



**COUNCIL FOR MUSEUM ANTHROPOLOGY**  
**Secretary's Report to the Board & Business Meeting 2023**

**BOARD**

**2022-2023 CMA Board Members**

**President:** W. Warner (Bill) Wood (2022-2024)  
**President-elect:** Christina Hodge (2022-2024) to be followed by a term as President (2024-2026)  
**Treasurer:** Claire Nicholas (2022-2024)  
**Secretary:** Lillia McEnaney (2022-2024)  
**Board Members:** Adrian Van Allen (2020-2023), Laura Peers (2020-2023), Elysia Poon (2020-2023), Sowparnika Balaswaminathan (2022-2023), Lijun Zhang (2021-2024), John Carty (2021-2024)  
**Student Board Member:** Halena Kapuni-Reynolds (2021-2023)  
**Past President:** Cara Krmpotich (2020-2023)

**2022-2023 CMA Board Committees**

**Nominations Committee:** Cara Krmpotich (Chair), Bill Wood, Christina Hodge  
**Awards Committee:** John Carty (Chair), Laura Peers, Lijun Zhang, Adrian Van Allen  
**Committee on Book Award:** Cara Krmpotich (Chair), Laura Peers, Claire Nicholas  
**Committee on Journal:** Bill Wood (Chair), Sowparnika Balaswaminathan, Christina Hodge, Claire Nicholas, Hannah Turner, Alice Stevenson  
**Communications Committee:** Lillia McEnaney (Chair, General Communications, Website, *Anthropology News*), Cory Kratz (Facebook), Emily Hayflick (Museum Anthropology Blog), Felicia Katz-Harris (Twitter), Halena Kapuni-Reynolds  
**Reception Committee for Toronto Meeting:** Cara Krmpotich (Chair), Claire Nicholas, Bill Wood, Sowparnika Balaswaminathan, John Carty  
**Committee on Conference:** Elysia Poon (Co-Chair), Lillia McEnaney (Co-Chair), Halena Kapuni-Reynolds, Claire Nicholas

**2023 CMA Election Results & Board Transitions**

**Student Board Member:** Molli Pauliot (2023-2025)  
**Board Members:** Jason Baird Jackson (2023-2026), Amanda Guzmán (2023-2026), Sowparnika Balaswaminathan (2023-2025), Annissa Malvoisin (2023-2025)



## 2024 CMA Board Elections

The CMA will be holding elections this year for the following positions:

- President-Elect
- Treasurer (to serve a two year term)
- Secretary (to serve a two year term)
- Two at-large members (each to serve three year terms)

## 2023 *Museum Anthropology Journal*

**Co-editor:** Hannah Turner, University of British Columbia (September 2021-December 2023)

**Co-editor:** Alice Stevenson, University College London (September 2022-present)

## COMMUNICATIONS

### A. Platforms

- *Museum Anthropology Blog*, maintained and updated this year by Lillia McEnaney (January 2014-March 2023) and later, Emily Hayflick (April 2023-present)
  - See: <https://museumanthropology.org/resources/museum-anthropology-blog/>
- CMA Website, maintained by CMA Secretary Lillia McEnaney
  - See: <http://museumanthropology.org/>
- CMA Facebook page, maintained by Corinne Kratz
  - See: <https://www.facebook.com/CouncilForMuseumAnthropology>
- CMA Twitter feed, maintained by Felicia Katz-Harris
  - See: <https://twitter.com/MuseumAnth> Follow: @MuseumAnth

### B. Committee

The Communications Committee coordinates communication via the CMA email, blog, website, and social media presence. These platforms allow us to expeditiously reach out to members and to the general public about current events, exhibits, awards, job calls, awards, conferences, and a wide variety of current news in the field.

### C. Email and Communities

CMA used the AAA Communities list-serv for CMA to communicate with members.

### D. Website

The CMA website includes listings of CMA board members and officers, as well as content on membership, *Museum Anthropology*, advocacy, mentorship, events, and other general information about CMA.



The CMA redesigned the website in 2021, and we are still working out some small kinks working with WordPress, but AAA staff has been helpful in troubleshooting.

For 2023, the website, overall, has had 8,137 views from 4,604 visitors. In 2022, the website recorded 4,318 views from 1,785. This shows a fantastic 88% increase over the past year, likely due to the 2021 migration of the Blog into the central CMA website.

- Monday is the most popular day for visits.
- April 13, 2023 was the most popular day on the blog for visits (238 visits). On that day the "Position Announcement: Curator of Exhibits and Collections, Abbe Museum" post was posted, but that only received 9 views.

#### **E. Blog**

*Submitted by Emily Hayflick*

The Museum Anthropology Blog posts for this year included a variety of news articles, calls for papers, sessions, nominations, and position announcements.

The WordPress site uses both Google Site Kit and Jetpack for tracking analytics. The Jetpack analytics has been tracking site data since June 2021 (though is missing data from July 2022-January 2023) while the Google Site Kit plugin only has data going back to October 22, 2023.

#### Views

This year, the blog recorded its highest number of views out of the three years it has tracked data.

Recorded blog page views:

- 2023 – 1,703 views
- 2022 – 826 views
- 2021 – 24 views (extremely low number due to data migration issues from Squarespace to Wordpress)

#### Visitors

The Google Site Kit hasn't been recording data long enough to provide a very full picture of how viewers are finding the blog (it is currently only utilizing 12 site visits for its data), but in the last few weeks, most of the visitors (50%) found the website directly, while a third found it from a search engine. Visitors came from the United States, Canada, Germany, Italy, and other countries.

#### Posts



Posts with the top views primarily include calls for papers, sessions, nominations, as well as workshops and job postings.

Top posts include:

- Zoom Workshop For Students & Emerging Professionals On Publishing, Council for Museum Anthropology & Society for the Anthropology of Work & *SAPIENS*, published on April 7, 2023 with 332 views
- Call for Sessions: Native American Art Studies Association, published on January 24, 2023 with 140 views
- Call for Nominations: Co-Editor of *Museum Anthropology*, September 15 Deadline, published on August 3, 2023 with 127 views

News posts with high view counts include:

- Santa Ynez Chumash Museum weeks away from grand opening announcement, earns national recognition, published on May 3, 2023 with 117 views
- Obituary: Ira Jacknis (1952–2021), published on July 23, 2022 with 90 views
- Guest Post: “Participation in Museums: Backstage Ideals and Frontstage Realities,” by Inge Zwart, published on October 8, 2023 with 74 views
- International Repatriation Resource: Routes to Return, published on September 16, 2023 with 36 views

### Call for Pitches

The Council for Museum Anthropology’s *Museum Anthropology* Blog is looking to highlight student voices on its blog.

Have you seen an exciting and thought-provoking exhibition this summer that you want to share with the museum anthropology community? Is there a topic you discussed in a course that you want to reflect on more? Have you read a recent news article you want to comment on? Do you want to tell colleagues about a curatorial/research project you are doing (or did)?

Posts can be written about any relevant theme, and we welcome submissions from both undergraduate and graduate students. Possible topics include:

- Reviews of a recent book or exhibition
- Critical reflections on an internship or fellowship, curatorial/research project you have undertaken, or a recent museum event you attended
- Commentaries on recent events in the museum world
- Discussions that explore a specific object, museum feature, or mode of museum practice



Guest posts can range from 500 to 1,000 words. Rolling deadline.

Please submit a 300-word pitch and 50-word author bio to CMA blog manager Emily Hayflick ([eh664@cornell.edu](mailto:eh664@cornell.edu)) and CMA secretary & chair of the communications committee Lillia McEnaney ([mcenaneylillia@gmail.com](mailto:mcenaneylillia@gmail.com)).

Examples of guest posts can be found here:

- Guest post written by Inge Zwart, PhD student: <https://museumanthropology.org/guest-post-participation-in-museums-backstage-ideals-and-frontstage-realities-by-inge-zwart/>
- Guest post written by Dr. Jennifer Shannon: <https://museumanthropology.org/2020-12-22-guest-post-sar-guidelines-in-teaching-the-university-of-colorado-museum-studies-program/>

#### **F. *Anthropology News* Column – CMA Section Notes**

*Anthropology News* is in its sixth year as a magazine format plus online format. No *Anthropology News* pieces were submitted or published this year, despite the open call for pitches. Previously published section news articles can be found on CMA's section page: <https://www.anthropology-news.org/articles/section/council-for-museum-anthropology/>

#### **Call for Pitches: CMA Column in *Anthropology News***

The Council for Museum Anthropology welcomes pitches for our column in the American Anthropological Association's magazine, *Anthropology News*.

We are looking to highlight innovative projects and exhibitions as well as perspectives on current issues in the field. Pieces should be accessibly written for a broad audience.

Essays and stories are ~2,000 words. Rolling deadline. Please submit a 300-word pitch and 50-word author bio to CMA secretary & chair of the communications committee Lillia McEnaney ([mcenaneylillia@gmail.com](mailto:mcenaneylillia@gmail.com)).

Authors will jointly work with CMA secretary & *Anthropology News*' editorial team on their submission. For more details, see *Anthropology News* author guidelines here: <https://www.anthropology-news.org/submission-guidelines/>

#### **G. Facebook**

*Submitted by Corinne A. Kratz*



As usual, CMA Facebook posts this year included announcements for jobs, fellowships, conferences, workshops, and CMA award competitions; news and reviews about museums and exhibitions; materials for teaching museum anthropology; recognition of accomplishments by CMA members and others in the museum world; and related topics from inside and outside North America. Please encourage members to send accomplishments and news to be posted! We now have very little activity in the sub-discussion group created in March 2020 as the COVID19 pandemic became a major concern, [Effects of COVID19 Pandemic on Museum and Heritage Sites](#), but it remains open even though changes made by Facebook/Meta in 2022 meant it no longer has clear visibility from the main page. Those changes also made it harder to find and manage analytics, eliminating several categories, so figures this year may not be comparable with previous reports.

Analytics. Facebook analytics usually cover the prior month, so I tracked over the year at different times to have more extended information for the 2023 Board meeting and annual report. Working with the Insights on the Meta Business platform is harder than earlier years and provides less information overall. The current Insights platform is designed to encourage users to buy ads from Facebook and encourage them to use Instagram, combining analytics for the two. That impoverished information is the basis of the following analytics.

We launched the CMA Facebook page in 2013 and gradually added followers. Our followers total saw significant growth from 2017-2020, but has now settled into smaller annual growth rates. We currently have 3,572 followers, about 3% more than last year.

- Nov 2017 1,225 followers
- Nov 2018 2,426 followers (98% increase)
- Nov 2019 3,031 followers (25% increase)
- Nov 2020 3,214 followers (6% increase)
- Nov 2021 3,372 followers (5% increase)
- Nov 2022 3,474 followers (3% increase)
- Nov 2023 3,572 followers (3% increase)

We may at a plateau that will rise only gradually. Our reach will continue to expand if we all spread the word, share posts, and encourage colleagues, friends, and students to like and follow the page. It would be great to reach 4,000, though at the current rate of increase that might take several years. Please announce the CMA Facebook page at any sessions you are doing on museum anthropology at the AAA meetings or elsewhere and encourage students, friends, and colleagues to like and follow the CMA page.

Our FB page continues to give us international reach. In 2020 our fans/followers were located in 47 countries around the world (higher than previous years, as shown in screenshots in previous reports).



We had fans/followers in North America, South America, Asia, Africa, Europe, Australia and the Pacific region. Facebook analytics no longer show the full list of countries where our followers are located. Now they only show the top ten countries and try to get users to create audiences for targeted adverts. Last year about 45.4% of our followers were in the US. This year 46.3 are in the US. Our other top ten countries are Canada (7.2%), Australia (3.6%), UK (3.6%), Mexico (2.7%), Germany (2.2%), India (2.0%), Italy (1.9%), South Africa (1.9%), and Greece (1.7%). These are the same top ten as last year, with slight differences in rank. Facebook no longer tells us where the other 26.9% of followers are located, but even top ten list shows that we still reach North America, Africa, Europe, Asia, Australia and the Pacific region.

The age and gender profile for followers of the CMA Facebook page shows the 18-34 year old demographic making up 28.2%, dropping for the sixth year. This decline tracks more general reduction in FB use by younger demographics, who prefer YouTube and TikTok (<https://www.nbcnews.com/tech/tech-news/gen-z-facebook-pew-research-center-finds-rcna42429>, accessed 3 November 2022). But it is slightly higher than US use of Facebook for the same age range (<https://www.statista.com/statistics/187549/facebook-distribution-of-users-age-group-usa/>, accessed 5 November 2023). Women make up 68.8% of our followers, a bit less than last year.

FB posts often move far beyond fans/followers and FB analytics used to track that, showing demographics for those reached and those engaged. Unfortunately they removed this useful detail from their analytics, but instead report that we *could* be reaching 270,000,000 people (!!) if only we would spend money to advertise with targeted tools. The only remaining breakdown provided is by age and gender, which compared with last year shows increases in groups 35 years and older.

<u>Age</u>	<u>Followers</u>	<u>2024</u>	<u>2023</u>	<u>2022</u>
25-34		26.9	31.9	31.4%
35-44		30.9	30.0	29.1%
45-54		21.0	19.8	18.6%
55-64		10.4	9.6	9.3%
65+		9.5	8.7	8.1%

Reach varies by the post, typically from around 100 to 600, with a number falling in the 700-1000 range, and a smaller number reaching 1,500-2,000. Our aggregate monthly reach has continued to be a bit lower this year. Three years ago, our reach had increased to 10,000 monthly from roughly November through July. In the early part of the COVID pandemic our monthly post reach also jumped to over 10,000 and post engagement in that period increased 244%. Our monthly figures are now typically back in the 2-5000 range, with increases when CMA Awards and CMA Mentoring Events are announced. Periodic analytics tracking post reach from November 2022-Nov 2023 included 3,466 (21 Oct-17 Nov); 3,818 (29 Nov-26 Dec); 4,127 (4 Feb-3 March); 3,578 (4 March-4



April); 1,003 (5 April-10 May); 3,001 (9 June-6 July); 2,851 (18 Aug-14 Sept); 2,950 (12 Sept - 9 Oct); 3,572 (4 Oct - 3 Nov).

The newer analytic in FB Insight tracks 90 day reach. Each period, except Dec-March, is significantly lower than last year.

20 Aug -17 Nov	7.3 K
28 Sept -26 Dec	9.9 K
4 Dec- 3 March	11.8 K
10 Feb- 10 May	7.0 K
8 April - 6 July	3.6 K
17 June - 14 Sept	5.5 K
12 July - 9 Oct	5.9 K
6 Aug - 3 Nov	4.2 K

Our high reach posts (over 2000 reach) in the past covered a range of topics, with common themes involving award announcements; decolonization, repatriation, and social justice issues; and professional resources (collections etc.). This year, like last, we had very few reaching that circulation level, just three high impact posts (cf. four last year, three in 2021, with more in earlier years). The 2000+ posts were about CMA Mentoring Events (Ivan Karp Workshop) or the ABA collaborative special journal issue, underlining the high level of interest and significance of these efforts. That reach was the result of at least two postings per event, the original announcement and one or two reminders. I expect more high reach posts when CMA hosts another workshop. I list all our posts with 2000+ reach over the year through 3 November 2023. We also had six posts that reached over 1000 (cf. 10 in 2022). I list these as well since they seem to be the new norm for high-reach. I don't know why there are fewer high-reach posts in the last few years, but the COVID years were strange.

Such broad reach posts can increase our total followers because FB allows me to see people who react to a post who could be invited to like the page (though this too is less information that they provided in the past). It can also help boost our usual monthly reach. With the AAA meetings and events getting under way in a week, we will post our usual daily information about sessions and opportunities. The CMA reception will also produce posts with photos from the event, which usually garner considerable attention. News and ideas for CMA FB posts are welcome. Please encourage students, friends, colleagues, and others to follow and like the CMA Facebook page.

CMA social media coordination across FB, the CMA blog, and Twitter is good, with cross-posting of central announcements and information and ad hoc coordination on other posts. This generates





diverse content that should encourage people to follow all the platforms. Lillia has kept us all in touch as chair of the Communications Committee. The social media managers contact each other for job postings or important news so they get full coverage across all platforms; likewise for any CMA-specific announcements. I cross-post blog posts if I have not already posted on the topic. It's been good to have Emily Hayflick join us as the blog manager.

I'm happy to continue managing the FB page, if the Board wants me to continue, but will readily pass it on to someone else if the Board prefers new input and approach.

High reach posts (seen by >2000 people) 2023:

- Special issue on Black Museum Anthropology, call for abstracts (posted 6 Dec) 3,448
- Memorial gathering for Adrienne Kaeppler (posted 1 March) 3,269
- Announcements of 2023 Ivan Karp Workshop in Museum Anthropology (posted 29 August, 4, 12, 15, 16, 18, 21, 28 Sept, 2 & 6 Oct) 3,241

High reach posts (1000-2000 people) 2023:

- AAA session photos from Affinities & Frictions 1,138
- New Yorker cartoon (posted 25 Dec) 1,058
- Job opening - Carleton, Indigenous Museology (posted 18 Jan) 1,368
- Job opening - Cambridge, Senior Asst Curator (posted 21 Feb) 1,177
- Online talk about Haida research methods (posted 13 June) 1,041
- NAGPRA summer training Program (posted 16 October) 1,034

**H. Twitter/X**

*Submitted by Felicia Katz-Harris*

To date (November 15, 2023), the CMA Twitter account (@MuseumAnth) has 1,394 followers. This is up only by 35 followers since last year. Based on notifications, it appears that while we gain followers, this past year we have also lost a number of followers. This may be due to changes to Twitter's administration. A quick google search suggests that the platform has lost 11.6 percent of its users since Elon Musk's takeover.

Twitter analytics is currently undergoing changes. The website states:

We're working on improvements to [analytics.twitter.com](https://analytics.twitter.com). In the meantime, you may see some metrics are missing.



At this time it does not seem to provide information regarding totals for new followers, profile visits, or other information that would help know how the Twitter page is doing. The only information the analytics page (easily) provides is that in the last 28 days, there have been 1298 impressions (the number of times a tweet was seen).

28 day summary with change over previous period:

- Tweet impressions: 1,298, up 0.9%
- Followers: 1,394

Tallying the numbers for each month in the last year (not including November 2023):

- annual total impressions: 43,646
- annual total engagements: 1,467

The most popular posts are job and other field-specific announcements. Generally, it remains challenging to get followers to participate in CMA tweets. Even when people and organizations are tagged, there are only a small handful of “likes” and “retweets” and rarely comments. Tagging individual CMA followers, or Twitter users, working in closely related fields does increase visibility, and also followers. This is especially so when those individuals have a high number of followers.

The CMA Twitter account complements the CMA Facebook and Blog pages by tweeting content shared on those platforms. CMA Twitter often links to the Blog, especially for CMA-specific news, as it provides more information than Twitter is able to include (due to limited character counts). The CMA Twitter account also re-tweets posts from CMA followers, including museums, related institutions, associations, and individuals. News stories of interest to CMA are also shared with followers. CMA members on Twitter, and other forms of social media, should be encouraged to share news with us, so that we can blast it out.

Summary of Twitter Activity: November 2022 – October 2023

Month	Impressions	Engagement
11/1/2022	1366	52
12/1/2022	6416	214
1/1/2023	4158	124
2/1/2023	6210	118
3/1/2023	5903	188
4/1/2023	3444	115



5/1/2023	1807	64
6/1/2023	2587	97
7/1/2023	3137	84
8/1/2023	2613	113
9/1/2023	5203	250
10/1/2023	802	48
11/1/2023	current	current
TOTAL	43646	1467

### CMA AWARDS

#### Council for Museum Anthropology Distinguished Service Award:

The CMA is extremely pleased to announce the winner of the Lifetime Achievement/Distinguished Service Award, Professor Anthony Shelton.

As a scholar, curator, teacher, and museum director, Shelton has had a profound impact on the field of museum anthropology, making significant influential contributions to critical museology as a globally engaged field of both theoretical inquiry and praxis through his publications. His curatorial work has included important galleries and exhibitions at The Royal Pavilion in Brighton, the Horniman Museum, the British Museum, the Museu de Lisboa, Lisbon, and the Museum of Anthropology (MOA) at UBC. Under his directorship, MOA has become a key space for community-engaged, critical museology, known for its innovative exhibitions and research with Indigenous communities. It is a pleasure to recognize Anthony Shelton's achievements, his shaping of the museum anthropology field, and his mentorship.

#### Michael M. Ames Prize for Innovative Museum Anthropology:

This biennial prize was awarded in 2022, and will next be awarded 2024. No award made this year.

#### Book Award:

The adjudication committee chose to hold this award until 2024.

#### Student Travel Award:

No award made this year due to a lack of applications.



## CMA MENTORING ACTIVITIES

### Reflections of the Outgoing CMA Student Board Member:

*Submitted by Halena Kapuni-Reynolds*

As the outgoing student board member, I have enjoyed my time serving the Council for Museum Anthropology. I have learned a great deal, and I hope that my work has encouraged other graduate students in anthropology and affiliated fields to see the CMA as a place where they can be mentored and advised on navigating academia and their future career paths. Although we hosted fewer online events than we did in FY 2021-2022, we partnered with *SAPIENS* and the Society for the Anthropology of Work to offer a Zoom workshop for students & emerging professionals on publishing. The event was held on April 18, 2023, and our panelists were Hannah Turner, Editor of *Museum Anthropology*; Mythri Jegathesan & Tarini Bedi, Editors of *Anthropology of Work Review*; and Eshe Lewis, Project Director for SAPIEN's Public Scholars Training Fellowship Program. A total of 111 individuals registered for the event, with approximately 30 live attendees.

As CMA welcomes new board members and works to serve its membership, I encourage the Council to consider forming a programs committee to plan for future online and in-person workshops for graduate students and emerging professionals. Having joined the board with previous experience in organizing student events for the Museum Studies Graduate Certificate Program at the University of Hawai'i at Mānoa, I was familiar with hosting Zoom webinars and meetings, as well as creating registration forms and informational flyers to disseminate via email and other online venues. Although I gladly performed these services for the organization, and I thank the many board members who supported these events, I believe that future student board members should receive more support from the board to organize these events in the future, especially given the incredible amount of student members in our AAA section. The Ivan Karp Museum Methods Workshop is a wonderful program for CMA to offer at the annual AAA meeting to graduate students and emerging professionals; let's continue supporting this program and providing other year-round professional development opportunities that support the next generation of scholars in museum anthropology and related fields.

### 2023 Ivan Karp Workshop in Museum Anthropology:

This year's Ivan Karp Workshop in Museum Anthropology was held at the Gardiner Museum and featured the first solo exhibition of Dame Magdalene Odundo's work in Canada. Widely acknowledged as one of the greatest ceramicists working today, Odundo's work provides an opportunity to revisit museum sensibilities about art and artifact, the role of museum collections, transnational dialogue, and visual languages of anti-colonialism. Seventeen participants toured the exhibition with Senior Curator Karine Tsoumis, before heading to the clay studio with Education Manager Aida Ali to make pinch pots and think materially about clay. Participants came from the



fields of anthropology, archaeology, art history and history, and ranged from masters students to post docs, as well as professors who joined to support opportunities for networking and mentorship. We were thrilled to be joined by donor Dr. Corrine Kratz. Kratz's long relationship with Kenya brought important insights into the artist's formative years in Kenya. This year's Workshop was offered in partnership with the Association of Black Anthropologists. We are grateful to staff at the Gardiner for hosting us, to co-organizers Eshe Lewis and Cara Krmpotich, and to all the students and early career colleagues who joined the workshop. Our gratitude goes to Ivan Karp and Cory Kratz for their continued commitment to process and methodology in museum work, and their embrace and support of emerging scholars.

### **CMA SESSIONS: 2023 TORONTO MEETING**

*Submitted by Christina Hodge*

CMA received 6 organized sessions with 34 total papers and sponsored 2 (bold).

- (6 papers) - Absence and the Archive: Categories, Occlusion, and Recovery in Knowledge Production I
- (6 papers) - Absence and the Archive: Categories, Occlusion, and Recovery in Knowledge Production II
- **(5 papers) - Transmutable Practices of Care in Museums (practices of care from perspectives of communities, collections manager, curators, registrars).**
- (7 papers) - Repatriation, community-based archaeology, and collaborative endeavors across the Indigenous North
- (5 papers) - Material Movements (object itineraries (Joyce and Gillespie 2015) around, within, and through museum worlds broadly defined)
- **(5 papers) - From the Top Down: Museum Governance and the Practice of Cultural Heritage**

There were 12 individual papers organized into 3 additional sessions:

- (4 papers) - Provenance, Provenience, and Relational Recuperation in Museum Collections
- (4 papers) - Community Connections in and through Museums
- (4 papers) - Museum Exhibition as Transformational Practice

In addition, two posters were submitted (on Prison Museums and Resistance, Self-governance, and Memory); one roundtable on the anthropology of colonial hoarding; and one virtual pre-recorded talk on Participatory Action Museography.

Which gives us 46 papers and 9 sessions in total, plus additional formats. CMA has a notably high presentation to membership ratio at the conference this year.

### **Virtual Pre-recorded Talks**



*Talk - Virtual Pre-recorded*

*Participatory Action Museography: “Mining” Action Research Strategies for Collaborative Museum Work*

Participants: W Warner Wood

There seems to be no end in sight to writing about how, when, and with which community 'partners' to undertake collaborative museum work. While such writing does seem to coalesce around the idea that museum practice should incorporate the voices and perspectives of folks that previously museums largely assumed they spoke to (and on behalf of), what is meant by phrases such as 'community voices,' in discussions about how to, for example, open-up 'curatorial authority' to 'community perspectives' has been interpreted in a variety of ways. And, it would seem with few exceptions, without taking account of the ways that social scientists (including anthropologists) have gone about doing this kind of work for decades. As a socio-cultural anthropologist, ethnographer, and 'museum anthropologist' who has worked collaboratively with research participants, it seems to me that there are opportunities to 'mine' social science approaches to collaborative research practices and methodologies, such as Participatory Action Research (PAR). While a handful of museum anthropologists have discussed the use of PAR in museum contexts, I believe that, with a reorientation toward some of the unique characteristics of museum work, it could be more productively employed by the wider museum professional community-including museum anthropologists. I call this way of doing collaborative museum work Participatory Action Museography (PAM). In this virtual talk, I provide a theoretical and methodological overview of PAM while outlining the contours of its practice through examples from my own work.

*Talk - Virtual Prerecorded*

*The Heart of the Matter: Regional Perceptions of Root Causes of Buraku Discrimination as Reflected in Museums*

Participants: Lisa Mueller

The (hi)story of the Buraku minority group in Japan is complex and fragmented, variously tied to living space or profession, the Edo-era mibun caste system or post-liberation migration, personal identification or family lineage. Central to Buraku identity is the concept of discrimination, or sabetsu, which when modified by another noun is almost always referred to as buraku sabetsu. That is, it is almost never referred to as racial, ethnic, or caste-based discrimination. This tautological descriptor seems to indicate that Buraku discrimination is best described as its own category; one is discriminated against because one is Buraku, and the nature of this discrimination is Burakuness. But what is Burakuness? Through examination of Buraku-focused museums in both eastern and western Japan, this talk will provide evidence of stark regional differences between how Burakuness is defined and interrogated, with the West presenting Buraku discrimination as neighborhood-based and the East presenting Buraku discrimination as profession-based. However, the Fukuyama Peace and Human Rights Museum (FPHRM) in Hiroshima Prefecture stands out among the museums by presenting a more nuanced and intersectional understanding of Burakuness that incorporates both views under the metaphor 'layers of discrimination.' For anthropologists, this talk explores how the Buraku-focused museums of eastern and western Japan can serve as an excellent case study of how



regional contexts can influence subaltern identity, particularly when this identity is contested. For museum practitioners, evidence from the FPHRM provides guidance on articulating an intersectional understanding of contested identity.

### Tuesday

*Tuesday 14 November 10.15 AM- 3 PM*

Ivan Karp Workshop in Museum Anthropology: Clay, Ceramics, Curation

Gardiner Ceramic Museum

By prior application

### Wednesday

*I-445 Wednesday 15 November 4:30-6:15 PM, TMCC 717A*

*Roundtable/Town Hall: The Anthropology of 'Colonial Hoarding': History, Repatriation, and the Future of Colonial Institutions*

Organizer: Brian Yang

Participants: Brian Yang, Sarah Shulist, Rainer Buschmann, Carlton Shield Chief Gover, Marisa Karyl Franz, Krystiana Krupa

After the tragic fire at the National Museum of Brazil in 2018 destroyed thousands of Indigenous belongings and ancestors along with invaluable documentation of Indigenous languages, there have been renewed calls all over the world to repatriate belongings, ancestors, and extracted knowledge back to the communities dispossessed by colonial actors stored away in their museums and institutions. But what were the conditions that made such a tragic fire possible in the first place? This roundtable seeks to discuss one cause of this tragedy that it calls 'colonial hoarding.' Museums and other colonial institutions are built on the foundational logic of an entitlement to remove, collect, and store cultural objects under the auspices of preservation and exhibition of these belongings. As the tragedy highlights, however, the actions that colonial actors have done/are doing go beyond simple collecting for the purposes of preservation and exhibition. Rather, some of these collections have gotten so large that many of the objects cannot even be exhibited and the conditions in which they are stored frequently fail to preserve them. Such behavior can be understood as a symptom of wider patterns of activity that can possibly lead to the 'diagnosis' of 'hoarding disorder' in colonialism and its institutions. By understanding museums and other similar colonial institutions through this psychological anthropology framework of 'hoarding' this roundtable is not simply trying to describe or 'diagnose' a problem with museums, but rather this session is also attempting to illuminate possibilities for museums and institutions to practice an ethics of care with Indigenous and racialized communities, and informing practices surrounding the repatriation of Indigenous belongings, beings, and ancestors. Thinking about this year's theme 'Transition' and the focus on 'trans' as the operative word looking at in-between-ness, Chadwick Allen, in his work *Trans-Indigenous* (2012), offers a way to put contexts and experiences together, specifically for Indigenous contexts, without creating hierarchy. This roundtable will address this question of how one could understand colonial institutions through the framework of 'hoarding,' broadly understood, through a



multidisciplinary, multisectoral, and multiexperiential approach. This panel includes scholars from history, anthropology, museum studies, literary studies, critical Indigenous studies, and linguistics, as well as applied anthropologists and NAGPRA practitioners. Additionally, this roundtable seeks to center the voices of Indigenous peoples, who have been disproportionately affected by colonial hoarding, by starting from a place of Indigeneity. By putting all these voices from different disciplines and sectors together, this roundtable seeks to engage with how to transition colonial institutions, such as museums, away from settler/colonial logic and towards a decolonial/anti-imperial one.

#### Thursday

*2-140 Thursday 16 November 8-9.45 am, TMCC-606*

*Provenance, Provenience, and Relational Recuperation in Museum Collections*

Organizer: Paul Mitchell

Participants: Paul Mitchell, Sara Ann Knutson, Christina Hodge, Elizabeth Walsh

Papers gathered in this session recuperate the social lives of collections-and people-through considerations of provenance (histories of possession and control), provenience (descriptions of collection site), and materiality (interdependencies of people and things). Contributors apply anthropological and archaeological methods to make sense of how museums shape personhood and objecthood, including object and personal biography, feminist theory, documentary and trace ethnography, and close physical study of collections. The paper 'Museum Taphonomies' uses innovative methods to trace some of the transformational forces anthropological museum can inflict on human ancestral remains. Silver objects from Morocco are an entry into 'Silversmithing Traditions' nurturing the aesthetic desires of early collectors and the needs of artisans and communities today to access traditional creative knowledge. New 'Narratives of Arctic Indigeneity' emerge from histories of naval imperialism and the British colonial imaginary. A consideration of 'Women in Provenance' genders anthropological collecting to reveal the hidden impacts of women on the discipline anthropology. By changing narratives of museum knowledge, papers also suggest ways to transform stewardship.

Thursday 16 November 12.30-1.30

CMA BUSINESS MEETING

Metro Toronto Convention Centre, Rm 712

*2-817 Thursday 16 November 12.15-1.45 PM, TMCC-800 Level*

*POSTER: Kū a Puni ka Honua: Tracing Hawaiian-ness around the World*

Participants: Travis Chai Andrade

The Journey of Kū is a story of transitions and transformation. Coming to Hawai'i with roots in Tahiti, Tonga, and Sāmoa, Kū becomes one of the four major traditional Hawaiian gods. The god of war and politics, Kū is a masculine figure who once demanded human sacrifice. He is understood to be an elemental force. Today, only three grand Kū images survive: one in Hawai'i at the Bishop Museum, one in





Massachusetts at the Peabody Essex Museum, and the third in London at the British Museum. Kū's transitions and contemporary presence show how geographically distant landscapes gather and Kanaka 'Ōiwi (Native Hawaiian) identity persists. This presentation examines the production of Indigeneity in exodus as mediated by museums-the physical space they occupy, the social space they create, and the Hawai'i space they (do or do not) represent-through blending a cartographic mapping of Kū's travel with an experimental approach to ethnography that prefaces the tangible and intangible life of an elemental force. I argue that mapping the journey of Kū throughout Oceania and the museum space becomes a metonym for understanding 'Ōiwi-ness (Hawaiianness) across space and time. I situate this work within an ongoing movement for Hawaiian sovereignty, breath, and life-what Kanaka 'Ōiwi know and embody as ea. As a powerful figure in Hawai'i, his-story allows for the excavation of contemporary and historic power relations that influence Indigeneity itself.

*2-395 Thursday 16 November 2-3.45 pm, TMCC-803A*

*Absence and the Archive: Categories, Occlusion, and Recovery in Knowledge Production I*

Organizer: Sowparnika Balaswaminathan

Participants: Hannah Turner, Kate Hennessy, David Gasset, Sowparnika Balaswaminathan, Ethan Karnes, Ida Jones, Bradley Clements, Aarzo Singh

Institutions such as archives and museums are not only repositories of historical and cultural collections, but are also sites of knowledge production. But what does this mean when our world - and our institutions are being both literally and figuratively deconstructed? Many scholars and disciplines have problematized how these institutions present themselves as scientific, objective, and authoritative, while obfuscating the structures of power that make selective discernment possible. This panel examines how epistemic categories in museums and archives create conditions of occlusion resulting in loss, forgetting, and gaps in historical memory, and why it is important to examine these processes now. We are especially concerned with how to understand absence in a time of change, as physical materials are deteriorating, climate catastrophes create unstable conditions, and the political structures that uphold these institutions crumble. How do we access that which is not present in the archive, especially as these institutions are radically transformed? What are the tools and strategies available to us to identify, demarcate, and potentially recover that which is lost? How can disciplines that center knowledge as presence recognize the epistemes that have been occluded, and communities that have been invisibilized in this unstable, shifting world? Thinking with concepts such as spectrality, fugitivity, and others, this panel brings together papers that contend with such present-absences from diverse contexts and regions. This is Part I of a double panel.

*2-605 Thursday 16 November 4.15-6 pm, TMCC-803A*

*Absence and the Archive: Categories, Occlusion, and Recovery in Knowledge Production II*

Organizer: Hannah Turner



Participants: Sowparnika Balaswaminathan, Hannah Turner, A.L. Anderson-Lazo, Amy Freier, Lukas Schmutzer, Amanda Guzman, Anna Weinreich, Carol Silverman

Institutions such as archives and museums are not only repositories of historical and cultural collections, but are also sites of knowledge production. But what does this mean when our world - and our institutions are being both literally and figuratively deconstructed? Many scholars and disciplines have problematized how these institutions present themselves as scientific, objective, and authoritative, while obfuscating the structures of power that make selective discernment possible. This panel examines how epistemic categories in museums and archives create conditions of occlusion resulting in loss, forgetting, and gaps in historical memory, and why it is important to examine these processes now. We are especially concerned with how to understand absence in a time of change, as physical materials are deteriorating, climate catastrophes create unstable conditions, and the political structures that uphold these institutions crumble. How do we access that which is not present in the archive, especially as these institutions are radically transformed? What are the tools and strategies available to us to identify, demarcate, and potentially recover that which is lost? How can disciplines that center knowledge as presence recognize the epistemes that have been occluded, and communities that have been invisibilized in this unstable, shifting world? Thinking with concepts such as spectrality, fugitivity, and others, this panel brings together papers that contend with such present-absences from diverse contexts and regions. (This is Part 2 of a double panel).

*2-635 Thursday 16 November 4.15-6 pm, TMCC-206C*

*Community Connections in and through Museums*

Organizer: Madeline Duffy

Participants: Madeline Duffy, Felicia Katz-Harris, Maureen Mathews, Xiaoyan Zhang

Museums are permeable institutions. These papers collectively explore ways today's museums open themselves to connections of different forms and scales. The changes of 'Digital Museum Programming after Lockdown' offer broader lessons for globalizing knowledge in a hybrid world. A collaboration between museums in the United States and the Republic of Vanuatu is 'Reconnecting Communities and their Collections' through paired analog actions of restitution and visitation, changing how museums care for creations that remain far from home. Offering another model of access-based transformation, a personal story illuminates the impact of 'Museum Collections in Supporting Indigenous Graduate Students' at the Manitoba Museum in Canada. Bringing these themes together, an ethnographic study of community-led heritage how one Chinese heritage village navigates development, self-determination, and the responsibilities of cultural preservation. Mutual engagements between stakeholder communities and museums continue to be effective modes of applied anthropology.

Friday

*3-265 FRIDAY 17 November 10:15 AM to 12:00 PM, TMCC-803A*

*Indigenous Repatriation: Community Priorities and Solutions*

Organizer: Caroline Butler



Participants: Caroline Butler, Charles Menzies, Jisgang Nika Collison, Towagh Behr, Sarah Boivin, Dustin Johnson, Amy Parent, Theresa Schober

Indigenous Repatriation: Community Priorities and Solutions Cultural treasures and intangible heritage are being reclaimed by Indigenous Nations and returned to their territories. While there have been meaningful advancements in museum and archive policies and mandates, Nations still face significant challenges in bringing home their ancestors, cultural belongings and intellectual property. This session explores community-based solutions to issues and challenges including data management, provenance research, hereditary protocols, community healing and collections care. Gitxaala, Haida and Nisg\_a'a repatriation stories, strategies and protocols will be shared. The participants in this session crosscut Indigenous and anthropological perspectives, including representatives from the innovative cultural institutions First Nations have created to facilitate their repatriation efforts.

*3-475 Friday 17 November 2:00- 3:45 PM, TMCC-206C*

*Museum Exhibition as Transformational Practice*

Organizer: Gorda Stan

Participants: Gorda Stan, Sierra McKinney, Nelson Graburn, Nadia Sarwar

Museum exhibits and public heritage initiatives are the focus of this session, which considers public-facing interpretation as a tool for social change. 'Contemporary Art' from originating community creators has a role to play 'in Decolonizing Museum Display Practices,' but the presenter argues that problems remain in how, and why, these works are being presented. 'Distressing Heritage' may be unavoidable given the ubiquity of colonialism, exploitation, and discrimination, but this paper reviews techniques Canadian and other colonial museums use to mold 'negative' emotional reactions into positive social change. As the Royal Newfoundland Regiment Gallery has shifted its WWI interpretations from object-based to personal story-oriented, audiences report a more powerful understanding of conflict and its aftermaths. Anji County, China, offers an alternate model to ecomuseums in North America and Europe with an ecosystem of institutions focused not on a pastoral ideal but on modern industry. The stories we make through museums matter, and institutions continue to experiment with ways better to do this work.

*3-800 Friday 17 November 4:15 PM to 6:00 PM, Virtual Room 3*

*Virtual Live Debate: Restitution and its Vantage Points: Critically Examining the Transition from 'Preserving the Past' to 'Preserving the Museum'*

Organizer: Banu Karaca

Participants: Cicek Ilengiz, Chiara De Cesari, Regina Bendix, Banu Karaca, Maysam Taher, Cicek Ilengiz

The ongoing debates around decolonizing the museum have not only taken on dominant regimes of representation but have increasingly interrogated the material basis of the museum, that is the ways in which collections have been amassed, accumulated, and subsequently mobilized in the knowledge production on cultural heritage. The struggles for the restitution of artworks and historical objects have been pivotal in these developments, and, perhaps for the first time, in the wake of the global Black Lives Matter



Movement/Movement for Black Lives have been able to galvanize broader publics in favor of acts of return. While some high profile restitutions from European institutions have been celebrated in the realm of diplomacy, the larger political conditions and legal frameworks within which current acts of return are conducted are still in need of critical examination. At the same time the idea of the universal or encyclopedic museum continues to retain its power, be it in national or international politics. It does so by trying to recuperate the language of decolonization and of diversity (often used as a stand-in for social justice) in ways that seem to indicate a shift from the paradigm of 'preserving the past' (long a discursive bedrock of the museum) to one of 'preserving the museum' itself. Indeed, we are witnessing the simultaneous acceleration of restitution demands and the integration of the terminology of decolonization into European cultural policies in ways that stabilize both geopolitical power relations and the institution of the museum in its modern form. Taking restitution as a vantage point to dismantle the workings of colonialism and imperialism in the field of cultural heritage, this panel examines this shift and explores how restitution debates hold the potential to transform the very ways of producing knowledge on cultural heritage and art. The contributors offer conceptual contemplations on dispossession, ownership, inheritance, inclusion, preservation, and protection. We ask what imaginations of different ways of knowledge-making in the museum as well as in the complex of cultural heritage might look like when we start questioning these concepts that are central to the field of cultural heritage from perspectives that are committed to decolonization. The speakers are drawing on their ethnographic case studies that examine how human remains can be honored through and throughout acts of return and the ways in which both repatriation initiatives and museum institutions are put in service of contemporary border regimes. Others have examined how cultural heritage continues to be mitigated through notions of legal possession, and how lost artworks have shaped the writing of art history. The interventions in this debate cover geographical locations ranging from Hawai'i to Germany, Turkey, Libya, and Palestine in dialogue with collections in North America, and especially Western Europe.

### Saturday

4-360 Saturday 18 November 10:15 AM- 12:00 PM, TMCC-715B

*Roundtable/Town Hall: Cellular Ambivalences: The Anthropology of Digital Interactions in the US*

Organizer: Joshua Bell

Participants: Alexander Dent, Joshua Bell, Alexander Dent, Joel Kuipers, Briel Kobak, Katelyn Schoenike, Nicole Merullo

Networked, interactive, portable, 'smart,' and deeply personal devices, cell phones are the iconic technology of our age. As ubiquitous elements of our material culture, and crucial technological extenders for our communicative and conceptual lives, they also challenge us to develop an integrated ethnographic approach for understanding them. In this round table, we discuss phones through the lens of ambivalence. We will consider not only the ways we celebrate 'connections' and 'conveniences,' but also 'addictions' and 'inattentions.' We will approach ambivalence by way of 'trouble,' considering breakdowns and repairs by way of hardware, network, software, conversational and social phone difficulties. The round table will consider a longstanding, Smithsonian and NSF funded project. Over ten years and with a team of student assistants, we



have examined 3rd-party cellphone repair and the dynamics of cellphone use in two DC public high schools in Washington, D.C. This work has resulted in over 1,000 photographs, 145.5 hours of interviews in five cell phones repair shops, 350 interviews with students, parents and school administrators, 140 student journals, and 80 lunchroom and classroom observations. Collectively this research has helped contribute to an exhibit – *Cellphone: Unseen Connections* at the Smithsonian's National Museum of Natural History (opened June 23). Reflecting on this long-term project and resulting data, we will analyze how we hold ourselves and each other accountable for social, conversational and even software troubles, hardware and network breakdowns - often traceable to large corporations. Doing so we will consider Ruha Benjamin's observation: 'tech fixes often hide, speed up, and even deepen discrimination' (Benjamin 2019:26).

*4-819 Saturday 18 November 12.15-1.45 PM, TMCC-800 Level*

*Poster: Doing Time: Entertainment and Exploitation at Decommissioned Prison Museums in the United States*

Participants: Jessi Robbins

Museums are widely regarded as institutions of education and entertainment. Such is the case for prison museums which, in the United States, often purport to educate visitors on the history of the US carceral system. However, these sites also function as spaces of entertainment that thrill tourists with stories of infamous prisoners, violent and destructive riots, and whatever ghosts are said to remain. This poster presentation examines how converting spaces of punishment and pain into places of entertainment and pleasure can affect societal attitudes and policy regarding the carceral system in the United States. I present ethnographic and archival data collected at two prison museums located in the heart of Appalachia-Brushy Mountain State Penitentiary in Petros, Tennessee, and Alcatraz East in Pigeon Forge, Tennessee-that examines the connection between curated objects and narratives within a space of trauma and the social attitudes cultivated by them. As a secondary focus, I explore the economic transition from prison 'town' to prison 'tourism' in the broader regional-cultural context of middle Appalachia. While the scholarship on 'dark tourism' in anthropology offers useful insight that examines why people are fascinated with traveling to historical spaces of trauma and grief, few studies have examined how these tourist destinations can inform social attitudes by transforming those historical spaces of trauma into spaces of entertainment. Here, I bridge this conceptual gap by illustrating how decommissioned prison museums perpetuate the illusion of punishment and retribution while shadowing the dark and racist history of the United States carceral system.

*4-833 Saturday 18 November 12.15-1.45 PM, TMCC-800 Level*

*Poster: Resistance, Self-governance, and Collective Struggle for the Preservation of Memory*

Participants: Andrea Maranon

Community museums are physical spaces and social organizations that exhibit the heritage and patrimony of a given social group to strengthen their collective identity via a bottom-up process. My research explores how communities in Oaxaca, Mexico redefine the relationship between museums and the public to provide a new understanding of the concepts of heritage and patrimony as a form of self-determination, as re-



appropriation, and as collective constructions of historical memory. My investigation aims to answer how community museums function on the ground in Mexico and how these institutions can -through knowledge sharing- lead to the creation and sustainability of others in different states despite their distinct social organizations, cultural properties, forms of preservation, and ideas of what they wish to present. This ethnographic project focuses on two types of museums: regional and community-based to learn about their roles in the preservation and promotion of cultural patrimony of the people inhabiting the state of Oaxaca, and to understand how these spaces can (or fail to) promote participation and foster representations of local culture in the face of extractive tourism and government 'development' initiatives. Through this initial ethnographic project, I intend to shed light on how anthropologists can collaborate with the creators of community museums as they contest hegemonic discourses, reclaim agency over how they present their culture and heritage to national and international audiences, and fulfill different social needs.

*4-535 Saturday 18 November 2-2.45 PM, TMCC-205D*

*Transmutable Practices of Care in Museums*

Organizer: Cara Krmpotich

Participants: Alice Stevenson, Halena Kapuni-Reynolds, Maureen Mathews, Cara Krmpotich, Alice Stevenson, Ricardo Punzalan, Nicole Anderson

This panel attends to the transitions happening within museums regarding the care of collections and cultural belongings. We approach the practices of care from the perspectives of collections managers, registrars, curators, and descendent communities. The papers within this panel challenge prevailing notions in the cultural sector that there are universal 'best practices,' and instead seek to develop plural expressions of care that are attuned to both local cultural expressions and global expectations surrounding cultural heritage (Anderson and Geismar 2017; Silverman 2015). As Woodham and Kelleher (2020) observe, the ways museums demonstrate care makes legible to other parties whether and how they, in turn, should care for and value collections. Museum anthropology has played an important role in expanding demonstrations of care, spurred on by Indigenous activism, community collaboration, and a deep interrogation of the values espoused and enacted by museums (Clavir 2002; Conaty 2015; Krmpotich and Peers 2014; Peers and Brown 2015; Shannon 2021; Spears and Thompson 2022; Turner 2020; Walsh 2017). This panel will demonstrate a need to see best practices of care not as 'immutable' but as imminently transmutable by offering contemporary case studies of museum anthropologists and archivists that continually transform-if not also transgress-the work of museums and cultural institutions. The cases presented here imagine, experiment with and enact additional means of care that resist isolating and insulating museums. Instead, each paper looks at how values and actions of care transit into and out of museums, involving government, diplomacy, health care, communities, artists and archives.

Sunday

*5-200 Sunday 19 November 10:15 AM - 12:00 PM, TMCC-711*



*From the Top Down: Museum Governance and the Practice of Cultural Heritage*

Organizer: Haley Bryant

Participants: Haley Bryant, Nelson Graburn, Jaanika Vider, Cassie Smith, Camille-Mary Sharp

This session is concerned with the broad question of how museum governance, funding structures, and institutional organization at a variety of scales (e.g., individual, local, institutional, national) impact the performance of, production of, and participation in heritage work. In other words, how governance flows from the top down and is subsequently shaped from the bottom up, from the fringes, and along borders within and between heritage institutions and communities. The broad relevance of this question is apparent in, for example, the Canadian Museum Association's recently published report 'Moved to Action: Activating UNDRIP in Canadian Museums', the long-running activist-lead campaign to encourage museums to divest from the Sackler family and other controversial funding sources, the wave of museum unionization efforts in the United States that began long before the COVID-19 pandemic, but was undeniably exacerbated by pandemic-driven layoffs, and in cases such as the retention and use of the remains of MOVE bombing victims by the Penn Museum, among many others. The members of this panel take on a global perspective informed by a broad range of scholarly and professional experiences to engage in a discussion about how museum practices become protocols and standards, and vice-versa; how the neo-liberal and capitalist systems that museums are embedded in shape the work they are willing and able to do, and how ultimately these things both enable and limit the core work of museums and their capacity to engage with their publics and communities. Specifically, the papers in this panel examine the impacts of museum governance as they relate to: precarious and contingent labor practices in the context of community-oriented museum projects in the United States, North American corporate & extractive-industry funding and sponsorship models in the context of the Climate Crisis, how a community of practice increased cultural citizenship through arts programming and advocacy at the Emma S. Barrientos Mexican American Cultural Center in Austin, Texas, how a museum artist residency project at the Pit Rivers Museum became an (un)likely instance of 'decolonization from without' that urges us to think about what to do when there is no policy or protocol in place, and the successful local adaptation of the international concept of the 'ecomuseum' in Anji County, Zhejiang, China. The members of this panel will think critically together about how societally entrenched and systematic museum governance(s) may stymie ethics-oriented and forward-thinking practices of heritage work, while also foregrounding the ability of creative and novel engagements to alter museum governance, generate new relationalities, and create space within institutions.

*5-225 Sunday 19 November 10:15 AM - 12:00 PM, TMCC-603*

*Material Movements*

Organizers: Christopher Berk and Catherine Nichols

Participants: Catherine Nichols, Cara Krmpotich, Christopher Green, Claire Nicholas, Christopher Berk, Sabra Thorner, Catherine Nichols



This panel engages with materiality and circulation in and out of cultural institutions. Our emphasis on the concept of objectscaapes, ‘dynamic repertoires of objects in motion,’ clarifies the contexts and processes that constitute, propel, and arrest groups of objects (Pits and Versluys 2021). Through a focus on the mobilities and kinetic potentials of material culture, papers in this session engage with a range of interactions objects and object groups have with cultural forces, institutions, and practices. Our focus on material movements considers object itineraries (Joyce and Gillespie 2015) around, within, and through museum worlds broadly defined. A focus on mobility, both in historical and contemporary contexts, directs attention to the dialogic interactions between objects, networks of exchange, and institutionalized practice. This panel explores movement and mobility in relation to cataloging and documentation, exhibition, storage and conservation, engagement, pedagogy and teaching, and/or repatriation. The extent to which these interactions produce changes in domains of materiality, relationality, and information attachment engages concepts of circulation, transition, and transformation. Green focuses on two Kanak ceremonial items in the collection of the Smithsonian National Museum of Natural History, objects that were gifted to US Naval Officers and were later “re-gifted” to the museum. Green considers the reciprocity networks these officers potentially entered into by initially receiving these gifts and the insights this case study can offer in engaged collaborations with descendant communities. Nicholas traces the itineraries of whole pieces and fragments of Moroccan embroidered cloth from the hands of women makers into two French colonial and American private collections in the early 20th century, before entering art and anthropology museums in France and the United States. Nicholas interrogates the role textiles continue to have in shaping embroideries centrality in visual and material representations of Morocco. Berk highlights an historical moment in which the curator at Harvard University’s Peabody Museum acted as an intermediary advocating for Tasmanian Aboriginal stone tools to be purchased by metropolitan institutions. Berk’s engagement with these relations of happenstance that enabled the movement of objects sheds light on the often-overlooked role chance and serendipity play in broader material mobilities. Thorner describes their work with the Living Archive of Aboriginal Art, focusing on the first possum-skin cloak made in the United States. The result of an experimental course and artists’ residency at Thorner’s home institution, this paper examines why it became both challenging and essential that the cloak remain in and on the place it was made. Nichols engages with specimen exchange involving the movement of ‘duplicate’ specimens between transactors and focuses on exchanges between Otis Mason and English folklorist and collector Edward Lovet. While curators and museum administrators sought to develop and implement ways to ensure disciplinary and organizational standards of practice, Nichols explores how social relations influenced the development of the movement of museum objects. By bringing together these diverse examples, this panel contributes to anthropological engagement with circulation and material movements in and around cultural institutions.

*5-240 Sunday 19 November 10:15 AM - 12:00 PM, TMCC-718B*

*Repatriation, community-based archaeology, and collaborative endeavors across the Indigenous North*

*Organizer: Anna Mossolova*





Participants: Gro Ween, Anna Mossolova, Gro Ween, Anna Hudson, Josephine Mills, Rebecca Bourgeois, Eeva-Kristiina Nylander, Rossella Ragazzi

Repatriation initiatives and community-based archaeology projects are pursuing similar goals: to return tangible (and intangible) cultural heritage to descendant owners and empower Indigenous communities to reclaim and steward their heritage. The return of cultural heritage is never limited to a physical transition of objects. Epistemological, political, emotional, and spiritual aspects are tightly interwoven. Articulations of what the processes of return entail are therefore described in many ways: e.g., as 're-semanticization and re-socialization' of material heritage (Sarr and Savoy 2018), as 'healing through transformation' (Mossolova and Michael 2021), as a paradigmatic transition from 'repatriation to rematriation' (Nylander and Pieski 2022), and so forth. All these approaches emphasize the agency of heritage but choose different vocabularies to point out its relational matter. This panel opens a forum to discuss heritage in transitions and share examples of return-related grassroots initiatives across the North: Alaska, Canada, and Scandinavia. The focus of individual papers will be on artistic, ceremonial practices, exhibitions, and/or educational activities that aid such transitions.

### **PREVIOUS REPORTS**

Past CMA Reports, including last year's Secretary's, Treasurer's and President's Report are available at: <https://museumanthropology.org/cma-annual-meeting-reports/>

*Report Submitted by Lillia McEnaney  
Secretary to the Council for Museum Anthropology  
November 14, 2023*