What? A museum is evolving! The changing mission of the ethnographic European museum
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The changing mission of the European ethnographic museum

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Introduction

The ethnographic museum is dead. It has outlived its usefulness and has nothing more to offer as a location for the representation of the 'other' (Harris and O'Hanlon, 2013, p. 8). That is how Clare Harris and Michael O'Hanlon started their article in 2013 about the future of the ethnographic museum. Despite this, perhaps, controversial statement being a provocation, it underlines the problematic nature within the field of heritage and ethnographic museums. The focus on the negative and the problematic nature of ethnographic museums has been prevalent within quite a lot of political, academic and public contexts, which shows that the beforementioned provocation is not just a provocation, but an opinion that some groups might share (Harris and O'Hanlon, 2013, p. 8).

One of the most prominent problems that ethnographic museums face is the increasing scepticism surrounding the concept of the 'other' as constructed by the museums themselves (Shelton, 1997, p. 33). A clear division is visible within these institutions when it comes to the 'I' and the 'other'. The 'I' can be a lot of things. The presenter of the objects (the museum), the nation-state, Western society as a whole or even colonialist thought. The concept of the 'other' can then be described as 'the colonized', the original owners of the objects on display, 'non-Western societies' or even worse – the primitive. It is both the existence of this division within ethnographic museums and the failing of the museum to question the division in the past that made the matter extremely complicated and problematic. For that reason, the ethnographic museum has come under quite a lot of criticism. Johannes Fabian (1983), for example, pointed out that the museum denies agency to the 'other', which is nowadays a famous critique besides the 'commonly' pointed out critiques consisting of racist overtones, outdatedness and colonial celebration (Coombes and Philips, 2015, p. 25). Anthony Alan Shelton (1997, p. 33) added:

> "By failing to question such a division of the world and ignoring the ruthless self-criticism that anthropology has undergone in the past two decades, museum ethnography has requited its interpretive power and allowed itself to become ideologically suspect."

From these remarks it is clear to see that the ethnographic museum as an institution has been heavily under fire and that there are many people calling for change. So how do ethnographic museums deal with this?

While it would be hard to pinpoint an exact starting point of the 'changing ethnographic museum', it can, at the very least, be stated that the last few decades have seen major changes. The field of heritage, for example, has seen major changes since the introduction of Critical Heritage Studies, which can be defined as the new critical perspective that is brought to socio-political complexities that enmesh heritage. With this new perspective, issues regarding decolonization and racism that have long been neglected in institutions like museums are now being tackled (Winter, 2013, p. 533). Not only has

the field of heritage in general changed through the application of Critical Heritage Studies, but the socio-political context in European countries has changed and has seen the need for change; both from the museum to the public and vice versa. As a result, the museum tries to ask more uncomfortable questions to itself and the public to aim for a truly critical way of thinking about heritage and in return part of the public demands engagement and activism from the museum. Or are these goals and demands a perception shaped by news, social media and academics?

While the 'changing ethnographic museum' could certainly be a generalization, it is not without truth. European ethnographic museums have seen major changes through the incorporation of, for example, feminism, post-structural reflexivity, post-colonial studies and the new focus on material agency in anthropology. Some ethnographic museums redefined themselves as museums of 'world cultures', while others kept their original titles (Harris and O'Hanlon, 2013, p. 9). While 'only' a semantic difference, it fits in with the changing socio-political context of a lot of countries. Some museums, like the Volkenkunde Museum in Leiden and the Weltmuseum in Vienna, completely reinvented themselves, while others, like the Museum of Mankind in London, were simply abandoned (Harris and O'Hanlon, 2013, p. 9). Within these reinventions there seems to have been more discussion and awareness around the display of 'outstanding objects' and the perceptions of 'otherness'. Show and tell no longer seems to be the norm and there is more pressure on museums to contribute to the contemporary socio-political context, with subjects like inequality and injustice on the forefront (Janes and Sandell, 2019). Thus, museums are, to some extent, expected to partake in activist practice. The idea of an activist museum that did not limit itself to a show and tell strategy was seen as very much inappropriate and unprofessional only fifteen years ago (Janes and Sandell, 2019, p. 27). However, there is increasing recognition that museums are not, and never have been, neutral (Janes and Sandell, 2019, p. 27). Museums seem to be more embedded in society than ever and there is newfound pressure on these institutions to change.

Despite the changes within European ethnographic museums, it still remains unclear if the museums themselves are actively seeking or wanting these changes. Therefore it is important to be aware that the following statements are assumptions or perceptions:

1.   The ethnographic museum wants to change and be critical and active within their socio-political context.

2.   Part of the public wants the ethnographic museum to change and be more critical, engaging and activist.

Both statements can, and should, be important areas of study, as they lay the foundation of the idea that ethnographic museums are changing and have been changing the past few decades. While the questioning of the second statement would be an excellent study in the heritage field, the limitations of time and resources make only the study of the first statement feasible. Therefore, in this thesis the intent

of ethnographic museums will be studied. What do ethnographic museums actually want to accomplish? Are they aiming for more activist approaches or are they holding on to more traditional values?

The intent of the museums will be studied through their own mission statements, specifically those of European ethnographic museums as a case study. Mission statements give a clear image of a museum's goals and ambitions, which makes them the most concrete data to study the museum's intent. In this thesis, I will collect the mission statements of 179 European ethnographic museums. The museums are chosen based on my own definition, which I will present in the first chapter, and the self-identification of these museums. The mission statements themselves will be categorized into four distinct categories:

- Activist (related to inclusion, equality, participation, decolonization, antiracism and/or social justice)
- Traditional (related to preserving, collecting, educating and/or the absence of the values of activist mission statements)
- Mixed (traditional with activist elements or vice versa)
- No mission statement and/or website

Dividing the mission statements into these four categories will give a visual of the degree of activism in the missions of European ethnographic museums. Additionally, this thesis will also question the definition of the ethnographic museum and put the development of the changing European ethnographic museum into its socio-political context while also discussing some examples of the changes within ethnographic museums.

1. The ambiguous – and evolving – definition of the ethnographic museum

While it is certainly clear that the ethnographic museum as an institution has come under a lot of criticism in the past few decades, scholars seem to be unable or unwilling to define what the ethnographic museum actually is. Tony Bennet (1995, p. 47), for example, mentions the word ethnographic for the first time after 46 pages, without any explanation as to what he means by the term. Terms like anthropology and ethnology are also mixed in, which makes the use of all terms quite opaque to the reader. Even when this question is explicitly asked by Harris and O'Hanlon (2013, p. 8-9), it is repurposed as a question about the self-reclassification of ethnographic museums and the semantic differences within the overarching 'world of ethnographic museums'. It mostly answers the question: 'How do ethnographic museums define themselves?' While this is interesting and important for 're-definition', it illustrates that the focus is more on the redefining of ethnographic museums than the defining of these institutions. Harris and O'Hanlon (2013, p. 9) do recognize that there is an identity crisis here. It is an assumption in most works that it is commonly known what the ethnographic museum is and definitions could vary. Most academic research addresses the ethnographic museum, but there are very little studies that need, or feel the need, to make a selection of – or define – individual ethnographic museums. On the one hand, this is understandable as this discussion can take up much of the space that is perhaps better attributed to their main focus such as the changing landscape of these museums, but on the other hand it creates a problem for those who want to collect data on ethnographic museums. Because this thesis relies on a database of ethnographic museums in Europe, there has to be a definition in place. Therefore, this chapter asks: what defines an ethnographic museum (in Europe)?

The 'core': ethnography, the museum, anthropology and ethnology

Due to the neglect of the 'core definition', it is necessary to start with the relevant terms themselves. The term 'ethnography', which entered scientific discourse in the second half of the 18th century, is defined as "the systematic study and description of peoples, societies, and cultures." (Oxford English Dictionary, 2014.; Bouquet, 2012, p. 64). It is also seen as the qualitative research of peoples, their customs, behavior and social interactions, which emphasizes that the term refers to research that focuses on culture and behavior of people rather than 'anthropology', "the study or description of human beings or human nature", which leaves out culture or society in its definition while simultaneously implying its relevance (Oxford English Dictionary, 2016). Ethnography is therefore seen as a branch within anthropology. Another branch of anthropology, that is often mixed with the term ethnography, is ethnology. Ethnology is defined as "the study of the characteristics of different peoples and the differences and relationships between them", which creates a differentiation from ethnography in the fact that ethnography studies individual cultures and ethnology compares the studies performed within

the branch of ethnography (Oxford Languages, n.d.). However, because the terms ethnology and ethnography are often mixed, they will be used and viewed as synonyms in this thesis regarding the database. Thus, a museum of ethnology is also taken into consideration. In combination with the museum, "a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage" (International Council of Museums, 2022), the ethnographic (or the ethnological) museum is then defined as 'an institution in which the systematic study and description of individual cultures, peoples and societies are exhibited'. This seems to be the base definition from which most people diverge into different topics regarding this institution. With this basic definition, it is important to look at the historical context of the ethnographic museum. What were the first intentions of these museums? Does the definition, as described above, match with the intentions of the first ethnographic museums? And should the definition change?

The historical context of the ethnographic museum

The second half of the 18th century, when the term ethnography was first used in scientific discourse, saw a growing interest in the study of humankind (Bouquet, 2012, p. 64). It was the Age of Enlightenment in Europe, which saw newfound interest in many fields like law, history, linguistics and geography. Anthropology was also one of the scientific fields that gained much traction. In French philosophy, for example, with characters like Jean-Jacques Rousseau and Montesquieu, there was an interest in the comparative study of law, morality and human nature, which can be seen as the first principles of a comparison between humans, their customs and behaviors (Saint-Amand, 1993). This comparative approach and the philosophical analysis of human nature, history and society became an important inspiration for the Scottish Enlightenment as these ideas blended together into the distinctive synthesis, 'the science of man', that was an important step in the later development of human and social sciences (Garret, 2019, p. 74). However, while the French philosophers mostly compared contemporary peoples or nations, the Scottish thinkers decided to pursue comparative studies between ancient and/or primitive cultures and contemporary society, humans and animals, various races and the comparative study between men and women (Garret, 2019, p. 84). Modernity, or the search of the parameters of modernity, was heavily involved in this narrative.

The study of humankind eventually, in the first half of the 19th century, resulted in the establishment of the first public ethnographic museums (Bouquet, 2012, p. 65). The main purpose of the ethnographic museum was to educate people and use the location for recreation (Bouquet, 2012, p. 65). Furthermore, as a public institution, which was funded by the government, the aim was to exhibit displays on different peoples to make the differences between them visible, but also manageable and intelligible. To accomplish this, many museums, like the Danish National Museum, began to sort their collections within regions, while others, like the Pitt Rivers Museum, started using typologies (Bouquet, 2012, 65). Thus creating a global vision by dividing the collections into regions and emphasizing their

differences (Feest, 2013, p. 188). Displaying these objects also tied in to the European fascination with ostentatious objects. This European fascination was mostly regarding exotic or strange artifacts from far-away places, which meant that the ethnographic museum was inherently started as a place to display the 'other'. Ethnographic museums were for the 'public' as they were learning about their own place in the world in relation to the 'others' whose objects were on display. These non-Western collections were usually obtained by European exploration, trading and conquering in the past, which meant that the foundation of the ethnographic museum had been built upon the colonialist nature of Europe.

Semantics, national museums and the problem of the 'I' and the 'other'

When revisiting the definition of the ethnographic museum as 'an institution in which the systematic study and description of individual cultures, peoples and societies are exhibited', the definition problem of the ethnographic museum comes to the fore. Anthony Allan Shelton illustrates this problem by stating the following:

> "Museum ethnography, like anthropology itself, is based on the premises of division and difference: the division between consciousness and some sort of external reality; the division between subject and object; and the whole series of differences that such divisions engender between the individual and society and the 'I' and the 'other'" (Shelton, 1997, 33)

While Shelton is essentially correct in stating that the ethnographic museum is built on division and difference – as we have seen in the historical context – it implies that the 'I' would be a 'Western' or 'European' country and the 'other' would be the 'non-Europeans' or even the 'colonized'. At least, this is how this division has been viewed quite often – and most of the time rightly so. There is inherently a division within ethnography in the sense that there is one who does the studying and the other who is studied, but it is important to note that it does not mean it should always be a division between the Western European country and the non-European/colonized country. 'An institution in which the systematic study and description of individual cultures, peoples and societies are exhibited', does not directly translate to the division between Western European countries and colonized countries. Usually in the conversation, a crucial element is left out: the 'domestic' or 'European' ethnographic museums that formed in the second half of the 19th century (Feest, 2013, p. 188). For example, the National Ethnology Museum in Bulgaria is solely dedicated to the collection of its own country, which means that there is no 'colonial/intercontinental division' between the Western European country and the non-European country. Thus, it is important to acknowledge that there is an inherent division in these museums, but it is also important to acknowledge that this is not always related to this division between the Western country and the colonized country.

When looking at Harris and O'Hanlon, it becomes clear just how routinely ethnographic museums have become intertwined with this particular division. Their paragraph on the question what the ethnographic museum is, focuses on the redefinition of the museums themselves:

"More recently, while the words 'ethnographic' or 'völkerkunde' (ethnology) have been retained by some museums in Europe, others have chosen to call themselves museums of 'World Culture'" (Harris and O'Hanlon, 2013, p. 9).

Thus, the semantic shift towards museums of 'world culture' takes the center of attention. A museum of 'world culture' inherently implies that ethnographic museums exhibit collections of cultures, peoples or societies all over the world and gives no attention to the museums that exhibit and study national ethnography. The footnote with this quote is also an interesting view of the expectation of the authors when it comes to this semantic shift:

"Interestingly, ethnographic museums that take their names from their founders or donors – such as Stuttgart's Linden Museum, Prague's Náprstek Museum and Oxford's Pitt Rivers Museum – have apparently felt themselves sufficiently sheltered from external currents not to need nominal adjustment" (Harris and O'Hanlon, 2013, p. 9).

This footnote implies that the ethnographic museums are not only under pressure by 'external currents' to change their names, but that they are also expected to do this.[1] Harris and O'Hanlon certainly seem surprised that these museums, including their own museum, are not cooperating in this 'nominal adjustment'. That last part could even be considered as criticism of their own museum, which, if seen as criticism, shows the reality that museums' policies do not necessarily reflect the views of the people working within. Nevertheless, the opinions and the focus of this part reveal that ethnographic museums have been defined as places with collections of the 'other' in which the 'other' is usually perceived as the non-European or colonized country. While this is indeed the case in a lot of ethnographic museums, it is important to consider museums with national collections as ethnographic museums as well and rethink how often this division has been blindly used in the past (Sturge, 2007; Modest et al., 2019; Boursiquot, 2014). So, is this traditional definition of ethnographic museums simply the general representation or are there counteracting views on this idea that suggest we should change this definition – or that is has already changed?

Re-definition

While most academic works on the ethnographic museum the past few decades emphasize the division between the Western European country and the colonized/primitive country as the base definition of the ethnographic museum, there are some indications that questioning this definition has some merit to it. A crucial piece comes from the Museum International Journal that is published by UNESCO since 1948. Their issue called 'Ethnographic Museums: principles and problems', published in 1983, is a signifier for the changing landscape of museums, as it is even called 'the revolution of museology' (Lightfoot,

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[1] It is not specified who or what these external currents are. Is this public pressure (through social media)? Is this academic pressure? Or is this even pressure from the 'museum world'?

1983, p. 139). The issue is dedicated to, at the time, newfound problems, which consist mostly of the problems that were already discussed in this thesis. However, the editorial foreword introduces a change that is not easily found elsewhere; the inclusion of museums "whose ethnography is that of their own" (Isar, 1983, p. 135).

> "While the ethnographic museums created late in the nineteenth century in Europe and North America were essentially 'anthropological', seeking to collect and present evidence of man in other cultures, the category now includes many whose ethnography is that of their own. The latter are growing in number and sophistication" (Isar, 1983, p. 135).

While it emphasizes the original aim of the ethnographic museum as a public institution, it also tells us that now – that is 1983 – museums that focus on the national collections are included in this category. The author goes on to say that these institutions present the ethnographic vision of contemporary culture and that they pose less problems than ethnographic museums "whose ambitions are anthropological in nature" (Isar, 1983, p. 135). Here, a clear distinction is made between ethnographic museums that study their own national collection and the museums that study global ethnography– or who are anthropological in nature. It would have been nice to know how this change in categorization came to fruition, who made this decision and where this discussion took place. However, acknowledging these museums is an important clarification that indicates that museums that studied their own country's ethnography are in fact considered to be ethnographic museums by some scholars. Isar also emphasizes that museums of national ethnography are growing in numbers, which implies that they are, at least in relevance, relatively new (Isar, 1983, p. 135). While this is not entirely surprising, considering the museum of national ethnography was established decades after the original ethnographic museum, it also raises the question: if such museums formed much later than museums of global ethnography, are they not inherently a different category?

Christian Feest, former curator of the Museum of Ethnology in Vienna, addressed this issue 30 years after the issue by the Museum International Journal. In his article 'Which Ethnography do Ethnographic Museums Need?' he criticized the definition of ethnographic museums in Europe. First, he illustrates the same historical context that was explored earlier in this chapter. He mentions the original goals of the ethnographic museum as a place to explain the cultural diversity of Europe and he acknowledges the inherent division between the 'I' and the 'other' (Feest, 2013, p. 188). However, Feest not only states that the original global approach was compromised in the second half of the 19th century when 'domestic' museums were established, but he also elaborates. In fact, Feest acknowledges that museums focused on national collections are considered ethnographic museums, but he questions that definition based on the fact that "they never tried to be global", which was the core of the original ethnographic museums (Feest, 2013, p. 188). Based on this remark, it can be reiterated that the 'museum of global ethnography' is the kind of museum that is being subjected to external pressures as Harris and O'Hanlon described. Therefore, the conclusion by Feest is justified:

"Overcoming the exclusion of Europe and the restoring of a truly global approach is a major issue today especially in German-speaking ethnographic museums. Because of the different goals and possibilities of museums with transnational collections, they should ultimately be called by a different name to avoid confusion" (Feest, 1983, p. 188).

After making this re-definition, Feest proceeds by limiting the rest of his paper to the 'museums of global ethnography' as he believes that discussions on ethnographic museums are fairly limited to these types of museums. However, is this redefinition helpful when studying the intent of ethnographic museums through their mission statements?

Conclusion: defining the current European ethnographic museum

Based on the core definition formulated in this chapter, there is no particular difference between ethnographic museums that study national collections or intercontinental or colonial collections, but there is a clear argument to be made that there is a difference. As seen in Feest's article (2013), he divides these as different kinds of museums, but he does not mention the 'domestic' museum as not being an ethnographic museum – implying that museums of national ethnography are also ethnographic museums. Moreover, like Harris and O'Hanlon pointed out, it is also important how museums define themselves. Since there is no recognized, or official, difference between the museums that focus on national ethnography or global ethnography, it would be hard to justify leaving museums with national collections, that call themselves ethnographic, out of the discussion regarding activism – even if they are 'less problematic' than museums of global ethnography. It would be a big dismissal of self-identification if I would leave out, for example, the National Museum of Armenian Ethnography. This is strengthened even further when it is considered that the growing multiculturalism within Europe could transform museums with national collections to museums that also discuss societal division. In a sense, this could require the museum to be a place of dialogue and therefore embedded in society and activist. For these reasons, all museums that define themselves as ethnographic (that I can find) are included in the database of mission statements. Perhaps the results of the mission statements regarding activism between these 'types of ethnographic museums' can be added as an argument for or against the idea of a recognized reclassification.

2. Decolonization: its context and its debate within a 'postcolonial' Europe

While it has now been established that the ethnographic museum can possibly be divided into two categories, it is clear that the dividing factor is the colonial history of certain, often referred to as 'Western', European countries. These countries usually show collections of 'other' cultures and the history around acquiring these artifacts has gone long periods without any questioning, criticism or self-reflection by the museums. Although the decolonization process in the literal sense has come a long way, with most European colonies regaining their independence in the second half of the 20th century, this process is still very much ongoing in decolonizing thought and the portrayal of 'others' in institutions such as the ethnographic museum. The colonial history of certain European countries and the decolonization process that followed is crucial as it is the central theme when it comes to all the new approaches towards ethnographic museums. It is the reason that ethnographic museums are changing and it is the reason there is criticism and debate in the first place. It is the reason that ethnographic museums are politically charged and the reason that this research is relevant. It is important to put this development in its socio-political context.

Socio-political context: anxious and antagonistic politics

The keyword in the socio-political context of European countries, particularly those with a colonial history, could be described as 'anxiety'. It is the first term that comes to mind and is seemingly already present in academic works that discuss the socio-political context of Europe. In 2016, a time in which Donald Trump became the president of the United States, the Brexit vote had just happened and the Dutch debate around 'Black-Pete' reached a boiling point, Anouk de Koning and Wayne Modest used the term 'anxious politics':

> "heightened anxieties about the fate of the different nation-states that constitute Europe, and based on a projection of the ills currently imagined to face Europe . . . on to specific subjects, often racialized Others" (Modest and de Koning, 2016, p. 98).

Modest and de Koning (2017, p. 524) argued that European countries struggled with the consequences of their colonial histories, provided they had them, in the new contemporary society. A contemporary society that was defined at the time by two different currents: the right and the left. On the right side rising nationalism, anti-immigration, anti- Islam and anti-EU became important topics, while the left side focused heavily on activism, anti-racism and social justice. The Brexit-poll and the nationalistic slogans of Donald Trump renewed the interest in being an independent nation-state that would not be 'polluted' by outside interference. This interference was then attributed to immigrants, especially Muslims, who were seen as a threat to this newfound nationalism (Modest and de Koning, 2017, p. 524).

The political result was an overwhelming victory for far-right parties in countries like the Netherlands, France, Germany and Italy. As a direct consequence, the left opposition grew and values like inclusion, social justice and equality became more important within certain communities. This extreme division between the left and the right is also what made the politics 'anxious', as peoples norms and values seemed to drift so far away from each other that agreeing to disagree became less and less acceptable. Terms like 'wokenism', which usually refers to the left current of being (too) progressive or (too) politically correct, and 'fascism' on the other side were on the rise as they illustrated both sides being irreconcilable. Thus, even casual conversation on politics could become filled with fear of disagreeing on major divisive topics. In a way, 'anxious politics' captured both the practical politics and the social nature of the situation.

The anxious politics, which are still very much present in today's Europe, show the results of the changes within Europe in the last century that were driven by processes like decolonization. It is no coincidence that the, mid-20th century, 'loss' of colonial dominance in Europe coincided with fashioning a new unified 'Fortress Europe': the European Union (Modest and de Koning, 2017, p. 525).[2] Borders became thinner, which made it easier for people within Europe to travel and work. However, the borders towards the 'outside' became harder and welfare states started to focus more on the needs of their 'own citizens'. In the few decades after the first principles of the EU, Europe changed its policy to allow more immigration which led to the diverse Europe as we know it nowadays. Because the new immigration policy, which attracted both 'postcolonial' and labor migrants, provided economic growth and industrial expansion, there was a precarious welcoming of these people in Europe (Modest and de Koning, 2016, p. 98). However, following a set of (economic) crises and deindustrialization, these migrants faced increasing backlash as they were now viewed as a threat or a burden to Europe. For example, this 'multiculturalism backlash' was particularly strengthened in the Netherlands after the events of the terrorist attack on the World Trade Center in 2001 and led to quite a lot of Islamophobia (Prins, 2002, p. 364). A large debate on citizenship within Europe and the question who should benefit from European welfare was sparked. This new 'culturalization of citizenship', the idea that citizenship could or should be based on (in broad terms) cultural homogeneity and unity, presumed that the 'multicultural project' had failed (Duyvendak et al., 2016; Hall, 1999). Therefore, nationalistic imaginings grew in parts of Europe, which led to the growing right-wing parties, anti-immigration and Islamophobia as described above (Modest, 2019, p. 10). When putting this in the context of the colonial history of European countries, it seems that there is a connection to be made between the mourning of lost greatness and the desire for sovereignty and homogeneity in what is often called 'postcolonial Europe' (Hage, 2000). The renewed immigration policy was then somewhat of a paradox as the (unwanted) heterogeneity of Europe can be attributed to its own policy. Furthermore, 'postcolonial' migrants were suddenly seen as part of the 'other' without any regard for the colonial

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[2] Important to note that the European Union's roots can be traced to 1958, but was officially formed in 1993.

history that, more often than not, was the reason they migrated to Europe. Ann Laura Stoler (2011) called this phenomenon 'colonial aphasia'. In her article, she describes how colonial histories can be used – or not:

> "Colonial histories possess unruly qualities. Sometimes they may remain safely sequestered on the distant fringes of national narratives where they have long been deemed to belong. Sometimes they transgress the proprietary rules of historiographical decorum, trample manicured gardens, uproot precious plants, or ignore trespassing signs and zoning ordinances. Colonial histories may violently register the tensions of the moments in which they are recalled or slip surreptitiously into the faded patina of irrelevance. They can be rendered to the present as vestige— or pressingly at hand. They can be made unavailable, unusable, safely removed from the domain of current conceivable human relations, with their moorings cut from specific persons, time, and place. They are histories that can be disabled and deadened to reflective life, shorn of the capacity to make connections" (Stoler, 2011, p. 122)

This important quote by Ann Laura Stoler shows that colonial history is a tool that can be used in a political setting. For example, in the case of increasing demand for sovereignty, the colonial history and the idea of new European citizenship are simply 'forgotten' to help delegitimize the presence of the 'other' (Modest and de Koning, 2017, 525). In Europe, the current migration crisis is therefore strategically seen as an event divorced from history (Jensen, 2020, p. 143). The idea is created that the colonial past is so far away, or forgotten, that no one should feel the need to associate with it. Thus, no one in the current European society is to blame for the colonial past while 'postcolonial' migrants are blamed for their presence. The backwardness of this reasoning has caused frustration within migrant groups, who have found reason to politically drive the search for antiracism, equality and inclusion. Ann Laura Stoler (2011, p. 126) stated that this has caused a complete rethinking of history for the present:

> "What has changed is how that history is thought to matter to people's present choices, future possibilities, and contemporary politics. What is being rethought is where the social policies of systematic exclusions are located in the grammar of republican values and thus how centrally the imperial entailments of national history are framed."

As Stoler properly states, the search for inclusion, antiracism and equality has also led to the in-depth analysis of social policies. It is with this development that we can truly speak of the decolonization of thought, which means that the decolonization process is not limited to 'practical decolonization' and that decolonization should also take place in the shape of deconstructing colonial ideologies and privileges in Western thought. In 'postcolonial' France, for example, Stoler (2011, p. 126) mentions that the colonial narrative was completely absent within the national curriculum of French schools. Even when this was ready to be added to the curriculum, the proposition was to teach kids about the positive values of the French colonial presence overseas, particularly in Northern Africa. There was considerable

backlash to this idea, which shows the new questioning of policies that had been there for a long time (Stoler, 2011, p. 126). In the Netherlands, the decolonization of thought was mostly seen in the growing criticism surrounding 'Black Pete', who is the black helper of St. Nicholas during the yearly traditional children's festival called 'Sinterklaas'. This was a clear example of Western thought as most Dutch did not, or did not want to, associate this with colonialism or slavery at all. It was, for a lot of people, a tradition with no problematic nature, but when looking at it at face value, it simply portrays a white man on a horse with his black 'subordinates' giving presents to children. It is an interesting example of colonial practice or thought seeping into society and gaining a completely different meaning for some, while others, without the tradition 'goggles', see it as blatantly racist.

The rethinking of systematic exclusion and decolonization of thought has also translated to new identified problems within language and grammar. People started to pay more attention to what words they were using and the term 'politically correct' ultimately became intertwined with the term 'wokenism', largely because of this development. In the Netherlands, for example, the term 'Gouden Eeuw', which refers to the 'Golden Age' of the Netherlands in the 17th century, has been mostly abandoned in museums, because the term glorifies the wealthy period of the Netherlands that was mostly built on slavery. However, because of the nationalistic character, the term is especially used by far-right parties as a way of countering decolonization of thought. While this term is directly relevant to colonialism, it is also an interesting development that this political correctness has become less about decolonization of thought and more about inclusion in general. The use of different pronouns beyond the traditional 'he' or 'she' is an example that the newfound problems within language and grammar stretch towards all marginalized groups to make them feel included in society. The term 'postcolonial' is also a term that is up for debate, because of the implication that Europe has moved past the colonial period and is therefore over (Jensen, 2020, p. 132). However, as seen in the developments that led to the decolonization of thought, it is evident that the remnants of European colonialism are not simply forgotten and that Europe is in fact in the middle of the decolonization process. The fact that the Dutch party Bij1 has 'decolonization' as one of their main points is a testament to that.

Conclusion

The socio-political context of the changing European ethnographic museum remains a difficult topic. It is quite impossible to write about such a context when Europe does not share a single, uniform, history and/or culture. Because of this reason, in this chapter, I focused mostly on some general noticeable socio-political changes that occur in European countries with a colonial history regarding decolonization. Division is, again, the keyword, but now in the socio-political context. Left and right seem further and further away from each other and the colonial roots seem to be an undeniable factor. The paradoxical immigration policy of the 'postcolonial' Europe and the xenophobia and colonial aphasia that followed seemed to have strengthened the demand for equality, inclusion and social justice. History is no longer just history, but a tool for politics and a way to rethink current social policies and

the linguistics that keep the colonialist nature of Europe intact. All these changes can be seen as the formation of a new public culture within parts of Europe (Kratz and Karp, 2006). The European ethnographic museum finds itself in an unique position, as its formation is closely bound to the ways in which Europe has defined itself in relation to the rest of the world: the 'others' (Modest, 2019, p. 10). Accusations of celebrating colonial history and exoticizing 'others' have not gone unnoticed and have led to major changes within the ethnographic museums. The next chapter will show some examples of these changes and how ethnographic museums deal with this criticism.

3. A museum in transformation: changes within the European ethnographic museum

Museums in general often have different, complex and sometimes contradictory goals. Because of this reason, they are often placed within a huge network of stakeholders like funders, collectors, government officials, peoples that are represented in the museum and many more (Kratz and Karp, 2006, p.1). Museums define themselves in relation to other cultural and civic institutions like schools and art galleries and they are in constant conversation with media like television, cinema and even video games. This illustrates the complexity of relations, external pressures and intentions within the museum world, which creates a difficult environment in the new public culture in Europe. Museums are embedded in society and feel the effects and frictions that the current socio-political climate creates.

The ongoing process of decolonization in Europe, and its socio-political context, has shown again that there is quite a lot of pressure on the European ethnographic museum. Pressure that can be so heavy that people within the museum world start arguing about the vitality of the ethnographic museums as an institution. Some propose the idea that the ethnographic museum is dead, while others call the ethnographic museum a quintessential invention of the modern era (Harris and O'Hanlon, 2013, p. 8; Coombes and Philips, 2015, p. 25). Whatever the case, ethnographic museums, willingly or not, are changing in Europe. Museums originally exposed our regimes of knowledge, told us histories of progress and formed us as citizens and as knowing subjects in relation to objects and truths that were exhibited (Coombes and Philips, 2015, p. 25). However, when the ethnographic museum of the 21st century comes to the fore, it is a varied and confusing assemblage of different practices and policies. Just as some of these institutions changed their names to 'museum of world cultures' and others kept their titles, there are some museums that maintain Eurocentric or colonial perspectives in their exhibitions while others try to actively change. This chapter will present some examples of the changes that take place within European ethnographic museums. Changes within the museum come in many forms, but two trends particularly stand out: the acknowledgement of difficult histories and the call for participation. These particular changes were chosen, because they are prime examples of changes in relation to the public culture described in the last chapter. Values like inclusion and equality and the aim of decolonization are key within the current public culture in Europe and both the acknowledgement of difficult histories (decolonization) and the call for participation (inclusion) are consequences of this public culture. These changes will be presented as case-studies; both in the Tropenmuseum in Amsterdam and the Ethnological and World Cultures Museum in Barcelona. These were chosen, because they are both museums with colonial backgrounds. This chapter illustrates that these museums often struggle the most with their collections, their exhibitions and their policies as they try to fit in with the values of the current public culture. Additionally, the mission statements of both museums will also

be addressed to see if it possible to deduce if these museums actively want to change or that they are perhaps reluctant to change.

From hiding to acknowledging history

As Ann Laura Stoler (2011) showed for 'postcolonial' France: the colonial history is something that is rather not talked about at all or rather talked about in the sense that it is over and forgotten through time. France's education system and the lack of colonial history around 2011 mostly shows the unwillingness to talk about difficult history. History education is meant to show young people the intricacies of the interpretative nature of the discipline and to learn them to be critical (Van Nieuwenhuyse and Valentim, 2018, p. 1). However, another meaning of educating history could be the enablement of young people to attribute significance to past events in a way that they can position themselves in the present for future choices (Husbands, 1996). History can therefore be a vital way for people to form an identity, which also gives nations a certain degree of control in forming these identities through education. Museums are no different in this regard, as they are the lens through which the public views the history that, in the case of national museums, can be chosen by the state. Unsurprisingly, museums have been used in the past to form cultural and national identities with the aim of publicly justifying imperial rule and expansion (Coombes, 1988). Calling the ethnographic museum a 'global theater of real consequence' is therefore justifiable (Kratz and Karp, 2006, p.4). However, newfound awareness in the socio-political climate around parts of Europe has seen a repositioning of the ethnographic museum in particular with difficult histories now being exposed to the public (Bouquet, 2015, p. 133). The Dutch ethnographic museum, the Tropenmuseum in Amsterdam, is an example of how ethnographic museums are now changing from hiding histories to acknowledging them.

The Tropenmuseum was originally established as the Museum of East and West Indies Natural Resources in Haarlem in 1864. It was approximately 70 years after the disbandment of the East (VOC) and West (WIC) Indies Companies in the Netherlands that were quite famous for their trade with West-Africa, the Caribbean and North and South America (WIC) and Asia (VOC). While known for their trade, both companies became infamous for their part in establishing colonies in, for example, Suriname and Indonesia, and the slave trade. The original idea for the museum was mostly based on the positive aspects of both companies as they brought wealth to the Netherlands. The museum would later become part of the Colonial Institute in Amsterdam and would have an ethnographic collection that mostly consisted of the original collection in Haarlem and the colonial collection that was first exhibited at the Artis Zoo in Amsterdam (Bouquet, 2015, p. 135). The Colonial Museum, as it would be called from then on, was mostly used as a way of informing the Dutch population about the 'progress' and 'achievements' in the colonies. However, immediately after the opening of the museum, the call for independence from Indonesia became louder and louder. Between 1945 and 1949 the museum would change its identity twice due to the eventual sovereignty of Indonesia. They settled on re-naming the institute as a whole to the Royal Tropical Institute and the museum to the Tropenmuseum. The

transformations that the museum had gone through within a century was quite astonishing – especially in the latter few decades before the independence of Indonesia. The building itself, however, also needed a transformation in the '60's.

The Tropenmuseum Presentation Center, as it would be called during the reconstruction, was a clear step towards the European ethnographic museum as it is in the 21st century. The building was being 'modernized' and would also undergo a complete reorientation that was even suggested to be in line with decolonization (Bouquet, 2015, p. 135). Quite similar to some of the current European ethnographic museums, one of its main tasks became the shaping of public culture. The 60's were turbulent years when it comes to emancipation movements, but a museum contributing to the public sphere was quite rare at the time as the politically active museum, that was embedded in society, was seen as inappropriate and controversial only 15 years ago – and perhaps still by some (Janes and Sandell, 2019). It can be said that the museum was a bit ahead of its time in that sense, which would continue with the reopening of the museum in 1979. The renovated Tropenmuseum of 1979 attempted to portray scenes of everyday life consisting of a rural Indonesian house, an African market and a Bombay slum (Bouquet, 2015, p. 136). The aim of the museum was to create a sense of understanding and solidarity in regards to development cooperation, which was a topic that also came under discussion only a few years after the opening of the renovated Tropenmuseum. The mentality surrounding colonial histories was rapidly changing, which, as an institution built upon colonial foundations, meant that the Tropenmuseum had to reinvent itself multiple times in a few decades. Colonial collections had slowly disappeared from the exhibitions since the Second World War, which meant that hiding these histories was now the norm. However, by 1994 the public culture had changed to a degree that another refurbishment was needed (Bouquet, 2015, p. 136). This is where the plans for a 'Dutch Colonialism' exhibition were born. Around the year 2000, a project group was put together to create the concept of the semipermanent exhibition 'Dutch Colonialism'. It was a colossal task. The colonial collections were mostly in the depot and there was newfound fear of 'missing the mark' when it came to portraying colonial history. After all, the expulsion of the colonial collection was not without reason. Acknowledgement of this difficult history was clearly a core principle in creating the exhibition, but the creative process of the exhibition showed that this transition was not easy and/or flawless. However, there was optimism that the rediscovery of colonial collections had the potential to create something new (Bouquet, 2015, p. 138). One of the first major tasks was actually identifying the colonial collection, which was obscured by 'the canon of ethnography', which essentially meant that most colonial pieces were overshadowed by 'masterworks' and 'unique' items (Van Dijk and Legêne, 2011, p. 115). Thus, less ostentatious artifacts had disappeared from the public eye and were almost 'forgotten' to be part of the colonial collection. The second major task was to invent a new angle to reactivate this collection. The collection had to be exhibited without the former notion that it should be celebrated for its colonial history. For example, Indonesian artifacts were no longer only portrayed as part of Dutch colonial history, but rather as universal heritage (Van Dijk and Legêne, 2011, p. 15). Lastly, the third major task was communication

within and outside the museum. Within the museum, curators discussed, sometimes quite emotionally, which objects should be placed in the exhibition, while the museum also communicated with other museums to observe how they were treating their colonial collections (Bouquet, 2015, p. 139). All these tasks resulted in the 'Colonial Theater' in 2003.

The 'Colonial Theater' was the culmination of all the ideas and problems that were discussed by various groups in the few years before. When entering the exhibition, one would be greeted by huge glass columns that housed various mannequins in colonial settings. These mannequins portrayed both fictional and non-fictional characters from the past and where dressed in historically appropriate clothing with the addition of artifacts from the colonial collections. It was presented as a theater to show reality in new ways through dramatic conventions (Bouquet, 2015, p. 145). It was an artificial creation with actors, a script and drama, which could all be seen as a metaphor for the absurdity of colonialism. It was certainly a new approach that was well-received to a certain extent. The 'other' would no longer be excluded and became visible through both the idea of the exhibition and the inclusion of the colonial collections (Seriese, 2011, p. 171). However, the figures themselves told widely different stories with various degrees of 'success' when it comes to the intention of the exhibition. In particular, the Dutch scientist Rumphius and the anthropologist Le Roux are presented as serious and hard-working people who somehow negate the underlying violence by the way they are presented, while still being surrounded by indigenous objects and weapons (Seriese, 2011, p. 171). The main problem showed itself yet again, as the exhibition, with all its intentions, still portrayed the core of the colonial ideology. As Harm Stevens (2011, p. 30) put it: "a historical façade of colonial civility that pushes colonial violence and oppression into the background with a grand and forceful gesture". Thus, the semipermanent exhibition eventually disappeared and the Tropenmuseum went back to the drawing board.

Nowadays in 2023, the Tropenmuseum has, again, reinvented itself regarding the Dutch colonial history. The new exhibition 'Our Colonial Past' has emphasized this history in new ways with a focus on the reality of the present. No longer is the story partly about the hard-working Dutch collector who 'peacefully' and 'respectfully' surrounds itself with indigenous weaponry. Rather, it is about the creativity, the resilience and resistance of colonized peoples with a great emphasis on the relation between colonialism, racism, exclusion and inequality (Tropenmuseum: waarom onze koloniale erfenis, n.d.). Without adding a 'success' or 'failure' stamp to this approach and exhibition, it can certainly be said that the Tropenmuseum is, and has been, actively trying to change as an ethnographic museum. So how does this translate to their current mission statement?

> "Worldwide, people are presented with the same questions in life. The answers they give differ and are mostly culturally determined. What unites us are universal human emotions. The objects from our collections are an excellent testimony to this. Piece by piece, they tell a human story. With all transcending themes like loving, grieving, celebrating and fighting. They make us curious about the rich and vast cultural diversity in the world. These

authentic stories unlock a world in which everyone is connected. By actively involving our audience and stakeholders in collecting, interpreting and sharing these testimonials, we increase awareness of this interconnectedness. This is how we inspire an open view on the world. And how we contribute to world citizenship. That is our mission" (See Appendix 1).

When dissecting the mission statement, it seems that it is clearly in line with the developments that were shown in this chapter. We have seen that decolonization has been a core focus for the Tropenmuseum for a few decades now and the mission statements feels like the culmination of past attempts at decolonizing the museum and acknowledging difficult history. First, it is important to note that the mission statement is directed at the universality of the human race. This is a clear statement that is trying to neutralize the narrative of the 'I' versus the 'other'. We are one and the objects are telling human stories instead of stories about Dutch colonialism versus the Indonesian indigenous peoples. There is an attempt to stop the exoticizing 'others' by pointing out our commonality. Furthermore, cultural diversity within this commonality is also a central theme, as to not discard the differences between humans. Evidently, the mission of the Tropenmuseum is in line with some of the values, like equality, social justice and inclusion, that characterize the current public culture that was described in the previous chapter. There is little focus on more 'traditional' museum tropes like the exhibition of 'ostentatious masterpieces' or simply the 'presentation of history (of progress)', which also heavily implies less of a show and tell strategy. Thus, this mission will be considered to belong to the 'activism' category in the next chapter. The mission statement of the Tropenmuseum is an excellent example of a mission that shows the intent to change and adapt.

From unilateralism to participation

On the 8th of March in 2011, a meeting was held between various heritage experts in the Netherlands to determine which Dutch heritage sites could be under consideration for the title of 'world heritage'. This group of experts closely followed the guidelines that were laid out by UNESCO, which meant that the potential world heritage site had to be evaluated in the context of 'authenticity', 'universality' and 'exceptionality' (Rodenberg et al., 2023, p. 1). While reviewing several heritage sites, the committee concluded that the Noordoostpolder, the world's largest polder, met all the requirements for the title of 'world heritage'. The committee then presented the idea to State Secretary of Culture, who, before approving it, wanted to speak to the local community, as he wanted to gauge the local support for the plans. The mayor and some aldermen were keen on the plans, but the local community was divided (Rodenberg et al., 2023, p. 1). The opposition of the plan was quick to point out that these plans were imposed on them and that the plans were not in line with the local perception of the Noordoostpolder. Due to the local resistance, the plans were ultimately cancelled and the Noordoostpolder was never added to the tentative list. This example illustrates one of the main focuses of the Critical Heritage Studies: countering the Authorized Heritage Discourse (AHD). AHD, coined by Laurajane Smith

(2006), refers to the dominant way of thinking, writing and talking about heritage management practices, which also includes the idea, as seen above, that heritage experts are solely in the position to determine whether a site is considered important heritage without considering community participation. In this case, we see that the community ultimately 'won' against the AHD, which shows the importance of participation.

While this example refers to Critical Heritage Studies and heritage practices in general, it does also greatly affect museums. Various academics, including Laurajane Smith, have very much questioned why heritage studies and museum studies seemingly have been separated in the past, since they deal with a common theme: heritage (Smith 2011). She argues that, while heritage had been seen as finite, fragile and non-renewable, it is actually the opposite as it is a process of cultural production that does not necessarily need to be under the care of experts, archaeologists and museum curators (Smith 2011, p. 11). Essentially, the point is that heritage is being made instead of being passive and static. Museums are integral parts of this heritage making process, which means that the relatively new call for participation within heritage is also applied within museums. Instead of making exhibitions through museum professionals alone, there is new pressure on ethnographic museums to create exhibitions in participation with relevant communities. As such, the museum prevents itself from creating a distanced and one-sided narrative, solely based on the expertise of professionals who, in some cases, have no connection to the subject of the exhibition. This participatory model of exhibition making, makes exhibitions more personal and 'human' while also contributing to inclusion. An example of this can be seen in the Barcelona Ethnological and World Cultures Museum.

The Ethnological and World Cultures Museum in Barcelona was founded as two separate institutions in the 1940's. Similar to the early beginnings of the Tropenmuseum, it started as a colonial museum. The other institution was called the Museum of Popular Industries and Arts. Also similar to the Tropenmuseum, the Ethnological and World Cultures Museum underwent several reinventions with multiple phases of separation and/or unification of the previous two institutions. The most recent unification was the creation of the Ethnological museum and the creation of the World Cultures Museum. The term 'Ethnological and World Cultures Museum' is an umbrella institution for both museums where the Ethnological Museum holds the European collection that is relevant to the region and the World Cultures Museum displays a collection from all over the world to illustrate the diversity of culture (García Arnillas and Ramoneda Aigüadé, 2019, p. 166). While these museums are still divided into two separate sites, the idea of the umbrella term was to further attempt to overcome ethnocentric differentiation and have a shared mission and vision. It is clear that these museums faced similar uncertainties due to the colonial history as the Tropenmuseum did.

In 2016, when the plans for the renovation and rebranding were still ongoing, the first exhibition plans were set in motion. Since the museum had to portray itself as new and unified, there was a lot of pressure to live up to the expectations that the new museum would be a place of promoting critical reflection on colonialism and fostering the integration of cultural diversity (García Arnillas and

Ramoneda Aigüadé, 2019, p. 168). The first planned exhibition was called 'Ikunde: Barcelona and the Metropolis', which would attempt to highlight Barcelona's colonial role in relation to the population of Equatorial Guinea. The term 'Ikunde' refers to a centre in Equatorial Guinea, set up in 1959, that was created by the directors of the Barcelona Zoo and the Ethnological Museum with the aim of supplying Barcelona with archaeological, ethnological, zoological and botanical specimens (Museo Etnològic I de Cultures Del Món: Ikunde, n.d.). Originality was the key here as the new museum did not only acknowledge difficult history, but it also questioned their own roots since the Ethnological Museum at the time sponsored the creation of the Ikunde centre. In fact, the Ethnological Museum at the time had played an active role in the Equatorial Guinea expedition, which made the exhibition even more interesting as these histories or relations are often kept apart (García Arnillas and Ramoneda Aigüadé, 2019, p. 168). Especially since the Spanish education system lacked the critical treatment of the Catalan and Spanish colonial role at the time.

Noticeably, the model that was used for the creation of the 'Ikunde' exhibition was not a participatory one. Instead, they adopted an anthropological model that consisted of various research groups that were seen as experts on critical analysis of Catalan and Barcelona society, and exclusion and social control. Paradoxical as it may be to invite experts on exclusion while withholding a participatory environment, the exhibition was quite well-received (Van Geert, 2017). There was a clear new discourse in 'Ikunde', which was one without 'friendly' connections between Spain and the colonies or any sympathizing or redeeming factors towards the self. The exhibition programme explored reflexive and conflictive memory, the plunder of live and dead specimens by the Spanish, the daily lives within colonies and also the current repercussions of this history within Barcelona. The museum clearly opted for a decolonizing and self-critical narrative, which was in stark contrast with the previous exhibitions that explored similar themes related to Africa.

In the same year as the 'Ikunde' exhibition, the Ethnological and World Cultures Museum was invited to become part of the SWICH Project, which was a EU-funded project to reflect upon the current issues European ethnographic museums were facing. The proposal was to make the museum the work-group leader of the 'Diaspora of objects and people' topic with a participatory exhibition in mind. The museum was keen on the project as they could build on previous participatory experiences with connecting the African collection to migrant communities, museum staffs and people from African communities within Barcelona (García Arnillas and Ramoneda Aigüadé, 2019, p. 170) This was a direct consequence of their work on the 'Journey to the other Shore' exhibition, in 2008, where they had exhibited personal testimonies from these communities. The fact that participatory exhibition making was already in place before the reinvention of the Ethnological and World Cultures Museum, makes the lack of participation within the 'Ikunde' exhibition quite puzzling. The museum clearly wanted to change in tandem with the current issues that ethnographic museums are faced with, but the participatory element seemed quite haphazard. SWICH was a project that solely focused on the current issues of the ethnographic museum and they were adamant that the ethnographic museum should be a 'mediator' or

node to build relationships with 'indigenous', 'originating' and 'diasporic' communities (SWICH: about, n.d.). SWICH was also a contemporary project to the rebuild of the museum in Barcelona, which makes the exclusion of participation in 'Ikunde' noteworthy at least. However, now with the SWICH project directly involved, the participatory approach was taken for the exhibition 'Dialogues with Africa'. So how did community participation change the exhibition compared to 'Ikunde'?

Similar to the 'Ikunde' exhibition, the Dialogues with Africa exhibition started with a focus group with experts on various relevant subjects. However, a key difference this time was the inclusion of the Study Group on Indigenous and Afro-American Cultures. At first glance, this seems like a group of experts on these cultures, but they function as the 'mediator' between the project and Catalans that were originally from Africa. Six people were chosen, based on ethnic and gender variety, to take part in the exhibition making with the aim to create a dialogue between Africans living in Catalonia and the museum (Museo Etnològic I de Cultures Del Món: Dialogues with Africa, n.d.). This dialogue consisted of identifying sensitivities and concerns, collectively reflecting on representations, ideas and memories of Africa through personal and museum collections, and strengthening the ties between the museum and the communities to create a 'joint space of reflection and memory (García Arnillas and Ramoneda Aigüadé, 2019, p. 171; Museo Etnològic I de Cultures Del Món: Dialogues with Africa, n.d.). Within the meeting sessions, the participants presented two personal objects that evoked memories or feelings regarding their country of origin. The museum did the same for the collection and together they discussed these, sometimes deeply personal, memories. Here, the African participants also shared their personal feelings towards, and knowledge of, the objects of the museum collection. This helped the museum understand what would be appropriate and what kind of emotions were associated with some artifacts. Mainly, the meetings helped the museum understand that heritage is often personal and human, which is different from the scientific appropriation that happens within the museum. The eventual exhibition was simply a large display case with the objects inside and video's that explain these personal stories on the objects. While simplistic, it was an exhibition removed from traditional scientific discourse and focused on a human narrative that was relatable and 'real'. However, this approach was also not without criticism:

> "But what, then, is the narrative of the museum professionals whose objective is to study its collections? How does a personal narrative fit with scientific discourse? Should there be some differentiation in the museographical treatment of objects that belong to the museum collection and, therefore, are assets that form part of municipal public heritage, and that of objects brought directly from an individual's home? Does 'shared authority' mean just shared showcases, or shall we expect more from this critical concept?" (García Arnillas and Ramoneda Aigüadé, 2019, p. 173).

The questions asked here by Salvador García Arnillas, currently curator at the Ethnological and World Cultures Museum in Barcelona, and Lluis-Josep Ramoneda Aigüadé, museologist of the same museum,

are certainly interesting. However, it begs a totally different question. What is, or should be, the function of a museum? When questioning the narrative of the curator or museum professionals in such a matter, it implies that this narrative is desired in the first place and that the curator has no or cannot have a personal connection to the objects. Another question would then be if this narrative and the scientific discourse is even necessary. Since the authors are both museum professionals, it would make sense that they would want to feel 'needed' in a sense, but there is no mention of the fact that the professionals were the enablers of the sharing of these stories. In that sense, they are needed. Furthermore, the entire focus group created the scene together, which means that the professionals views have, or should have, been established during the talks. Should the museum be a place where people share relatable and human stories or should it be a place where professionals create a narrative based on scientific discourse? Are the two mutually exclusive? Or should curators, just like SWICH proposed for the ethnographic museum in general, be mediators? Perhaps it is not the ethnographic museum that is dead, but the traditional role of the museum professional and the museum.

Back to the exhibition, there was also positive reception. Many guests referred to the exhibition as bringing 'life' or 'spirit' to the objects from the collections, as they recognized that the personal element not only incorporated previously unheard voices, but also brought a breakdown of the much-criticized museum's decontextualization (Izard and Celigueta, 2022, p. 150). There was clearly a sense of intimacy, strong emotions and importance regarding the personal objects. The fact that guests and museum personnel noticed this, shows that the traditional ethnographic museum withheld these feelings in the past – simply because this stands out. It seems a lesson towards a new approach for ethnographic museums as these personal 'human' stories are relatable and bring people together rather than exoticizing 'others', which often happens when museum professionals prefer scientific discourse over personal ones. The challenge should be to keep the 'life' in the exhibitions in the future.

When looking back at this chapter, since the renovation of the ethnographic museum in Barcelona, there has been quite a difference between the 'Ikunde' and the 'Dialogues with Africa' exhibitions when it comes to participation. Both had a diverging discourse from the traditional ones in which the museum attempted a decolonizing and self-critical narrative. However, the lack of participation remains a noticeable choice. Especially since an exhibition in the same museum in 2008 received a participatory structure. It was only when the SWICH-project got involved that the newly founded Ethnological and World Cultures Museum incorporated this approach, which indicates that the external factor of the SWICH-project was key. On the one hand are the exhibitions clearly aimed at decolonization, but on the other hand are remarks like the ones from Salvador García Arnillas and Lluis-Josep Ramoneda Aigüadé a possible sign of reluctance towards change. So what does the current mission of the museum tell us?

"It is the MUEC's express wish to create places for education, reflection, research and interpretation. Our starting point is the collection itself, made up of individual objects with a

specific use and value, but also loaded with added values. Created and manufactured objects, with their everyday nature and all their multisided expressions and manifestations, which ultimately reveal valuable concepts such as anonymity and collectivity.

As a place of conservation, research, mediation, exhibition and dissemination, the MUEC presents concepts, perspectives and principles that date back to the origins of the museum, with the aim of analysing and reflect upon them the perspective of contemporary concerns and debates.

The aims of the MUEC are to preserve, restore and manage the heritage it safeguards. We document, interpret and disseminate that heritage, with the purpose of enhancing knowledge, making it publicly available, and creating a common ground that fosters reflection and critical dialogue" (See Appendix 1).[3]

When comparing this mission to the mission of the Tropenmuseum, a few things stand out. Firstly, this mission is divided into three paragraphs, which suggests that the museum in Barcelona wants to emphasize multiple points to get its message across. Secondly, the collection, its safeguarding and education are much more central in the mission statement of the museum in Barcelona. It is mostly implied that a museum uses its collection to convey a message, which means that it does not necessarily need to be emphasized in the mission. The mission of the Tropenmuseum mentions the collection, but emphasizes the connection between humans in the world as its mission, rather than specifically focusing on it. Thirdly, the mission statement is more of a mix between the traditional values of an ethnographic museum (preserving, collecting and managing) and the politically active museum. While this is not, and should not be, a judgement, it means that it is harder to put this mission statement into the same category as the mission of the Tropenmuseum. There is simply more of a nuance and the statement is 'softer'. Because of this, while still acknowledging that there is an incentive to change and be politically active, the mission of the Ethnological and World Cultures museum in Barcelona is put into the mixed category.

Conclusion

This chapter has illustrated some of the changes that happen(ed) within the European ethnographic museum. It is evident that the new public culture has created a space in which decolonization and a self-critical narrative have become the new norm for a group of people. This external pressure has shaped multiple changes within the ethnographic museum. This chapter focused on the acknowledgment of difficult histories and the new call for participation. While these two are only two of many trends within the changing museum, they are some of the most notable. Both the Tropenmuseum and the Ethnological and World Cultures Museum in Barcelona illustrated these trends.

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[3] This statement is not explicitly called a 'mission' on the website, but there are clear goals and aims that suggest that this could or should be called the mission of the museum.

The Tropenmuseum underwent many reforms in a clear attempt to counter the original beginnings of the museum as a place of colonial celebration. It was, and probably still is, a process of trial and error, in which good intentions were not always received well by the visitors. However, the intention itself has been apparent in the past and now also in the current museum. The mission has been specifically catered towards this intent, which makes a strong and clear statement in favor of change. There is no sign of reluctance to continue this trend, both in the mission and in practice. Instead of hiding the colonial collection and its history in the past, it is now a place where this history takes central stage.

The Ethnological and World Cultures Museum in Barcelona had a similar background as a colonial museum. Just like the Tropenmuseum, the museum in Barcelona struggled with their colonial background and underwent major renovation and reinvention. In 2016, the current state of both museums as one institution was founded and there were various attempts to acknowledge their difficult history; in particular the colonial practices in Africa by Spain. Two major exhibitions concerning this history were created: 'Ikunde' and 'Dialogues with Africa'. The latter exhibition showed another trend of participatory exhibition making, in which people with African backgrounds were asked to co-create the exhibition and even contribute their own personal objects as part of the exhibition. No longer is the museum professional solely dictating the narrative. Rather, it is a shared exhibition with a personal narrative added by the people who were invited. This new discourse has been met with some resistance by museum professionals, because their narrative, based on scientific discourse, disappeared in this exhibition. Their mission statement is also more nuanced than the one of the Tropenmuseum, which also indicates some reluctance towards these changes. However, the changes that occurred are undeniable and illustrate the new trends within the European ethnographic museum. In the next chapter, the mission statements of European ethnographic museums will be presented, categorized and discussed to identify what the intentions of these museums are in the current public culture.

4. The mission of the European ethnographic museum

For this thesis, 179 European ethnographic museums were studied with the aim of creating a database. This database contains all the mission statements that could be found for these 179 museums (see Appendix 1). The museums were found by Google-searching for ethnographic museums in each European country. Google Maps proved to be quite a useful tool, as the search for ethnographic museums within Google Maps provided ample results and a helpful visual. The museums that were selected either define themselves as 'ethnographic' or 'ethnological' or were defined based on the definition that was made in the first chapter. The time constraints of this thesis have prevented me from making a complete list of all ethnographic museums in Europe. Collecting mission statements is a lengthy process as it involves identifying the museums through the internet, finding the website, translating parts of the website and eventually finding – or not finding – the statement you need. However, for this list I have selected ethnographic museums that give a proper representation of Europe's ethnographic museum in general. Every European country is represented – provided they had ethnographic museums – and in the selection process I opted for variety. Both large museums and local small museums – with either intercontinental or national collections – are represented in the database, which provides a general overview of the types of mission statements in Europe's ethnographic museums. First it is important to explain what a mission statement exactly is and how the mission statements were categorized in four different categories: activist, traditional, mixed, and no mission/no website.

Categorizing the mission

> "Mission statements act as an ontological indicator, and the inclusion or exclusion of certain ideas and terms define both the nature of work within the museum, as well as the perceived nature of the audience that interacts with the institution. The mission statement, by employment of very calculated terms, attempts to provide an explanation as to why the museum exists. The combination of public social institution, diverse academic research hub, and professionalized field of theory and practice causes every decision made by a museum to be viewed by a variety of audiences with a variety of backgrounds and level of understanding." (Newton, 2020, p. 1-2).

Museums, nowadays, often communicate their intent, ambitions, goals and vision through their mission statements. This concept of the mission statement is deeply ingrained in the museum world and could also be tied to the idea that the museum – and in this case specifically the ethnographic museum – exists for the public's wants and needs (Jacobsen, 2014, p. 2). Essentially the museum provides a service to the public, which comes in many forms. These services, historically, came in the form of collecting, preserving, educating, entertainment and improving general quality of life, which are considered to be

in the 'traditional' category. A mission statement that focuses on these values will thus also be categorized as 'traditional'. However, the current socio-political climate has shown that these services are expected to change by some people. No longer are museums solely expected to collect and preserve objects through a show and tell type exhibition. They are expected to emphasize political and social issues, which changes the value terms within the mission statements. Terms like inclusion, equality, decolonization, antiracism, universality and commonality, for example, seem to be keywords in the mission statements of activist ethnographic museums and thus fall in the 'activist' category.

Not only do mission statements show 'goodwill' or 'favoritism' towards certain subjects, but they also tell the internal strategy – from top to bottom – of the service that they are offering to the public (Jacobsen, 2014, p. 2). The mission is at the top and everyone beneath it should support it. It is therefore no surprise that mission statements come in many forms, because the larger the organization, the more complicated the mission can be. Traditionally, it was therefore preferable to have the most focused or concise mission statement possible. Museums should have had a short mission in which they gave the idea of their service to the public in a clear manner that was not 'distracted by other things' and which was feasible within the museum's structure to accomplish (Jacobsen, 2014, p. 3). However, as can be seen with the European ethnographic museums in the 21ˢᵗ century, the mission statements are extremely varied (see Appendix 1). As an example, the Historical Museum of Norway has the following mission:

> "The museum's main task is to research, manage and communicate our common history via professional environments in areas such as archaeology, ethnography and numismatics" (See Appendix 1).

It portrays a clear and quite traditional mission for the museum, which is emphasized by the use of terms like 'research' and 'manage'. There is no focus on current social issues or any activist terms. Therefore, this is an example of a mission statement in the 'traditional' category. It is also noticeable that the mission is quite short and focused – not distracted by 'other things' (Jacobsen, 2014, 3). However, the museum is quite large, which begs the question if the museum does not have more 'things' that it aims for. On the other side of the spectrum we have the Museo della Civiltà Contadina from San Marino. While not nearly being as large as the Historical Museum in Norway, this is its mission:

> "The museum
>
> - it is a place of research, conservation and exhibition of the material and immaterial testimonies of peasant civilization and of the craftsmanship of the Bolognese plain
>
> - offers opportunities, paths and experiences of study, knowledge and learning of work and life in the countryside between the 19th and 20th centuries
>
> - **protects and enhances the heritage** , the result of constant donations, and takes steps to re-enact the themes related to peasant culture in a contemporary and creative key, maintaining its

identity as a museum of the territory, dialoguing with the socio-economic context in which it is located and offering opportunities to acquire adequate tools for interpreting the changes of the present

- carries out educational, training and mediation activities in order to make the Heritage **accessible** to all types of public

- values cultural diversity and works so that everyone, alone or collectively, can benefit from the cultural heritage and contribute to its enrichment as indicated in the Faro Convention

- in collaboration with the Social Development Area of the metropolitan city, it operates with a view to promoting **sustainable development** in the social, economic and environmental fields, in line with the 2030 Agenda

- promotes **social cohesion** and cultural growth through intergenerational and intercultural dialogue

- is oriented towards entrusting the management of some activities to subjects who favor the employment of disadvantaged people, with obvious benefits for the entire community

- through its open-air section, it promotes knowledge and protection of **biodiversity** and **environmental education**

- promotes **sustainable tourism** , in dialogue with the metropolitan area and with the Local Landscape Observatory, of which it is based, to raise awareness and increase the awareness of local communities on issues of landscape protection and enhancement, in implementation of the European Landscape Convention

- participates in the Metropolitan Table on Culture and promotes projects and networking activities with other museums and cultural institutions

- promotes collaboration between demo-ethno-anthropological museums" (See Appendix 1).

This mission statements has eleven different points, which illustrates how different the strategies are with each individual museum. This mission also has some minor values that we can associate with activist aims, such as the mention of 'intercultural dialogue'. However, the rest of the mission does not imply that it is particularly concerned with the activism regarding decolonization and equality. This is also quite a logical conclusion, because it is not a museum with colonial roots or intercontinental collections. Therefore, the mission statement seems traditional with minor activist elements and thus falls in the mission category 'mixed'. The length of the mission statement helped to provide this extra information as opposed to the short mission of the Historical Museum of Norway. It does not mean that activist missions are necessarily longer, but it could indicate that the museum wants to portray a more nuanced position on various topics. This nuance can work both ways – nuancing towards activism or

towards traditionalism. While there is necessarily no right or wrong in the length of a mission statement, the latter category of multi-layered missions is becoming more and more prevalent as it gives museums the easiest possible route to 'satisfying' the public in their interests and needs (Jacobsen, 2014, p. 16). Just like the ethnographic museum itself, their mission evolved with them.

These two examples have shown how different mission statements can be in their tone, length and also their values. However, it has also shown that it is a difficult process to determine what the actual mission of the museum is when there are eleven different aims in one mission. This is why it was important to have four categories in the database: activist, traditional, mixed, and no mission and/or website. Especially the mixed category is important for multi-layered statements as there are often activist elements within traditional mission statements and vice versa. With more nuance in the statements, the database also needed to reflect this.

General Results

COUNTRY	TRADITIONAL	ACTIVIST	MIXED	NO MISSION/WEBSITE	TOTAL
ALBANIA	1	0	0	3	4
ANDORRA	0	0	0	2	2
ARMENIA	1	0	0	2	3
AUSTRIA	0	2	1	0	3
AZERBAIJAN	0	0	0	1	1
BELARUS	0	0	0	2	2
BELGIUM	0	1	1	0	2
BOSNIA AND HERCEGOVINA	1	0	0	3	4
BULGARIA	1	0	0	2	3
CROATIA	3	0	0	1	4
CYPRUS	0	0	0	2	2
CZECH REPUBLIC	1	0	1	0	2
DENMARK	0	0	0	2	2
ESTONIA	1	0	1	0	2
FINLAND	1	0	1	0	2
FRANCE	2	0	0	1	3
GEORGIA	1	0	0	3	4
GERMANY	0	6	3	0	9
GREECE	1	0	0	3	4
HUNGARY	1	0	1	1	3
ICELAND	1	0	0	0	1

IRELAND	1	0	0	0	1
ITALY	3	0	1	11	15
KAZAKHSTAN	3	0	0	0	3
KOSOVO	0	0	0	2	2
LATVIA	0	0	0	1	1
LIECHTENSTEIN	1	0	0	0	1
LITHUANIA	3	0	0	1	4
MOLDOVA	0	0	0	5	5
MONTENEGRO	0	0	0	2	2
NETHERLANDS	0	1	0	0	1
NORTH MACEDONIA	0	0	0	1	1
NORWAY	2	0	0	0	2
POLAND	3	0	1	6	10
PORTUGAL	3	0	0	7	10
ROMANIA	0	0	0	8	8
RUSSIA	1	0	0	5	6
SAN MARINO	0	0	1	1	2
SERBIA	1	0	0	1	2
SLOVAKIA	5	0	1	1	7
SLOVENIA	0	0	1	0	1
SPAIN	4	0	3	1	8
SWEDEN	0	1	0	0	1
SWITZERLAND	1	2	0	1	4
TURKEY	0	0	0	7	7
UKRAINE	1	0	0	2	3
UNITED KINGDOM	2	4	1	2	9
VATICAN CITY	1	0	0	0	1
TOTAL	51	17	18	93	179

Table 1The mission statements of European ethnographic museums sorted by country into four categories (traditional, activist, mixed and no mission/website)

In Table 1, above, we can see the final results based on the database of mission statements (see Appendix 1). Of the 179 European ethnographic museums, 51 museums had traditional mission statements, 17 had activist missions, 18 were mixed and 93, the majority, had either no website or no discernable mission statement. Already, there is a case to be made that European ethnographic museums in general do not aim to be politically active and are rather quite traditional or unfazed by recent societal changes. However, as discussed in the first chapter, there is also a case to be made that there could, or should, be

a difference between museums of global ethnography and museums of national ethnography. If we apply this redefinition and divide both types of museums in the database, it shows the following:

TYPE OF MUSEUM	TRADITIONAL	ACTIVIST	MIXED	NO MISSION/WEBSITE	TOTAL
MUSEUM OF GLOBAL ETHNOGRAPHY	9	17	14	6	46
MUSEUM OF NATIONAL ETHNOGRAPHY	42	0	4	87	133
TOTAL	51	17	18	93	179

Table 2 The mission statements of European ethnographic museums sorted by type of museum into four categories (traditional, activist, mixed and no mission/website)

Immediately, the results are completely different. If the museums of national ethnography were removed from the database, there would be only 9 traditional mission statements and 6 museums without a mission or a website. This also shows that all 17 activist mission statements in European ethnographic museums come from museums that either have intercontinental or colonial collections. The mixed category, which means that there are at least activist elements within the mission statement, also shows that 14 of those statements came from museums of global ethnography. This means that 76% of European museums of global ethnography are either activist or have activist elements, as opposed to the 19,5% when looking at all ethnographic museums.

This becomes even more apparent when visualizing it into a map (see Figure 1 and 2 below). Both figures were made by coloring in European countries based on their most common type of mission statement. For example, Austria had 2 activist statements and 1 mixed statement, which means that the country was colored green (activist). There were some cases in which there was a tie, which meant that a decision on the color had to be made. Finland, for example, had 1 mixed statement and 1 traditional statement. Using 2 colors was an option, but I felt that would make the map less comprehensible. Therefore I chose to go with the least activist category whenever there was a tie. Possible activism within ethnographic museums was one of the main reasons for this research, which is why I did not want to falsely attribute 'activism' to a country to prevent a biased picture. Thus, 1 traditional and 1 mixed statement would gain a red color (traditional), as in the case of Finland, while 1 activist and 1 mixed statement would gain a yellow color (mixed). The maps do not show the entire picture, but combined with the tables, they provide a helpful visual that shows both the differences between ethnographic museums of national and global ethnography, and how the types of mission statements are divided within different regions in Europe.
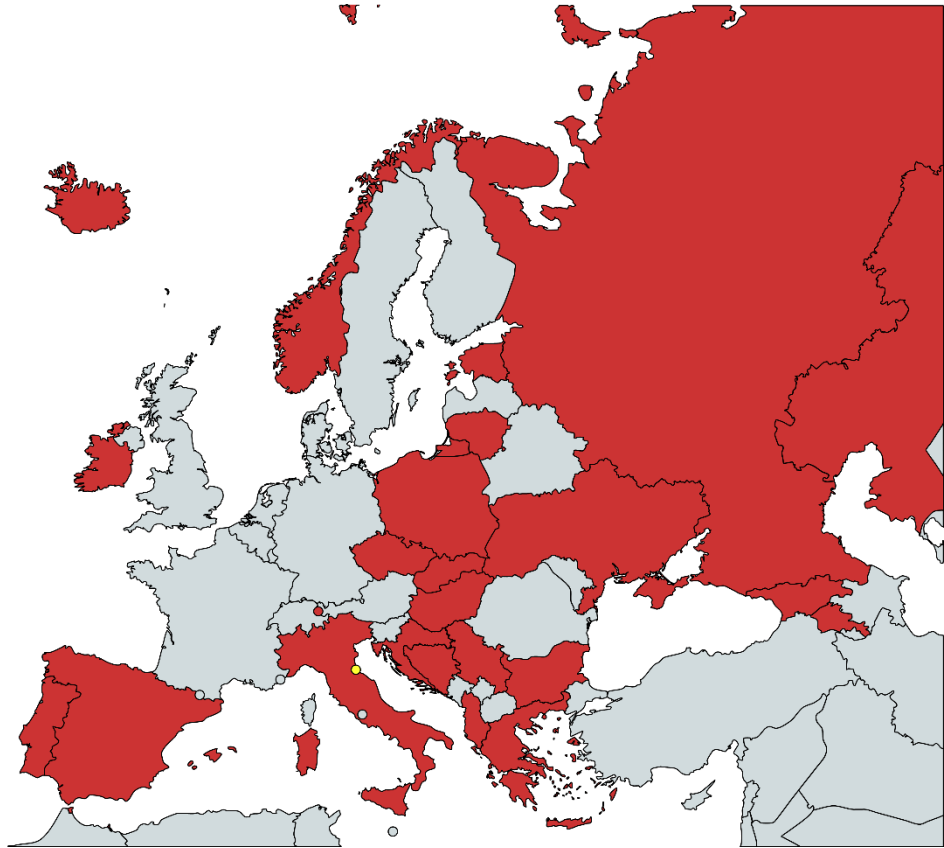
Figure 1 The mission statements of European museums of national ethnography
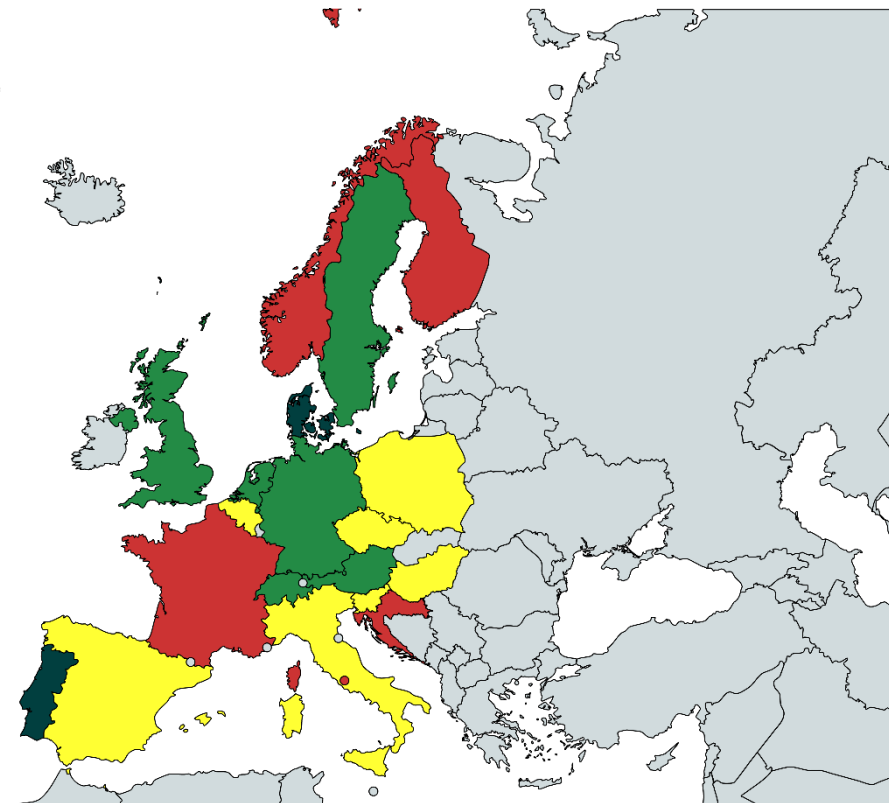

Figure 2 The mission statements of European museums of global ethnography

There are a few noticeable observations that can be made from both figures. First, the figures show that museums of national ethnography appear more in the Eastern part of Europe, while the museums of global ethnography appear more in Western Europe. Countries like the Netherlands, Germany, Switzerland, Austria and the UK are not even represented in Figure 1, while countries like Greece, Russia, Ukraine and Bulgaria, for example, are not represented in Figure 2. Secondly, there are only 2 countries that have the same color in both figures, which are Croatia and Norway. Third, Denmark and Portugal are outliers in the fact that their museums of global ethnography do not provide a mission statement. The first figure did not include museums that did not have a website or a mission, because it was more important to look at the mission statements that were actually present. Otherwise Figure 1 would have been mostly colored black (no mission) and there would be less information to be gained from it. However, Denmark and Portugal were such outliers that it was important to include them in Figure 2. Portugal in particular, because of the colonial history, stands out. Lastly, it is important to mention France. While Norway, Finland and Croatia are also considered 'traditional', France is remarkable because of the colonial history. Most countries with extensive colonial histories are trying to show that they are actively seeking to change in this regard, but both the Musée du quai Branly and the MuCem are showing that there is no intention to go along with this trend – at least in their mission statements. These observations are important nuances in the total dataset. Especially museums of global ethnography that have traditional mission statements or no mission statement.

Traditional missions in museums of global ethnography

When it comes to traditional mission statements, the expectation is usually that museums with national collections fall in this category, since they have no real connection to the 'activist' category. These museums do not have colonial collections and focus on their local or national culture, which makes values like inclusion, decolonization and equality less likely in their mission statements. Museums of global ethnography have quite different expectations. They are directly involved in difficult and sensitive subject matter, which creates the expectation of an activist mission statement. The data has shown that this expectation, and thus the idea that museums of global ethnography are changing towards a more activist approach, is justified. All activist mission statements came from museums of global ethnography and 76% had at least activist elements – and thus most likely activist intentions. Therefore, it is a valuable to look closer at some of the museums of global ethnography that did not have activist elements in their mission statements. Is it actually their intent to stick with traditional values or are they in the process of changing towards a more activist approach? Do they feel external pressure from the current public culture? And do the missions align with the actual practice of the museums?

The Etnografksi Muzej Zagreb, an ethnographic museum with global collections, has the following mission:

"The mission or mission statement of the Ethnographic Museum in Zagreb is to collect, protect and preserve, document, research, study, interpret and communicate the tangible and intangible heritage of Croatia and the world" (See Appendix 1).

Essentially, most of the traditional values within ethnographic museums are mentioned in this mission. However, there are key differences between the ethnographic museum in Zagreb and museums with colonial roots and/or huge intercontinental collections. This museum has a particular focus on its own national history instead of cultures of the world, its intercontinental collection is fairly small and Croatia has no colonial history. The museum only obtained intercontinental collections through buying them in the beginning of the 20th century or they were present from Croatian explorers who went to Africa and South America (EMZ: Explorations by the Seljan Brothers, 2017). These collections could also be viewed as sensitive or part of some sort of colonial narrative, but the museum shows that it is somewhat shielded from these subjects due the lack of colonial roots and the focus on national history and culture. There is no recent controversy and the museum's mission does not seem like it is going to change any time soon. It could be argued that, despite the presence of intercontinental artefacts, the Ethnographic Museum in Zagreb is more similar to a museum of national ethnography than one of global ethnography. This could be an explanation for the traditional mission statement.

The National Museum of Finland, which also has a traditional mission (see Appendix 1), finds itself in a similar position where the main focus is on national history and the few intercontinental artefacts, mainly from Namibia due to Finnish missionaries, are slowly being repatriated (Yle: Fragments of sacred stone repatriated, 2023). There are no colonial roots to the museum or the country, which means that, even in the case of repatriation, the museum is not much involved in recent controversy or external pressure. Again, the museum is more like a museum of national ethnography, which could explain the lack of activism – or need for activism. However, the same cannot be said for the St. Gallen Culture Museum and the National Museum of Scotland.

Both of these museums have a traditional mission statement, a large global ethnographic collection and the theme of national history as one of their main focuses (see Appendix 1). At face value, they are not particularly different from the museum in Zagreb and the National Museum in Finland, other than the larger global ethnographic collections. However, the difference lies in the fact that there are either some discussions on difficult histories or actual involvement in colonialism. Switzerland's role in the slave trade and their acquisition of artefacts through cooperation with the Nazi regime have been questioned the past few years and Scotland has had an undeniable role in the British Empire. Switzerland did not have colonies themselves, but the conversation on their role in colonialist practices has seen the St. Gallen Culture Museum in the news very recently about the repatriation of the Egyptian mummy Shep-en-Isis (Lachat, 2023). Milo Rau, local theatre director in St. Gallen, offered to donate his prize money from winning the Kulturpreis to repatriate the mummy to Egypt This sparked a large debate. He called the exhibition of the mummy a "constant moral irritation" (Lachat, 2023). Repatriation

of objects has been one of the most prominent subjects within European archaeological and ethnographic museums, as these discussions often take place in the media. The mummy is part of the archaeological collection as opposed to the ethnographic collection, but it is clearly the same values from the public culture like fighting injustice and creating equality that sparked the debate of repatriation. It can therefore be argued that actively and willingly engaging with communities to repatriate objects is a form of activism. The news article by Denise Lachat (2023) states that Switzerland's colonial legacy is in the spotlight and that the question of repatriation comes from a worldwide debate regarding colonial histories, which illustrates that even the repatriation of archaeological material is intertwined with difficult history and thus the public culture. Interestingly, while the mission of the St. Gallen Culture Museum is very traditional and catered towards science, the administration board responded to the issue by stating that they would 'look seriously' into the possibility of repatriating the mummy to Egypt, which shows some willingness to comply with external pressures. It could be that they are simply complying to remove the pressure, but it could also mean that it is the start of a rethinking of certain aspects within their museum. However, the fact that the repatriation has not happened as of yet, means that the museum's policy and its mission are aligned when it comes to the expectation of more traditional museums.

While the St. Gallen museum 'looks seriously' at the possibility of repatriation, the National Museum of Scotland chose a different approach. At the end of 2022, a formal request was made to repatriate a large wooden totem pole to the Nisga'a in Canada (Blake, 2022). The totem pole had been in the museum since 1929, when the Canadian Marius Barbeau purchased it from the Nisga'a and brought it to the museum in Scotland. Since the National Museum of Scotland portrays itself as a traditional museum through their mission statement, there is an expectation of reluctance to repatriate – just like the museum in St. Gallen. However, the request was accepted and the director of the museum stated the following afterwards:

> "We are committed to promoting understanding and dialogue with respect to those parts of the museum's collection associated with our nation's colonial history and its difficult legacies. The fact that our trustees have agreed to this request demonstrates our readiness to act on this commitment. We are pleased to have reached this agreement and to be able to transfer the memorial pole to its people and to the place where its spiritual significance is most keenly understood. We hope this is not the end of the process but the next step in a fruitful and ongoing relationship with the Nisga'a" (Blake, 2022).

If the first part of this particular statement would have been their mission, the National Museum of Scotland would have been placed in a different category. Not only that, but there is a case to be made that the National Museum of Scotland is actually an activist museum behind a quite traditional mission statement. Their website has multiple paragraphs on colonial history and legacy within their museum and international participation. Thus, the National Museum of Scotland is a good example to illustrate

that the mission statement does not always align with the museum's practices. In this case, the National Museum of Scotland actually meets the expectations of a global ethnographic museum in a country with difficult history.

Another museum in the United Kingdom that has a traditional mission statement is the British Museum. It could very well be argued that the British Museum is the prime example of a museum under pressure from the public culture. In the past few years, the museum has had plenty of negative publicity through various news articles regarding 'stolen goods' or 'controversial objects' and even an academic article on the public perception of the British Museum. The latter, written by Stuart Frost (2019), shows how social media can be used as a proxy to study public perception. Social media can often be an exaggerated environment, but even an exaggerated comment is either negative or positive. The public perception was studied in combination with an unpublished research that included responses from first-time visitors (Frost, 2019, p .487). The conclusion of both social media and the visitors was that there was an undeniable association between the British Museum and 'colonial looting'. Stuart Frost (2019) added something very interesting when it comes to the intentions of the museum:

> "Although this perception is long-standing, there is now a significant public constituency who are increasingly vocal in highlighting colonial wrongs. The relationship with empire is a significant barrier for some individuals and communities, but it also highlights the vast potential for the Museum to play an active role in contemporary debates about empire by developing new approaches to researching, displaying and interpreting its collection" (p. 489).

This quote states that there is vast potential for activism, which directly implies that activism was mostly absent in the British Museum in 2019. He builds on this further by arguing that the museum has "neither adequately addressed the complexity of its colonial heritage in its interpretation, nor engaged actively enough with public discourse about it" (Frost, 2019, p. 489). There is a lack of proactive response. This shows us that traditionalism is not only associated with failing to comply with external pressures, like refusing to repatriate objects, but also with passivism. This also ties back to the passivism of the St. Gallen Culture Museum, where they acknowledge the pressure, but also 'needed' this pressure to 'act' – which in this case means 'considering repatriation'. The British Museum has failed on both fronts of activism with them refusing to repatriate important objects like the Benin Bronzes, the Rosetta Stone and the Parthenon Marbles and them being passive when it comes to moving with the public culture. However, there seems to be a bit of a shift, as the museum recently started discussions with Greece about the repatriation of the Parthenon Marbles (NOS: Londen en Athene dichtbij akkoord, 2022). On the other hand, the museum still refuses to repatriate the Benin Bronzes while the Horniman Museum, an ethnographic museum with an activist mission, has given 72 Benin Bronze artefacts back to Nigeria. And while some recent special exhibitions, for example one on the histories of LGBTQ, even show that the museum wants to modernize a bit, it seems that there is a clear reluctance on display to change their mission towards a more activist one.

Lastly, it is important to mention France's ethnographic museums. The MuCem and the du Quai Branly – Jacques Chirac have traditional mission statements, which is not only noticeable due to the fact that there are therefore no activist elements in the mission statements in the entirety of France, but especially because of some of the statements by France's president Macron. In 2017, Emmanuel Macron visited Burkina Faso. He gave a speech in which he said that it would become a top priority to return African artefacts to their respective countries and that he could not accept such cultural heritage to be in France (Codrea-Rado, 2017). Later, in a tweet, he stated that African heritage could not be a prisoner of European Museums (Frost, 2019, p. 489). This statement even actively calls out to other European countries and creates the expectation that France's ethnographic museums are activist. For the MuCem, the explanation is quite clear, as it only has some non-European pieces, with a main focus on Mediterranean cultures. Colonialism and activism as a result is less of a subject here as opposed to the Musée du quai Branly, which has most of the ethnographic colonial collection in France. Just like the British Museum, the Musée du quai Branly has come under a lot of criticism in the last few years. A particular damning article followed closely after the speech by Macron in Burkina Faso. The author, Cody Delistraty, requested to speak with the head of Historic and Contemporary Globalization Heritage Unit, Sarah Ligner, about some important issues like the colonial nature of some artworks in a temporary exhibition at the time (Delistraty, 2018). The response by the communications director was that they would not speaking about post-colonialism at all (Delistraty, 2018). Cody Delistraty concluded his article with the same premise that started this thesis: the fainting heartbeat of the ethnographic museum as an institution. While this was a few years ago, the museum appears to have changed very little, which becomes apparent from the remarks of the director of the museum in 2020. Stéphane Martin, the director, stated the following:

> "To deconstruct the history of collecting and collections is to misunderstand what is part of the cultural history of humanity" (Greenberger, 2020).

He then continues to call the repatriation of African artefacts "self-flagellation and repentance" without acknowledging the positives of such an act (Greenberger, 2020). These statements and the passivism regarding these subjects indicate a strong reluctance to change in accordance with the public culture – just like the British Museum. It also shows that French museums do not necessarily agree with Macron's statements and that the museum's mission is in line with their practices. However, there are some signs that the Musée du quai Branly is changing towards a more activist approach. First, Stéphane Martin has confirmed that the museum will start looking towards hiring a more diverse staff to offer better representation and inclusion (Greenberger, 2022). Secondly, 26 Benin bronzes have been given back to their respective countries since the interview with the director. And lastly, the mission of the museum even seems to be evolving. Their main mission, as shown in the database, does not show any activist elements, but there are some extra points on the mission webpage, which includes 'creating bridges between cultures'. Interestingly, it is never stated that the museum 'aims' for this and the statement in

the database is clearly presented as their main mission, which is why it was not incorporated in the mission database. Nonetheless, the Musée du quai Branly is an example of a reluctant European ethnographic museum in transition due to external pressure. Willingly or not, a traditional mission or not, it seems that it is hard for museums of global ethnography to ignore the values that the current public culture deems so important.

Conclusion

This researched aimed at discovering and contextualizing the intentions of European ethnographic museums in the relatively new public culture. Based on the results of the collected mission statements, it can be concluded that the European ethnographic museum in general has no overwhelming desire or intention to change towards an activist approach. The majority of all ethnographic museums in Europe has either no mission statement or a traditional one. However, this is based on a dataset of both museums of national ethnography and global ethnography – two categories for which I argued that they could be separated. This research has shown that the socio-political climate, or public culture, has created a desire for change within ethnographic museums, but also that this desire is limited to countries and/or museums with some relation to colonization. These museums are always museums of global ethnography, which strengthens the argument that there should be separate names for both types of ethnographic museum. Colonial history seems to be the recurring theme when it comes to the changing ethnographic museum and the data supports this. When dividing the different types of ethnographic museum, the data shows that 76% of museums of global ethnography in Europe either have activist mission statements or activist elements within their statements. Based on these results, it can be concluded that the majority of European museums of global ethnography are actively seeking a more activist approach or that they are starting this process. This was even further supported when looking more in-depth at some museums of global ethnography with traditional statements. Some of these are present in countries without a colonial history, which explains their traditional statement, and even the few museums that show clear reluctance to change within the colonial context, like the British Museum and the Musée du quai Branly, are working towards little changes – albeit very slowly. This indicates that, while their mission is traditional now, it has the potential to change in the future. It also shows that some museums still view it as controversial to be politically active and embedded in society. All in all, the vision for and the mission of the ethnographic museum in Europe remains far from uniform – a lack of common direction that is almost a representation of society itself.

This research has clearly shown the activist intentions of the majority of museums of global ethnography in Europe and the lack of need for change within museums of national ethnography. I believe it is a valuable addition to the field that studies the changing landscape of the museum world. However, there were some limitations in time and resources that give a pathway for further research. For one, it would be important to make a complete list of all ethnographic museums in Europe since this could provide an even better picture. Secondly, the last part of this thesis, in which individual museums, their controversy and practices were studied, could be extended to all museums of global ethnography to see if even museums with active missions are possibly reluctant in cases of repatriation or changing in general. Another way to study intent would also be to have direct conversations with museum directors to hear the impact of the public culture from first-hand sources.

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Mission statements

Legend:

Black = no mission statement and/or website

Red = traditional

Orange = mixed

Green = activist

Albania:

- *Muzeo Etnografik Berat:[4]*

  "The Onufri Museum of Iconography and the Ethnographic Museum collect, preserve and promote valuable collections of the cultural heritage of the city of Berat and the surrounding area. Berat has been an important center developed especially in the 17th century, a place where important values were collected, produced and preserved, which are true treasures of national culture."

- *Muzeumet Kruje:[5]*

  No mission statement or anything resembling one.

- *Muzeu Etnografik Gjirokastra:[6]*

  No mission statement or anything resembling one.

- Muzeu Etnografik I Vlores:[7]

  No mission statement or anything resembling one.

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[4] https://muzeumet-berat.al/rreth-nesh/.
[5] http://muzeumetkruje.gov.al/
[6] https://www.visit-gjirokastra.com/see-and-do/the-ethnographic-museum/
[7] No website

Andorra:

- *Museo Etnografic Casa Cristo:[8]*

  No mission statement or anything resembling one.

- *Museu Casa Rull:[9]*

  No mission statement or anything resembling one.

Armenia:

- *History Museum of Armenia:[10]*

  "The History Museum of Armenia is a cultural organization of national significance, which over a century has been acquiring, collecting, discovering, accounting, preserving, studying, interpreting and exhibiting tangible and intangible cultural values related to Armenia and the Armenian people, contributing to the development of science, education, and tourism. Based on about four hundred thousand archaeological, ethnographic, numismatic and other collections, the museum tries to bridge the past and the future."

- *National Museum of Armenian Ethnography and History of the Liberation Struggle*:[11]

  No mission statement or anything resembling one.

- *Historical and Ethnographic Museum of Echmiadzin:[12]*

  No mission statement or anything resembling one.

Austria:

- *Weltmuseum Wien:[13] (intercontinental/colonial collections)*

  "Ethnological museums are witnesses to the cultural diversity and changes of our human societies. Exhibitions provide ethnological museums with an opportunity to display their collections to the general public. The treasures they preserve are dedicated to the better

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[8] https://www.comuencamp.ad/departaments/departament-de-cultura-1/museus/museu-etnografic-casa-cristo or https://museus.ad/en/museums/casa-cristo-ethnographic-museum

[9] https://museus.ad/en/museums/casa-rull-museum

[10] https://historymuseum.am/en/history-and-mission/. Has an ethnography department.

[11] No website.

[12] No website

[13] https://www.weltmuseumwien.at/en/about-us/

understanding of individual cultures or regions of the world, or offer a comparative approach to the entire spectrum of cultural diversity. In their examination of cultural differences and that which all people have in common, ethnological museums render an important contribution to the understanding of a world that has become much smaller due to the improved possibilities of mobility and communication, and at the same time increasingly multicultural due to migration. It is our task to contextualise social changes and developments in today's world by means of our extensive collections."

- *Volkskunde museum:[14] (intercontinental/colonial collections)*

"We are an open place for research and mediation. We experiment and try new things. In our work we rely on lively and challenging approaches. We give space for social interaction and discursive exchange.

We question Europe's past and present in our permanent collection, special exhibitions and in our educational programs. We also use regular events, interventions, performative art, theater projects, cooperation with NGOs, research and public science projects, online collections, online publications and social media channels for an active, critical and participatory debate.

We are working on a museum as a multimedia platform: as a public place of visualization, of discussion, of information, of staying, of networking, of action."

- *Museum der Völker:[15] (intercontinental/colonial collections)*

"In the MdV, questions are asked about identity, role models, (surviving) life, spirituality and death. The museum as a repository of knowledge is a space for reflection that offers visitors a dialogue in a variety of ways and allows as many voices as possible to have their say.

The basis for this is the preservation, research and, above all, new perspectives on the collection objects - especially on the meaning for those who made, used and collected them. We pay particular attention to the origin of the objects.

Respect is the attitude with which we encounter each other in the Museum der Völker."

Azerbaijan:

- *Qala Ethnographic Museum Complex:[16]*

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[14] https://www.volkskundemuseum.at/about_us
[15] https://museumdervoelker.com/de/leitbild.
[16] https://museum.az/en/museum/161

No mission statement or anything resembling one.

Belarus:

- *Belarus State Museum of Folk Architecture and Rural Lifestyle[17]*

  No mission statement or anything resembling one.

- *Glubokskiy Istoriko-Etnograficheskiy Muzey[18]*

  No mission statement or anything resembling one.

Belgium:

- *Africa Museum:[19] (intercontinental/colonial collections)*

  "The Africa Museum is a centre for knowledge and resources on Africa, in particular Central Africa, in an historical, contemporary, and global context. The museum exhibits unique collections. It is a place of memory on the colonial past and strives to be a dynamic platform for exchanges and dialogues between cultures and generations."

- *Museum aan de Stroom:[20] (intercontinental/colonial collections)*

  "The MAS wants to be an international and groundbreaking museum about the worldwide connectivity between humans and collections from various perspectives of thought and life. With and abundance of stories, viewed from many perspectives, we include everyone who is curious about the present, the past and the future of Antwerpen and the world."

Bosnia and Hercegovina

- *Etnographic Museum Jajce:[21]*

  "Native Ethnological collection of Jajce, with its content, aims to introduce to visitors the customs and traditions of life in Jajce, cultural and historical heritage, as well as people who, with their work, left trace in Jajce's rich history."

- *Ethno Village - Museum Ljubačke Doline:[22]*

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[17] https://en.etna.by/

[18] http://glubmusej.by/ru/

[19] https://www.africamuseum.be/nl/about_us/mission_organisation

[20] https://mas.be/nl/content/over-het-mas-0

[21] https://www.agencija-jajce.ba/en/ethno-museum/

[22] https://etno-muzej.com/en/

No mission statement or anything resembling one.

- *Muzej Etnografska Zbirka Istočne Bosne:*[23]

No mission statement or anything resembling one.

- *Zemalsjki Muzej Bosne Hercegovine:*[24]

No mission statement or anything resembling one

Bulgaria

- 🔴 *National Ethnology Museum:*[25]

"The Institute of Ethnology and Folklore with the Ethnographic Museum - BAS is a leading national institution in the field of ethnology and folklore, whose goal is to maintain public awareness of cultural identity and traditions and their role in the modern world. Scientists and specialists are engaged in the study and analysis of the multifaceted cultural history and modernity of Bulgaria, with the study of cultural phenomena and processes in the Balkan, European and world context. Through the activities of the National Center for Intangible Cultural Heritage and the National Ethnographic Museum, cultural heritage is systematically searched for, collected, preserved and presented."

- *The Regional Ethnographic Museum – Plovdiv:*[26]

No mission statement or anything resembling one

- *Etar Museum:*[27]

No mission statement or anything resembling one

Croatia:

- 🔴 *Etnografski Muzej Zagreb:*[28] *(intercontinental/colonial collections)*

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[23] No website.

[24] https://www.zemaljskimuzej.ba/en

[25] http://iefem.bas.bg/misia-i-prioriteti.html

[26] https://ethnograph.info/en/nachalo-english/

[27] https://en.etar.bg/

[28] https://emz.hr/o-nama/#vizija-i-misija

"The mission or mission statement of the Ethnographic Museum in Zagreb is to collect, protect and preserve, document, research, study, interpret and communicate the tangible and intangible heritage of Croatia and the world."

● *Dubrovnik Ethnographic Museum:[29]*

"The mission of Dubrovnik Museums is to preserve, protect, present and interpret the local identity, history and culture of Dubrovnik, for the benefit of the general public, for the education of all groups of society and for the sustainable use of the cultural heritage."

● *Etnografski Muzej Split:[30] (intercontinental/colonial collections)*

No mission statement or anything resembling one.

● *Etnografski muzej Istre:[31]*

"Our goal in future is to methodically collect ethnographic artefacts from rural and urban environments. We are also interested in modern cultural phenomenon. Our research themes are everyday life, clothing, rural farming, children's games, music, traditional food, believes, habitation, oral history, multiculturalism…"

Cyprus

● *Ethnographical Museum Paphos:[32]*

No mission statement or anything resembling one.

● *Steni Museum of Village Life:[33]*

No mission statement or anything resembling one.

Czech Republic:

● *Czech Heritage Museum:[34]*

"The Czech Heritage Museum and Genealogy Center is dedicated to fostering educational, cultural, and genealogical opportunities, specifically as it pertains to people of Czech Heritage.

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[29] https://www.dumus.hr/en/about-dubrovnik-museums/mission-and-vision/
[30] https://etnografski-muzej-split.hr/
[31] https://www.emi.hr/en/museum/about-us/
[32] https://ethnographicalmuseum.com/
[33] http://www.steni.org.cy/en/museum-ren. Website inactive.
[34] https://czechheritagemuseum.org/about

It accomplishes this by providing genealogical material; sponsoring educational programs; and collecting, researching, preserving, and exhibiting artifacts and manuscripts to implement these programs."

- *The Czech National Museum:[35] (intercontinental/colonial collections)*

  "The National Museum is the largest museum in the Czech Republic. As the central state museum with collecting, scientific, educational and methodological functions it seeks to enhance the sense of national identity and awareness of being part of the whole framework of European and world community and culture."

Denmark:

- *Nationalmuseet:[36] (intercontinental/colonial collections)*

  No mission statement or anything resembling one.

- *Moesgaard museum:[37] (intercontinental/colonial collections)*

  No mission statement or anything resembling one.

Estonia:

- *Estonian National Museum:[38]*

  "The mission of the ENM is to preserve the culture, identity and memory of Estonia and all Finno-Ugric peoples, to give meaning to heritage and to build bridges in society."

- *Eesti Vabaohumuuseum:[39]*

  "We encourage and teach people to value and responsibly preserve the rural heritage and appreciate the traditional way of life. Our everyday operation is based on the principles of a green museum."

Finland:

- *Helina Rautavaaran Museo:[40] (intercontinental/colonial collections)*

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[35] https://www.nm.cz/en/about-us/history. Has an ethnography department.
[36] https://en.natmus.dk/.
[37] https://www.moesgaardmuseum.dk/en/.
[38] https://www.erm.ee/sites/default/files/development-plan-enm-2021-2025.pdf
[39] https://evm.ee/en.
[40] https://www.helinamuseo.fi/en/about-us/vision-and-mission

"A Museum of world cultures increases global understanding. The main job of the Foundation behind the Helinä Rautavaara Ethnographic Museum is to maintain the collection, which presents different cultures of the world, and to share our knowledge of cultures beyond Europe. We do this by maintaining and developing recording, research, exhibition, and publishing activities related to the Museum's area of expertise, and by striving to add to its collection in accordance with the Foundation's purpose. Participation is a key part of our activities. By getting communities involved, our Museum increases well-being, reduces marginalisation and helps to nurture peace within society. Our vision is to build a culturally diverse Finland and a socially just world. We operate at the core of current global social issues. We are a recognised specialist in cultural diversity and a sought-after partner. For us, participation, pluralism, reciprocity, and topicality are key values."

- *The National Museum of Finland:[41] (intercontinental/colonial collections)*

"The task of the National Museum of Finland is to provide a sounding board for our culture and the changes it goes through. The museum's collections, locations, programmes and activities inspire understand time, life and humanity."

France:

- *Musée du quai Branly - Jacques Chirac:[42] (intercontinental/colonial collections)*

"Located on the banks of the River Seine, at the foot of the Eiffel Tower, the musée du quai Branly - Jacques Chirac aims to promote the Arts and Civilizations of Africa, Asia, Oceania and the Americas, at the crossroads of multiple cultural, religious and historical influences. As a space for scientific and artistic dialog, the museum offers a cultural program of exhibits, performances, lectures, workshops and screenings."

- *MuCEM:[43] (intercontinental/colonial collections)*

"1. To conserve, restore, study and promote the collections inherited from the National Museum of Popular Arts and Traditions (MNATP), the "Europe" section of the Museum of Man (on deposit from the National Museum of Natural History), and acquisitions made since 2002 relating to the Mediterranean Basin. The tool that is the Centre for Conservation and Resources (CCR) makes it possible to fulfil all those missions. Today, the policy of enriching the museum's collections continues by means of purchases and collection surveys. Those new

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[41] https://www.kansallismuseo.fi/en/tietoa-meistae
[42] https://www.quaibranly.fr/en/missions-and-operations/the-musee-du-quai-branly
[43] https://www.mucem.org/en/the-mucem/missions-of-the-mucem

acquisitions which focus more on the Mediterranean Area are made with an eye to consistency with the themes of the old collection from the MNATP.

2. To make the collections accessible to the largest possible audience through major exhibitions. The MuCEM's collections can indeed be seen in the semi-permanent exhibition, the Gallery of the Mediterranean, and also punctuate all the temporary exhibitions: through the societal themes and current affairs that they address, or through the artists that they examine, these exhibitions provide a new look at the collections. Lastly, they can also be accessed online on the museum's website.

3. To design and implement education and distribution actions that aim to ensure equal access to culture for all: the establishment contributes to the national project for artistic and cultural education by developing special services for young visitors (school groups, families and university students). In addition, a series of offerings for audiences that are "removed" from culture are made in advance of new exhibitions at the MuCEM. Generally speaking, many mechanisms are in place to ensure maximum accessibility of the museum's cultural programme. Moreover, free entry to the discovery walk in the Fort Saint-Jean and the J4 is a fundamental part of the MuCEM's policy: this free access sets the museum as a continuation of the public space and elicits a variety of visitors that is unheard-of for a museum.

4. To contribute to the advancement of knowledge and research, as well as their dissemination. The museum's research and training policy works in several directions: partnerships with University of Aix-Marseille and other French and international research centres, with French schools abroad, and with the National Heritage Institute. Lastly, another point of originality in the world of museums: many temporary MuCEM exhibitions present objects acquired during survey campaigns that involve large scientific teams, making it possible to share the research results with the general public."

- *Museum of Natural History and Ethnography in Colmar:[44]*

No mission statement or anything resembling one.

Georgia

- *The National Museum of Georgia:[45]*

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[44] https://www.museumcolmar.org/
[45] https://museum.ge/index.php?m=283. Includes the Tbilisi Open-air Ethnographic Museum and the Svaneti Museum of History and Ethnography.

"to study the past and present of Georgians and other nations, as well as to protect, research, popularize natural monuments and provide information about them to the public."

- *Ethnographic Museum 'Borjgalo':[46]*

No mission statement or anything resembling one.

- *Ushguli Ethnographic Museum:[47]*

No mission statement or anything resembling one.

- *Pankisi Ethnographic Museum:[48]*

No mission statement or anything resembling one.

Germany:

- *Linden-museum:[49] (intercontinental/colonial collections)*

"We are a museum of world cultures. We believe that all cultures have equal value. Our area of interest encompasses the human cultural memory. Our collections challenge and motivate us. We present the diversity of human cultures and facilitate direct emotional and intellectual encounters with the original objects in our collections. We make visitors aware of cultural processes occurring in the past, in the present, and in the future. We provide a forum for dialogue between people of different cultures. Our visitors are the life of our museum. We strive to make it attractive to them. We are an active partner in both world-wide and local networks. We are a team and we achieve our goals as a team. We continue to develop as a museum."

- *Museum fur Volkenkunde Dresden:[50] (intercontinental/colonial collections)*

"The history of ethnological museums is ambivalent due to the colonial past it is embedded in and requires critical reflection. This spawns a responsibility I want to face. Empathy is an essential engine when dealing with collection inventory. Talking with and not about communities of origin is an important premise so that we as museum staff turn into learners and consider ourselves participants of this process, as part of a community of implication. We see the Japanisches Palais as a place where we can reinvent and rethink the museum together again

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[46] https://akvani.ge/. Website inactive.
[47] No website.
[48] No website.
[49] https://www.lindenmuseum.de/en/about-us/mission-statement
[50] https://voelkerkunde-dresden.skd.museum/en/

and again – a platform for restoring our relationships, where we test new exhibition formats and create a free space that also largely includes the civil society."

- *The Ethnologisches Museum at the Staatliche Museen zu Berlin:[51] (intercontinental/colonial collections)*

"As a product of European appropriation and colonisation of the world, ethnological museums in Europe traditionally reflected an attitude that set Europeans apart from the perceived 'exotic other'. The Ethnologisches Museum at the Staatliche Museen zu Berlin critically investigates the legacy and ramifications of colonialism, as well as the role and standpoint of Europe. Partnerships with the 'source communities' in Africa, Asia, Oceania and America aim to open up the one-sided, Eurocentric approach and allow reflection on one's own position without, however, refuting the European context.

The Ethnologisches Museum is committed to the traditional tasks of a museum – collection, preservation, research and communication – but also builds on these by focussing on new aspects. Questions related to cultural heritage and responsibilities, issues regarding privilege of interpretation and communication (multiple perspectives, changes of perspective and multiple voices) as well as participatory approaches to curating, research and education are further priorities of the museum. The Ethnologisches Museum continues to expand its collections with contemporary art and ethnographic objects as well as alternative sources such as digital media. In line with the Ethnologisches Museum's education policy, the museum sees itself as a centre for life-long learning and believes that its exceptional collections can facilitate both cognitive and sensory experiences. Our goal is to awaken interest in interaction with other cultures and intercultural dialogue to foster a global understanding that goes far beyond the Eurocentric viewpoint."

- *GRASSI Museum für Völkerkunde zu Leipzig:[52] (intercontinental/colonial collections)*

*"*Through our Future Program REINVENTING GRASSI. SKD, funded by the "Initiative for Ethnological Collections" of the German Federal Cultural Foundation, we will extensively redesign our museum in the upcoming years. Step by step, we want to transform ourselves into a Network Museum in which different voices have the opportunity to speak and different regions have the ability to connect with each other. Together, we cast critical perspectives on the ethnological collections, their acquisition and exhibition history."

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[51] https://www.smb.museum/en/museums-institutions/ethnologisches-museum/about-us/profile/
[52] https://grassi-voelkerkunde.skd.museum/en/exhibitions/reinventing-grassiskd/

- *Museum der Weltkulturen Frankfurt:[53] (intercontinental/colonial collections)*

"The Weltkulturen Museum is an ethnological museum which is committed to interdisciplinary cooperation. It operates at the intersection of ethnology and art.

As a museum of the city of Frankfurt, it connects the local and global levels. It is engaged in an active process of international exchange with partners from indigenous cultures and non-European societies.

As a forum for transcultural exchange we promote the diverse spectrum of worldviews, historiographies, religions and aesthetics, as well as an acceptance and appreciation of the same.

We are committed to preserving, looking after and researching the collections in dialogue with their societies of origin, and with artists and scholars.

A key goal is researching provenance and critically reappraising colonial contexts.

The Weltkulturen Museum stands against any kind of exclusion or stigmatisation and seeks to contribute to processes of decolonisation.

We work together as a team to bring our projects to fruition and value the wishes and needs of our visitors."

- *Museum Europäischer Kulturen:[54] (intercontinental/colonial collections)*

"Our work at the Museum Europäischer Kulturen – Staatliche Museen zu Berlin (Museum of European Cultures – National Museums in Berlin; MEK) is concerned with the lifeworlds and intertwined cultures of Europe from the 18th century through to the present day. In our collecting and exhibiting, we address not just current social and cultural processes but also highlight historical and global connections. Through this, we seek to foster a broader understanding of our shared European history and culture, in all its diversity. We promote dialogue. At the MEK in Berlin-Dahlem, we provide a forum for public dialogue and a home for research, conservation, education and outreach. Our working methods are participative, cosmopolitan, forward-looking and sustainable. Original everyday objects and cultural forms of expression from Europe are the indispensable foundations of our activities. We work collectively. Our work is aimed at a diverse society made up of all kinds of people and social groups. We place great value on incorporating the unique perspectives and insights of the people we work with. Furthermore, we maintain productive collaborations with other museums, cultural institutions

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[53] https://www.weltkulturenmuseum.de/en/museum/about-us/
[54] https://www.smb.museum/fileadmin/website/Museen_und_Sammlungen/Museum_Europaeischer_Kulturen/MEK_Mission_Statement_2020.pdf

and universities in Berlin, Germany, and right across Europe. We take a stance. Throughout history, museums have contributed to the marginalisation of different groups of people. We are conscious of this historical shortcoming and the responsibility this brings with it. We actively oppose all forms of racism and discrimination in our team and in the public spaces of the MEK, and treat all people with respect and dignity. We welcome them to our museum, where they can experience culture and history, examine lifeworlds, take a breath and feel at home."

- *MARKK:[55] (intercontinental/colonial collections)*

"The museum promotes the appreciation for and knowledge of the cultures and arts of the world. Through exhibitions, events and research, it provides spaces for cultural encounters and critical reflection. Founded in an era of colonial power imbalance, the museum today aims to question traditional certainties and encourage global citizenship through cooperation and in an atmosphere of respect, openness and empathy.

Our work is based on the collections. The museum is committed to preserving and expanding these collections as well as to making them available, and it wants to make the meaning of things, their beauty and the knowledge stored in them accessible to the public. It invites us to look at them from a variety of perspectives, which comprise an understanding of their context of origin, historical correlations and their significance in a globalized society."

- *Uebersee Museum Bremen:[56] (intercontinental/colonial collections)*

"We love the diversity of nature, cultures, themes, objects and the stories they tell. This diversity enriches and broadens our horizons. We want visitors to share in this. We want to inspire, beyond the museum visit."

- *Rautenstrauch-Joest Museum:[57] (intercontinental/colonial collections)*

"Our house, founded in 1901 in the south of Cologne, was opened in 2010 as the Rautenstrauch-Joest-Museum - Kulturen der Welt in a new building in the center of the city. The innovative concept was awarded the Museum Prize of the 2012 Council of Europe award. Today we keep around 70,000 everyday and ritual objects and around 100,000 historical photographs from Oceania, Asia, Africa and the Americas. Starting from this predominantly historical collection, we are opening up different perspectives– also in cooperation with people from the countries of origin of the objects – on the shared cultural heritage with its diverse past, present and future

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[55] https://markk-hamburg.de/en/about-us/
[56] https://www.uebersee-museum.de/en/about-us/the-museum/career/
[57] http://www.museenkoeln.de/Downloads/rjm/MissionStatement.pdf.

levels of meaning. We devote ourselves permanently to questions of coexistence in our global changing world. With our comparative approach, which always takes your own culture into consideration, we emphasize the equality of all cultures. Our exhibitions and events based on socially relevant topics provide insights into the cultural diversity of the world, into similarities and differences in life plans and encourage you to form your own point of view. In this way, we actively promote encounters and dialogue between cultures and we are committed to openness, understanding and mutual respect on a global level as well as in our neighborhood."

Greece:

- *Municipal Ethnographic Museum of Ioannina:[58]*

  No mission statement or anything resembling one.

- *Folklife and Ethnological Museum of Macedonia Thrace:[59]*

  "The Folklife and Ethnological Museum of Macedonia-Thrace explores and studies the traditional culture of recent times in the region of Northern Greece. It gathers, preserves, safeguards and records the evidence of the past, by which the pre-modern man faced the basic life needs and organized his social and spiritual life. The Museum aims to present aspects of the collective life in a way beneficial to today's man. It gives back to society what the society itself has entrusted to the Museum: it regroups the material and intangible cultural heritage of the recent past and suggests probable and influential answers to the questions of today's life."

- *Historical and Ethnological Museum of Nea Karvali:[60]*

  No mission statement or anything resembling one.

- *Museum of Cretan Ethnology:[61]*

  No mission statement or anything resembling one.

Hungary

- *Museum of Ethnography - Néprajzi Múzeum:[62] (intercontinental/colonial collections)*

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[58] No website.
[59] http://www.lemmth.gr/welcome
[60] http://www.stegi-karvalis.gr/. Inactive website.
[61] https://www.cretanethnologymuseum.gr/imke/html/en/index_en.html
[62] https://www.neprajz.hu/en/kulturstrategia/mission-statement.html

"As one of the earliest ethnographic museums in Europe, the Museum of Ethnography has been collecting, archiving, preserving, researching, and transmitting the traditional and modern cultural artefacts of Hungarian, European, and world communities since 1872. The museum is a collection of objects, images, textual material, audio recordings, and thoughts that serves as a rich and multi-faceted resource for learning about the world.

As a social history museum, the Museum of Ethnography is a place to reflect on, study, and exhibit the manifestations of material culture past and present, as well as of various social phenomena. It is also the determining Hungarian institution in - and primary museological laboratory for - the fields of ethnography, European ethnology, and cultural anthropology. Given its excellent collections and the amassed knowledge it represents, the museum may be viewed as a point of departure for both other sciences, and the arts, in comprehending, accepting, and respecting cultural memory, cultural diversity, and changing identities. The concordance of knowledge and experience creates an opportunity to give expression to community and individual interpretations and relationships.

The Museum of Ethnography is an open cultural space, where past and present converge, where science and the transmission of knowledge conjoin, and where cultures and generations come to meet and converse."

- *Szabadtéri Néprajzi Múzeum:[63]*

"The Open-Air Museum of Ethnography is a non-profit, permanent, national institution open to the public at the service of society and its development. multifaceted publication of the collection's material, ensuring broad, participation-based access. With its collections and research, it participates in the preservation of the diverse cultural heritage of rural Hungary (of several nationalities and religions), and in the social and cultural development of the settlements. Through its exhibitions, publications, digital content, knowledge transfer and leisure programs, presenting tangible memories, lifestyle and customs,"

- *Finnugor Néprajzi Park:[64]*

No mission statement or anything resembling one.

Iceland:

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[63] https://skanzen.hu/en
[64] No website

- *National Museum of Iceland:[65]*

  "The National Museum displays objects that provide insight into Icelandic cultural history - displays that encourage visitors to dwell on the past, present and future. The museum aims to nurture knowledge and innovation while maintaining a wide perspective and sense of community."

Ireland:

- *National Museum of Ireland:[66]*

  "Our purpose is to:

  Collect, preserve, promote and exhibit Ireland's portable material heritage and natural history;

  Interpret and promote the collections and make them accessible to audiences at home and abroad;

  Be an authoritative voice on relevant aspects of Irish heritage, culture and natural history;

  Maintain the lead role in education, research and scholarship pertaining to the collections."

Italy:

- *Museo delle Civilta:[67] (intercontinental/colonial collections)*

  "The mission of the Museum of Civilizations:

  Acquire new assets, conserve and enhance their collections in order to contribute to the protection of material and immaterial, natural and scientific cultural heritage;

  Promote study and research , including in the field, also in collaboration with national and international partners

  Disseminate knowledge among the scientific community and the public;

  Foster cultural citizenship and promote dialogue , integration , through shared projects of inclusion and cultural interrelation.

  Act as a multi-specialist center and technical-scientific consultancy for public administrations."

- *Museo Delle Genti d'Abruzzo:[68]*

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[65] https://www.thjodminjasafn.is/english/museum-information/about-the-museum/

[66] https://www.museum.ie/en-IE/About/Corporate-Information/Customer-Charter

[67] https://museocivilta.cultura.gov.it/muciv/

[68] https://www.gentidabruzzo.com/

No mission statement or anything resembling one.

- Il Museo Etnografico Tiranese:[69]

  No mission statement or anything resembling one.

- *Pigorini National Museum of Prehistory and Ethnography:[70]*

  No mission statement or anything resembling one.

- 🔴 *Regole of Ampezzo Ethnographic Museum:[71]*

  "The scope of the exhibition is: to focus the attention of the visitors on the ancient decisions and choices that formed the forests and pasturelands that we admire today; to help visitors understand that over the centuries the collective management of the common heritage has been the main source of sustenance for the Ampezzo community; and finally to show that this ancient institution is still successfully functioning in our times."

- *Museo Etnografico e della Stregoneria di Triora:[72]*

  No mission statement or anything resembling one.

- *Museo Etnografico Siciliano Giuseppe Pitrè:[73]*

  No mission statement or anything resembling one.

- *Museo Etnografico Del Friuli:[74]*

  No mission statement or anything resembling one.

- *Museo di Antropologia e Etnologia - Università di Firenze:[75]*

  No mission statement or anything resembling one.

- *Museo Etnografico Sa Domo 'e sos Marras:[76]*

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[69] https://www.museotirano.it/home.html
[70] http://www.pigorini.arti.beniculturali.it/. Inactive website.
[71] https://musei.regole.it/Etno/Eng/page1-introduction-to-the-museum
[72] https://www.museotriora.it/il-museo/
[73] https://museopitre.comune.palermo.it/index.php
[74] https://www.civicimuseiudine.it/en/civic-museums/ethnographic-museum
[75] https://www.sma.unifi.it/index.php?module=CMpro&func=viewpage&pageid=237&newlang=ita
[76] http://www.sardegnacultura.it/j/v/253?s=22513&v=2&c=2487&c1=2124&t=1

No mission statement or anything resembling one.

- *Museo etnografico della Gambarina:*[77]

No mission statement or anything resembling one.

- *Museo Etno Antropologico e dell'Emigrazione Valguarnerese:*[78]

"The museum recovers and preserves the objects that have been part of the common history and daily life of entire generations of Valguarneresi forced in the past (and not only), like most of the Sicilian communities, to a difficult life full of hard work. For this reason it is an important collection, it cannot be forgotten.

The tools and objects of work in the fields, in the mines, in domestic life, emigration, for all that they represent from a cultural point of view, of belonging to man, must in their true meaning be maintained and transmitted not as objects, but as values.

For this reason, the Valguarneresi nel Mondo Association sets itself the objective of handing down these values to future generations, because a community that does not know or, worse, loses its roots, inexorably loses its identity."

- *Museo MEdA - Museo Etnografico di Aquilonia Beniamino Tartaglia:*[79]

"to recognize the value of a collective historical journey, also and above all in those apparently minimal aspects of the common memory, but which together define the culture of a community. An operation never intended in a nostalgic sense, but always and in any case thought of as the only way to regain possession of one's history, one's path, so as to be able to graft new projects and life perspectives into it."

- *Museo Etnografico "Le Arti Antiche":*[80]

No mission statement or anything resembling one.

- *METS - Museo etnografico trentino San Michele:*[81]

No mission statement or anything resembling one.

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[77] https://www.museodellagambarina.com/en/home-2/
[78] https://museopalazzoprato.jimdofree.com/il-museo/.
[79] https://www.museomeda.it/il-museo/
[80] https://www.esedraescursioni.it/escursioni-servizi/sistemamusealemacomer
[81] https://www.museosanmichele.it/

Kazakhstan:

- *East-Kazakhstan regional architectural-ethnographic and natural-landscape museum-reserve:[82]*

  "1. Identification, acquisition, accounting and storage of movable historical and cultural monuments and immovable architectural monuments in an open-air museum

  2. Study, systematization and introduction into scientific circulation of monuments of history, culture and architecture, popularization of cultural heritage

  3 4. Increasing the level of skills of the staff of the Museum-Reserve

  4. Expanding the access of the population to cultural values using new information technologies

  5. Increasing the competitiveness of the field of museum activities

  6. Reconstruction in the open-air museum of monuments of wooden and stone architecture by transferring them from their places of existence and their restoration

  7. Reconstruction and construction of exact copies of architectural monuments in the open-air museum due to their complete or partial loss, the impossibility of their transfer architectural monuments corresponding to the era of historical and domestic, ethnographic, historical and artistic, memorial interiors, in the open-air museum - archaeological excavations (copies, models), necropolises, expositions on industrial, agricultural, military and other equipment

  9. Implementation of museumification of cultural heritage monuments, parks, natural objects, their conservation, restoration, improvement

  10. Take care of preserving the memory of the glorious traditions of the past and transferring the historical experience of peoples to modern generations, becoming a major center for patriotic education of the population of the East Kazakhstan region"

- *Ethnographic Museum at the Department of the Kazakh language and culture:[83]*

  "The main task of the museum – a demonstration of the cultural values of the peoples living in Kazakhstan."

- *Kazakhstan National Museum:[84]*

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[82] http://www.vkoemuzey.narod.ru/
[83] https://museum.kstu.kz/en/etno.html
[84] https://nmrk.kz/en/about-museum/history_of_museum/

"The National Museum is intended to become a modern intellectual cultural institution, a place for analysis, comparison, reflection, discussion, statements and assessment of the historical and cultural heritage of Kazakhstan. A contemporary museum is always an open dialogue with a visitor. Everything possible has been done in this museum to make its guests active participants in the conversation with history."

Kosovo:

- *Muzeu Etnologjik Pristina:[85]*

  No mission statement or anything resembling one.

- *Muzeu Etnografik i Gjakovës:[86]*

  No mission statement or anything resembling one.

Latvia:

- *The Ethnographic Open-Air Museum of Latvia:[87]*

  No mission statement or anything resembling one.

Liechtenstein:

- *LandesMuseum:[88]*

  "We inspire and touch. Together we make the Liechtenstein National Museum come alive with commitment and competence. The diversity of the exhibitions, the activities and themes are unique and fascinate the young and old alike. We connect and discover. With our topics, we build bridges between the past, present and future and promote dialogue and the development of identity with Liechtenstein. We enrich and preserve. We are a place of culture, meeting and a center for knowledge transfer and education. We bring our museum to life with a participatory exhibition and event program and maintain exchanges with cultural institutions at home and abroad."

Lithuania:

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[85] No website.
[86] No website.
[87] http://brivdabasmuzejs.lv/en/
[88] https://www.landesmuseum.li/en/foundation#leitbild

- *Kupiškis museum of ethnography, museum of Adomas Petrauskas:*[89]

  "The main objectives of the Center :

  1. Satisfy public interests and promote the development of tourism and business in the Kupiškis district, taking into account the strategic priorities of the Kupiškis district municipality (hereinafter - the Municipality);

  2. Constantly popularize and disseminate information about tourism and business objects of Kupiškis district, the activities carried out here, contribute to the creation of an attractive and welcoming image of Kupiškis district;

  3. Collect, accumulate and provide free of charge information about tourism services, places of interest and objects of the Municipality;

  4. To promote entrepreneurial ideas in society, to provide business information and consulting services."

- *The Ethnographic Museum of the Vilnius Region:*[90]

  "The Ethnographic Museum of the Vilnius Region, located in Nemenčinė, collects, preserves and presents exhibits to visitors, testifying to the lifestyle and customs of the inhabitants of the Vilnius Region."

- *Babtai Ethnographic Museum:*[91]

  No mission statement or anything resembling one.

- *The Open-Air Museum of Lithuania:*[92]

  "By observing the present and thoroughly researching the past, together we are preserving and sharing the traditional way of life of the Lithuanian people, so that future generations can enjoy it."

Moldova:

- *National Gagauz History and Ethnographic Museum:*[93]

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[89] https://www.infokupiskis.lt/en/editable-separated/id-75/
[90] http://www.vkem.lt/
[91] http://www.krmuziejus.lt/
[92] https://www.llbm.lt/en/museum/vision-and-mission/
[93] https://gagauzmuseum.wordpress.com/

No mission statement or anything resembling one.

- *Muzeul de Etnografie Crocmaz:[94]*

  No mission statement or anything resembling one.

- *Village Museum of Chisinau:[95]*

  No mission statement or anything resembling one.

- *National Museum of Ethnography and Natural History:[96]*

  No mission statement or anything resembling one.

- *Muzeul Raional de Istorie şi Etnografie „Anatol Candu":[97]*

  No mission statement or anything resembling one.

Montenegro:

- *Ethnographic Museum of Montenegro:[98]*

  No mission statement or anything resembling one.

- Museum of Local History in Ulcinj:[99]

  No mission statement or anything resembling one.

Netherlands:

- *Museum Volkenkunde, Afrika Museum, Tropenmuseum and Wereldmuseum Rotterdam (Nationaal Museum van Wereldculturen):[100] (intercontinental/colonial collections)*

  "With overarching themes like love, mourning, celebration and conflict, they awaken our curiosity about the enormous cultural diversity that enriches the world. These authentic stories

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[94] No website.
[95] No website.
[96] https://www.muzeu.md/
[97] No website.
[98] https://narodnimuzej.me/po0sjeta-etnografski-muzej/
[99] No website. Has ethnographic collections.
[100] https://www.volkenkunde.nl/en/about-volkenkunde/mission;
https://www.tropenmuseum.nl/sites/default/files/2018-
01/Missie%20Nationaal%20Museum%20van%20Wereldculturen_0.pdf; https://www.afrikamuseum.nl/nl/over-
het-afrika-museum/missie; https://www.tropenmuseum.nl/nl/over-het-tropenmuseum/missie;
https://www.wereldmuseum.nl/en/about-wereldmuseum/mission

are the key to a world in which we are all linked to each other. By actively involving our visitors and stakeholders in collecting, interpreting and sharing these testimonies, we increase the understanding of these mutual bonds. This, in turn, allows us to inspire an open attitude to the world and to help shape a global community. This is our mission. We are a museum about people."

"Worldwide, people are presented with the same questions in life. The answers they give differ and are mostly culturally determined. What unites us are universal human emotions. The objects from our collections are an excellent testimony to this. Piece by piece, they tell a human story. With all transcending themes like loving, grieving, celebrating and fighting. They make us curious about the rich and vast cultural diversity in the world. These authentic stories unlock a world in which everyone is connected. By actively involving our audience and stakeholders in collecting, interpreting and sharing these testimonials, we increase awareness of this interconnectedness. This is how we inspire an open view on the world. And how we contribute to world citizenship. That is our mission"

North Macedonia:

● *Ethnological Museum of Jone Eftimovski:[101]*

No mission statement or anything resembling one.

Norway:

● *Norsk Folkemuseum:[102]*

"Norsk Folkemuseum shows how people lived in Norway from 1500 to the present through its collections from around the country"

● *Historical Museum of Norway:[103] (intercontinental/colonial collections)*

"The museum's main task is to research, manage and communicate our common history via professional environments in areas such as archaeology, ethnography and numismatics."

Poland:

● *Seweryn Udziela Ethnographic Museum in Krakow:[104]*

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[101] No website.
[102] https://norskfolkemuseum.no/en/about
[103] https://www.historiskmuseum.no/om-museet/. Has ethnographic collections.
[104] https://etnomuzeum.eu/thinking-about-ethnographic-museum

"Aware of the uniqueness of the oldest gathered ethnographic collection in Poland entrusted to it, the Seweryn Udziela Ethnographic Museum of Kraków, respectfully tends to what our ancestors have entrusted us to preserve, developing, disseminating and promoting its collections and spreading knowledge about the history and diversity of human cultures.

Those who seek their roots, identity or inspiration are welcome guests in each and every one of the Museum's facilities.

At the heart of the Ethnographic Museum in Krakow are its collections – a unique, valuable, and diverse collection. A collection of objects, documents, works of art, in which each exhibit has its own history, linked to the history of a given person. We present these testimonies of the past and these stories to those living today, while taking great care to preserve and store them properly for future generations.

At the same time, the Museum continues to conduct research, describing the existing world, seeking new contexts, interpreting phenomena, revealing what is hidden or misunderstood, and engaging in deep scientific discourse within academic and cultural institutions."

● *National Museum of Ethnography:[105] (intercontinental/colonial collections)*

"We collected the proofs of diversity and wealth of the world's cultures, making their values international, a shared commodity of the open society."

● *Ethnographic Museum in Zielona Gora. Headquarters:[106]*

"The museum is an institution established to collect, study and care for monuments, in our case related to folk culture."

● *Museum of Archeology and Ethnography in Plac Wolnosci:[107]*

No mission statement or anything resembling one.

● *Missionary and Ethnographic Museum of the Verbist Fathers in Pieniężno:[108]*

No mission statement or anything resembling one.

● *Kashubian Ethnographic Park in Wdzydze:[109]*

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[105] http://ethnomuseum.pl/o-nas/?lang=en
[106] https://muzeumochla.pl/o-muzeum/
[107] https://www.maie.lodz.pl/pl/o-muzeum/
[108] No website.
[109] http://www.muzeum-wdzydze.gda.pl/informacje.html

No mission statement or anything resembling one.

- *Wielkopolska Ethnographic Park:[110]*

  "The mission of the Museum of the First Piasts at Lednica is to preserve in the collective memory the knowledge of the significance of Ostrów Lednicki and other Early Medieval strongholds in Greater Poland from the period of the formation of the Polish state. It is also intended to provoke visitors' interest in the history of Greater Poland's countryside with its 19th c. positivist tradition, which transformed Greater Poland into the most culturally developed region in the Polish lands at that time."

- *Spichlerz Opacki - Muzeum Etnograficzne:[111]*

  No mission statement or anything resembling one.

- *Sądecki Ethnographic Park:[112]*

  No mission statement or anything resembling one.

- Ethnographic Park in Olsztynek:[113]

  No mission statement or anything resembling one.

Portugal:

- *Museu Nacional de Etnologica:[114] (intercontinental/colonial collections)*

  No mission statement or anything resembling one.

- *Ethnographic Museum of Vilarinho da Furna:[115]*

  No mission statement or anything resembling one.

- *Museu Arqueológico e Etnográfico Manuel Vicente Guerreiro:[116]*

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[110] https://lednicamuzeum.pl/en/strona,history.html
[111] https://www.mng.gda.pl/zbiory/
[112] http://muzeum.sacz.pl/en/o-muzeum/historia/
[113] https://muzeumolsztynek.pl/en/about-the-museum/
[114] https://mnetnologia.wordpress.com/in-english/
[115] https://turismo.cm-terrasdebouro.pt/cultura/
[116] https://cm-almodovar.pt/locais/museu-arqueologico-etnografico-manuel-vicente-guerreiro/

"The Ethnographic and Archaeological Museum of Santa Clara-a-Nova has as its main objective to disseminate all the traditions, professions and rural and traditional activities of the parish of Santa Clara-a-Nova, through a series of objects and tools on display."

- *Museum of Archeology and Ethnography of the District of Setúbal:[117]*

"MAEDS naturally intends to be a point on your map of references, where you can enjoy the pleasure of cultural production, where you can contribute to creation in the fields of Archaeology, History, Ethno-sociology or Visual Arts, where you can find your peers, discover new realities, engage socially and make friends."

- *Consolata Museum - Sacred Art and Ethnology:[118]*

No mission statement or anything resembling one.

- *Ethnography and History Museum of Póvoa de Varzim:[119]*

No mission statement or anything resembling one.

- *Museu Etnográfico de Alvito S. Pedro:[120]*

No mission statement or anything resembling one.

- *Ethnographic Museum of Praia de Mira:[121]*

No mission statement or anything resembling one.

- *Casa Etnográfica:[122]*

"The Ethnographic House of Caria's main objective is to disseminate and preserve memories, with the exhibition of various objects from the past (what was the kitchen, living room, rooms like in the old days?), which somehow marked the lives of all of us.

It is also intended to know the history of some ancient professions, the richness of their existence and production, their tasks and their social and anthropological value. This permanent

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[117] http://maeds.amrs.pt/bem_vindo.html translated from the original Portuguese.
[118] https://masefatima.blogspot.com/p/museu.html
[119] https://www.cm-pvarzim.pt/territorio/povoa-cultural/museu-municipal/
[120] No website.
[121] https://www.cm-mira.pt/node/145
[122] https://cm-belmonte.pt/diretorio/casa-etnografica-de-caria/

exhibition shows in detail the pieces and tools used by carpenters, barbers and shoemakers in the early 20th century."

- *Ethnographic Museum "González Santana":[123]*

  No mission statement or anything resembling one.

Romania:

- *Ethnographical Museum of Transylvania:[124]*

  No mission statement or anything resembling one.

- *County Museum of Ethnography and Folklore:[125]*

  No mission statement or anything resembling one.

- *Muzeul etnografic meşterul Toderãu:[126]*

  No mission statement or anything resembling one.

- *La Fluturi Etnographic Museum:[127]*

  No mission statement or anything resembling one.

- *Ethnographic Museum Rimetea:[128]*

  No mission statement or anything resembling one.

- *Ethnographic Museum George Nechiti:[129]*

  No mission statement or anything resembling one.

- *Oltenia Museum Department of Ethnography:[130]*

  No mission statement or anything resembling one.

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[123] https://museodeolivenza.com/historia/historia-del-museo/
[124] https://www.muzeul-etnografic.ro/en. There is mention of a mission on the website, but the link takes you to the home page.
[125] https://www.etnografie-maramures.ro/despre-noi/muzeul-satului/
[126] No website.
[127] No website.
[128] No website.
[129] No website.
[130] https://muzeuolteniei.ro/

- *Muzeu Etnografic Pătrăhăiţeşti:*[131]

  No mission statement or anything resembling one.

<u>Russia:</u>

- 🔴 *Russian Ethnographic Museum:*[132]

  "To preserve the cultural heritage of the nations of Russia, to study and popularize the ethno-cultural diversity and cultural identity of nations and ethnic communities"

- *Katskari Ethnographic Museum:*[133]

  No mission statement or anything resembling one.

- *Ulan-Ude Ethnographic Museum:*[134]

  No mission statement or anything resembling one.

- *Yalkau, Historical and Ethnographic Museum:*[135]

  No mission statement or anything resembling one.

- *My Russia Ethnopark:*[136]

  No mission statement or anything resembling one.

- *Chak-Chak Museum:*[137]

  No mission statement or anything resembling one.

<u>San Marino:</u>

- *Museo Etnografico Valliano:*[138]

  No mission statement or anything resembling one.

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[131] https://www.arieseni.pro/9-arieseni-obiective-turistice/75-arieseni-muzeu-patrahaitesti
[132] https://ethnomuseum.ru/en/
[133] http://katskari.ru/index.php?copylenco=main
[134] No website.
[135] http://vyborgmuseum.org/yalkala/
[136] https://myrussiapark.ru/
[137] https://chak-chak.museum/%d0%be-%d0%bd%d0%b0%d1%81/
[138] https://comune-montescudo-montecolombo.rn.it/vivere-il-comune-e-il-territorio/i-musei-montescudo-montecolombo/museo-etnografico-valliano/

- *Museo della Civiltà Contadina:*[139]

  "The museum

- it is a place of research, conservation and exhibition of the material and immaterial testimonies of peasant civilization and of the craftsmanship of the Bolognese plain

- offers opportunities, paths and experiences of study, knowledge and learning of work and life in the countryside between the 19th and 20th centuries

- **protects and enhances the heritage** , the result of constant donations, and takes steps to re-enact the themes related to peasant culture in a contemporary and creative key, maintaining its identity as a museum of the territory, dialoguing with the socio-economic context in which it is located and offering opportunities to acquire adequate tools for interpreting the changes of the present

- carries out educational, training and mediation activities in order to make the Heritage **accessible** to all types of public

- values cultural diversity and works so that everyone, alone or collectively, can benefit from the cultural heritage and contribute to its enrichment as indicated in the Faro Convention

- in collaboration with the Social Development Area of the metropolitan city, it operates with a view to promoting **sustainable development** in the social, economic and environmental fields, in line with the 2030 Agenda

- promotes **social cohesion** and cultural growth through intergenerational and intercultural dialogue

- is oriented towards entrusting the management of some activities to subjects who favor the employment of disadvantaged people, with obvious benefits for the entire community

- through its open-air section, it promotes knowledge and protection of **biodiversity** and **environmental education**

- promotes **sustainable tourism** , in dialogue with the metropolitan area and with the Local Landscape Observatory, of which it is based, to raise awareness and increase the awareness of local communities on issues of landscape protection and enhancement, in implementation of the European Landscape Convention

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[139] https://www.museociviltacontadina.bo.it/Engine/RAServePG.php/P/256811340408/T/Istituzione

- participates in the Metropolitan Table on Culture and promotes projects and networking activities with other museums and cultural institutions

- promotes collaboration between demo-ethno-anthropological museums"

Serbia:

- *Etnografski muzej u Beogradu:[140]*

  "The Department researches, collects, processes and studies works and phenomena of material, social and spiritual culture, customs and life of the Serbian people and other peoples, ethnic groups and national minorities, and the cultures of Slavic and neighboring peoples in other European and non-European countries are studied; works and objects of folk creativity, handicrafts, handicrafts and other testimonies of folk life and culture are displayed; the results of the work are stored, exhibited and published in museum and other publications, on audio and video media; the presentation of folk culture in ethnoparks is being prepared and organized."

- *Etnografski muzej Debeljača:[141]*

  No mission statement or anything resembling one.

Slovakia:

- *Slovak National Museum in Martin - Ethnographic Museum:[142]*

  "The Ethnographic Museum is a top workplace in the Slovak context in the field of ethnographic museology and in relation to its basic activity – acquisition, professional and scientific processing and presentation of folk culture collections. The concrete results of this activity include the ethnographic exposition in the main building (1974-1975), specialized expositions of individual components, extensive collection-building and exhibition activities, in the field of publishing, especially the titles of the FONTES edition, the Ethnography collection, as well as occasional publications."

- *Museum of the Slovak Village:[143]*

  No mission statement or anything resembling one.

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[140] https://etnografskimuzej.rs/delatnosti/
[141] http://www.took.org.rs/clanak/etnografski-muzej-u-debeljaci/10064/
[142] https://www.snm.sk/muzea-snm/muzea-v-martine/etnograficke-muzeum/o-muzeu
[143] https://www.skanzenmartin.sk/o-muzeu-slovenskej-dediny/o-muzeu

- *Museum of the Culture of the Carpathian Germans:*[144]

"SNM – Museum of the Culture of the Carpathian Germans (MKKN) focuses on the collection, protection, professional processing and presentation of documents of the material and spiritual culture of the Carpathian Germans, as well as on the most objective processing of their history and culture. It has its showrooms in Nitrianský Pravna and Handlova. MKKN also includes a documentation and information center that specializes in the history and culture of the Carpathian Germans. Its basis is a library collecting Slovak and foreign periodical and non-periodical literature. In this regard, MKKN can be considered the most fully equipped institution in Slovakia."

- *Museum of Hungarian Culture in Slovakia:*[145]

"The Museum of Hungarian Culture in Slovakia is a specialized SNM museum with nationwide scope, which focuses on the history and culture of Hungarians in Slovakia. The mission of the museum is the purposeful acquisition, protection, scientific and professional processing and making accessible of museum collections and funds documenting the history and development of the material and spiritual culture of the Hungarian ethnic group in Slovakia. The museum is located in the premises of the restored Brämer Manor on Žižková street no. 18 in Bratislava. The museum in Dolná Strehová and Sklabiná has extended exhibitions."

- *Museum of the Culture of Croats in Slovakia:*[146]

"In 1996, the Documentation Center of Croatian Culture was established on the grounds of the SNM - Historical Museum as a workplace focused on the history and culture of the Croatian national minority in Slovakia.

From its beginning, it aimed to become an independent specialized national museum with nationwide scope, operating in the network of the Slovak National Museum, similar to other minority museums. This process took place in 2006. The workplace was moved to a new building built for these purposes on Istrijská Street in Devínská Nová Ves.

The museum is a documentation, scientific research and methodical museum workplace focused on the history and culture of Croats in Slovakia from their arrival on the territory of today's

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[144] https://www.snm.sk/muzea-snm/muzeum-kultury-karpatskych-nemcov/muzeum-kultury-karpatskych-nemcov/o-muzeu#menu
[145] https://www.snm.sk/muzea-snm/muzeum-kultury-madarov-na-slovensku/muzeum-kultury-madarov-na-slovensku/o-muzeu#menu
[146] https://www.snm.sk/muzea-snm/muzeum-kultury-chorvatov-na-slovensku/muzeum-kultury-chorvatov-na-slovensku/navstivte

Slovakia to the present day. The museum collects, protects, professionally processes and presents material documents related to its profiling."

- *Museum of Ukrainian Culture:[147]*

"SNM – Museum of Ukrainian Culture in Svidník, the oldest national specialized museum with a pan-Slovak scope, is devoted to the documentation of the basic stages of the cultural-historical and socio-economic development of Ukrainians in Slovakia.

The museum has three expositions: The main cultural-historical exposition, the Ethnographical exposition in nature - an open-air museum, and the Art-historical exposition - Dezider Milly Gallery."

- *Museum of Ruthenian culture:[148]*

"SNM – Museum of Ruthenian Culture in Prešov collects, protects, professionally processes, makes available to the public and evaluates evidence of the material and spiritual existence and activities of the Ruthenian population based on research and scientific research. It focuses on museum documentation of the development of science, culture, art and technology on the territory of Slovakia, as well as on facts about the Ruthenian population living abroad (emigration in the past and present), which means that it is being formed as one of the international consultation centers in the space of compact inhabited by Ruthenians.

The museum has developed a concept of editorial activity aimed at documenting the statements and memories of still living memorials from various areas of the life of the Ruthenian minority in Slovakia. Sporadically, according to financial possibilities, he will prepare and publish a collection of works by authors dealing with Ruthenian national issues and multicultural relations, as well as the socio-cultural reality typical for the territory of Slovakia, which, together with other countries, is part of the globalizing human society, whether on the European, or world level.

The effort of the museum staff is to gradually prepare a multilingual catalog of acquired exhibits, to pay due attention to promotional materials, to try to raise funds for the museum's activities from various sources (including international ones) and to prepare other activities for the benefit of the museum."

Slovenia:

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[147] https://www.snm.sk/muzea-snm/muzeum-ukrajinskej-kultury/muzeum-ukrajinskej-kultury/navstivte
[148] https://www.snm.sk/muzea-snm/muzeum-rusinskej-kultury/muzeum-rusinskej-kultury/o-muzeu#menu

- *Slovenski Etnografski Muzej:[149] (intercontinental/colonial collections)*

"The Slovene Ethnographic Museum is a museum "about people, for people", a museum of cultural identities, a link between the past and the present, between traditional and modern culture, between our own and other cultures, between the natural environment and civilisation. It is a museum of dialogue, open, active and hospitable, dedicated to serving the public. It presents and reports on traditional culture as well as mass and pop culture in Slovenia and the diaspora, on non-European cultures, and on the material and intangible cultural heritage of both everyday and festive life."

Spain:

- *The Museu Etnològic i de Cultures del Món:[150] (intercontinental/colonial collections)*

"It is the MUEC's express wish to create places for education, reflection, research and interpretation. Our starting point is the collection itself, made up of individual objects with a specific use and value, but also loaded with added values. Created and manufactured objects, with their everyday nature and all their multisided expressions and manifestations, which ultimately reveal valuable concepts such as anonymity and collectivity.

As a place of conservation, research, mediation, exhibition and dissemination, the MUEC presents concepts, perspectives and principles that date back to the origins of the museum, with the aim of analysing and reflect upon them the perspective of contemporary concerns and debates.

The aims of the MUEC are to preserve, restore and manage the heritage it safeguards. We document, interpret and disseminate that heritage, with the purpose of enhancing knowledge, making it publicly available, and creating a common ground that fosters reflection and critical dialogue"

- *Valencian Museum of Ethnology:[151]*

"L'ETNO, Museu Valencià d'Etnologia was created in 1982 to collect, study and disseminate everything related to popular and traditional Valencian culture. The museum maintains its headquarters in the city of Valencia, in the Centre Cultural la Beneficència.

As a museum of Valencian popular culture, L'ETNO proposes universal reflections based on local (Valencian) cultural traits. The museum promotes research, documentation and exhibitions

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[149] https://www.etno-muzej.si/en/about-museum
[150] https://www.barcelona.cat/museu-etnologic-culturesmon/en/the-museum/who-we-are
[151] https://letno.dival.es/en/pagina/museum

related to traditional and popular culture. The museum has a social vocation, this is, the team works with the museum collections to provide knowledge and well-being for society with the following actions:

- Making memory, recovering it and confronting it with forgotten stories;

- Promoting reflection and knowledge of skills, practices and ways of doing in the traditional society that can be valuable for our society today;

- Welcoming and offering dialogue, entertainment and knowledge to all people, regardless of their origin, training and physical condition."

● *Museo de Zaragoza. Sección de Etnología:[152]*

"To the classic objectives of educating, researching, conserving and disseminating, the museum, as a place of cultural communication, adds the spirit of free access to its collections and documents and tries to apply the discovery-learning formula when approaching them."

● *Museo Etnográfico de Cantabria:[153]*

"One of the most important tasks of the museum is to show its visitors how human beings have built their knowledge about the world in which they live and how their ways of life, their arts, trades and traditions have evolved, recovering the characteristic material baggage of the traditional rural community society."

● *Museu Etnològic de Tàrbena [154]*

"The objective is the diffusion and exhibition of the cultural heritage through the sample of the different agricultural devices and tools, domestic utensils, manufactures, …"

● *Artziniega Museum:[155]*

No mission statement or anything resembling one.

● *Museu Etnogràfic de Ripoll:[156]*

"The mission of the Ethnographic Museum of Ripoll is to document, to study, to spread and to preserve the ethnological heritage from the Ripollès region and the eastern Pyrenees, while

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[152] http://www.museodezaragoza.es/objetivos-y-fines/
[153] https://www.museosdecantabria.es/museo-etnografico/museo/historia
[154] https://tarbenamuseo.blogspot.com/2020/02/la-coleccion-del-museu-etnologico-que.html
[155] https://artziniegamuseoa.eus/nuestra-historia/
[156] https://www.museuderipoll.org/en/history-and-mission/

focusing on the social, cultural, economical and technological aspects that help us understand our ancestors way of life, as well as how their society evolved until becoming the present one. At the same time, the Museum goal is to study and to analyse the present society for it to be understood by the generations to come."

● *Museo Nacional de Antropología:[157] (intercontinental/colonial collections)*

"Today, without abandoning its identity, the museum has evolved into an institution whose main purpose is the dissemination of the values of cultural diversity and the respect it deserves. Without going any further, the permanent exhibition of the museum is aimed at offering you a global vision of the cultures of different peoples of the world so that you can appreciate how this cultural diversity enriches us. You will see that the cultural groups are organized by continents and, within each of them, the different manifestations are ordered according to the same scheme or pattern of functional contexts that is repeated in each room."

Sweden:

● *Vardskulturmuseerna:[158] (intercontinental/colonial collections)*

"Our vision is a bigger, more humane and more inclusive world.

The National Museums of World Culture is a government agency under the Swedish Ministry of Culture. Its mission is defined in ordinance SFS (2007:1185) and through annual appropriation directions. The ordinance tasks the National Museums of World Culture with showcasing and bringing to life the cultures of the world, particularly those originating outside of Sweden.

The agency is to document and illuminate the conditions and forms of expressions of other cultures as well as interaction between cultures and cultural variation—historical and modern, national and international. Another task is to promote interdisciplinary knowledge enhancement and various forms of public activities.

Its operations are carried out in Sweden's two largest cities: in Stockholm at The Museum of Ethnography (Etnografiska museet), The Museum of Mediterranean and Near Eastern Antiquities (Medelhavsmuseet) and The Museum of Far Eastern Antiquities (Östasiatiska museet), and in Gothenburg at The Museum of World Culture (Världskulturmuseet).

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[157] https://www.culturaydeporte.gob.es/mnantropologia/museo/museo.html
[158] https://www.varldskulturmuseerna.se/en/about-us/our-vision--mission/

As a national museum organization, our mission includes national and international outreach, in particular in relation to the origins of our collections."

Switzerland:

- *Musée d'ethnographie de Genève:[159] (intercontinental/colonial collections)*

"MEG is a place of debate, exchange and critical reflection in the arts, sciences, philosophy, culture, history, politics... The Museum proposes reflections that start from a local perspective and open up to realities that are played out on a global scale, such as the question of the Anthropocene. This plurality of fields of exploration makes it possible to address themes related to the main contemporary issues, such as social or racial inequalities or global climate change.

Exhibitions, workshops, concerts, film and lecture series, performances, artist residencies, meetings at the Library, original guided tours and events outside the Museum's walls punctuate its vast program of activities.

The Museum strives to maintain multiple regional and international collaborations with source communities and diasporas. MEG is also developing cooperation with the indigenous peoples of the objects in its collections, in a spirit of mutual respect and knowledge sharing.

The institution has also created a rich and agile ecosystem to promote the diversity of its audiences. Artists, researchers, cultural and educational partners, associations, politicians, visitors, culture bearers and professional networks all contribute to the transformation process formalized in the Strategic Plan 2020-2024.

MEG has begun its fundamental reorientation through two major actions:
- Decolonizing the Museum;

- Commitment to sustainability."

- *Völkerkundemuseum der Universität Zürich:[160] (intercontinental/colonial collections)*

"The Ethnographic Museum is the third oldest ethnographic museum in Switzerland and one of the few social anthropology university museums in the German-speaking area.

The Ethnographic Museum provides one of the University of Zurich's many educational opportunities for the public, together with seven other museums and thirteen collections. We preserve, care for and explore an ethnographic cultural heritage collection of about 40,000

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[159] https://www.meg.ch/en/about-us/about-meg
[160] https://www.musethno.uzh.ch/en/About-us.html

category A objects from the canton of Zurich. Within the Faculty of Arts and Social Sciences, the museum is part of the Department of Social Anthropology and Cultural Studies (ISEK), alongside the departments of Social and Cultural Anthropology, and Popular Culture Studies.

Nowadays, ethnographic museums are experiencing a great deal of public attention. Questions around their objects' provenance, of decolonizing the collections, of interpretative predominance and the right to representation, are omnipresent. We are actively tackling such questions through our collecting, research, teaching and dissemination. With regard to the object diasporas in our collections, today we work in close collaboration with their originator communities and the descendants of those who made and used these objects.

The Ethnographic Museum at the University of Zurich is a place of dialogue and joint reflection. Our exhibitions and events, which reveal insights into social anthropology research, encourage the public to join in discussions about relevant social anthropology topics. We intend to stimulate thinking together, to continuously open up and critically reflect upon ever-inquisitive and open-minded points of view, so that we can understand what it meant – and means – to be human."

- *Ethnographic Museum of Neuchatel:[161]*

  No mission statement or anything resembling one.

- *Kulturmuseum St. Gallen:[162] (intercontinental/colonial collections)*

  "The core areas of the Kulturmuseum - history, archeology and ethnology - examine cultural properties and processes as scientific disciplines".

Turkey:

- *Antalya Ethnographic Museum:[163]*

  No mission statement or anything resembling one.

- *Denizli Atatürk Etnografya Müzesi:[164]*

  No mission statement or anything resembling one.

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[161] https://www.men.ch/en/welcome

[162] https://kulturmuseumsg.ch/kulturmuseum2023.php

[163] https://www.kulturportali.gov.tr/turkiye/antalya/gezilecekyer/etnografya-muzesi-1

[164] https://www.kulturportali.gov.tr/turkiye/denizli/gezilecekyer/ataturk-evi-etnografya-muzesi

- *Arslan Torun Mansion and Ethnography Museum:*[165]

  No mission statement or anything resembling one.

- *Pasaoglu Mansion & Ethnography Museum:*[166]

  No mission statement or anything resembling one.

- *T.C. Kültür ve Turizm Bakanlığı Etnografya Müzesi:*[167]

  No mission statement or anything resembling one.

- *Izmir Archaeological and Ethnography Museum:*[168]

  No mission statement or anything resembling one.

- *Tekirdağ Arkeoloji ve Etnografya Müzesi:*[169]

  No mission statement or anything resembling one.

Ukraine:

- *Museum of Ethnography and Crafts:*[170]

  No mission statement or anything resembling one.

- *Ethnographic Hutsul Museum of Antiquities:*[171]

  No mission statement or anything resembling one.

- *National Museum of Folk Architecture and Life of Ukraine:*[172]

  "Skansen constantly takes care of the revival and development of folk crafts, promotes the restoration of ancient traditions. Since 1978, seasonal ethnographic fairs have been held here, where folk craftsmen from all over Ukraine come to share their experience, meet new friends, and teach visitors ancient crafts.

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[165] https://www.kulturportali.gov.tr/turkiye/sinop/kulturenvanteri/aslan-torun-konagi-etnografya-muzesi
[166] https://www.kulturportali.gov.tr/turkiye/ordu/gezilecekyer/pasaoglu-konagi-etnografya-muzesi
[167] https://ankara.ktb.gov.tr/TR-260403/etnografya-muzesi.html
[168] http://www.izmirmuzesi.gov.tr/ inactive website.
[169] https://www.kulturportali.gov.tr/turkiye/tekirdag/gezilecekyer/tekirdag-arkeoloji-ve-etnografya-muzesi
[170] http://ethnology.lviv.ua/
[171] No website.
[172] http://www.pyrohiv.com/about/

The museum is actively engaged in the development of the spiritual culture of Ukrainians. It has become traditional to hold national holidays: from Christmas and Kolody, to Andrew and meeting with Saint Nicholas. Every event is not without interesting rituals and customs. There is a "Creative workshop" in the village administration, where anyone can learn how to make folk art products: from vytinaka to a spoon."

United Kingdom:

● *British Museum:[173] (intercontinental/colonial collections)*

"The Museum's aim is to hold a collection representative of world cultures and to ensure that the collection is housed in safety, conserved, curated, researched and exhibited."

● *Pitt Rivers Museum:[174] (intercontinental/colonial collections)*

"We have bold aims: to be a pioneering institution challenging and crossing boundaries; to influence the lives of a diverse local, national and international audience; and to be a place of welcome, where difficult conversations can take place alongside enjoyment, awe and surprise. In a world that is increasingly divided and opinionated, and with so many people from so many communities, countries and backgrounds visiting, we want to be a place that can be of personal relevance to each and every visitor. We want to be a place that inspires people to find new ways to look at things, new ways of thinking about things but also to be a space which cares for people as well as things."

● *Museum of Archaeology and Anthropology, University of Cambridge:[175] (intercontinental/colonial collections)*

"Since 1884, the Museum of Archaeology and Anthropology has cared for worldclass collections and constituted a centre for University of Cambridge research, teaching and public engagement. The University's mission is to contribute to society through the pursuit of education, learning, and research at the highest international levels of excellence. The Museum of Archaeology and Anthropology's core purposes are to:
  - care for and enhance the outstanding collections of art, material culture, photographs and documents
  - make the collections accessible to audiences locally, regionally, nationally and internationally, including especially to members of originating communities

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[173] https://www.britishmuseum.org/about-us/governance
[174] https://www.prm.ox.ac.uk/about-us
[175] https://maa.cam.ac.uk/files/media/annual-report17-18.pdf

- exhibit the collections, in the Museum itself, via the web, and through collaborations with other museums, within the UK and internationally

- research, interpret and publish the collections; lead innovative and ambitious research programmes related to the intellectual challenges that they raise

- present engaging public programmes and increase participation in our diverse cultural offer, in particular by individuals who do not currently engage with museums or have limited opportunities to do so

- provide and support teaching and research using the collections"

● *International Slavery Museum:[176] (intercontinental/colonial collections)*

"We remember. We act.

The International Slavery Museum increases the understanding of transatlantic, chattel and other forms of enslavement. Through our collections, public engagement and research, we explore their impact and legacies.

We are a campaigning museum that actively engages with contemporary human rights issues. We address ignorance and challenge intolerance, building partnerships with museums, communities and organisations that share our vision.

What are the main goals of the International Slavery Museum?

- To raise the profile of the venue on a national and international level.

- To inform and help visitors understand the history and legacy of transatlantic slavery and the wider issues of freedom and injustice.

- To challenge preconceptions, prejudice and ignorance.

- To encourage visitors to regard transatlantic slavery and its consequences as a shared history with shared responsibility for addressing its legacy in the modern world.

- To ensure we are also conveying the plight of modern-day slavery – through displays and special installations, to broaden people's understanding of the different types of slavery.

- To understand Liverpool's role in the transatlantic slave trade and its impact on the economic and cultural growth of the city.

- To ensure we are reaching out and engaging with local BAME community."

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[176] https://www.liverpoolmuseums.org.uk/international-slavery-museum/about#section--frequently-asked-questions

- *World Museum in Liverpool:[177] (intercontinental/colonial collections)*

No mission statement or anything resembling one.

- *Manchester Museum:[178] (intercontinental/colonial collections)*

"Our mission is to build understanding between cultures and a more sustainable world, and we are driven by our values to be inclusive, imaginative and caring.

A commitment to inclusion means greater collaboration and co-production, and foregrounding diverse perspectives, so that we are relevant to the communities we serve.

A commitment to imagination means engaging with big ideas, bringing people together to tell stories and explore important questions and research.

A commitment to care means caring for people, their ideas and relationships, as well as objects, so that we might build understanding, empathy and love for our world and each other.

We hope you will see this in action across the whole museum and in our work beyond the museum walls."

- *Horniman Museum and Gardens:[179] (intercontinental/colonial collections)*

"The Horniman Museum and Gardens' mission and values are as follows: The Horniman connects us all with global cultures and the natural environment, encouraging us to shape a positive future for the world we all share. We are:

• Inclusive

• Inspiring

• Generous

• Fun"

- *Great North Museum: Hancock:[180] (intercontinental/colonial collections)*

"Inspire curiosity, learning and debate through a stimulating, innovative and provocative science and cultural engagement programme with cutting edge university research at its heart."

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[177] https://www.liverpoolmuseums.org.uk/world-museum/history
[178] https://www.museum.manchester.ac.uk/making-the-museum/mission-and-values/
[179] https://www.horniman.ac.uk/wp-content/uploads/2020/02/ethical-fundraising-policy.pdf
[180] https://greatnorthmuseum.org.uk/about-us/mission-and-vision

- *Museum of Scotland:[181] (intercontinental/colonial collections)*

"Our mission is to preserve, interpret and make accessible for all, the past and present of Scotland, other nations and cultures, and the natural world."

Vatican City:

- *Museo Etnologico Anima Mundi:[182] (intercontinental/colonial collections)*

"Art is evangelisation

Art, aside from being a credible witness to the beauty of creation, is also a tool of evangelisation. In the Church it exists above all to evangelise: through art - music, architecture, sculpture, painting - the Church explains and interprets the revelation. Let us look at the Sistine Chapel: what did Michelangelo do? He carried out a work of evangelisation. As in medieval cathedrals: the catechism was in the stone sculptures, since the people did not know how to read but instead learned by observing the sculptures. The Church had always used art to demonstrate the wonder of God's creation and the dignity of man created in His image and semblance, as well as the power of death, and the beauty of Christ's resurrection that brings rebirth to a world afflicted by sin. Beauty unites us and, as St. John Paul II said, quoting Dostoyevsky, will save us. Following Christ is not only true but also beautiful, able to fill our life with joy, even in everyday difficulties. In this sense beauty represents a way of encountering the Lord.

Museums open to all

If the Pope has museums, it is precisely for this reason! Because art can be an extraordinary vehicle for announcing to men and women all over the world, with simplicity, the good news of God Who made Himself man for us, because He loves us! and this is beautiful! The Vatican Museums must increasingly be a place of beauty and welcome. They must welcome new forms of art. They must open their doors to people from all over the world, as an instrument of dialogue between cultures and religions, a tool for peace. They must be alive! Not dusty collections from the past solely for the ''elite'' or the ''learned'', but a living reality able to conserve the past in order to transmit it to the people of today, starting with the most humble; so that it can be made available to everyone together, with trust in the present and also in the future. Art had an intrinsic salvific dimension and must be open to everything and everyone, offering consolation and hope to all. For this reason the Church must promote the use of art in its work of evangelisation, looking to the past but also to the many current forms of expression. We must

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[181] https://www.nms.ac.uk/about-us/

[182] https://m.museivaticani.va/content/museivaticani-mobile/en/collezioni/musei/museo-etnologico/museo-etnologico.html

not be afraid of finding and using new symbols, new forms of art and new languages, even those that perhaps do not seem very interesting to evangelisers or curators but which are instead important to the people and are able to speak to them. For this reason, a number of homeless people from Rome recently visited the Vatican Museums where they were able to admire the Sistine Chapel. The Vatican Museums are a home for all, and their doors are always open to everyone. They are testimony to the artistic and spiritual aspirations of humanity and the search for that supreme beauty that finds fulfillment in God. And the poor are at the center of the Gospel, which is the greatest thing we have; they are the privileged recipients of divine mercy. If we remove the poor from the Gospel, it no longer makes sense. So, why should they not enter the Sistine Chapel? Perhaps because they do not have the money to pay for their ticket? I am aware I have been criticized for this, as I have also been criticized for calling for showers for the poor to be placed under Bernini's colonnade. I repeat: the poor are at the center of the Gospel, and we must never forget this."