

Objects from Indigenous and World Cultures: Conservation Newsletter

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LETTER FROM YOUR COORDINATOR

Dear Colleagues,

I am delighted to share with you our 2nd Newsletter of the 2017-2020 triennial. Our amazing team of editors, Catherine Smith and Sabine Cotte, have brought together a number of interesting articles and Information thanks to contributions from you – thank you all for the hard work, without your contribution this Newsletter would not be possible!

The 2nd year of the triennium has passed and we are busy with the preparations for the triennial conference in Beijing next year. Save the Dates: it will be from 14 – 18th of September 2020! The selection process for papers is ongoing, some of our members are busy writing their full paper contribution right now and the call for posters is open until November 15th for submitting abstracts!

A great opportunity to share current work of our members, so we hope to see many of you in Beijing next year.

Our online community has been growing, we have now 1652 following our Facebook page and I would like to encourage our members to actively share information on this page and if you are not yet following us, please do so and invite friends and colleagues to do so as well.

We have started with updating the biocides information on the WG’s ICOM-CC web page. There has been for example some changes in European regulations with respect to the use of Nitrogen for the treatment of pest infestations (<http://uk.icom.museum/pest-treatment-using-nitrogen-gas-june-2019-update/>) and we are planning to restructure the website so it is easier to update the information on a regular base. If you have information, articles or research reports relevant to this topic, which are not yet included in the bibliography (<http://www.icom-cc.org/10/documents?catId=8&subId=175#.W36-xTEyXIU>) please send them to lucie.monot@villege.ch or farideh.fekrsanati@markk-hamburg.de. We welcome contributions in any language in order to compile an overview of the important work done on this topic by our colleagues.

Last but not least if you have any suggestions or ideas for our Working Group for the coming months before the triennial conference, please do not hesitate to contact me.

Enjoy reading and I look forward to hearing from you and receiving suggestions and further contributions.

With warm regards

Farideh Fekrsanati

PROFILE



Lucie Monot recently joined the pool of assistant coordinators of the working group for Objects from Indigenous and World cultures. After a Masters degree from the University of Lausanne (CH) in Art history and anthropology, she trained in conservation at the Institute of Archaeology of University College London (UK) where she obtained an MA in Principles of Conservation and an MSc in Conservation for archaeology and museums. Since 2013 she works as a conservator at the Museum of Ethnography of Geneva (CH) where she is keen to develop more collaborations with source communities representatives and artists to better understand and conserve cultural heritage objects with an interdisciplinary perspective.

ARTICLE

DIALOGUES BETWEEN AN INDIGENOUS PEOPLE AND A MUSEUM. STEPS TOWARDS DECOLONIZATION.

Marcelo Marques Miranda & Jully Acuña Suárez, PhD Researchers, Faculty of Archaeology, Leiden University

Introduction

The Museum of Sibundoy is in the Camilo Crous Cultural Centre of Sibundoy, Colombia, it is managed by the local government and is included in the National Museum Network of Colombia. The collection is comprised of archaeological and ethnographic objects collected and/or donated by missionaries, settlers and indigenous people. The museum does not currently have a caretaker or curator, and its doors are opened by the person who oversees the municipal library, located in the same Cultural Centre. For this reason, the museum has been inactive and has functioned as a deposit of 'old things', without context, information and public commitment. As previously referred (Marques Miranda & Acuña Suárez, 2018), our research project is focused on the Camëntsá people and *Uaman Tabanoc*, nowadays known as Sibundoy Valley, in the Putumayo region of Colombia. Our research addresses the relationship between the Camëntsá people and its objects, sacred places and territory. We include these elements under the umbrella of 'cultural heritage' as for indigenous peoples these elements are indivisible and cannot be placed into different ontological categories such as cultural or natural, tangible or intangible (Acuña Suárez & Marques Miranda, 2019, in press; Marques Miranda, 2019). Consequently, our research embraces broader elements which are essential to understand Camëntsá cultural heritage, such as the Camëntsá language and ancestral territory.

Our project aims to transform the current Museum of Sibundoy by addressing cultural heritage issues in and through it, with a pinch of activism. Our main goal is for the museum to give a contemporary view of the Camëntsá people through community participation and intergenerational and intercultural dialogue. Furthermore, the Camëntsá have the chance to represent themselves, their own concepts of time and territory, their history and stories. The Museum should consequently be transformed into a place where indigenous peoples have a voice and are heard. It should not replicate the colonial museum which places indigenous peoples in the past, excluded from modern times and society. Furthermore, our project promotes the debate on the meaning of museum, distancing it from a traditional obsession with materiality and authority, and opening it to different perspectives on heritage.

Heritage management policy and practice is disengaging communities, particularly indigenous peoples, from their own heritage, as these top-down approaches are based on the power and will of the State and its institutions, on the role and often ego of professionals and academics, and scientific knowledge. We contend that indigenous peoples must have the primary role in the representation of their cultures. This can only be achieved if museums turn their perception of *owners* of indigenous objects to *custodians* with responsibilities over these and their communities (Howarth, 2018). Consequently, including the Camëntsá people in the research and as co-curators in the museum is a necessary step in the decolonization of the Museum of Sibundoy and indigenous cultural heritage.

Fieldwork and Approach

Most objects in the Museum of Sibundoy are related to the Camëntsá people. However, the exhibition reflects an extreme lack of knowledge about its culture. Likewise, in the same building, the archive and library contain a wide variety of documents, books and photographs related to this indigenous people. Yet, their potential had not been exploited. In 2018 we worked with the community based on the concept of *affordances* (Basu & De Jong, 2016) to understand how the Camëntsá people relate to objects in the museum and archive and what role they play in the construction of the present community's identity and sense of belonging to its territory. Connecting archaeological objects and archival data with contemporary people through intercultural and intergenerational dialogue and debate allowed us to take the first steps in the decolonization of the museum. Furthermore, we advanced an understanding on how indigenous cultural heritage, the museum and archaeological data might be used in contemporary struggles for self-determination.

We use an interdisciplinary and participatory approach to critically address cultural heritage-related issues such as the local museum, the archaeological practice and the safeguarding of the so-called intangible heritage. Our approach is a combination of different practices in ethnography, museology, archaeology and art, which can be referred to as Archaeological Ethnography. Rather than a method, Archaeological Ethnography is '*a shared, trans-cultural space of coexistences and interactions among*

people and communities of diverse origin and background: professional archaeologists, socio-cultural anthropologists, scholars from other fields, artists, entering collaboratively into a continuous creative and productive dialogue with people and communities, and with their discursive and practical engagements involving matter and time' (Hamilakis, 2016: 3).

The Museum of Sibundoy operates as the meeting ground and the point where many of these interactions take place and provide the material focus for these encounters. This approach provides a way to understand 'non-official' heritage discourses and how identity is based and formed through archaeological data but recognizing that this data is interpreted and addressed *in the present*. It also addresses the contemporary repercussions of archaeological and museological practices which were built on colonial discourses that excluded indigenous peoples and appropriated their heritage. Our approach valorises indigenous perceptions, practices and knowledge, and places indigenous people as social agents instead of objects of observation. In this research we use a variety of methods such as interviews, focus groups, participatory observation, ethnographic installations, archaeological surveys and walks, and participatory art. All these practices are done in collaboration with the community, with the participation of several members and with the consent of the indigenous authorities.

The use of participatory art is related to the fact that we conceive art as a fundamental tool to involve the community in the research process. We maintain that artistic practice qualifies as research if its purpose is to expand our knowledge and understanding of Camëntsá culture in and through objects of art and creative processes, as well as to generate an intercultural dialogue that allows us to negotiate meanings and accept new possibilities that challenge the limits of the disciplines. Participatory art is a collaborative model that focuses on eliminating the artist as an author or authority model and turning the artist into an agent that seeks to stimulate the community to produce content beyond art as an object (Bishop, 2006) In this case, we start from the narratives, memories and materialities relevant to the Camëntsá community, and give voice to the stories that were suppressed. Thus, the public previously conceived as a spectator or observer is placed as co-producer or participant (Bishop, 2012).

A step-by-step process to decolonize the museum

In order to generate a dialogue about the museum, first we had to raise awareness about the museum, confronting the community with the collection, its origins, and the (non)representation of the Camëntsá people in a place that contains objects of its culture and is located in its ancestral territory. This was done by visiting several villages in the Valley with photographs of the museum's collection. This step was essential because a large part of the Camëntsá community did not even know about the museum, despite it being in the centre of the village of Sibundoy, not more than 200 meters away from the Camëntsá Traditional Authority's building. In this process, we also included historical photographs housed in museums and archives, both local and international, which are

available online. This process was quite successful because it allowed us to reactivate memories, create knowledge about the collection and promote our research project among the indigenous population.

As we talked to people, we also invited them to visit the Museum of Sibundoy. However, this was not as successful as we expected, but it did not surprise us, because the concept of museum, from a Western perspective, is not only not relevant in the Camëntsá culture, but it has also excluded the community in different ways, such as through inaccessibility, distance or inactivity. To be specific, the museum is open from Monday to Friday from 8am to 18pm (with a lunch break) and on Saturdays from 9am to 12pm, which means most people do not have the chance to visit it, as Sundays are dedicated to social and cultural activities; most people do not have the means to go to the museum as it could require a 12 km taxi ride; furthermore, years of inactivity, led people to think that there is nothing in the museum for them to the point that most Camëntsás thought we were inviting them to a community-managed museum that has been shut down for years!

We also began to digitize objects at open doors. This intrigued the users of the municipal library, many of them Camëntsá teenagers. The action of removing objects from the glass cases invited people to talk about them to the detriment of further distancing people from the object. This allowed us to escape from the Western concept of cultural heritage based on materiality, authenticity and knowledge of the 'expert'.

According to the results of the dialogues with the Camëntsá community, we began to transform the museum by removing the dissected animals, which are seen as a disrespectful representation of nature, and all objects that are not related to the Camëntsá culture, being that the vast majority of these do not even have any cultural or historical relevance and literally accumulated because the museum is seen as a place where old things are kept. Our intention, of course, was also of giving relevance to the Camëntsá culture after centuries of oppression and negligence. Furthermore, most settlers and tourists who visited the museum were looking for information about the Camëntsá people and were surprised to find none at the Museum.

We created an installation which intended to question the objects by erasing their materiality, and an intergenerational group talk about human remains, because the presence and exhibition of these was the biggest issue for the Camëntsá people. Our purpose was to generate a debate and dialogue about archaeological and museological practices that decontextualize and desacralize the human body, by addressing human remains in a purely scientific perspective, thus erasing indigenous memory.

We invited several indigenous artists to create works in response to our installation and what the museum's collection represents for them. This was an essential step because art was used as an instrument for the colonization of indigenous peoples and the aesthetics that existed were denied and adapted to tasks that demonstrated that indigenous peoples could be 'civilized'. Thus, artistic freedom was and is limited to objects of a commercial nature (crafts) where the different expressions

(codes, symbology) inscribed in them show the survival of the worldviews of indigenous peoples but were never recognized as artistic expression. These artists challenge traditional perceptions of indigenous art imposed by the West with the use of new techniques and forms of expression to address current problems, specifically in this case, confronting the appropriation of their culture by the museum and archaeology, and keeping alive the transmission of Camëntsá ancestral knowledge, values and territory. The four artworks shown here have in common the representation of the concept of Camëntsá cultural heritage. This is related to notions of ancestry, territory, indigenous memory and knowledge, which must be transmitted to young generations. The works reflect the presence of the ancestors in the museum through their human remains and objects, and the respect that young generations have for the Camëntsá worldview, contrary to the representation given by museums and archaeology, which dehumanize the body and object in the name of science and academic knowledge. It is important to note that 3 of the artworks represent the labour, knowledge and resilience of the Camëntsá woman, who is not represented in the Museum of Sibundoy. This is another issue that will be addressed in the future as most objects in the museum were either made by men or meant to be used by men. For instance, one of the most important objects in Camëntsá culture, the *tsömbiach*, a traditional belt made and wore by women, is not in the museum, despite its major importance in the transmission of Camëntsá knowledge and history.

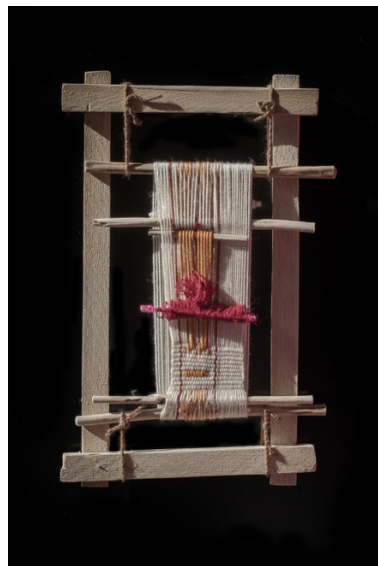


Fig. 1 – Artwork by Luisa Chindoy.

Luisa Chindoy created a miniature loom to represent *'the hope, as a young women and mother, in weaving a future and knowledge to our children, and the word and traditions of our mothers, despite the abuse, machismo, and discrimination they have suffered'*.



Fig. 2 – Artwork by Nancy Chindoy

.Nancy Chindoy uses the textile to capture the Camëntsa history and a chronology of colonization and the consequent uncertainty of the future. In the composition, Camëntsa history, represented through traditional symbols, is located at the margins of official history. On the other hand, this Camëntsa symbols represent *'the protectors of nature and that we, as a community, still conserve them to be able to gain strength and keep walking, protecting what we have'*.



Fig. 3 – Artwork by José Muchavisoy.

José Muchavisoy presented an artwork that represents life and women although the objects of the museum are mostly associated with death. The artist had already begun working before visiting the museum where he also found a group of dolls made by his father that represent the most important Camëntsa ritual. This led us to another issue in the museum: the anonymity of the artists.



Fig. 4 – Artwork by William Chasoy & Daniela Chávez

The work of William Chasoy & Daniela Chávez reveals an awareness on the use of wood at a time when indigenous peoples struggle for the conservation of territories and biodiversity. The Camëntsá people are excellent carvers, however, it seemed a contradiction for the artists to keep cutting trees to produce their artworks. Of all the artists, the latter are those who further moved away from the colonialist concept of art, understanding that creativity does not imply a cut with indigenous tradition and identity. Nevertheless, all works represent indigenous resistance to colonization through art.

Our photography workshop addressed the current relationship of the Camëntsá people with photographic collections that have been progressively found in museums and private collections, many of which the Camëntsás cannot access. The project was carried out in collaboration with the community in two phases. The first one intended to interpret archival photographs taken by missionaries and anthropologists through new and different perspectives. The second phase of the project focused on the decolonization of the photographic camera. In this phase, we conducted an assisted photography workshop where the Camëntsás had the opportunity to self-represent through photography. The final product was a photographic album that works as a ‘counter archive’ in which contemporary photographs taken by Camëntsá individuals confront historic photographs taken by Westerners. At the same time, this album is a reference to the book ‘Siervos de Dios y Amos de Indios’ (Servants of God and Masters of Indians) originally published in 1968 by Víctor Daniel Bonilla, which recounts the atrocities committed by the Church and the State in the region.

From September 2019 to March 2020, we will conduct research, document and digitize the Museum of Sibundoy’s collection and objects held in private households, by training, supporting and collaborating with Camëntsá researchers. This project has a strong emphasis on indigenous history, worldview and protection of indigenous rights. Hence, one of its outcomes is a virtual museum co-curated with Camëntsá researchers which addresses the indigenous condition in broad sense. This is possible thanks to a Gerda Henkel Foundation “Patrimonies Funding Initiative” grant which is focused

on conservation of cultural heritage in regions threatened by political and armed conflict, and a generous donation by the Santo Domingo Centre of Excellence for Latin American Research, British Museum, which aims to support and create networks between innovative and critical projects in Central and South America.

Conclusion

Both archaeology, art history, and museums are based on colonialist and western precepts that focus primarily on material aspects, representing the objects of indigenous peoples as exotic and primitive art forms, delegitimizing traditional knowledge and confining indigenous cultures to the periphery of science. Furthermore, heritage protection and management mechanisms, grounded in Western science, academia and state institutions, function as a tool that separates communities from their own heritage. In the case of indigenous peoples this is especially problematic because it obstructs their rights to maintain, protect and develop their cultures and knowledge, practice and transmit their traditions, customs and beliefs, and have access and custody of their places and objects, rights that are established in the United Nations Declaration on the Rights of Indigenous Peoples (UN, 2007).

Therefore, we contend that the protection and management of cultural heritage, archaeology and museums, must respect the worldviews, territories and rights of indigenous peoples, as well as inform, collaborate, actively include and empower communities. We recognize that decolonization is an on-going process and that decolonizing the Museum of Sibundoy will not happen overnight. Our research project is just a first step of in a long process of raising awareness, opening dialogues, creating networks and gradually building new perspectives on museums, archaeology and art, where indigenous peoples are partners and authorities. Decolonizing the museum is not just about inviting indigenous peoples into the museum to improve its exhibitions but it entails challenging Eurocentric perspectives and recognizing that museums are not neutral political spaces.

Acknowledgements

This project would not be possible without the participation and support of the Camëntsá community, especially artists, elders and social leaders; the consent of the Camëntsá Indigenous Authorities, specifically governor *taita* Pablo Chindoy and former governors *taita* Manuel Mavisoy and *mamá* Pastora Juajibioy; the permission of the Municipality of Sibundoy; the assistance of Aura Reyes (National Museum of Colombia); and the guidance of Prof. Maarten Jansen and feedback of our fellow colleagues.

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ARTICLE

RECONSTRUCTING NATIVE MID-ATLANTIC NET-MAKING TECHNOLOGY: THE VALUE OF COLLABORATION AND OUTREACH WITH THE LENAPE TRIBE OF DELAWARE

Annabelle Camp, University of Delaware Art Conservation and Anthropology BA, 2019 and Winterthur/University of Delaware Program in Art Conservation Class of 2022

Introduction

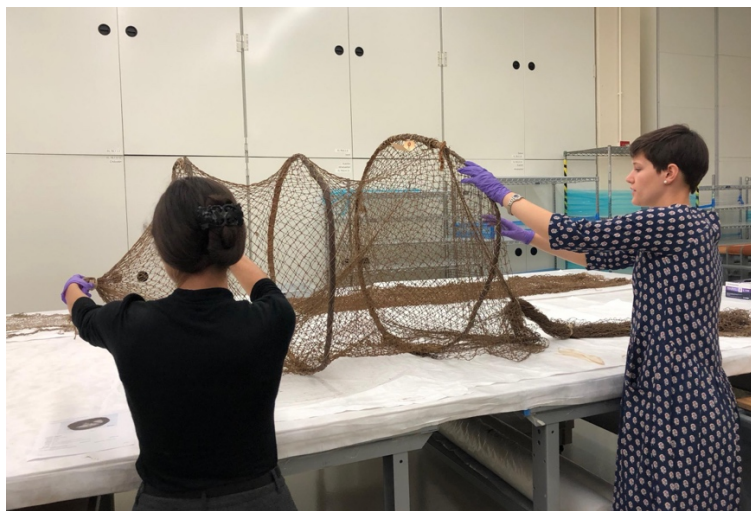
Our field is increasingly recognizing the need to engage source communities with the preservation of their material culture. Over the past year, as part of my studies in Art Conservation at the University of Delaware, I have collaborated with the Lenape Tribe of Delaware to study Native American fishing nets from the Mid-Atlantic region of the United States. The project was inspired by the work of the last known Lenape fisherman and net-maker Clem Carney and has benefited tremendously from various forms of community outreach.

Carney was born in Cheswold, Delaware shortly after the American Civil War, and his descendants live in the same area today. Carney's nets and tools were collected in the early 1900s by the University of Pennsylvania cultural anthropologist C.A. Weslager. Two of these objects can be found within the collections of the National Museum of the American Indian at the Smithsonian and offer a point of

pride for the Lenape Tribe. Carney's nets, as well as those made and used by his Native contemporaries throughout the Mid-Atlantic, harken to a technology used for millennia prior to the arrival of European colonizers and centuries afterward. Unfortunately, the majority of Carney's materials cannot be located. This loss highlights years of misidentification and neglect of the Lenape Tribe of Delaware. It also points at a need to study, understand, and preserve this once crucial technology—a need which my research has sought to fill.

Research Methodology

As part of my project, I investigated all extant examples of historic Mid-Atlantic Native American fishing nets and associated tools within museum collections in a technical study that incorporates not only descriptive analysis but also replication of the observed construction methods (Drooker and Webster 2000, 1). I studied 20 nets and net fragments, documenting details such as net type, material, construction method, and the presence of historic repairs and preservatives. I also created tools to enable continued research of this topic, including systematic examination forms and an inventory of all Native Mid-Atlantic nets and associated materials at institutions throughout North America. However, the most challenging and simultaneously rewarding aspect of this project has been the associated outreach and community engagement.



Camp (right) and her advisor Laura Mina examine a fyke (032490.000) at the National Museum of the American Indian Cultural Resources Center, Smithsonian Institution (Photo Courtesy of Sophia Schmidt)

Associated Outreach

While the material analysis briefly mentioned above is unprecedented, I believe it would be meaningless without the input of Lenape community members. Conservators have the skills and insight to make material culture accessible to a wide audience, and we have the responsibility to make the objects we steward accessible to the communities that produced them. From its inception, decisions regarding my research goals and methods were made in conjunction with Chief Dennis Coker and other Lenape community members. In addition to my research, I spent most of my time on this project focusing on outreach events, including the organization of a tribal delegation to the National Museum of the American Indian Cultural Resources Center, public talks, and net-making workshops.

Tribal Delegation to the National Museum of the American Indian Cultural Resources Center

The majority of the nets and tools studied as part of this research are housed at the National Museum of the American Indian Cultural Resources Center (CRC) in Suitland, MD. In August 2018, after my examination, a Lenape Delegation came to the Center to see the materials. The delegation consisted

of ten people, including Chief Coker and four of Carney's direct descendants.

During the visit, the delegation met with the conservation team, including Nora Frankel, who was completing her Andrew W. Mellon Fellow in Textile Conservation. In addition to understanding the net-making technology of their ancestors, the Lenape Tribe is interested in learning about the use of natural fibers more broadly in their material culture. Nora kindly shared her research on the identification of bast fibers, which she presented at AIC 2018. Delegation members even tried their hand at spinning cordage. Delaware Public Media correspondent Sophia Schmidt captured the wonderful moment when Nora taught 7-year-old Carney-descendant Charlotte Cline how to make dogbane cordage, similar to that she saw on two of the nets that day.

The delegation visit had many positive outcomes. Chief Coker and tribal members made valuable connections to the collections staff and archivists, and the delegation members provided a unique insight on how the nets and associated materials were used within the greater context of the region. Chief Coker shared personal stories of fishing as a young boy in the same waters as Clem Carney using nets similar to those I examined. Most importantly, however, the delegation members were able to observe and connect to materials similar to those made and used by their ancestors. Watching Melody Cline and her children admire the shuttle and float that were carved and used by their ancestor Clem Carney was incredibly powerful.



Camp (second from left) and members of the Lenape Tribe, including Melody Cline, a descendant of Clem Carney, compare net-making shuttles at the National Museum of the American Indian Cultural Resources Center, Smithsonian Institution (Photo Courtesy of Sophia Schmidt)

Public Talks

Following my research visits, I shared the preliminary findings with the Lenape community at large. I held two public lectures in Cheswold and Newark, DE. The lecture was scheduled twice so that Lenape from both Cheswold and northern Delaware, as well as scholars from throughout the state, could learn about the research. Tribal community members and elders, University of Delaware professors, and employees from the Partnership for the Delaware Estuary attended and engaged in valuable discussions. Chief Coker and community members provided me with useful feedback and suggestions on how to continue the research and the best ways to engage a larger audience, which has continued to be an obstacle.

Net-Making Workshops

The final component of the project's outreach has been hands-on net-making workshops. Chief Dennis Coker knows that few, if any, tribal members will begin tying nets as a result of this research. However, he believes that understanding these materials is most valuable as an "exercise in reminding [Lenape] people in how resourceful they were in order to survive" and has the ability to spark a greater interest in the tribe's material culture in general. Reconstructing an ancestral craft allows tribal members to gain a greater understanding and appreciation for the object that was previously crucial to their sustenance. Additionally, the tribe agrees that including the non-Native public in the net-making workshops allows for a wider acceptance and respect for Lenape culture within the state of Delaware and on a national level.

The Biggs Museum of American Art in Dover, Delaware, located approximately seven miles from Cheswold, agreed to host a series of net-making workshops. The workshops have coincided with the museum's exhibition "Rooted, Revived and Reinvented: Basketry in America" and have provided an exciting opportunity to bring Native American art and technology into an American art museum.

The tying workshops have been held in conjunction with the museum's admission-free Saturdays, so that the events are not cost-prohibitive. The first workshop was well-attended by people of all ages and both Native and non-Native community members. It included an introduction to the research followed by a hands-on workshop focused on tying flat nets. I provided participants with cotton cordage and plastic shuttles, as well as handouts illustrating common knots used in the net-tying process. The most enthusiastic attendee was 10 years old. He adeptly cast on a net and took materials home to complete his first fishing net. His excitement was contagious during the workshop. I also found it incredibly rewarding to see a young non-Native community member excited about Native arts. The tribal members who attended and I all agree that the event was a definite success.

The second workshop had the same structure as the first. However, the focus was on tying nets in the round. The final workshop was held in conjunction with Dover Days, a long running, free event, which brings hundreds of visitors through Downtown Dover and the Biggs Museum. A shorter hands-on activity was designed for this event, so that people could learn and add to a community net as they strolled in and out of the museum.

Outreach Findings and Recommendations

The scope of the project's outreach has been broadened by unexpected but very much appreciated media coverage. The research has been featured on six different websites, including both state-wide and national news sources. It has also been acknowledged by two professional organizations in archaeology and art conservation, as well as the Delaware State Parks Department. Information regarding the project has been shared in hard copy newsletters, exhibition brochures, web articles, blog posts, and a variety of social media outlets including Twitter, Facebook, and Instagram. Additionally, the research has been presented in five public lectures in all three of Delaware's counties and three workshops.

Based on attendance at these public events and the recorded number of people reached by web-based content, it is estimated that over 7,000 people have learned about this research, the work of Clem Carney, and the importance of collaboration between art conservators and source communities.

The community engagement of the tribe has been at times difficult, due to the presence of larger community issues. In January 2019, one of two historic Lenape churches, Immanuel Union United Methodist Church, burned to the ground, and numerous tribal elders have passed during the course of the research. Additionally, many community members are rightfully leery of non-Native scholars and anthropologists. The engagement of tribal members has grown slowly as the legitimacy and thoughtfulness of the research has been proven.

Despite these challenges, the project has succeeded in many ways. It has connected the Lenape Tribe with large institutions, including the National Museum of the American Indian and the Biggs Museum of American Art and has sparked further research. The Tribe is now undertaking research on dogbane in conjunction with the Delaware Department of Natural Resources after seeing dogbane cordage on

nets at the CRC. Many conservators and museum professionals have also learned about the Lenape and the collaboration as a whole. Finally, non- Native Delawareans have learned about and gained a greater respect for the Lenape through the outreach events, while also learning about the field of art conservation and its many facets.

Conclusion

Chief Coker has stated that this research has “inspired community members to get more involved, study the arts and sciences and humanities, then see how each discipline informs the other.” I deem this a huge success. It is also my hope that this work will act as an impetus for increased collaborations between art conservators, material culturists, and source communities. Through this research and the associated outreach events, thousands of people of all ages have learned about the Lenape Tribe of Delaware. Additionally, many of the tangible and intangible aspects of a technology that has been so integral to the history Mid-Atlantic Native groups collectively have been preserved. Participation of community members, both Native and non- Native, in this project, proves there is a strong investment and interest in the material culture and history of indigenous communities. It has also shown that there is a larger public interest in cultural heritage and its preservation— an interest I am proud to say has been cultivated through these various outreach efforts.

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More Information about the Lenape Tribe of Delaware:

<http://www.lenapeindiantribeofdelaware.com/>

CONFERENCES AND WORKSHOPS

- Call for papers and/or posters: CFP: Caribbean Conversations in Conservation | 16-19 March 2020 | Barbados | Caribbean Heritage Network (CHN)
- Conference: Dyes In History And Archaeology 38 | 7-8 November 2019 | Amsterdam, Netherlands | University of Amsterdam (UvA), in collaboration with the Cultural Heritage Agency of the Netherlands (RCE), the Rijksmuseum and the ErfgoedAcademie (HeritageAcademy)
- Symposium on Storage Moves and Store-based Projects, Icon Collections Care and Icon Ethnography Group, 23 November 2019, UCL Institute of Archaeology 31-34 Gordon Square, WC1H 0PY, London, at the Archaeology Lecture Theatre (G6), <https://icon.org.uk/events/symposium-on-storage-moves-and-store-based-projects?group=ethnography>

- Call for papers and/or posters: 46th Annual CAC Conference and Workshops | 5-9 May 2020 | Ontario, Canada | Canadian Association for Conservation
- Call for papers and/or posters: Living Heritage and Sustainable Tourism | 6-8 April 2020 | Mendrisio, Switzerland | UNESCO Chair in ICT
- Field School: International Field School on Heritage Studies and Management: Crafts, Culture and Communities: Understanding Intangible Heritage and Cultural Landscapes | 4-16 December 2019 | India | Ahmedabad University, Centre for Heritage Management
- **ICOM-CC 19th triennial conference. Transcending Boundaries: Integrated Approaches to Conservation**

The theme for the conference focuses on bringing together in the same forum the knowledge, traditions, and skills of the East and the West. The ICOM website statement reminds us that museums have no borders – they have networks. We think that this is also the case for cultural heritage conservation. The Triennial Conference theme is a channel where one can explore this concept. What are the backgrounds for our selection of conservation methods and materials? What are the features and properties we strive to achieve when working with our artefacts?

The aim of this theme is to help professionals in the field from all around the world learn from one other's practices, philosophies, and materials. We hope to receive the usual excellent Preprint contributions for the 19th Triennial Conference in Beijing, China, in 2020 and sincerely hope there will be numerous contributions - both posters and papers - that touch on this conference theme.

Course: ICCROM/University of Sharjah

A new Master's Programme in Cultural Heritage Preservation and Management will be offered at the University of Sharjah following an agreement signed between ICCROM and the University. The programme will target heritage professionals from a diversity of backgrounds in the Arab region, and will consist of two tracks: Management of Museums (movable heritage) and Management of Cultural Heritage Sites (immovable heritage).

THE TEAM

Here are the details of our current team.

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FROM THE EDITORS

We'd like to thank all of those who contributed to the Newsletter, and to invite all members to contribute to the future newsletters. Please ensure that any submissions are made in Word document format without any embedded footnotes or images –please provide figures and tables as referred to in text listed and numbered in a separate document. We've introduced a new section to introduce members of your Working Group – we hope you all enjoy seeing a picture and some information about Renata's work, and over the next few issues you'll get to know other members. Also, please send us any information you might have about workshops and upcoming events – we are all very interested to hear about what is going on.

All the best,

Sabine Cotte and Catherine Smith

(sabinec@ozemail.com.au, catherine.smith@otago.ac.nz)