Janeiro, (UNIRIO), Brazil [\(ONLINE\)](#)

MARCO BRANDÃO

Department of Anthropology of the Federal University of Rio Grande do Norte, Fluminense Federal University, Brazil [\(ONLINE\)](#)

Panel 12 Decolonization Practices

Moderator: Adriana Russi, Federal University of the State of Rio de Janeiro (UNIRIO), Brazil

MARENKA THOMPSON-ODLUM

The Pitt Rivers Museum, UK

“The Fabric of Reality Also Needs Frequent Upkeep”: A Case Study of Contemporary Collecting, Stewardship and Policy at the Pitt Rivers Museum

The proposed paper draws a link between the *Labeling Matters* and the *Contemporary Collecting* projects at the Pitt Rivers Museum and institutional policies. The paper seeks to illustrate how the decolonial approaches of *Labeling Matters* were utilized to inform the process of the *Contemporary Collecting* project. The *Labeling Matters* project started in Spring 2019, reviewed the museum’s interpretation, and outlined different types of problematic language used within the museum’s displays, and how these labels and displays reinforced colonial ideology. To establish a framework through which the interpretation in the museum could be critical examined, a set of questions aimed at deconstructing the coloniality and power dynamics at play in the museum were designed. Based on Anibal Quijano’s Colonial Matrix of Power, the following questions were systematically applied:

Does this label/display establish Hierarchies?
Does this label/display assign power to and privileges Eurocentric knowledge?
Does this label/display impose Eurocentric cultural norms?

This presentation takes a step further from this colonial deconstruction to illustrate how the results of the *Labeling Matters* survey have influenced and guided the subsequent *Contemporary Collecting* project began in 2020. The presentation will focus specifically on the commissioning of contemporary Ainu, Hawaiian and Haida ob-

jects, which were envisioned as acting simultaneously as artifacts and new forms of interpretation by speaking directly to collection, and by challenging the problematic narratives surrounding these collections as identified by the *Labeling Matters* project. Through this process narratives of planetary precarity, self-determination, and indigenous epistemologies were revealed.

The final part of the paper will look at how the concepts of stewardships, custodianship and service which were at the centre of how the contemporary collecting project was conceived were often at odds with the policies of the institution. The presentation will illustrate how the three previous questions were asked at every stage of the collecting and commissioning process, what this methodology revealed in terms of inherent coloniality in the PRM (and wider University of Oxford) acquisition processes from; artist contracts, intellectual property, language, ideas of preservation/ conservation and ‘ownership’.

MAJA BALLE

Roskilde University, Denmark

PROF. DR. JESPER NIELSEN

University of Copenhagen, Denmark

Tracking the Past, Navigating the Present: The Role of Museum Object-Based Research in Understanding the Mexican Diaspora Experience in Copenhagen

This paper serves a dual purpose. Firstly, it explores the potential of employing museum object-based research to shed light on the lived experiences of contemporary Mexican diaspora members in Copenhagen, particularly their navigation of new religious and cultural landscapes. Secondly, drawing on qualitative data, it investigates how an ancient artifact, the 16th-century indigenous manuscript *Mapa de Xochitepec* housed at the Danish National Museum, can be imbued with new significance, sparking reflections on cultural ownership and museum stewardship.

Dated to circa 1580 and made from traditional agave paper, the *mapa* originates from the Mixtec region of Oaxaca. Through text and

images, it records a narrative of ancient migrations and cultural transitions from pre-Columbian times to the early Colonial period, reflecting profound shifts in worldview and cosmology within a highly localized context.

Central to our argument is the proposition that through an experimental research methodology centered on the voices of Mexican migrants in Copenhagen, the *mapa* can be revitalized across temporal and spatial dimensions, prompting contemplation on enduring themes of displacement, religious transformation, and identity recognition. This interdisciplinary project, led by researchers unaffiliated with the museum, aims to influence museum practices toward greater engagement with source communities. We advocate for a decolonial lens that incorporates diverse perspectives and fosters inclusive dialogue. Our empirical approach employs object-based research to collaboratively generate knowledge, emphasizing the diversity of voices essential for transformative museum practices. Ultimately, this study aims to enrich discussions on the cultural heritage of Mexico beyond its place of origin, while addressing pertinent issues of migration, cultural identity, and inclusion in contemporary society.

LARA CORONA

International University of Catalunya, Spain

How to Make Decolonization Possible: A New Model of Stewardship

Most museum collections stem from colonialism and are exhibited with only dominant cultural group voices, predominantly white colonizers. Accordingly, museums perpetuate colonial attitudes. In recent decades, there has been a growing interest in representing different perspectives conceived by BIPOC people (black, Indigenous and people of color) within museums. Despite the importance of the topic, research concerning decolonization as a process of re-framing museums as a whole is still lacking. This study aims to provide an overview of strategies museums might embrace to face the decolonization process. For this purpose, this research focuses on the case study of the Abbe Museum

in Maine. The analysis highlights a wide range of practices that serve as a service to Wabanaki Nations and other Native people. Some deal with collections visitors see, such as which objects to collect and exhibit, how to display them (in terms of human stories-including text and language- so that colonial harm is acknowledged and addressed), and what to sell in the store. The museum boasts policies and protocols ruling the decolonization process, such as the Strategic Plan of Decolonization. Other strategies towards the museum decolonization occur behind-the-scenes. First and foremost, the inclusion of Native populations -whose culture, history, and values are at the center of the museum vision-is ensured at all levels of the decision-making processes. Furthermore, the museum widely supports different types of initiatives for Native artists, has a purposed recruitment policy, offers continuous training of all staff, and promotes engagement through dialogues with the local community on matters related to BIPOC. This research suggests that decolonization- meant as sharing governance structures and authority for the documentation and interpretation of Native culture- is a broad ongoing process involving the whole organization to eradicate bias and requiring reflections and open dialogue with tribal communities. In conclusion, this study might provide insight into a novel approach to rethinking what museums are and who they are for.

STEFANIE BACH

GRASSI Museum of Ethnology in Leipzig, Staatliche Kunstsammlungen Dresden; Ethnological Museums in Dresden, Leipzig and Herrnhut, State Art Collections Dresden, Germany

REINVENTING GRASSI.SKD – A new beginning for an ethnographic museum?

In 2021, the GRASSI Museum für Völkerkunde zu Leipzig launched the REINVENTING GRASSI.SKD programme by rethinking the museum’s structures: Who has the power of interpretation? How can we provide space, give marginalised people the possibility to express their voice and how can we break through power structures? Within this process, we worked together with around 270 partners, “critical friends”, academics, artists,

initiatives and representatives of societies of origin to build networks in many ways and on different levels. The result is an attempt to create an ethnographic museum in a different way.

Prior white museum perspectives were relegated to the background. Instead, a “Room of Remembrance” was set up for restitutions and repatriations, which gives descendants the opportunity to receive and mourn their ancestors in a dignified manner, who came into European museum collections as a result of violent appropriation. As well as, an inclusive space free of charge has opened, which was designed together with various initiatives and organisations representing disabled people. In addition, we handed over the exhibition spaces to various players: the artists’ collective PARA, together with the two Tanzanian artists Valerie Asimwe Amani and Rehema Chachage, attempted a participative restitution of the peak of Mt. Kilimanjaro, which came in 1889 to Germany. Enotie Ogbebor from Nigeria curated a presentation on the Benin Bronzes and their cultural relevance by combining them with his artworks. Prince Rasheed Yusoof presented the cultural heritage of the Andaman and Nicobar Islands and in 2023, we invited more than 30 people with different backgrounds for an exhibition space, where they created a presentation beyond the division of gender into women and men with their individual approaches.

So can REINVENTING GRASSI.SKD be a method to pluralize and decolonize the (ethnographic) museum landscape?



Location

The NMA is located in the Polanco neighborhood, in the west of Mexico City, which is one of the most attractive areas for recreational and cultural activities. In addition, in this area there are other important museums that visitors can reach on foot, such as the Tamayo Museum (of modern and contemporary national and international art), the Museum of Modern Art, the National History Museum “Castillo de Chapultepec”, the Jumex Museum (a forum for important artists and contemporary proposals) and the Soumaya Museum (with Mexican and foreign collections from different periods).

The Polanco area also offers the possibility of staying in luxury or low-cost hotels, depending on the visitors’ possibilities. Twenty minutes away from Polanco is the Historic Center, where there is also a great offer of all kinds of hotels, hostels, and apartments. Additionally, the location of the NMA offers the possibility of visiting parks, avenues, and restaurants for all kinds of tastes and possibilities. Within short distances it is possible to move to the center of the city and visit the heart of the capital, as well as theaters, bars, historic buildings, emblematic streets, among others. Access to the museum can be on foot from several subway stations, Metrobus or taxi/Uber for those seeking greater comfort.

Travel Information

General information

<https://embamex.sre.gob.mx/australia/index.php/infomexieng>

National Currency

Mexican pesos.

You may exchange currency or withdraw money from ATMs at the airport and banks in the city. Mexican currency comes in 20, 50, 100, 200, 500 and 1,000. Currency in Mexico is abbreviated by the dollar sign, \$, but you might see it printed as MX\$ or \$MN.

Mexican Peso coins come as \$1, \$2, \$5 and \$10. These pesos are handy for tips, as it’s customary to tip waiters between 10% and 15%.

Travel within Mexico City

In Mexico City, the safest way to travel is by UBER/DIDI app.



Public transport systems are:

Metro (underground/subway) - **\$5.00**

(you can buy a card in most of the stations. Spending machines don’t give change, be careful).

<https://mexicocity.cdmx.gob.mx/e/getting-around/mexico-city-metro-card/?lang=es> / <https://metro.cdmx.gob.mx/la-red/mapa-de-la-red>

Metrobus - **\$6.00** (the same card for the metro)

<https://www.metrobus.cdmx.gob.mx/mapas-de-sistema/mapa-completo-del-sistema>

RTP bus (close to MNA, the same card for the metro) – from **\$2** to **\$7** (depends on the distance)

Trains and cable car are mainly to visit residential areas at the suburbs of the city.

Weather

September in Mexico City is still warm, 24°C to 12°C. Evenings are usually very rainy.

Eating

Mexico City has a wide range of restaurants, especially in the following areas: Polanco, Condesa and Roma. The average cost per meal is \$500 pesos (\$26 dollars). Street food stalls are not recommended.

List of Restaurants



Museums of Interest

Ethnographic/popular art

- *Museo Nacional de Culturas Populares* (Coyoacán, sur de la ciudad. Museo gubernamental de la Secretaría de Cultura)
- *Museo de Arte Popular* (Centro Histórico. Museo privado)
- *Museo Indígena* (norte de la ciudad. Museo gubernamental del Instituto Nacional de Pueblos Indígenas)
- *Museo Kaluz* (Centro Histórico. Arte, etnografía, historia de México. Museo privado)

Contemporary art

- *Museo Nacional de Arte* (Centro Histórico, museo gubernamental)
- *Museo Tamayo* (Polanco, cerca del MNA. Museo gubernamental)
- *Museo Jumex* (Polanco, cerca del MNA. Museo privado)
- *Museo Soumaya* (Polanco, cerca del MNA. Museo privado. Arte en general)
- *Museo Universitario de Arte Contemporáneo* (sur de la ciudad)
- *Museo de la Universidad Nacional Autónoma de México*

National History

- *Museo Nacional de Historia Castillo de Chapultepec* (Polanco, cerca del MNA. Museo gubernamental del INAH)
- *Museo Nacional de las Intervenciones* (Coyoacán, sur de la ciudad. Museo gubernamental del INAH)
- *Museo Histórico del Palacio Nacional* (Centro Histórico. Museo gubernamental)

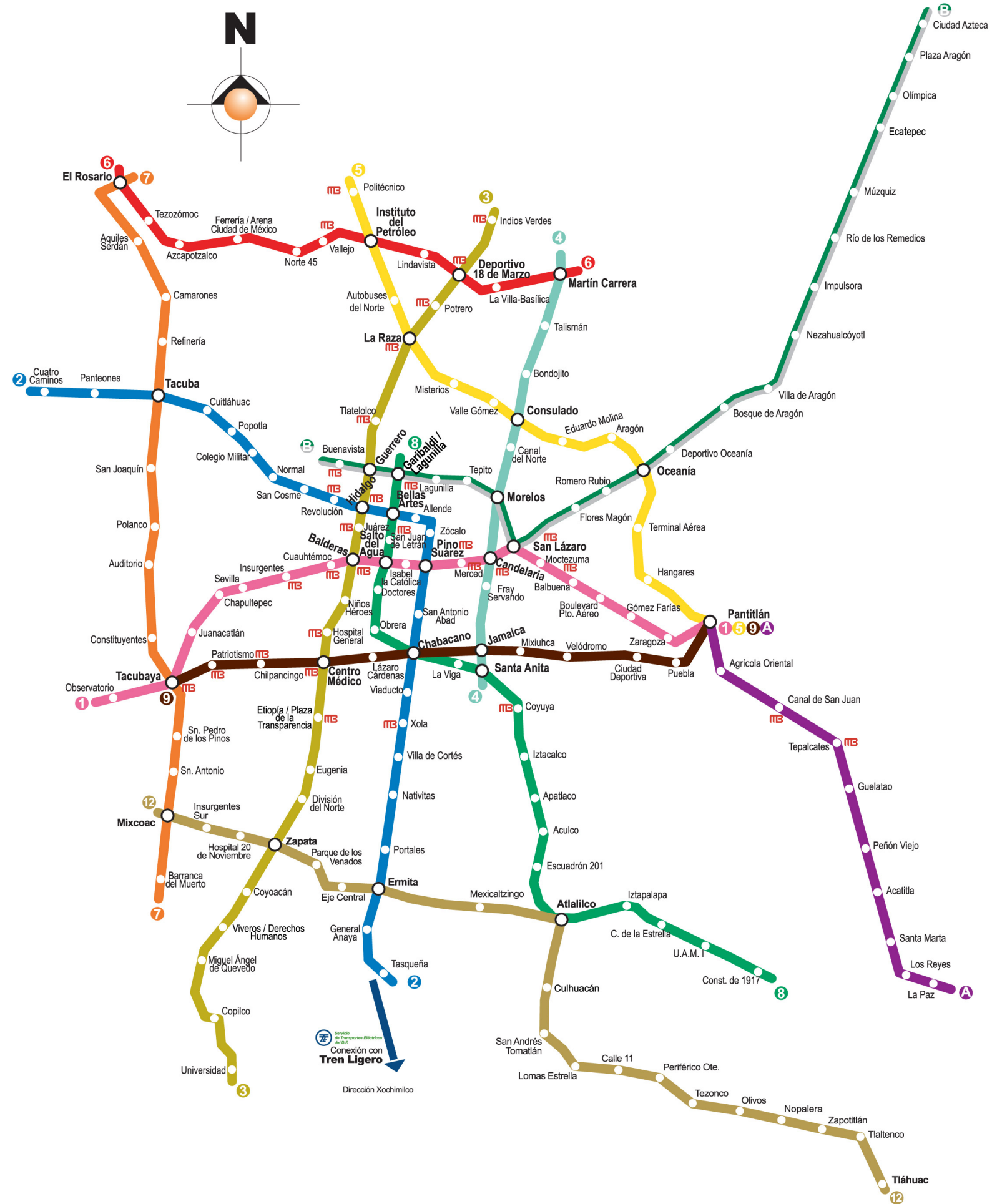
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Mexico City official visitors' guide



Mexico City Metro map with useful information and access to the NMA. ▶



Sponsors



Colección Particular Carlos Chávez Ramírez

COLECCIÓN PARTICULAR CARLOS CHÁVEZ RAMÍREZ COLECCIÓN PARTICULAR CARLOS CHÁVEZ RAMÍREZ

The private and family collection was founded by Ana Chávez Ortiz and Ana Prieto Chávez, daughter and granddaughter of Master Carlos Chávez, respectively. The collection was formed with the purpose of promoting and disseminating his father's musical legacy and for scholars from various areas to have access to materials that, although personal, do not correspond to public archives. Over the years the Collection has been directed by the author's heirs and is currently represented by Jana Angulo Prieto, the composer's great-granddaughter.

As part of their activities, together with their work team, they have taken on the task of collecting the existing material related to the works of Carlos Chávez, classifying it and systematizing its use with the purpose of forming a virtual archive that, later, will be susceptible to consultation for anyone interested in studying the life and work of Carlos Chávez. For this, we work cooperatively with experts from other areas of culture.

For the above reasons, for the Carlos Chávez Ramírez Private Collection it is very important to be in contact with those people who work for the dissemination of music, documentary repositories and museum activities, with the intention of making them aware of the materials that the family safeguards, for exploration, consultation and incorporation into your academic research.



TOUR-MATE

Tour-Mate Systems Limited is an award-winning provider of interpretive solutions with clients around the world. They have been a full-service provider able to accommodate any request, including creating content from scratch, interpreting consulting, and purchasing or renting an interpretive system.

Since 1988 they have offered interpretive solutions around the world. Millions of people have taken tours with their platforms in museums, art galleries, historical sites, zoos, aquariums, botanical gardens, national parks and commercial establishments. Their hardware and software are high quality and easy to use, and their focus on content creation ensures that every visitor has a significantly improved and memorable experience.



PONCE KURCZYN COLLECTION COLECCIÓN PONCE KURCZYN

The Ponce Kurczyn Collection is a private collection of modern and contemporary Latin American art, founded by Luis Ponce Grande and Luis Ponce Kurczyn, in an effort to bring the art of our country closer to childhood, youth and art students. The collection is mainly made up of works by great representatives of modern art, such as Leonora Carrington, David Alfaro Siqueiros, Diego Rivera, Francisco Toledo, Dr. Atl, José Luis Cuevas, among others.

For the Ponce Kurczyn Collection, art is a fundamental piece of the intellectual and spiritual development of people, as well as the social future of our country. For this reason, it seeks to generate new cultural dynamics through the creation and implementation of research, exhibition and dissemination projects of the arts.



CAV

It is one of the most important conservation and restoration companies in Latin America. It was founded at the end of the eighties by brothers and civil engineers Javier and Ramón Velázquez. At the beginning of their extensive career they were in charge of the Restoration of the Temple of Regina Coeli, in the Historic Center of Mexico City, and later they developed the survey of the Church of Santo Domingo, in the Dominican Republic, through the use of Laser Scanner 3D. As a result of this project, the company created the Dimensional Analysis and 3D Modeling Department.

They have been in charge of the restoration of the Chapel of "Our Lady of Guadalupe", the conservation of the Goitia Museum and the restoration of the façade of the Pedro Coronel Museum, all in the city of Zacatecas. They have also carried out the architectural survey of the former Hacienda de San Diego de Jaral, in San Felipe, Guanajuato, as well as other 3D registration projects, such as the 22 sculptures of the Friendship Route, monument 6 of the Mayan archaeological site Tortuguero, located in the Carlos Pellicer Cámara Regional Museum of Anthropology in the city of Villa Hermosa, Tabasco.

Likewise, they have developed projects to digitize historical collections, such as that of the Mátiz Foundation, (collection of negatives by photographer Leo Mátiz; 2013); that of the choir books of the Cathedral of Zacatecas (2014), or that of the Viceregal Art Museum of Guadalupe, in Zacatecas (2014). CAV carried out the records and processing of the Facade of the former Hacienda Mezcalera de Jaral de Berrio in Guanajuato, the facade of the former La Cubana chocolate factory, the Pharr international bridge in Reynosa, Tamaulipas, and the Temple of San Francisco in Zacatecas. In 2015, the company digitized the sculpture "The Serpent of El Eco", by Matías Goeritz, as well as the construction of

a wooden replica of the same sculpture and its installation in the Iturbide Palace Museum.

Since 2017, due to the earthquakes that damaged multiple buildings, CAV has focused its efforts on various conservation and restoration projects throughout the Mexican Republic. In 2018, work began to conserve the gates of the Metropolitan Cathedral and Tabernacle in the Historic Center, and to rescue and safeguard the murals located in Buildings "A" and "B" of the National Center of SCT, both in Mexico City.

Credits

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<https://mna.inah.gob.mx/>

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