

MUSEUMS AND SOURCE COMMUNITIES

A Routledge Reader

*Edited by
Laura Peers and Alison K. Brown*

Museums And Source Communities A Routledge Reader

Insa Müller



Museums And Source Communities A Routledge Reader:

Museums and Source Communities Alison K. Brown, Laura Peers, 2005-06-28 This volume combines some of the most influential published research in this emerging field with newly commissioned essays on the issues problems and lessons involved in collaborating museums and source communities Focusing on museums in the UK North America and the Pacific the book highlights three areas which demonstrate the new developments most clearly the museum as field site or contact zone a place which source community members enter for purposes of consultation and collaboration visual repatriation the use of photography to return images of ancestors historical moments and material heritage to source communities exhibition case studies these are discussed to reveal the implications of cross cultural and collaborative research for museums and how such projects have challenged established attitudes and practices As the first overview of its kind this collection will be essential reading for museum staff working with source communities for community members involved with museum programmes and for students and academics in museum studies and social anthropology *Museums and Source Communities* Laura Lynn Peers, Alison Kay Brown, 2003 The growth of collaboration between museums and source communities the people from whom collections originate is an important development in modern museum practice This volume combines influential published research with commissioned essays on the issues problems and lessons involved

Museums and Communities Viv Golding, Wayne Modest, 2013-05-09 With contributions from key scholars in a range of disciplines this engaging new volume explores the complex issues surrounding collaboration between museums and their communities Colonial Collecting and Display Claire Wintle, 2013-05-01 In the late nineteenth century British travelers to the Andaman and Nicobar Islands compiled wide ranging collections of material culture for scientific instruction and personal satisfaction Colonial Collecting and Display follows the compelling history of a particular set of such objects tracing their physical and conceptual transformation from objects of indigenous use to accessioned objects in a museum collection in the south of England This first study dedicated to the historical collecting and display of the Islands material cultures develops a new analysis of colonial discourse using a material culture led approach to reconceptualize imperial relationships between Andamanese Nicobarese and British communities both in the Bay of Bengal and on British soil It critiques established conceptions of the act of collecting arguing for recognition of how indigenous makers and consumers impacted upon British collection practices and querying the notion of a homogenous British approach to material culture from the Andaman and Nicobar Islands *The Oxford Handbook of the Archaeology of Indigenous Australia and New Guinea* Ian J. McNiven, Bruno David, 2023 The Oxford Handbook of the Archaeology of Indigenous Australia and New Guinea reviews and brings together the latest findings on the archaeology of the Australia New Guinea region In 42 new chapters commissioned for this book 77 leading researchers present the archaeological evidence for Australia and New Guinea s deep time history The stories told reveal the astounding richness of Australia and New Guinea s Indigenous cultural history stories of tens of

thousands of years of Aboriginal Torres Strait Islander and New Guinean adaptation cultural know how and creative ingenuity Naamiwan's Drum Maureen Matthews,2017-01-06 Naamiwan s Drum follows the story of a famous Ojibwe medicine man his gifted grandson and remarkable water drum This drum and forty other artefacts were given away by a Canadian museum to an American Anishinaabe group that had no family or community connections to the collection Many years passed before the drum was returned to the family and only about half of the artefacts were ever returned to the museum Maureen Matthews takes us through this astonishing set of events from multiple perspectives exploring community and museum viewpoints visiting the ceremonial group leader in Wisconsin and finally looking back from the point of view of the drum The book contains a powerful Anishinaabe interpretive perspective on repatriation and on anthropology itself Containing fourteen beautiful colour illustrations Naamiwan s Drum is a compelling account of repatriation as well as a cautionary tale for museum professionals **The Local Museum in the Global Village** Insa Müller,2020-10-06 In remote areas of Europe local history museums struggle to connect with the rapidly changing and increasingly diverse communities around them Insa M ller asks how these museums can recast themselves to strengthen the links to their communities Combining theoretical deliberations empirical investigations of the case of two Norwegian islands and a museum experiment she offers starting points for rethinking the local history museum while at the same time providing suggestions for locally adapted museum practice **Museum Cooperation between Africa and Europe** Thomas Laely,Marc Meyer,Raphael Schwere,2018-07-20 At a time of major transformations in the conditions and self conceptions of cultural history and ethnological museums worldwide it has become increasingly important for these museums to engage in cooperative projects This book brings together insights and analyses of a wide variety of approaches to museum cooperation from different expert perspectives Featuring a variety of African and European points of view and providing detailed empirical evidence it establishes a new field of museological study and provides some suggestions for future museum practice *Decolonizing Museums* Amy Lonetree,2012-11-19 Museum exhibitions focusing on Native American history have long been curator controlled However a shift is occurring giving Indigenous people a larger role in determining exhibition content In *Decolonizing Museums* Amy Lonetree examines the complexities of these new relationships with an eye toward exploring how museums can grapple with centuries of unresolved trauma as they tell the stories of Native peoples She investigates how museums can honor an Indigenous worldview and way of knowing challenge stereotypical representations and speak the hard truths of colonization within exhibition spaces to address the persistent legacies of historical unresolved grief in Native communities Lonetree focuses on the representation of Native Americans in exhibitions at the Smithsonian s National Museum of the American Indian the Mille Lacs Indian Museum in Minnesota and the Ziibiwing Center of Anishinabe Culture and Lifeways in Michigan Drawing on her experiences as an Indigenous scholar and museum professional Lonetree analyzes exhibition texts and images records of exhibition development and interviews with staff members She addresses historical

and contemporary museum practices and charts possible paths for the future curation and presentation of Native lifeways

The Future Is in Your Hands Beth Buggenhagen, 2023-11-07 In Senegal portraiture serves as a vital index and creator of social connection People sit for and display portraits keep albums and view illustrated magazines together Through these portraiture practices Senegalese have fashioned idealized images to mend fraught and fragmented lives in the context of decades of migration The Future Is in Your Hands provides an expansive frame for photography to highlight the role of affect in portraiture practices Moving from the colonial to the newly independent Senegal Beth Buggenhagen combines museum ethnographic and archival research on photography's past with lens based artists who address themes of separation visibility rupture and repatriation through portraiture Buggenhagen in collaboration with Senegalese photographers explores how photographs as visual and material objects migrate themselves and like the bodies they represent create a record not only of lived experiences but also of the cycle of migration for this labor exporting country By complicating the history of portraiture in Senegal The Future Is in Your Hands reveals the enduring power of images and the efforts under way to keep this art form safely in Senegalese hands

Museum Pieces Ruth Bliss Phillips, 2011 The ways in which Aboriginal people and museums work together have changed drastically in recent decades This historic process of decolonization including distinctive attempts to institutionalize multiculturalism has pushed Canadian museums to pioneer new practices that can accommodate both difference and inclusivity Ruth Phillips argues that these practices are indigenous not only because they originate in Aboriginal activism but because they draw on a distinctively Canadian preference for compromise and tolerance for ambiguity Phillips dissects seminal exhibitions of Indigenous art to show how changes in display curatorial voice and authority stem from broad social economic and political forces outside the museum and moves beyond Canadian institutions and practices to discuss historically interrelated developments and exhibitions in the United States Britain Australia and elsewhere Drawing on forty years of experience as an art historian curator exhibition critic and museum director she emphasizes the complex and situated nature of the problems that face museums introducing new perspectives on controversial exhibitions and moments of contestation A manifesto that calls on us to re imagine the museum as a place to embrace global interconnectedness Museum Pieces emphasizes the transformative power of museum controversy and analyses shifting ideas about art authenticity and power in the modern museum

Pictures Bring Us Messages Alison Kay Brown, Laura Lynn Peers, 2006-01-01 In 1925 Beatrice Blackwood of the University of Oxford's Pitt Rivers Museum took thirty three photographs of Kainai people on the Blood Indian Reserve in Alberta as part of an anthropological project In 2001 staff from the museum took copies of these photographs back to the Kainai and worked with community members to try to gain a better understanding of Kainai perspectives on the images Pictures Bring Us Messages is about that process about why museum professionals and archivists must work with such communities and about some of the considerations that need to be addressed when doing so Exploring the meanings that historic photographs have for source communities Alison K

Brown Laura Peers and members of the Kainai Nation develop and demonstrate culturally appropriate ways of researching curating archiving accessing and otherwise using museum and archival collections They describe the process of relationship building that has been crucial to the research and the current and future benefits of this new relationship While based in Canada the dynamics of the Pictures Bring Us Messages project is relevant to indigenous peoples and heritage institutions around the world

Multiculturalism in Art Museums Today Joni Boyd Acuff, Laura Evans, 2014-07-08 Aimed at museum educators Multiculturalism in Art Museums Today seeks to marry museum and multicultural education theories It reveals how the union of these theories yields more equitable educational practices and guides museum educators to address misrepresentation exclusivity accessibility and educational inequality This contemporary text is directive it encourages museum educators to consider the critical multicultural education theoretical framework in their day to day functions in order to illuminate and combat shortcomings at the crux of museum education Museum Educators as Change Agents Inclusion versus Exclusion Collaboration with Diverse Audiences Responsive Pedagogy This book adopts a broad definition of multiculturalism which names not only race and ethnicity as concerns but also gender sexual orientation religion ability age and class While focusing on these various facets of identity the authors demonstrate how museums are social systems that should offer comprehensive diverse educational experiences not only through exhibitions but through other educational activities The authors pull from their own research and practical experiences which exemplify how museums have been and can be attentive to these areas of identity Multiculturalism in Art Museums Today is hopeful and inspiring as it identifies and commends the positive and effective practices that some museum educators have enacted in an effort to be inclusive Museum educators are at the front line interacting with the public on a daily basis Thus these educators can be the real vanguard of change modeling critical multicultural behavior and practices

Collaboration and Co-Creation in Museums, Heritage, and the Arts Anna Edmundson, Maya Haviland, 2025-04-28 Collaboration and Co Creation in Museums Heritage and the Arts examines collaborative practices in museums heritage and the arts It offers an interdisciplinary approach combining both practical and theoretical perspectives from leading scholars and practitioners to better understand and support co creation and collaboration in the cultural sector The volume is divided into five parts offering contemporary perspectives on core topics and their interconnections Themes include the politics of engagement sharing and recentring authority decolonising research and practice facilitating partnerships and structuring cocreation and community empowerment Through global case studies and theoretical analyses contributors explore the challenges and opportunities of collaborative practices exploring intersecting dynamics motivations and constraints The book examines various scales of co creation from interpersonal dynamics to community contexts and institutional transformations The work contributes to ongoing discussions about the future of cultural institutions and the role of culture work in fostering perspectives and practices informed by diverse perspectives and generating multiple values It emphasizes co production as a crucial capability

for the sector moving forward Collaboration and Co Creation in Museums Heritage and the Arts is essential for students academics communities and cultural practitioners interested in the complexities and rewards of collaborative work It offers valuable insights into the theories and practices that shape collaborative projects across different cultural contexts and disciplines making it an indispensable guide for anyone engaged in or studying the cultural sector *West New Guinea* Dylan Gaffney, Marlin Tolla, 2025-02-20 This book explores the human past in West New Guinea otherwise known as Indonesian Papua West Papua or Irian Jaya The western part of New Guinea and its surrounding islands were critical for the early peopling of the Pacific region over 50 000 years ago when Homo sapiens moved out of Africa and into Asia seafaring through the islands of Wallacea as far as New Guinea the Bismarck Archipelago and the Solomon Islands After arriving on the shores of West New Guinea people adapted to diverse environments including coral reefs tropical rainforests swamps montane cloud forests and savannah grasslands Over millennia people transformed these habitats by burning and cutting the forests translocating plants and animals and managing access to resources Food production later emerged in the region as the global climate warmed up around 10 000 years ago Between 4000 3000 years ago the Austronesian languages began to enter West New Guinea with its speakers settling around the coasts and offshore islands New forms of exchange connected people and particularly within the last 2000 years drew West New Guinea into global networks The objects produced and traded at ethnographic contact like pottery stone axes string bags shell ornaments and wooden carvings can be informative about these networks but they are increasingly changing as people navigate and transform their material worlds in the present The examination of these objects in museums not only casts light on their makers traders and collectors but also highlights the ongoing connections that Papuans have with their material culture in the twenty first century The 22 chapters in this book contribute novel perspectives and critical data on each of these themes The authors come from archaeology social anthropology biological anthropology linguistics museology palaeoecology and beyond They write about a wide array of West New Guinea s regions including the highlands north and south coasts Bird s Head Peninsula Cenderawasih Bay and the Raja Ampat Islands *Museums in China* Marzia Varutti, 2014 This volume based on extensive research in a number of the museums themselves examines recent changes in their display methods narratives actors and architectural style It also considers their representation of Chinese national identity millenarian history and extraordinary cultural diversity

Intangible Heritage and the Museum Marilena Alivizatou, 2012-06-30 In this comparative international study Marilena Alivizatou investigates the relationship between museums and the new concept of intangible heritage She charts the rise of intangible heritage within the global sphere of UN cultural policy and explores its implications both in terms of international politics and with regard to museological practice and critical theory Using a grounded ethnographic methodology Alivizatou examines intangible heritage in the local complexities of museum and heritage work in Oceania the Americas and Europe This multi sited cross cultural approach highlights key challenges currently faced by cultural institutions worldwide in

understanding and presenting this form of heritage

First Nations, First Thoughts Annis May Timpson, 2010-01-01

Countless books and articles have traced the impact of colonialism and public policy on Canada's First Nations but few have explored the impact of Aboriginal thought on public discourse and policy development in Canada. *First Nations First Thoughts* brings together Aboriginal and non-Aboriginal scholars who cut through the prevailing orthodoxy to reveal Indigenous thinkers and activists as a pervasive presence in diverse political, constitutional and cultural debates and arenas including urban spaces, historical texts, public policy and cultural heritage preservation. This innovative thought provoking collection contributes to the decolonization process by encouraging us to imagine a stronger, fairer Canada in which Aboriginal self government and expression can be fully realized.

The Lives of Chinese Objects Louise Tythacott, 2011-06-01

This is the biography of a set of rare Buddhist statues from China. Their extraordinary adventures take them from the Buddhist temples of fifteenth century Putuo, China's most important pilgrimage island, to their seizure by a British soldier in the First Opium War in the early 1840s and on to a starring role in the Great Exhibition of 1851. In the 1850s they moved in and out of dealers and antiquarian collections, arriving in 1867 at Liverpool Museum. Here they were re-conceptualized as specimens of the Mongolian race and later as examples of Oriental art. The statues escaped the bombing of the Museum during the Second World War and lived out their existence for the next sixty years dismembered, corroding and neglected in the stores, their histories lost and origins unknown. As the curator of Asian collections at Liverpool Museum, the author became fascinated by these bronzes and selected them for display in the Buddhism section of the World Cultures gallery. In 2005, quite by chance, the discovery of a lithograph of the figures on prominent display in the Great Exhibition enabled the remarkable lives of these statues to be reconstructed.

DECOLONIZING CONSERVATION Dean Sully, 2007

This book argues for an important shift in cultural heritage conservation away from a focus on maintaining the physical fabric of material culture toward the impact that conservation work has on people's lives. In doing so, it challenges the commodification of sacred objects and places by western conservation thought and attempts to decolonize conservation practice. To do so, the authors examine conservation activities at Maori marae (meeting houses) located in the US, Germany and England and contrast them with changes in marae conservation in New Zealand. A key case study is the Hinemihi meeting house, transported to England in the 1890s where it was treated as a curiosity by visitors to Clandon Park for over a century and more recently as a focal point of cultural activity for UK Maori communities. Recent efforts to include various Maori stakeholder communities in the care of this sacred structure is a key example of community based conservation that can be replicated in heritage practice around the world.

Decoding **Museums And Source Communities A Routledge Reader**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Museums And Source Communities A Routledge Reader**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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