



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

American Anthropological Association Annual Meeting | Tampa, Florida | November 2024

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BOARD, COMMITTEES, AND EDITORS

2023-2024 CMA Board

President:	W. Warner (Bill) Wood (2022-2024), to be followed by a term as Past-President (2024-2026)
President-Elect:	Christina Hodge (2022-2024), to be followed by a term as President (2024-2026)
Past-President:	Cara Krmpotich (2020-2023)
Treasurer:	Claire Nicholas (2022-2024)
Secretary:	Lillia McEnaney (2022-2024)
Board Members At-Large:	Annissa Malvoisin (2023-2025), Sowparnika Balaswaminathan (2023-2025), Lijun Zhang (2021-2024), Amanda Guzmán (2024-2026), John Carty (2021-2024), Jason Baird Jackson (2023-2026)
Student Board Member:	Molli Pauliot (Ho-Chunk) (2023-2025)

2023-2024 CMA Board Committees

Nominations Committee:	Cara Krmpotich (Chair), Bill Wood, Christina Hodge
Awards Committee:	Lijun Zhang (Chair), Jason Jackson, Amanda Guzmán, Sowparnika Balaswaminathan
Committee on Book Award:	Cara Krmpotich (Chair), Molli Pauliot, Lijun Zhang
Committee on Journal:	Bill Wood (Chair) Alice Stevenson, Claire Nicholas, Sowparnika Balaswaminathan
Communications Committee:	Lillia McEnaney (Chair, editor of <i>Anthropology News</i>), Corinne A. Kratz (Facebook), Emily Hayflick (<i>Museum Anthropology</i> Blog), Felicia Katz-Harris (formerly Twitter/X, now LinkedIn), Annissa Malvoisin
Florida Meeting/Ivan Karp	Christina Hodge (Co-Chair, Reception), Cara Krmpotich (Co-Chair,



- Workshop Committee:** Ivan Karp Workshop), Molli Pauliot, Claire Nicholas, John Carty, Annissa Malvoisin
- Conference Committee:** Lillia McEnaney (Co-Chair), Claire Nicholas (Co-Chair), Bill Wood, John Carty, Sowparnika Balaswaminathan, Amanda Guzmán

2024 CMA Election Results & Board Transitions

- President-Elect:** Hannah Turner (2024-2026), followed by a term as President (2026-2028) and Past-President (2028-2030)
- Treasurer:** Claire Nicholas (2024-2026)
- Secretary:** Lillia McEnaney (2024-2026)
- Board Members At-Large:** Kyrstiana Krupa (2024-2027), Sara Ann Knuston (2024-2027)

Thank you to Cara Krmpotich for her six years of service as President-Elect, President, and Past-President; and to John Carty and Lijun Zhang for their service as Board Members At-Large.

2025 CMA Board Elections

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

- Student Board Member
- Two at-large members

2024 *Museum Anthropology Journal*

Co-editor: Alice Stevenson (September 2022-present)

Co-editor: Johanna Zetterstrom-Sharp (February 2024-present)

COMMUNICATIONS

A. Platforms

- *Museum Anthropology* Blog, maintained and updated this year by Emily Hayflick
 - See: <https://museumanthropology.org/resources/museum-anthropology-blog/>
- CMA Website, maintained and updated by CMA Secretary Lillia McEnaney
 - See: <http://museumanthropology.org>
- CMA List-serv, launching during Tampa Meetings by CMA Secretary Lillia McEnaney
 - To join: email council.museumanth@gmail.com
 - To use: email council-for-museum-anthropology-aaa@googlegroups.com
- CMA Facebook, maintained and updated by Corinne Kratz
 - See: <https://www.facebook.com/CouncilForMuseumAnthropology>



- CMA Twitter/X, previously maintained and updated by Felicia Katz-Harris.
 - The Board voted to close the CMA Twitter/X feed on November 15, 2023. The account closed in February 2024.
- CMA LinkedIn, maintained and updated by Felicia Katz-Harris.
 - Established to fill the gap from closing the CMA Twitter/X feed. The account opened in February 2024.
 - <https://www.linkedin.com/in/cma-council-for-museum-anthropology-80301a2b5/>

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, Communities, and Announcing the CMA List-serv

Over the past year, CMA used the AAA Communities list-serv for CMA to communicate with members.

We are excited to launch a CMA Google Groups list-serv. We envision this list-serv as a space for CMA members and colleagues to share relevant news and announcements with each other, rather than all communications coming from the Board.

- After the Business meeting, the CMA Secretary will invite all active CMA members to join the list-serv.
- To join the group, please email council.museumanth@gmail.com
- To use the list-serv and reach CMA membership and colleagues, email council-for-museum-anthropology-aaa@googlegroups.com

D. Website

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 August 15–November 15 of 2024, the website, overall had approximately 1,300 visitors. If the last 90 days is representative, there were approximately 5,200 visitors over the entire year. 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 and in 2021, the website recorded 824 views.

- In 2023, Mondays was the most popular day for visits. In 2024, it seems like Tuesday is the most popular day for visits.



- Over the last 90 days, 66% of visitors have been from the US (863 visitors). The UK and Canada each represent about 5% of visitors, and China represents 2.4% of visitors.
- 80% of visitors are looking at the website on their desktop device.

E. *Anthropology News* Column

In June 2024, all Section Contributing Editors received an update from Sean Mallin (Director of Publishing, AAA) with this message:

“The biggest change right now is that *AN* is moving away from the issue format and is focusing instead on continuous online publishing through open thematic calls (more on this below). One of the goals with this shift is to better integrate section pieces by asking you to solicit contributions based on those themes, which we will keep intentionally broad, so you still have flexibility in developing pieces. But our hope is that this provides a more coherent presence for *AN* while also offering more diverse perspectives on a given theme. Instead of six to ten pieces on a certain topic, as in past *AN* issues, we could have fifteen to twenty (or more) pieces on a single theme, highlighting the different focuses and forms of expertise found in each section.”

In summary, *Anthropology News* is now organizing and facilitating thematic calls for papers. This is a significant shift, but so far has been productive. This year, we published and are working on:

- Annissa Malvoisin, “Transcultural Materiality in the Work of Magdalene Odundo,” *Anthropology News*, September 12, 2024
 - <https://www.anthropology-news.org/articles/transcultural-materiality-in-the-work-of-magdalene-odundo/>
- Amanda Guzmán and Carolyn Smith, “Material Fragility: A Rubric of Care” forthcoming in *Anthropology News* (Care Issue)

F. Blog

Submitted by Emily Hayflick

The Museum Anthropology Blog posts for this year included a variety of news articles, calls for papers, sessions, and 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. Currently, the blog manager only has access to the last 90 days of data for 2024, so the update for 2024 is partial.

Museum Anthropology Blog Data

Views



Recorded blog page views:

- 2024 (last 90 days only) – 296 (this would be approximately 1,200 over the year if the last 90 days was representative)
- 2023 – 1,703
- 2022 - 826
- 2021 – 24

Visitors

For the period of August to November 2024, 61% of visitors (73 visitors) found the blog via direct link, 23% (28) found it via organic search, and 11% via social media. Most blog visitors were from the US (76%) and 90% of visitors were using a laptop or desktop computer. The blog has had 296 page views from 119 visitors in the last 90 days, and visitors generally only spent 30 seconds on the main blog page.

Posts

In the past 90 days, the posts from the blog that have had the most engagement are:

- Call for Applications: 4-Year-PhD Position in Indigenous Studies at the University of Potsdam, Germany (Application deadline: 19 August, 2024), Posted on May 29, 2024, 96 views.
- Studying Historical Artifacts on YouTube, Posted on March 25, 2021, 39 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) and CMA secretary & chair of the communications committee Lillia McEnaney (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/>

G. LinkedIn

Submitted by Felicia Katz-Harris

The CMA LinkedIn page, established in February 2024, has 1801 followers.

- In the past 7 days, we had 1315 impressions; 10 engagements
- In the past week we appeared in 26 searches
- In the past 90 days, we had 224 profile views
- In the past month we have had 7093 impressions; 69 engagements
- Since February, we had 37,177 impressions; 396 engagements
- Our most popular posts are shared job announcements.
- Our most popular post to date was on November 5, 2024, and was a post announcing a folk art fellowship at the Museum of International Folk Art, with 1231 impressions and 14 engagements.

H. Facebook

Submitted by Corinne A. Kratz

CMA Facebook posts this year included the usual content: 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. We encourage members to send accomplishments and news to be posted! We now have virtually no 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 mean it no longer has clear visibility from the main page). Facebook changes have also made it harder to find and manage analytics, eliminating several categories, so figures may not be fully comparable with reports from before 2022.

Analytics

Facebook analytics usually cover the prior month, so I track over the year at different times to have more extended information for the 2024 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. The following analytics are based on the more limited information now available.

We launched the CMA Facebook page in 2013 and gradually added followers. Our followers total saw significant growth from 2017-2020, but then settled into smaller annual growth rates. We currently have 3,641 followers, about 2% 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)
Nov 2024	3,641 followers (2% increase)

Our audience of followers may be 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 earlier 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.

Our top ten countries have been the same for the last three years, with slight differences in rank. Facebook no longer tells us where the other ~27% of followers are located, but even top ten list shows that we still reach North America, Africa, Europe, Asia, Australia and the Pacific region.

	<u>2024</u>	<u>2023</u>	<u>2022</u>
US	46.4%	46.3%	45.4%
Canada	7.0%	7.2%	7.3%
UK	3.8%	3.6%	3.6%
Australia	3.5%	3.6%	3.4%
Mexico	2.7%	2.7%	2.6%



India	2.3%	2.0%	2.0%
Germany	2.1%	2.2%	2.1%
South Africa	1.9%	1.9%	1.9%
Italy	1.8%	1.9%	2.0%
Greece	1.6%	1.7%	1.8%
Other	26.9%	26.9%	27.9%

The age and gender profile for followers of the CMA Facebook page shows the 18-34 year old demographic making up 24.4%, dropping for the seventh year. This decline tracks more general reduction in FB use by younger demographics, who prefer Instagram, 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 roughly the same as US users of Facebook for the same age range (<https://www.statista.com/statistics/187549/facebook-distribution-of-users-age-group-usa/>, accessed 31 October 2024). Women make up 68.5% 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 279,000,000 people (!) if only we would spend money to advertise with their targeted tools. But even without FB’s analytics, there are several programs that regularly share CMA’s posts, extending the reach of our posts. Those who regularly share our posts include UW-Milwaukee/MPM Museum Studies Program, George Mason University Folklore Program, Thinking Through the Museum, and the World Council of Anthropological Associations.

The only remaining breakdown provided in FB analytics is by age and gender, which compared with last year again shows increases in groups 35 years and older.

Followers	2024	2023	2022	2021
25-34	23.3%	26.9%	31.9%	31.4%
35-44	32.8%	30.9 %	30.0%	29.1%
45-54	21.6%	21.0%	19.8%	18.6%
55-64	10.8%	10.4%	9.6%	9.3%
65+	10.4%	9.5%	8.7%	8.1%

Reach varies by post, typically from around 100 to 600, with a number falling in the 700-1000 range, and a smaller number reaching over 1,000 or 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 in the 1500-5000 range, with increases when CMA Awards are announced. We used to have increases around CMA Mentoring Events, but none of those have been held for more than a year. Periodic analytics tracking post reach from November 2023-Nov 2024 included



4,128 (14 Nov-11 Dec); 1418 (30 Dec-26 Jan); 1500 (20 March-16 April); 1026 (2-29 June); 2,500 (14 Aug-10 Sept); 1,800 (3-30 Oct)

The newer analytic in FB Insight tracks 90 day reach. Each period from Nov 2023-Nov 2024, except Aug-Nov, is significantly lower than last year.

- 29 Oct-26 Jan 5.9K
- 18 Jan-16 April 2.8K
- 1 April-29 June 2.5K
- 13 June-10 Sept 4.1K
- 2 Aug-30 Oct 6.1K

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 the last two, we had very few reaching that circulation level, just one high impact post (cf. three last year, four in 2023, three in 2021, with more in earlier years). The 2000+ post was about the Ivan Karp Workshop, 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 We also had five posts that reached over 1000 (cf. six last year and 10 in 2022). I list all our posts with 1000+ reach over the year through 1 November 2024 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.

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 than 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 few weeks, 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 great, 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.

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 (1000-2000 people) 2024:



- Felicia Katz-Harris' seminar "Reconnecting Communities and Their Collections in Museums Abroad" at U of New Mexico (posted 6 Nov) 1,406
- AAA session photos from "The Anthropology of 'Colonial Hoarding'" (posted 16 Nov) 1,053
- Exhibiting Difficult Histories – Humboldt Forum link (posted 25 March) 1,041
- Call for Pitches for CMA Blog (posted 10 August) 1,514
- New issue of *Museum Anthropology* (posted 24 Sept) 1,171
- Ivan Karp Workshop (3 posts: 16, 23, 30 Sept) 3,246

IVAN KARP WORKSHOP IN MUSEUM ANTHROPOLOGY

2024 Photo Voice and Photo Methods for Museums & Community History
Co-Hosted by Council for Museum Anthropology and Sulphur Springs Museum
Wednesday November 20, 2024
Contacts: Cara Krmpotich and Kelley Curtis

Description

In this hands-on Workshop, we'll learn about, and experiment with, photographic methods for museum and community history work, including "photo voice" and "photo archaeology."

Our host on-site is Sulphur Springs Museum Director [Kelley Curtis](#), an anthropologist who completed her MA at University of South Florida under the supervision of Professor Elizabeth Bird. Curtis' interests include museums' uses of multimedia, exhibition design, instructional design, visual anthropology, and museum methods. She brings interests in library and information studies to bear on the Sulphur Springs Museum's engagement with archives, libraries and the shared work of community archiving and documentation.

We will also be joined by Tampa photographer Chip Weiner. He identifies as a photo archaeologist, "digging up" old photographs from numerous sources and attempting to discover their origin and the stories behind them. He will provide some photography instruction, emphasizing street photography. See this news blurb for more about Weiner [Photographer recreates iconic Burgert Brothers pictures of early 1900s Tampa | FOX 13 Tampa Bay](#). His work is on display until November 17 at the Florida Museum of Photographic Arts in Tampa - [Photo Ybor: Then and Now • FMoPA | Florida Museum of Photographic Arts | Tampa, Florida](#).

We also will be joined by Sulphur Springs Museum Executive Board Member, and University of Southern Florida [Professor Emerita Elizabeth Bird](#). Prof. Bird is a cultural anthropologist who also studied folklore, and journalism and mass communications. Her research spans the United States and Nigeria and combines cultural heritage, media studies and participatory methods. Her teaching included visual anthropology, applied anthropology, and media anthropology. She is winner of the 2018 Oral History Association's book award for *The Asaba Massacre: Trauma, Memory and the Nigerian Civil War* (Cambridge University Press), co-written with Fraser Ottanelli.

Advance Preparations

- In the afternoon, we will be able to print our photos for discussion. If you are using your smartphone for photographs, consider installing the **SELPHY Photo Layout app** (which will



improve connectivity to the Canon SELPHY 1500 portable printer). If you are using/borrowing a DSLR, no need for further action.

- Recommended Readings are provided as an introduction to Photovoice.

Workshop Program

10:30 am Pick up at the Hilton Tampa Downtown, 211 North Tampa Street, Tampa, FL 33602

11:00 am Arrival at and Introduction to the Museum with Kelley Curtis

11:30 am – 1:00 pm Morning session on photography with Chip Weiner

1:00 – 1:45 pm Lunch including Cuban sandwiches, rice, beans, plantains, flan and beverages.

1:45 – 2:45 pm Walking and driving to nearby sites to take photographs. Printing of photographs as we travel

2:45 – 3:30 pm Printing, sharing and discussing photographs and photographic methods.

3:30 – 4:00 pm Travel back to the Hilton Tampa Downtown

Included Readings:

- Gubrium, Aline and Krista Harper. 2013. *Participatory Visual and Digital Methods*. Chapter 4: Photovoice Research, pp. 69-89. Routledge: New York.
- Wood, W.W. 2024. Alternative Voices and Images of Ecotourism from La Ventanilla, Mexico: Reflections on a Neopragmatist-Inspired Approach to Participation Action Museography. *Pragmatic Imagination and the New Museum Anthropology*, C Hodge and C Kreps (eds), pp. 75-95. Routledge: Abingdon.

Attendance:

Up to 10 students or early career participants (advertising to Council for Museum Anthropology, Association of Black Anthropologists and Visual Anthropology)

Cory Kratz (donor)

Up to 4 CMA representatives

Budget:

*based on 15 attendees plus presenters

Photo Voice honorarium/space rental = \$1000

Shuttle/Taxi Service = \$300

Lunch = \$20 x 20 people = \$400

Disposable Cameras Kodak 10 pack (Walmart.com) = \$155

Total: \$1,855

There is no cost to students for the Workshop/lunch, but they will need to pre-register (which will also be noted in the AAA Meeting Program).

CMA AWARDS

Michael M. Ames Prize for Innovative Museum Anthropology:

The 2024 CMA Michael M. Ames Prize for Innovative Museum Anthropology is awarded to the exhibition project *Mnaajtood ge Mnaadendaan: Miigwewinan Michi Saagiig Kwewag Miinegoowin*



Gimaans Zhaganaash Aki 1860 / To Honour and Respect: Gifts from the Michi Saagiig Women to the Prince of Wales, 1860.

The project researches on and displays baskets made by women at what is now Hiawatha First Nation (HFN) in Ontario and gifted to the Prince of Wales in 1860. The exhibition enables Michi Saagiig community members to reconnect with their ancestors and visit their creations.

Congratulations to the co-curators Lori Beavis and Laura Peers as well as the HFN community members who involved in the project. See their amazing work here: <https://www.tohonourandrespect.ca/>

Book Award:

The 2024 CMA Book Award is awarded to *Balgo: Creating Country* by John Carty, published by University of Western Australia Publishing in 2021.

The Nomination for *Balgo: Creating Country* highlights Carty's skill in combining a rich ethnographic account with the methods of art history and an appreciation of the importance of collections and archives. Drawing on vast sources, Carty studies Balgo art from various perspectives, including art history, anthropology, economics, religious study, statistics, and gender studies. *Balgo: Creating Country* seamlessly integrates an art historical understanding cultivated through the study of changing forms over time with an understanding of the social processes represented in those changes, made known through sustained and ethical research relationships.

Balgo: Creating Country is the fruit of years of original research with close and insightful examination of Balgo art, history, individual experiences, community life, and the living world. It situates desert art and the creative process in complex historical, economic, and political dynamics. *Balgo: Creating Country* successfully navigates the scale of art practices, attending to over 15,000 artworks all the while being attentive to the artists at a very human scale. A distinguishing and innovative aspect of the book is Carty's use of kinship relationships and kin diagrams to analyse and demonstrate the aesthetic and stylistic relationships between paintings over time.

CMA's Book Award Committee wholeheartedly agreed with the Nomination that *Balgo: Creating Country* "exemplifies the unique contribution museum anthropology as a discipline is able to make to the understanding of world art, by challenging received Western categories yet at the same time bringing different art histories into dialogue with one another."

Upon learning of the Award, Balgo artists shared this message with CMA:

"We are very proud of this book, and we are happy that other people can see its importance through this award. Our art is more than art, more than painting, it is our Country – who we are as people. It takes a lot to see what we are painting. This book tells that story: from the early days before whitefellas, to the mission days, and now today, where we are strong people who have built a new life for ourselves in Balgo. That's what's in our painting. It's a big book, but it tells an even bigger story. (*Warlayirti Artists, Balgo, Australia.*)"

Student Travel Award:



Congratulations to this year's CMA Student Travel award recipients Amanda Sorensen and Haley Bryant!

The CMA Student Travel Awards are awarded to students who are going to present papers or posters at AAA meeting that present novel contribution to museum anthropology and have the potential to develop into works that could more broadly impact the field.

Amanda Sorensen and Haley Bryant have co-organized a panel for the 2024 AAA meeting which explores software and technologies used in museum practice. In the panel, Sorensen and Bryant will present papers to discuss digital technologies, software development, human labor, anthropological archives, and museum practice.

CMA & MUSEUM-RELATED SESSIONS AT 2024 AAA MEETINGS IN TAMPA

Compiled by Corinne A. Kratz and Christina Hodge

Virtual Pre-recorded

Remembering and Moving Forward: Museums Commemorating the Disasters in Small Towns in Fukushima

3199

Participants: Yoko Ikeda, Showa Women's University

Description: In Futaba-county in Fukushima-prefecture in Japan, there are two new museums, one each in two small coastal towns, to commemorate 2011 earthquake, tsunami, and nuclear disasters that struck the region. For the towns that have lost a lot, the museums have become one of the main tourist attractions, not only fulfilling the educational purpose of passing down the lessons of the disasters, but also serving a symbolic purpose in connecting the past to the present and the future of the towns. The construction of the museums indicated towns' willingness and determination to move forward. Since the disasters and the consequent evacuation (which was eventually lifted), these towns have experienced depopulation and aging, the problem actually shared by many Genkai Shuraku ("marginal villages") in Japan. These towns need to cultivate their identity again, especially as these two towns have lost the main industry of the area, the nuclear power plants and related businesses that had kept these small towns relatively vibrant until the disasters. While contrasting two museums which are operated and curated quite differently, I explore the multi-roles of the museums, as a symbol of recovery, reminder of the disasters, and a place to recapture the past with narratives and exhibits. Disasters have unescapably become embedded in these towns' history and identity and need to be remembered. Yet, a constant reminder of the fear can overshadow the vision for the future. These museums reflect the balancing act of commemorating the disasters and moving on.

Beyond Voting and the Founding Fathers: Navigating Audiences' Civic Learning Experiences at the Museum of Chinese in America

3300



Participants: Siyao Lyu

Description: Museums have been important sites for civic education since the late 18th century, when the Louvre was transformed from a royal palace of the kings to a public museum for the people (Bennet, 1995; Duncan, 1991). Museums' early attempts at civic education were mostly manipulative for the interest of the ruling and elite classes, functioning as political propaganda for nation-state image building (Duncan, 1991), the promotion of ideal citizenship models, the regulation of lower-class citizens, and the making of disciplined and engaged citizens (Bennet, 1995). It was not until the end of the 20th century that museum scholars began to call out the hidden agenda of "what is a good citizen/culture" embedded in museums, and called for critical examination and application in museums (Gurian, 1991; Duncan, 1991). Since then, museum practitioners and scholars have been making attempts of civic education especially for culturally disadvantaged people. Located in Manhattan Chinatown, New York City, the Museum of Chinese in America (MOCA) is an example of such civic education attempts. Started as a community-based organization in 1980, MOCA has been dedicated to saving and collecting disappearing Chinatown artifacts and life stories of Chinatown's past and current residents. Since 2009, MOCA has expanded its audience and narratives beyond the Chinatown community to include all Chinese in America and people from all kinds of immigrant backgrounds. In terms of its purpose and goal, MOCA envisions "visitors re-entering the world as moral advocates, active historians, and community stewards" (MOCA website, retrieved on 01-25-2024). Taking the form of an ethnographic study, this study uses participant-observation and spatial mapping as data collection methods. The main sites of the study include the galleries of the current two exhibitions, classrooms, the learning center, the lobby, and other public areas inside MOCA. The research population includes visitors who visit MOCA, either as a group or individually, both during programs and during free exploration in public open hours. Framed by Cultural Citizenship Education (Kuttner, 2015) and Constructivist Museum Learning (Hein, 1998), the study reveals details and patterns of visitors' civic learning experiences at MOCA. These include mind-body cohesive learning, constructing resonances with Asian American and immigrant identifications, debating between discomfort and safety, transferring from civic understanding to civic agency, countering mainstream civic narratives, etc. Hopefully, this study's readers may better understand museum visitors' civic learning experiences and museums' affordances of civic education. This study also intends to inform the future development of museum exhibitions, programs, and spaces as a catalyst of sociopolitical activation and civic change toward a democratic world.

Wednesday, November 20th

10:30am–3:45pm

Ivan Karp Workshop in Museum Anthropology: Photographic Methods in Museum Anthropology | Sulphur Springs Museum and Heritage Center | Council for Museum Anthropology
By prior application

Description: The 2024 Ivan Karp Workshop in Museum Anthropology is hosted in partnership with the Sulphur Springs Museum, Tampa, Florida. This full-day Council for Museum Anthropology event provides students and early career professionals with an introduction to the method of "Photo Voice," and its use within community museology, archival and documentary practices. Participants will experiment



with Photo Voice techniques in the second half of the session. Pre-registration is required. There is no cost and transportation to/from the venue, as well as lunch, is provided. The event is made possible by a generous donation from Prof. Corinne A. Kratz.

8:30am–10:00am

Multimodality and Making Space for Play | 1543 | TCC 103

Roundtable/Town Hall - In-Person | Society for Visual Anthropology

Participants: Ali Feser, University of Chicago, Darcie DeAngelo, University of Oklahoma, Department of Anthropology, Sarah Luna, Tufts University, Jorge Gamarra, McGill University

Description: This roundtable gathers together artists and anthropologists to discuss creative, public-facing, and humanities-driven ethnography. We will discuss trade book publication, collaboration with activists and artists, multimodal anthropology, and strategies for exhibiting ethnographic work in museums and galleries. We will also critically examine how anthropologists and other scholars presuppose the "publics" with whom they share their work. Especially in places where policies and structures deliberately marginalize and endanger groups of people, how can anthropologists make space to play in inclusive ways? Rather than bracketing such public interventions as "applied" or "engaged" anthropology, this roundtable approaches anthropology as dialogical and iterative, as an idiom of critique as well as, maybe, a domain for having fun. What is called into being when anthropology makes space for fun and experimentation? How can we make space for an anthropology that allows for dialogue, delight, and play? How can art and play push against the representational conventions of ethnography? We will consider these questions at a roundtable and through an art exhibition that will be held at the Cocohunday Gallery in Tampa, outside the confines of the conference center. Both the official roundtable and the multimodal, immersive art event attempt to articulate new forms of public-facing anthropology. How can we bring others into our work? How can we "make space" when we are held back by that which conditions its possibilities? What happens when we move beyond the didactic and representational?

8:30am–10:00am

To Be Seen: Visibility as Praxis in a Neoliberal Age | 1613 | TCC 112

See paper by Cari Tusing

- We're all Lafkenche, But Only the Peddlers are Heritage: Politics of Recognition in Seaweed Commercialization, Southern Chile, Cari Tusing

Description: This research focuses on seaweed commercialization in southern Chile: Lafkenche Mapuche harvesters on the coast supply kelp bundles to Lafkenche Mapuche peddlers, who then sell in the city. The kelp peddlers claim a visible space in the central plaza, moving with slow-drawn oxcarts, interrupting the daily traffic, and mobilizing aid from the municipality of Temuco. Kelp peddlers have applied for the status of 'intangible cultural heritage' to draw further visibility to their practice, while the harvesters claim their labor remains invisible. In this paper, I explore the politics of recognition and patrimonialization of seaweed commercialization in southern Chile, where the sellers seek visibility, and their providers are unrecognized. With the panel, I ask: In what ways is visibility entangled in and enabled by processes of production, exchange, and consumption? Specifically, when the practice of seaweed commercialization is segmented into a supply chain of harvesters and peddlers, what do



visibility and invisibility, enable?

10:15am-11:45am

Applied Approaches to the Intersections of Heritage Management and Tourism | Marriott WS Room 5 | 1930 | National Association for the Practice of Anthropology

Participants: Celia Tuchman-Rosta, Denison University, Erica Walters, Living Heritage Anthropology, Celia Tuchman-Rosta, Denison University, Chunyan Zhang, University of Southern California, Jessica Christie, East Carolina University, Erica Walters, Living Heritage Anthropology, Richard Meyers, Association of Indigenous Anthropologists

Description: The first symposium on the Anthropology of Tourism held in 1974 led to the groundbreaking publication of *Hosts and Guests: The Anthropology of Tourism*, edited by Valene Smith (1977). Now, 50-years later, the reflection on "praxis" encourages us to re-examine the past as we embrace the present. Through the frame of praxis, we can consider how current hands-on approaches in tourism and heritage development employ strategies to serve vulnerable people, cultural sites, and environments. Valene Smith (1989) wrote in the preface to the second edition of her book that there was a "myopic ethnocentrism" in the 1974 "discovery" of tourism's impacts. This is an auspicious time for us to reconsider the ways that anthropology challenges colonial and imperialist approaches to the discipline, and the ways in which it still fails to do so. The rapidly growing fields of cultural resource management, cultural heritage stewardship, and tourism studies are employing more professional anthropologists than ever before. Anthropology and ethnography are bridging the gap and translating cultural understandings and worldviews into action items for agencies, companies, land stewards, and governments throughout the world. The emerging prevalence of this work requires a centering on the praxis of tourism and heritage studies as a hands-on, outcome-driven, and economically conscious practice. Anthropologists have been working in and studying the tourism and heritage sectors for many years and are uniquely positioned to analyze the politicization and socialization of heritage, patrimony, cultural property, and tourism management (Simoni, 2020). As practicing anthropologists in these fields leverage theoretical frameworks to create tangible outcomes, they transform theory into praxis, vesting it with value and utility (Yelvington, 2012). Similarly, academic anthropologists are investigating the ways in which their interlocutors are 'practicing' heritage, and the impact this praxis has on economics policy, and tourism. This session explores the relationships between anthropologists and the praxis of heritage studies and tourism through a set of diverse case studies. The presenters explore the role of indigenous communities in tourism and heritage development (Yucatan, U.S. Tribal Nations), the role government development strategies in the management of folk traditions (Tongliang China), and the impact of transnational corporations in indigenizing labor and consumption (Hong Kong). This panel is the second of three organized sessions in honor of Valene Smith by ATIG (the Anthropology of Tourism Interest Group), which is in the process of becoming a section, CHAT (the Council on Heritage and the Anthropology of Tourism). The first session reflects on the contributions of Valene Smith as a pioneer in the anthropology of tourism and the last session reflects on the future to reimagine the role of anthropology in tourism and heritage in the next 50-years.

12:45pm-2:15pm



2968 Imagining Pilgrimage in a Continuum: Beyond the discursive boundaries of Religious/Secular
| Marriott WS Grand Salon C-D

See papers by Bennetta Jules-Rosette and Stephen Selka

- Visitation Rites: African Art Museums and Monuments as Sacred and Secular Touristic Sites, Bennetta Jules-Rosette

Description: Drawing on a structural model of museum transformation, this paper examines how "visitation rites" create sacred and secular touristic sites. These sites are both celebratory and traumatic emblems and icons for tourist audiences. Some of these sites have become iconic markers in landscapes of memory. Cases to be investigated include Gorée Island in Senegal, the Cape Coast Castle Museum in Ghana, the Smithsonian National Museum of African Art, the Smithsonian Museum of African American History and Culture, the Musée de Civilisations Noires, Senegal, and the Musée du quai Branly, Paris. Although they have contrasting histories and display practices, all of these institutions attract tourists who make pilgrimages to discover legacies of slavery, colonial control, and liberation through exhibitions, object displays, and a grammar of lost and found encompassment. This paper explores the social practices (praxis) and ideological work (cultural grounding) of these touristic sites in order to unearth their iconic impact. It interrogates how and why some of these spaces have become "heritage sites." It assesses the significance of these sites in a global south/north dialogue within museum culture and touristic praxis.

- The Secular Sacred: Heritage Tourism and Spiritual Journeys in Bahia, Brazil, Stephen Selka

Description: This paper examines the relationship between cultural heritage, the sacred, and tourism. The ethnographic focus is on encounters between locals and tourists at the yearly festival of Our Lady of the Good Death (Boa Morte) in Cachoeira, Bahia, Brazil. The festival is celebrated by the Sisterhood of Our Lady of Good Death, a lay Catholic confraternity whose members are both Catholic devotees and practitioners of the Afro-Brazilian religion Candomblé. For those who attend the festival, including tour groups of African Americans I interviewed, this festival embodies Bahia's image as a place grounded in unique spirituality connected with African authenticity, simultaneously, framing Boa Morte as a form of cultural heritage. My paper concerns the complex relationship between the spiritual or sacred and the cultural or secular at the festival. I discuss how the government of Bahia has recognized Boa Morte as cultural heritage of the state, claiming it as part of the soul or spirit of Brazil, blurring the line between the sacred and the secular. I explore how African American visitors often frame their trips to Bahia and to the festival of Boa Morte as both a search for cultural roots and as a spiritual journey, blurring the distinction between "roots tourism" and pilgrimage. Finally, I address the tension between different claims about what kind of cultural heritage it represents; Bahian versus African diasporic, and how the language of spirituality is used negotiate that tension

12:45pm-2:15pm

Embodiment, Collective Memory, and Political Geographies: Ethical Praxis and Collective Reckoning with Racial Violence in the U.S. South, Part 2 | 3257 | TCC 105-106

*See especially paper by Sachal Jacob and Jennie Burnet

Description: The papers in this panel investigate interrelationships between racial violence, political geographies, bodily memory, and public history in the U.S. South by asking: How does a long and contested history of racial violence affect African American perceptions of danger and safety embedded



in the landscape of the U.S. South? How are legacies and ongoing dynamics of racial violence embodied and emplaced? How can public histories be re-constructed to account for these legacies and ongoing dynamics? The authors give primary consideration to the body as a site of individual and collective memory. They focus on the movement of bodies through physical and cultural landscapes as revelatory of collective memory and also as a means for reckoning with the past—what Burnet (2012) has called lived memory. These papers engage with the concept, political geographies, referring to the ways that power inscribes itself in landscapes and the built environment; and, how, in turn, people's experiences of this power are embodied and emplaced through their senses. The papers engage with the many historical and contemporary forms of racial violence against Blacks in the U.S., and how they produce landscapes embedded with embodied knowledge of danger and safety. Building on Saidiya Hartman's (2016) concept, the "afterlife of slavery," and Christina Sharpe's (2016), "in the wake," authors discuss Black survival efforts, resilience, refusals, reinventions, and agency in the face of external repression from state structures and parastatal actors that have worked to "define and confine African Americans over the last four centuries" (Carter 2019, 11; Wacqaunt 2014). Black survival efforts are evidenced by such neighborhoods and movement patterns that are responsive to but not defeated by racial violence.

Association of Black Anthropologists

- **Echoes of Violence: Reckoning with Sundown Towns & White Supremacy in Georgia**, Sachal Jacob and Jennie Burnet

Description: This paper examines contemporary representations of idyllic pasts in public history and heritage tourism sites in Georgia. These representations erase the harsh realities of slavery, lynchings, Jim Crow laws, political repression of black Georgians, and destruction of African-American communities through urban renewal. Drawing on ethnographic fieldwork, interviews in Chatham and Forsyth counties, as well as archival research, the paper explores recalcitrant attitudes among white residents that help perpetuate normative (white) portrayals of the past and marginalize African-American experiences of racial violence. Unlike neighboring counties which have seen significant immigration of African-Americans, in Forsyth county, a former sundown town, demographic reduction in the white population has been due to immigration of Asian-Americans. Despite some local efforts to confront Forsyth's fraught past, the local historical society has not substantially changed its public history praxis. In Chatham county, on the other hand, the local historical society and heritage tourism sites have increasingly tried to reckon with difficult histories. Nonetheless, these efforts have been incomplete, at best. Persistent white supremacy—embedded in power structures—shapes public memory through symbols of authority, limits public recollection or memorialization of specific events of racial violence, and minimizes the impact of past racial violence on the present.

12:45pm-2:15pm

The Anthropology of Tourism at 50 and the Legacy of Valene Smith | 2120 | Marriott WS Room 5

Participants: Celia Tuchman-Rosta, Denison University, Amy Speier, University of Texas, Arlington, Department of Sociology & Anthropology, Nelson Graburn, University of California, Berkeley, Tim Wallace, North Carolina State University, Department of Sociology & Anthropology, Carter Hunt, Pennsylvania State University, William Nitzky, California State University, Chico - Museum of Anthropology



Description: Convened by Valene Smith, who passed away earlier this year, the first symposium on the Anthropology of Tourism was held in 1974 in conjunction with the AAA annual meeting in Mexico City. This led to the ground-breaking publication of *Hosts and Guests: The Anthropology of Tourism*, edited by Smith (1977). Despite a sense of "myopic ethnocentrism" in the 1974 "discovery" of tourism's impacts (Smith 1989), which was subsequently addressed in her follow-up volume, her insights and theories paved the way for generations of tourism- and heritage-focused anthropologists. 50 years later, as the Anthropology of Tourism Interest Group (ATIG) transitions to a section, The Council on Heritage and the Anthropology of Tourism (CHAT), this is an auspicious time for us to consider the legacy of Smith and the ways in which her prescient work has informed and transformed the anthropology of tourism. Indeed, researcher, professor, museum benefactor, travel agent and licensed pilot, Smith was awarded the prestigious Ulysses Prize by the UN World Tourism Organization for her combined academic-applied work in tourism and her impact on the social scientific study of the sector. Each panelist has either collaborated with Smith or has been impacted by her and her theories, and will discuss her legacy and offer considerations of what the future of tourism may entail. This panel is the second of three sessions organized in honor of Valene Smith. The second session consider how current hands-on approaches in tourism and heritage development employ strategies to serve vulnerable people, cultural sites, and environments; and the third session reflects on the future to reimagine the role of anthropology in tourism and heritage in the next 50-years.

- Valene Smith, A Pioneer American Woman Traveler and Anthropologist, Nelson Graburn

Description: This talk provides a first-hand account of the fruitful intersections between Valene Smith and me in the earliest days of social scientific interventions in tourism studies. Valene Smith was a pioneer anthropologist whose personal experiences as a travel agent, tourist and wife overlapped with her research. We met first in the 1974 AAA meetings in Mexico City and again at the 1975 AAA meetings in San Francisco. Early tourism research focused on economics and developments followed by social scientists concern with "impacts." As a tourist to Alaska, Valene suggested lessening the "impact" by creating and directing the tourists to "model village", what MacCannell called "staged authenticity." Valene was pleased with "anthropological" analysis of tourism for *Hosts and Guests*. Later we helped each other's work as we tried to convince publishers that our books on *Tourist Arts* [mere souvenirs!] and *Tourism* [holidays??] were serious publishable topics! In my first class teaching the Anthropology of Tourism, I used a manuscript of *Hosts and Guests* and MacCannell's *The Tourist* as texts, sending feedback to Valene as she was preparing her book for the University of Pennsylvania Press. We met at professional meetings and joined Jafar Jafari's Internationals Academy for the Study of Tourism in 1989. Valene always kept up with the advancement of the topic, and continued to propose new directions, such as space tourism.

- Valene Smith's Legacy to Applied Anthropologists, Tim Wallace

Description: Mid-20th century anthropologists rarely noted the presence of anthropologists in their midst while they did their research. Valene Smith was one of the first to recognize that anthropologists' lens for studies was out of focus when it came to tourists and tourism, hence her call for papers at the 1974 Mexico AAA conference. Valene had long been an active observer of how tourism affects and could affect local communities. She is one of the few anthropologists who actually owned a travel agency. She led tours to far flung places as early as the 1950s. This paper focuses on Valene Smith's legacy to the



applied anthropology of tourism. It traces Smith's connection not only to advocacy of the study of tourism by applied anthropologists but also for her emphasis on encouraging both colleagues and students to use tourism for good, as exemplified by the strong connection she had with students and colleagues as well as her legacy role in institutions like the Society for Applied Anthropology.

- Valene Smith and the Anthropology of Ecotourism, *Carter Hunt*, Pennsylvania State University
Description: Ecotourism is not a term often cited among the many scholarly contributions of Valene Smith, yet here we argue that she laid much groundwork for the anthropology of ecotourism. In her writing, Smith identified the need to distinguish the impacts of tourism from other ongoing processes of colonization, globalization, extraction, and market integration that affect communities and their environments. Amid efforts to promote understanding of these distinctions, Smith called for "full cost accounting" of social and environmental consequences of tourism that brought attention to questions of "who benefits and who pays?" In calling for governmental discourse to catch up with grassroots activism, and the development of tourism policies that can be monitored, Smith anticipated strengthening of resource management institutions as a key benefit of ecotourism. Her long-term longitudinal fieldwork evaluating tourism-related cultural changes is likewise of value for understanding conservation-related outcomes of ecotourism over time. Even her earliest writing calling for training of tour guides anticipated the critical role of "education both ways" inherent to well-realized ecotourism ventures. These issues are essential for articulating ecotourism's value in biodiverse settings, and they have been woven throughout our writings on ecotourism. Hence, just as much of contemporary tourism anthropology scholarship can be traced to Smith's writings, so too can the anthropology of ecotourism.

- "Making the Museum 'Pay Off': Valene L. Smith, Applied Pedagogy, and the University Museum, *William Nitzky*, California State University, Chico - Museum of Anthropology
Description: Dr. Valene L. Smith saw the university museum as a social and dynamic space to stimulate curiosity and a thirst for learning. Her lifelong motto, "learn by doing, teach by being," was put into practice in the Museum of Anthropology at California State University, Chico, that she helped establish fifty years ago. Her innovative thinking created a new university museum that focused on high impact teaching and the advancement and training of students to cultivate a new generation of museum professionals and explorers. This paper highlights what the Valene L. Smith Museum of Anthropology, then and now, represents as a testament to Dr. Smith's vision. Just like the world traveler and maverick, the museum continues to push boundaries as a mechanism for student professionalization, community collaboration, informal education, and cultural connections.

- Hosts, Guests and Beyond: The Legacy of Valene Smith, Our Prescient Foremother, Michael Di Giovine
Description: Anthropologists are a unique bunch, with a particular legacy of tracing kinship pedigrees to better elucidate a group's underlying social structures and values. By all means, Valene Smith served as the mother of the anthropology of tourism, as she was responsible for bringing together the earliest scholars interested in theorizing, for the first time, the cultural dynamics of tourism. By way of concluding this special commemorative panel of the 50th anniversary of Valene Smith's pathbreaking panel, Hosts and Guests, and memorial for Smith who passed away earlier this year, I examine the



development and intellectual trajectory of Smith's theories that laid the groundwork for a vibrant sub-discipline of the "anthropology of tourism", paying particular attention to the disciplinary contexts of the time. What can be seen is that Smith was not simply responding to current trends, but, with great prescience, was able to anticipate concepts that broader anthropological discourse, as well as tourism practices, would come to later. What might Smith say today about the future of tourism, and of our subdiscipline of the anthropology of tourism?

2:30pm-4:00pm

Future Tourism and Heritage Praxis: Imaging the Next 50 Years | 1725 | Marriott WS Room 5

Participants: Clare Sammells, Bucknell University, Department of Sociology & Anthropology, Celia Tuchman-Rosta, Denison University, Frances Riemer, Northern Arizona University, Magdalena Banaszekiewicz, Deana Weibel, Grand Valley State University, Department of Anthropology, Clare Sammells, Bucknell University, Department of Sociology & Anthropology, Celia Tuchman-Rosta, Denison University

Description: Tourism is where everything old becomes new again. Concerns about the future of tourism's praxis also reflect long-standing concerns about the industry, the nature of travel, and the protection of cultural and natural heritage. As Valene Smith wrote in the preface to the second edition of her book *Host and Guests* (1989), there is as a "myopic ethnocentrism" in the 1974 "discovery" of tourism's impacts, given how central travel for pleasure is to human experience and societies. Nevertheless, as Smith's volume reaches 50 years of impact, this is an auspicious time for us to reconsider how anthropology has challenged colonial and imperialist approaches to the discipline and the ways in which it has failed to do so; the conference theme of "praxis" encourages us to also explore the future possibilities of tourism. This panel will consider how current approaches in tourism employ strategies that both serve and threaten vulnerable peoples, cultural sites, and environments. The presenters will consider spaces that are often treated as being "next frontiers" in tourism locations, such as outer space, Antarctica, and virtual space. Some of the concerns they raise are persistent: over-tourism, environmental damage, and the fetishized quantification of travel through bucket lists and "seven continents." Some of the themes explored here have long precedents but take on new meanings in contemporary tourism, such as ritual practice, (de)colonialism, and sensory experience. This panel is one of three presented in honor of Valene Smith by ATIG (the Anthropology of Tourism Interest Group), which is in the process of becoming a section, CHAT (the Council on Heritage and the Anthropology of Tourism).

- Anthropology of Tourism, Anti-colonial Feminism, and Imaginings of Sustainable, Equitable Tourism, *Frances Riemer*

Description: Tourism as an industry is in turmoil. Bucket list destinations—from Tenerife to Venice to my hometown of Sedona Arizona—are suffocating from too many tourists. Anthropology of tourism scholars had hoped that the COVID pandemic would signal a paradigmatic shift in the ways we think about economic interests, environmental concerns, culture, and tourism. But the recent launch of the Royal Caribbean Icon of the Seas, the largest cruise ship in the world, suggests the tourism industry appears to be going even bigger. In this paper, I draw on work of anti-colonial feminist scholars to address the conundrums, contradictions, and challenges inherent in contemporary tourism. Specifically, I raise questions about over-tourism, sustainability, local control, and heritage development. Positioning tourism



as "gendered neo-colonial practice...through lenses that encompass colonial histories and economics" has helped me to reframe the very presuppositions on which tourism initiatives are based. Turning that lens to my own ethnographic research, and in particular, my current auto-ethnographic musings as member of my overly-touristed town's new Tourism Advisory Board, I describe opportunities for reflexivity on tourism as industry, project, and experience and suggest a theoretically-informed praxis vital to imagining sustainable, equitable tourism.

- Conceptualising senses as heritage, Karolina Nikielska-Sekuła

Description: This paper is based on an edited volume Heritage and Mobility from a Multisensory Perspective. It provides empirical examples of how people move with heritage, move to heritage and move through heritage pointing at an important yet theoretically overlooked agent of this movement – the multisensory body. Inspired by contributions to this volume, this paper focuses on the body in the movement and the body on the move engaging with heritage through its consumption, observation, experiencing, selling and (re)production. We unpack what it means to make heritage at a bodily level using the example of nuclear shelters as tourist attractions. We discuss heritage and the senses, asking the question of whether sensory impressions and sensory practices can be seen as heritage themselves. We argue that the consequence of acknowledging the embodied nature of heritage is the recognition of sensory experiences as constituting heritage. Often the observable actions oriented toward performing heritage are less important than the multisensory stimuli that become the outcome of these performances. This further opens the possibility of conceptualizing sensory experiences as heritage beyond the materiality they may relate to and expands the scope of the extant ethnographic research focusing on the tourist experience.

- Unveiling Nowa Huta. Fostering education on sustainable heritage development through anthropological praxis, Magdalena Banaszekiewicz

Description: This paper explores anthropologists' role in heritage and tourism management. Drawing on the principles of committed/engaged anthropology the paper presents an educational RPG-inspired game focusing on sustainable heritage development in urban space, fictionally set in Nowa Huta. Nowa Huta, a post-socialist district of Krakow, has evolved from being stigmatized as an unwanted heritage during the transition period to being recognized as a valuable site of the heritage of socialist urbanism. Despite this shift, the district has become a thriving neighborhood known for its quality of life. The discussion with stakeholders aimed to assess tourism's potential for socio-economic development while avoiding the drawbacks of over-tourism. Using gamification as a facilitating tool to deepen understanding of participation, decoloniality and sustainability enhanced a shift in anthropological praxis, revisiting the role of empathetic listener toward user experience researcher. The project revealed the importance of ethnographic insight in designing strategies for empowerment based on critical thinking and ethical sensitivity. This paper contributes to the debate on the intersections of anthropology, heritage management, and tourism development, highlighting the significance of collaborative and ethically grounded approaches.

- Defining the Role of Anthropology in the Future of Space Tourism, Deana Weibel

Description: Tourism of the future will almost certainly include space tourism. Companies like SpaceX, Blue Origin, and Virgin Galactic have begun space excursions for paying participants, from 15-minute



suborbital "hops" to multi-week stays on the International Space Station. If the promise of resumed human travel to the Moon is fulfilled, lunar tourism may become the newest form of space tourism in the next decades. I argue that future space tourism must involve the guidance and input of anthropologists to steer space tourism providers and the industry overall towards more ethical and culturally respectful practices. Drawing on the recent controversy surrounding the Astrobotics Peregrine lander (whose payload of Moon-bound cremated human remains combined mortuary ritual with space tourism but was criticized as a violation of the cultural and religious rights of the Navajo Nation), I suggest a model for anthropological praxis that calls for collaboration among anthropologists, cultural groups, and space travel companies to ensure space-focused tourism respects diverse understandings. I will use an anthropological perspective to consider the cultural and spiritual significance of celestial bodies, the ethical use of orbital and more distant space, and how space tourism may affect societies on Earth. Anthropologists should help establish policies and practices to preserve the dignity of cultural sites and beliefs as recreational space travel grows.

- **Protecting Antarctica in the Anthropocene: Biosecurity as Touristic "Ritual,"** Clare Sammells
Description: Antarctica is one of the most isolated places on earth, but the Antarctic peninsula hosts a skyrocketing number of tourists. Although they often describe Antarctica as "pristine," they express deep concern for its future in light of increasing human presence and climate change. Their concerns are ameliorated by biosecurity procedures employed on all tourist expeditions, such as checking outerwear for hidden seeds and disinfecting boots whenever leaving or re-entering the ship. This prevents the spread of seeds and diseases, and are essential for minimizing human impact on Antarctica. While biosecurity is essential to protecting Antarctica, I argue that it is also a secular ritual. Although tourists do not see this process as religious in any way, it fits the anthropological definition of a set of actions that creates shared meanings and changes relationships between participants and their world. Biosecurity purifies tourists before they enter the pristine space of Antarctica, and thus alters their relationships with Antarctica's wildlife and landscape. These "rituals" also help tourists negotiate their own complicated desires to protect Antarctica from humans, including from tourists such as themselves. This example invites us to reconsider the parts of touristic experience overlooked in dichotomies between "pragmatic" and "culturally meaningful," and to consider how tourism shapes understandings of climate change in the anthropocene.

Thursday, November 21st

8:30am-10:00am

1467 The Elementary Forms of Ethnographic Exhibition: A White Hmong Instance | TCC West Hall

Participants: Jason Baird Jackson, Indiana University, Bloomington

Description: Relative to exhibitions, the attention of museum visitors, scholars, and practitioners is often pulled in the direction of both major exhibitions and the activities of large institutions. There are understandable logics underpinning this emphasis, but it misses the fact that modest--sometimes even tiny--exhibitions are normal across both curatorial careers and exhibiting institutions. In a time of considerable change, can museum anthropologists characterize what might be conceived of as the simplest and smallest useful-and also ethical-ethnographic exhibition? In this poster presentation, the case



of "Picturing Change, Seeing Continuity: Hmong Story Cloths" is contextualized as an instance to think with. At the time of the 2017 American Folklore Society Annual Meeting in Minneapolis, Minnesota, a group of museum ethnologists visited Hmongtown Market in St. Paul. Their purpose was to see a market catering to Hmong and Hmong American residents of the Twin Cities and to practice work together before traveling to China's northern Guangxi Zhuang Autonomous Region, where they were then expecting to (and later did) undertake research on textiles and heritage policy issues in a rural Yao ethnic township. While not mutually intelligible, the languages associated with the Yao peoples and the languages of the Hmong (Miao) peoples both belong to the same Hmong-Mien (Miao-Yao) language family and both sets of peoples broadly share cultural practices and social arrangements that derive from a shared cultural history, from experience of similar socio-political dynamics across time, and from parallel cultural-ecological adaptations to life in the Southeast Asian Massif. When visiting Hmongtown Market, the ethnographers met White Hmong textile artist, entrepreneur, and tradition bearer Sy Vang Lo. Over two partial-day visits, they discussed with the artist her family's history in Southeast Asia and in the U.S., her work as a textile artist, and her experiences as a shopkeeper selling hand-made Hmong textiles in a time of factory-made alternatives. From Sy Vang Lo, the team purchased a collection of ten story cloths and other flat textiles made either by herself or her sister, Khang Vang Yang. These were purchased for the former Mathers Museum of World Cultures and exhibited there between January 10 and July 26, 2019. The October 2017 visit and collection, and the exhibition that it made possible, is the case on which this reflection on the minimal sensible ethnographic exhibition is based.

8:30am-10:00am

The Conception and Practice of Ecomuseum in Guangxi, Southwest China | 2401 | TCC West Hall | Poster Session

Participants: Lijun Zhang, George Mason University

Description: The concept of ecomuseum was introduced to China from Europe and has been localized in actual practices. In the China context, generally speaking, ecomuseum becomes a cultural and institutional framework and strategy for organizing and managing the practices of cultural documentation, preservation, research, display, and even tourism development in a community or group of communities. Meanwhile, the practices of ecomuseums are vastly different in places such as Guangxi Zhuang Autonomous Region and Guizhou Province in Southwest China, Inner Mongolia in Northern China, and Zhejiang Province in Eastern China. In Guangxi Zhuang Autonomous Region, the Anthropology Museum of Guangxi (AMGX), along with the provincial cultural administration, has developed the "1+10 Ecomuseum Program." In the "1+10 Ecomuseum Program," 1 refers to the Anthropology Museum of Guangxi and 10 refers to the 10 ecomuseums that are developed by the AMGX. The ecomuseums locate in different ethnic communities across the region. The AMGX and the ecomuseums establish collaborative relationship. In such relationship, the AMGX provides the ecomuseums with administrative, institutional, professional, and financial support while the ecomuseums, with their proximity to local communities and community members, work with the AMGX on of community engagement, cultural documentation, cultural preservation, display of local society and culture and other cultural practices. In the past two decades, the AMGX has been exploring the concept and practice of ecomuseum through constructive interaction with the ecomuseums and various long-term



or short-term programs. Such programs include training local community members to document community culture, co-curating exhibits with ecomuseums, and organizing bi-annual ethnographic film festival which showcases documentaries made by ecomuseum community members and other documentary film makers. These programs provide extra pace for local cultural presentation and expression as well as an alternative path for social development.

10:15am-11:45am

Adjacencies and Synergies: Creative Praxis at the Center and Margins of Ethnography | 2491 | Virtual VR 1 | Virtual Live | Society for Cultural Anthropology

Participants: Alexandra Middleton, University of Copenhagen, Lindsay Ofrias, Harvard University, Thalia Gigerenzer, Princeton University, Department of Anthropology, Amelia Fiske, WENRUI LI, McGill University, Department of Anthropology, Elizabeth Durham, University of Michigan, Department of Anthropology, Alexandra Middleton, University of Copen, Lydia Nakashima Degarrod

Description: How do different forms of artistic and creative praxis intersect with, inform, and push ethnographic praxis? How do anthropologists with artistic practices adjacent or central to their ethnographic work experiment with these synergies and potentialities? And what occurs when we create across genres organized by different ethical frameworks? In this Roundtable discussion, anthropologists working with creative practices adjacent to and synergetic with their ethnographic work – including filmmaking, podcasting, experimental and creative writing, museum exhibitions, soundscapes, and dance – critically discuss the relationship between creativity and ethnography. Participants will draw upon their own experiences as both artists and anthropologists, or "anthro-artists" (Ferme 2021), reflecting on how these identities and their practices inform, and perhaps disrupt, one another. Topics discussed will include reconciling differences in ethical frameworks, conceptualizing accountability amidst inevitable contradictions, experimenting with multisensorial methodologies, exploring new digital and material venues for ethnographic and artistic storytelling, balancing artistic expression with factual accuracy, navigating rules and regulations of the institutions in which we work, and reflecting on emergent forms of collaboration.

12:45pm-2:15pm

Framing Political Violence - Art-based Research and Cultural Heritage under Consideration | 3397 | TCC 105-106

See papers by Maria Six-Hohenbalken and Ezgi Erol

- Kurdish Cultural Heritage Elaborated

Participants: Maria Six-Hohenbalken

Description: The presentation is based on an ongoing research project, in which two comprehensive multimedia collections depicting Kurdish everyday life in Turkey (1967 – 20218) are the starting point. In artistic workshops organized in the Kurdish homeland and diasporas, the participants are elaborating on questions of cultural heritage, forms of transformations of traditional ways of life and ways of representation. Applying arts-based research methods, participatory approaches are presented and examples of communal artworks discussed. Methodological guidelines herein follow V. Amid ""construction of the field"" (V. Amid) and M. Schäubles considerations, when ""we research what we



co-create"" . The applied methodological approaches evoke discursive spaces in which (post) memories and emotional remembering (M.Bloch, A.Morè), experiences of extreme political violence, identity processes and cultural heritage were discussed. Furthermore, the project participants elaborated on artworks and developed suitable forms of representation. Besides analyzing the participatory processes and representational character of the art works, the results are exhibited, following the guidelines of "curators who do not curate".

- The Aesthetics of Dispersion: People and Objects from Antioch and its Vicinity

Description: The last 120 years of the history of Antioch and its environs, located on the Turkish-Syrian border in modern Turkey, have been characterized by colonialism, migration, violence, archaeological research, and (un)natural disasters. My paper explores the relationship between the dispersal of people and objects, even if they do not share the same temporality and spatiality, and how artistic research strategies open up a space for intertwining these stories. I will present the case of the dispersed material culture of Antioch and its surroundings, especially in North America, during the French American excavations of 1932-1939 and the process of deassemblage of their indigenous assemblage in Western museums and academic institutions. I will discuss the mosaic representation of Europa (300 AD) excavated in 1934 in Daphne, a suburb of Antioch, and its double face of forced migration as in myth but also colonial modernity during the excavation and its current exhibition. I will show historical material from transnational archives connect this region's multilayered heritage and the local population's different stories. Ezgi Erol Art Theory and Cultural Studies, Academy of Fine Arts Vienna Transcultural Studies, University of Applied Arts Vienna

12:45pm-2:15pm

Ceding Disciplinary Control: Anthropological Praxis and Descendant Community Organizing for the Return of Ancestral Remains at the Penn Museum | 2882 | TCC 115

Participants: Lyra Monteiro (Rutgers University), aAliy Muhammad, Jazmin Benton (Black Philadelphians Descendant Community), Lauren Nofi (Bamburgh Research Project), Kathleen Fine-Dare (Fort Lewis College, Department of Anthropology)

Description: The growing expectation that stolen ancestors in museums be returned to descendants was signaled powerfully by the Department of the Interior's recent changes to close loopholes around "culturally unaffiliated" Native American human remains and cultural belongings under NAGPRA. While this trend is encouraging, it is important to consider that anthropological praxis within a decolonial context must also recognize when anthropologists should cede decision making to descendant community members (La Roche and Blakey 1997). The issues here are absolutely the responsibility of anthropologists; but are anthropologists always the best ones to address them? Human remains collections are the foundation of the discipline of anthropology, whose origin has been dated to the creation of the "Morton Cranial Collection" (Hrdlička 1914). Now held at the University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum), the 1,300+ ancestral crania in this collection were stolen primarily in the mid-19th century by and for Philadelphia scholar Dr. Samuel George Morton to support his theory that Blumenbach's five races were separate species on the basis of measurable cranial capacity. This roundtable will discuss developments in the five years since West Philadelphia writer and organizer aAliy Muhammad made the first public demand for the return of enslaved ancestors in the Morton Collection, igniting a movement that also brought to light the Penn Museum's possession of the remains



of children murdered in the MOVE bombing. From this has emerged "Finding Ceremony," a descendant-led process for the return of ancestral remains (Muhammad and Monteiro 2023). Although some have supported decolonial community attempts to address these connected injustices, many anthropologists have chosen to actively obstruct, ignore, silence, and respond with police action against those seeking the return of family members. Ongoing concerns include: MOVE remains yet to be accounted for (only 3 bone fragments were returned to family in 2021, whereas more than a dozen are visible in the museum's photographs from 2014); the museum's January 2024 transfer of 19 crania to cemetery vaults, ignoring the research and requests of the Black Philadelphians Descendant Community Group; and the continued possession of Morton's collection of crania. The conspicuous attrition of Penn Museum and UPenn anthropologists from this ongoing work suggests the limits of anthropological praxis, particularly for those embedded within the very colonial structures that continue to cause harm to ancestors. In support of this year's conference theme of "Praxis," this roundtable convenes panelists who hold multiple identities and commitments in connection with this work: organizers, anthropologists, museum workers, public historians, Black Philadelphians, and members of other descendant communities represented in Morton's global collection.

1:45pm-2:15pm

Museum Musings and Ethnographic Encounters | 2193 | Marriott WS Room 5 | Association of Black Anthropologists

Participant: Karina Bera

Description: The fallacy of identity in the Dominican Republic is proposed and upheld in all crevices of society. Spaces of public engagement and encounters, where knowledge is accessed and disseminated, are bedrocks of a society's portrayal of itself. I argue that the Dominican Republic's tussle with and avoidance of Blackness is perceptible across cultural institutions. This inquietud (restlessness, anxiety, uneasiness) is part of what also informs a pervasive Dominican anti-Black and anti-Haitian sentiment that consistently renders the Black body as both invisible and hyper-visible based on a series of contextual factors. Within the space of the museum, the inclusions and omissions about certain groups and events extend to broader sociopolitical spheres and attitudes. Dondrea Thompson explains that museums can be symbolic battlegrounds and are themselves "displays because they have a planned organization and are designed and developed with the intent to be visually symbolic in their conveyance of messages." In what follows, I provide accounts of personal observations made in museums across the national territory. I ask: How do museums exhibit and record blackness? And why do they do so, except to show their death and simultaneously dismiss their labor and other contributions writ large? The museums discussed in this chapter span across the national territory and even across museum-type designations. First, I explore the affective qualities of two visual artifacts at the Museo Memorial de la Resistencia Dominicana located in the capital city of Santo Domingo. Next, I elaborate on various displays and a conversation with a museum employee at Centro Cultural Eduardo León Jimenes located in the central region of the country. Lastly, I recount my experiences at Macorix House of Rum, a tourist museum destination located in Puerto Plata, a city on the northern coast of the island and home to a major cruise port. At each of these museums, patrons are confronted with differing



representations of the Dominican Republic's past and its future aspirations. Embedded in the messages that are explicitly and implicitly stated through written text, oral presentations, and visual displays, are agendas charged with sociopolitical agendas about what and who counts as Dominican. Whether through fervent condemnation of the thirty-one yearlong dictatorial regime of Rafael Leónidas Trujillo or celebration of the country's select cultural riches and agrarian contributions, a number of museums in the Dominican Republic invoke remembrance of particular eras and events as conduits for proclaiming and elevating a need for the love and protection of the nation and the homeland.

2pm-4pm

CMA Business Meeting | Tampa Convention Center, Room 124

NB: This is a hybrid meeting. Those not actually in Tampa can attend via Zoom.

For details for the Zoom connection, email Bill Wood <woodw@uwm.edu>

6:00pm-7:30pm

The 2018 Sarr-Savoy Report: Its Findings, Recommendations, and Implications for the Future of the Restitution of African Cultural Heritage Objects | TCC West Hall | 3480 | Poster Session

Participant: Thomas Testa

Description: This poster describes the results of my research on the historical development of international conventions regarding cultural heritage objects and restitution, focusing on the theoretical arguments used to support conventions authored between 1899 and 2018. I conducted research across a series of primary and secondary sources starting with the first international convention making illegal the annexation of cultural property in times of war (Hague 1899), and ending with a recent French national research study proposing a new theoretical framework and legal structure arguing for the return of African cultural objects acquired in colonial contexts, the 2018 Sarr-Savoy Report. I investigate specific successful and unsuccessful restitution claims during this period between specific pairs of countries- Britain and Nigeria, France and Nigeria, and Germany and Nigeria-and assess the primary theoretical and legal obstacles preventing adequate restitution. I argue that the current 'freeze' on the restitution of African cultural heritage objects is a result of conflict between international conventions that obliged signees to treat access to cultural heritage as if it was a human right, and national laws of post-colonial powers that make all cultural heritage objects within national museums the inalienable property of the citizens of the country the object resided in when the law was written. My analysis of the Sarr-Savoy report demonstrates its utility in solving future cases of restitution, citing the successful and adequate restitution of over 1,000 'Benin Bronzes' held by German museums to Nigeria in 2022. Thus, adequate restitution entails the legal recognition by former colonial powers of the annexation of cultural property taken in colonial contexts as an indignity and requires the full transfer of ownership to the country making the restitution claim, as well as proactive cooperation the part of both nations involved.

National Association of Student Anthropologists

Friday, November 22nd

8:30am-11:00am



What Is Difficult about Memorializing Difficult Pasts? An Analysis of Interview Narratives from Peru | 3139 | TCC West Hall | Poster Session

Participants: Joseph Feldman, Metropolitan State University of Denver

Description: Efforts to publicly memorialize histories of violence are nearly always characterized by conflict and contestation, not to mention practical and logistical difficulties. Anthropological research can shed light on challenges that planners and observers perceive and experience in particular historical settings, enriching discussions about the "difficulty" of memorializing difficult pasts. This poster presents results from a systematic analysis of Peruvians' responses to the question, "Why is it so difficult to make a museum about the political violence in Peru?" Respondents were asked this question in the context of long-term ethnographic research on the process of making the Place of Memory, Tolerance, and Social Inclusion, a museum that was inaugurated in 2015. Recurring themes from interviews included the recentness and complexity of the violence, political interests, and a lack of institutional support for memory initiatives in the country. Particular attention is given to ways that interlocutors' narratives addressed predicaments felt to be distinctively Peruvian, implicitly and explicitly contrasting the country's memorialization dilemmas with those of other nations.

Society for Latin American and Caribbean Anthropology

10:15am-11:45am

Mind the Gap: Using Community Anthropological Praxis to Emphasize Narratives of Resilience and Hope | 3112 | Marriott WS Room 4

See papers by Mary Maisel and Jonathan Rodriguez

- **Censor or Collaborate:** How different historical sites approach the challenge of presenting uncomfortable histories and engaging descendant communities

Participants: Mary Maisel

Description: This paper discusses different aspects of community engagement in archaeology focused exhibits at community museums and historical sites in the greater South Florida area. Specifically, the Judah P. Benjamin Historic Site at Gamble Plantation, which is a historic and archaeological site with a dominant narrative that is white washed and racially biased. By including the enslaved population at Gamble Plantation in the zooarchaeological analysis, combined with primary and secondary sources, I subvert the image of the 'perfect' white livelihood that is currently portrayed in many plantation contexts emphasizing how white people profited off of those that were enslaved. Furthermore, by comparing this site to another that takes quite a different approach in the inclusion and acknowledgment of those that were enslaved, I prove that the general populace is capable enough to consciously accept the travesties that were perpetuated on these plantations. This capability is something that the Judah P. Benjamin's site actively ignores and avoids, by purposefully hiding history.

- **Cultural Heritage and Community Engagement Praxis in Dominica**

Participants: Jonathan Rodriguez

Description: Jacko Flats is an archaeological site occupied by Maroons under the leadership of Chief Jacko from 1764 to 1814, and later this site of refuge became a plantation in the late 1890s, sixty years after the abolition of slavery. Today, this cultural heritage site is a heritage tourism attraction where



Dominicans and tourists can pay a small fee to hike the trail to Jacko Flats. However, many visitors to the site only experience the Maroon history and more could be done to share the complex history of resistance to enslavement, post-emancipation plantation labor, and resiliency from government oppression. To assist with heritage management efforts, I collaborated with different communities including Maroon descendants, Rastafarians, local organizations, and interns at Create Caribbean. Using Jacko Flats as a case study, I emphasize how community archaeology praxis can assist in research, preservation, and maintenance of cultural heritage sites in Dominica.

Transforming Archaeology in Florida Marriott WS Florida Salon V | 1716

*See paper by Natalie De La Torre Salas, Yvette Carrasco, Adam Knight

- Unlocking Opportunities: Strategies for Proactive Engagement for Latinx Communities

Participants: Natalie De La Torre Salas, Co-author(s): Yvette Carrasco, Adam Knight

Description: As the Latinx/e population in the Southeastern U.S. continues to grow rapidly, the need for museums and heritage sites to engage these communities becomes increasingly urgent. Historically, Latinx/e communities have been both marginalized and underrepresented, despite Latinx/e heritage being older than the United States and can be found everywhere in the United States. Many Latinx/e heritage sites are not only at risk from development and climate change but are also frequently underrepresented in critical records like the National Register of Historical Places and the Florida Master Site File. This presentation will outline collaborative strategies to engage Latinx/e communities year-round, navigate systemic and institutional challenges, and foster partnerships with other institutions and stakeholders. The aim is to ensure that the rich historical and cultural narratives of the Latinx/e communities are adequately preserved and recognized across both archaeological and museum sectors.

2:30-4pm

Archival Search & Research 101 | 3775 | TCC 104

Description: Archives are increasingly being used in research by anthropologists in all four fields, however, few anthropologists receive specific training in how to search archives and conduct archival research. For community-based anthropologists or anthropologists working collaboratively, archives often hold crucial Indigenous and community knowledge for reclamation and sovereignty projects. They are crucial to repatriation work, as well as wide-ranging legal and recognition research. This workshop will demystify archival repositories and provide an orientation to conducting research in archives and special collections (note that we will not address museum or 3D collections per se but will discuss how to use archives to bolster research in those collections). The workshop will have two parts: Part I will include: 1. an overview of the nature of archival repositories (the principles of archival organization, what "access" and "description" mean in an archival context); 2. the anatomy of a finding aid; 3. how to use federated search, aggregators, collection databases, catalogs, finding aids, and digital libraries and surrogates to locate materials of interest; 4. how to strategically contact, secure appointments, check restrictions, prepare your visit, or make digital requests; and 5. how to manage research files, images, and personal 'data curation.' Part II will focus on participant research, and how to translate a research question into an archival research plan, including building repository lead lists, search plans, and digital or physical



research plans. with ample time devoted to assisting participants in searching for archival materials relevant to their own research interests.

The workshop is being co-sponsored and organized by the Council for the Preservation of Anthropological Records, the Council for Museum Anthropology, and the History of Anthropology Interest Group, and will be taught by faculty with wide experience navigating and managing archives.

6:00pm

CMA Reception and Awards Ceremony | Lykes Atrium, Tampa Bay History Center, Tampa
Riverwalk, 801 Water Street

Come see colleagues and congratulate the award recipients! Reception held jointly with Anthropology of Tourism Interest Group.

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 21, 2024*