

The Global Culture Assembly. Experimenting with New Forms of Governance in Museums (2022–2024)

Anna Sara Dias Portugal Guimarães

Lateinamerika-Institut, Freie Universität Berlin

Andrea Scholz

Ethnologisches Museum and Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Abstract: The Global Culture Assembly (GCA) is a collaborative initiative that seeks to redefine museum governance through inclusive, horizontal and cross-cultural participation. Emerging from the 2022 Humboldt Forum's opening symposium, the GCA has evolved through workshops and ongoing dialogue between international partners, museum professionals and community representatives. Its central aim is to establish permanent structures, such as an embassy, that enable shared decision-making over cultural heritage. Despite internal tensions, representational challenges and inequalities of power between the Humboldt Forum complex and the GCA, the latter offers a promising path toward decolonial transformation in museum practices. By prioritizing fair collaboration, transparency and long-term engagement, it represents an exceptional experiment in 21st-century museology. This article reviews the unfolding of the GCA over the past three years. We shed light on how external partners are willing (and allowed) to collaborate and participate in museums' decision-making processes, as well as addressing the challenges that arise when experimenting with new forms of governance. Finally, we briefly engage with decolonial perspectives and describe how the GCA can offer hope in the context of 21st-century museums.

[Collaborative governance, critical museology, institutional transformation]

Introduction

Since the emergence of the New Museology in the 1980s, museums have undergone a transformation, becoming sites where social and political rights are demanded as communities struggle to speak for themselves (Brulon 2023). This has been a lengthy process, greatly influenced by inclusive, participatory and collaborative endeavours, which enable Indigenous peoples and diverse communities to be part of curatorial practice. Collaboration as a museological methodology mainly became an answer to postcolonial challenges after James Clifford's publication *Routes* in 1997. However, over the years, this methodology has been criticized for its alleged extractivist or neo-liberal collaboration between museum professionals and source communities (see the critique by Robin Boast, 2011). Many times, collaborations repeat colonial violence when collaborators are retraumatized by superficial and ignorant museum practices.

Over the past two decades, anthropological museums have expanded their approach to collaborative practices by developing ethical guidelines (see Kreps 2012), adopting relationship-centred methodological approaches (see Christen 2018; Dilger et al. 2024) and learning to listen sensitively to how collaborators wish to engage with them (Scholz 2021). However, collaboration cannot serve as a stand-alone approach to decolonizing museums, given the inherent asymmetries of power between museum professionals and external collaborators. Institutional structures often perpetuate power imbalances, contradictions and limitations that prevent collaborative efforts from changing the coloniality embedded in museums' foundational frameworks. This and more was aptly stated by Labischinski et al. (2023) in their critical collaborative reflections, concluding from their experience in the Humboldt Forum in Berlin that the museum will never be decolonized.

But what if the museum allows itself to experiment in support of initiatives that denounce these power imbalances, aiming to break institutionally established decision-making processes and to share curatorial, political and financial power with its collaborators? Would this be possible even in cross-stakeholder institutions like the Humboldt Forum, with all its contradictions and turbulent origins? What if experimenting with collaboration and governance in museums could come to constitute a fruitful path for the future of museums in the 21st century?

That is the case with the Global Cultural Assembly (GCA), an ongoing collective first formed by international partners of the Ethnologisches Museum, the Museum für Asiatische Kunst and the Humboldt Forum.¹ Their aim is to acquire decision-making authority over exhibitions, museum policies, education, programme and the cultural belongings held in the Ethnologisches Museum by creating a new governance structure. Its foundations were laid during the Humboldt Forum's opening week in September 2022, when the final permanent exhibition was inaugurated, born out of a poetic form of encounter. Towards the end of the COVID-19 pandemic, there was an opportunity to invite international partners, including individuals from Indigenous groups, to contribute to the creation of the exhibitions and to visit the exhibits in person a few days before their official opening to the public.² In this context, dozens of people gathered to participate in a conference discussing topics related to the collections and their collaborative work.

This initiative was continued in a smaller constellation during two workshops in 2023 and 2024, and it reached a new peak in June 2025 at a large gathering of Indigenous, international and Berlin-based partners held to set up the Assembly. The goal of the GCA 2025 was to ensure the permanent participation of these stakeholders in the

1 The Museum für Asiatische Kunst has always been involved in the development of the GCA. However, from the outset, it has been relatively distant from the project, which catered more to the thematic spectrum and interests of colleagues at the Ethnologisches Museum.

2 All potential guests were contacted in advance by their respective contact persons, mostly curators (see Scholz 2023).

decision-making processes, educational practices and programmes of the Humboldt Forum complex by establishing a Global Cultural Embassy. However, the 2025 gathering itself is not part of this text.

What initially sounds obvious and plausible is anything but easy to implement when examined more closely, because even cross-stakeholder cooperation in the Humboldt Forum can be characterized by tensions and dysfunctional communication. This can be an even greater challenge in the case of the GCA, which aims for institutional transformation by bundling internal and external forces.

In this article, we will review the past three years by explaining how the GCA unfolded. We shed light on how external partners are willing (and allowed) to participate in the museums' decision-making processes, as well as addressing the challenges that arise when experimenting with new forms of governance. Finally, we briefly engage with decolonial perspectives and address how the GCA can offer hope in the context of 21st-century museums.

As authors, we bring different approaches to this endeavour. Andrea Scholz has been directly involved as a curator at the Ethnologisches Museum since the project began in 2022. Anna Sara Dias conducted intensive research for her master's thesis on the subject during her internship from September 2023 to January 2024 (see Dias 2025). This article draws primarily on Dias's critical museum ethnography, in which her participant observation was affected by, and affected, the field (Favret-Saada 1990). It also draws on Dias' research of documents and video footage. This positions her as the primary author, leaving Andrea Scholz to offer complementary insider perspectives as a museum professional and ethnologist. Therefore, we acknowledge that our critical approach is interwoven with our own experiences and particular positionalities.

The text itself is a subjective account of experiences based on personal observations, most of which are not systematic, primarily because the GCA is an ongoing project and therefore cannot be subject to a final analysis. However, the experiences gained so far can provide insights for the field of museology.

Seeding the Ground: Opening Symposium 2022

In the current context of demands for the restitution of artefacts stolen from former colonies, accountability for crimes against humanity and historical reparations for colonization, the call for the decolonization of museums is relevant to constructing non-Eurocentric perspectives on reality (Brulon 2020). The Humboldt Forum in Berlin, inaugurated in part in July 2021, has been criticized for seeming to oppose these tendencies (see Bejeng Ndikung 2018; El-Tayeb 2020; Appadurai 2021). As one of the most expensive cultural policy projects of all time in Germany, the Forum has a history of controversy and criticism, the most significant of which lies at the heart of its founding in two spheres: hosting cultural belongings mostly of colonial origin, and

now being housed in the reconstructed *Berliner Schloss*, a Prussian-era palace that represents the celebration of an imperial past. As a consequence, the Stiftung Preußischer Kulturbesitz's non-European collections and the Humboldt Forum came to be at the centre of heritage discussions in the context of the legacy of Germany's colonial past.

In this context, both institutions invested in an opening symposium where their guests discussed how their collaborative work could create an institutional impact. In an open space and experimental format, the guests reflected collectively on possible new forms of collaboration. They highlighted the need to bring communities with a relationship to the collections and cultural belongings to the centre of museum practice, rather than reducing their roles to displaying items alone. The guests called for communities to have a voice, enabling them to decide whether or not each artefact should be displayed and to tell their own history on their own terms. That is, they demanded curators ensure that they are in unison with the communities of origin by consulting appropriately.³ Therefore, the collaboration between museum workers and international partners must be intentional, genuine, equal, recognized as a process and must consider people's humanity, as stated by Ndapewoshali Nadahafa Ashipala (Museums Association Namibia).⁴ To promote collaboration in these terms, the participants requested a policy and a collaboration framework be drawn up, with the understanding that future initiatives would be guided by these discussions, emphasizing the need for transparency and sustainable continuity.

Besides that, education in museums (and beyond) played a significant role in the symposium discussions. The participants called for education to be approached from a dialogical and pluriversal rather than a universal perspective.⁵ Education should include a greater integration of Indigenous actors⁶ with museum audiences and a decentralized educational approach that challenges established authority and normativity.⁷ They envisioned museums as interdisciplinary educational spaces regardless of specialization, emphasizing the need to unlearn conventional practices while incorporating cultural presence and spiritual learning through experimentation.⁸ This effort should not be limited to the museum space, but should extend to other locations, such as the

3 Ethnologisches Museum, Audio Visual Archive from the 2022 Opening Symposium. Clip #88, 13.09.22.

4 See her speech in the short film 'Rückblick auf Eröffnung des Ostflügels 2022 Humboldt Forum' by Carlos da Silva Pinto. Available on <<https://www.youtube.com/watch?v=0mQJEKMR3-o>>, accessed November 7, 2024.

5 Clip #102, 13.09.22, Ethnologisches Museum Visual Archive. Audio-visual archive from the Opening Week in 2022.

6 Clip #143, 13.09.22, Ibid.

7 The hiring of Indigenous community members as guides was encouraged, recognizing them as embodiments of the culture with innate storytelling skills, and preserving their knowledge to ensure the continuity of the collaboration (Clip #163, 13.09.22, Ethnologisches Museum).

8 Clip #152, 13.09.22, Ethnologisches Museum Visual Archive. Audio-visual archive from the Opening Week in 2022.

territories of the communities of origin.⁹ Central to their educational demands was the cyclical process of learning, unlearning and relearning, drawing on Indigenous knowledge to shape future practices.¹⁰ This understanding later became the GCA's experimental foundational approach.

As a result of the Opening Symposium consultation, participants proposed that museums, in collaboration with source communities, should hire representatives who can serve as bridges between them. These individuals would have a dual role: maintaining a presence within the institution while facilitating communication between the museum and the communities. They would also be responsible for creating political spaces within the museum where international partners can voice their perspectives and actively participate in decision-making about their cultural heritage.

To ensure that the discussion does not remain at the theoretical level but continues into practice, the participants strategically urged the institutions' boards to take concrete steps to address their demands by summarizing them in a declaration titled 'Dignity – Continuity – Transparency',¹¹ which was presented to all guests for signature, like a petition. Although primarily focused on presenting thematic content, the document outlined specific action areas and expectations, including the creation of an Indigenous Embassy. This Embassy would be the next concrete step towards experimenting with a new governance model in museums, moving from content discussions to implementing structural frameworks for collaborative work.

Rooting the Path: Consolidating the Global Cultural Assembly's Preparatory Group

To maintain the continuity of the collaborative work outlined in 2022, a small group of international partners was invited¹² to participate in a workshop from 16 to 20 October 2023 to provide input on what would become the Indigenous Embassy. Among them were artists, museum professionals, educators, film-makers, performers, cultural activists and researchers. The event was driven by specific museum staff who had organized the 2022 opening across various stakeholder institutions (museums and the

9 Clip #98, 13.09.22, Ibid.

10 Clip #153, 13.09.22, Ibid.

11 The 'DIGNITY – CONTINUITY – TRANSPARENCY' declaration is available at: <https://www.humboldtforum.org/en/dignity-continuity-transparency/>, accessed March 10, 2025.

12 The selection was not based on systematic criteria; instead, individuals who had been particularly active during the assembly or who had a long-standing relationship of trust with contributors from EM or SHF were approached. The priority at that moment was to put together a group of international contributors, not to establish particularly sophisticated selection criteria, as the group was considered transitional in any case.

Humboldt Forum Foundation) and who were interested in implementing the demands of the Dignity Declaration. Unlike the Opening Symposium, the 2023 Workshop was focused on developing a structure for the continuation of the collaboration, rather than openly addressing content.

Since not all participants identified themselves as Indigenous, nor did they see their interests aligned with those of a nation state, such as an embassy, naming the governance model an 'Indigenous Embassy' could not proceed for some time, and it remains under negotiation among the collective. The term was considered controversial and was questioned by the participants and museum professionals from the outset. Consequently, the group, provisionally called the Global Community Centre (GCC) by the museum professionals, collectively launched a commission (the Preparatory Group or PG) to create an initial structure for a future expanded assembly with many possible international partners and people from so-called Berlin 'urban' society¹³. It was this commission that named this arrangement the Global Cultural Assembly (GCA).

Up to the moment of writing this paper (March 2025), the GCA has comprised both a larger and a smaller group. The first consists of all those who signed the Dignity Declaration. The latter is selective and consists of the 2023 nine-person commission who called themselves the Preparatory Group (PG). The PG operates under two guiding principles: maintaining horizontal relationships among themselves – that is, being non-hierarchical – and making decisions through consensus. They are responsible for structuring, creating an agenda, researching, building relationships and collaborating with the museum workers of both the SPK and SHF, collectively referred to as the Berlin Team (BT). The latter consolidated itself with five active members who have been curating these meetings since 2022 (one of them is Andrea Scholz, co-author of this article). While the PG does not assert broad representational authority, it justifies its affiliation by directly connecting to the SPK and SHF collections.¹⁴ As a collective, the PG promised to disband at the Assembly in 2025,¹⁵ when a Reference Group would be elected from among the delegates.

In the spirit of the Dignity Declaration, both the GCA's Preparatory Group and the Berlin Team worked on a declaration of ethics and discussed the relationship that the yet to be founded 'Embassy' should have with the Humboldt Forum complex. From this experience, it already became apparent that the priorities and interests of the museum workers, as well as those of the guests themselves, were as heterogeneous as their respective backgrounds. While some were very much focused on representation in the vertical structure and called for a director's post to be given to an Indigenous

13 This is in reference to a broadened understanding of the Berlin population, which includes not only German citizens but also migrants. It is also an invitation for migrants and diaspora communities to participate in the GCA endeavor.

14 Letter from the PG to the directors of SHF, SPK and EM, dated 20.12.23.

15 Ibid.

person, others were more concerned with generating content through research groups and creating a stronger link between communities and museums.

In October 2024, a second in-person workshop was held between the Preparatory Group and the Berlin Team. In this week's workshop, the GCA Room¹⁶ was inaugurated. This event relied on the presence of an interested public, the museum staff and the SPK and SHF foundations' executives, who expressed their willingness to proceed with the endeavour.

To ensure the foundation of the Embassy in the Humboldt Forum complex, the Preparatory Group developed two strategies. The first was to obtain the formal agreement of the German government to establish decision-making positions within the current and future boards and authorities responsible for the museums' collections.¹⁷ They see this formal commitment as essential to ensure the participation of Indigenous and tribal scholars informed by postcolonial knowledge, who would serve as committed representatives in forming a Global Cultural Assembly.¹⁸ The second step focuses on implementing the first strategy by bringing together from forty to eighty people to form a Council.¹⁹ These 'delegates' were to discuss and propose practical solutions for museum practices at the Humboldt Forum, Museum Island and the Dahlem collections, including the nomination of individuals to assist in the transition of governance structures.²⁰ The latter would be called the Reference Group.

At the Ethnologisches Museum and the Museum für Asiatische Kunst, the GCA is a project within the framework of the Collaborative Museum and can draw on its infrastructure. However, its position between these two institutions is problematic. Here, the GCA is struggling with inherent problems in cross-stakeholder projects that are typical of the Humboldt Forum. Nevertheless, over the years it has been possible to create a consensus within the institutions that the GCA, due to its political importance, is worth the effort, even if its benefit to the public and its publicity initially appear to be small. Even in this scenario, both the SPK and SHF were supportive by declaring their interests to lie in establishing thematic collaboration and in being willing to facilitate direct meetings between decision-makers and the Preparatory Group, thereby allowing members to communicate their interests directly.²¹

With it, the Preparatory Group of the Global Cultural Assembly consolidated itself as a prominent ongoing collective with the potential to influence the museum complex and shape innovative governance directly.

16 The design of the space was mainly implemented in-house with limited resources, and the opening took place during the workshop in October 2024.

17 Ibid.

18 Ibid.

19 Ibid.

20 Ibid.

21 Ibid.

Facing Challenges: Learning, Unlearning and Relearning as a Methodological Approach to Museal Experimentation

While pursuing new forms of collaboration and organizing the necessary funds, the museum workers themselves became involved in many contradictions, as did their partners.

The GCA's Preparatory Group was invited to participate in ongoing programmes and projects, such as the upcoming annual topic at the Humboldt Forum titled 'Family Matters'. However, they suffered from a lack of protocol and of the resources needed to develop their own priorities or those that had been outlined in the Dignity Declaration.

To date, the work of museums like those described here has been designed so as to allow external partners to participate selectively and on a project by project basis. Structures for permanent co-determination and thus a certain relinquishing of control do not yet exist. The Global Cultural Assembly's ambiguous institutional framework, whether operating in the Ethnologisches Museum, within the Humboldt Forum complex or in the Collaborative Museum, creates structural tensions. Cross-stakeholder projects face additional complexities of coordination across the organizational structure.

Furthermore, it is clear that several major internal challenges must be acknowledged and addressed when experimenting with new forms of governance. It is a fact that the interests of participants on both sides are heterogeneous, which complicates the choice of priorities and lines of action under a non-hierarchical dynamic and a hundred percent consensus. The result is a lack of trust, in addition to the existing historical distrust between communities and museums. Furthermore, inequalities of power across gender roles, race, class, language, academic status and symbolic capital ended up delimiting the relationships, challenging the principle of horizontality. Indeed, due to internal conflicts over political and identity representations, the diverse interests within them and the expectations of legitimacy for specific groups that intersect in this space, it is a challenge for the GCA to define itself as a cohesive group.

Some communication problems were difficult to solve, such as language difficulties and barriers, not to mention the challenge of organizing digital meetings between people in completely different time zones and working environments. Moreover, the Berlin Team also had certain insecurities when trying to share the decision-making process regarding their power-related possibilities. They couldn't promise or guarantee certain structural changes, nor did they want to 'dictate' the creative process of the Global Cultural Assembly, which would have made it difficult for international partners to continue curating its work with full autonomy.

Any initiative that confronts consolidated powers at any level must address the contradictions and challenges that arise from this confrontation. This is also true in the museum context.



Fig. 1 The Tree of Hope. Copyrights: Stiftung Humboldt Forum im Berliner Schloss, Frank Sperling, 2024

Discussion: Decolonial (Im)possibilities at the Humboldt Forum

Drawing on Dias's (2024) research on collaboration between museum workers and the Global Cultural Assembly, which brings the museological debate over decolonizing museums into dialogue with Afro-Brazilian philosophies of crossroads (*encruzilhadas*), decoloniality potentially occurs in the gaps between – or in other words in the uncertainty – of encounters (see Rufino 2019). That is, the poetic result of these encounters can be seen as a crossroads, a potential site where decolonial practices reside (ibid.). The museum's openness to new models in 2022 and 2023 created a space of doubt and therefore of the potential for the emergence of countless possibilities, since no one could predict what would come out of those encounters.

Many interlocutors interpret the birth of the GCA as an 'accident' resulting from the lack of certainty about what the museum staff wanted from those meetings. If understanding this 'accident' as a crossroads where the unpredictability, intersections, the said and the unsaid, multiple presences, wisdoms and languages converged at these events, the participants practised decoloniality, transgressing the countless (im)possibilities posed by proposing the creation of a new form of governance as an Indigenous Embassy.

In other words, the pressure to implement demands from international partners, combined with criticism from the Humboldt Forum and the engagement of staff members, created the perfect environment for experimenting with new forms of governance in museums. Due to the negotiations for establishing an Indigenous Embassy, the Global Cultural Assembly emerged as a unique and potentially transformative action in the complex landscape of cultural institutions in Berlin, resulting from the shared needs of source communities and the commitment of specific museum workers engaged in collaborative efforts as part of their museological practice.

Inspired by the ideas of Brulon (2020), Rufino (2019) and Scholz (2017) regarding their conception of 'decolonial practice', Dias (2024) understood that the collaborative work between the Global Cultural Assembly, the museums and the Humboldt Forum is potentially decolonial when there are open spaces in which: 1) to denounce the coloniality that persists in the relationship between museums and their stakeholders; 2) to transfer authorised power to the unauthorised; and 3) to transgress and affect logics of coloniality, offering new grammars and new paths for the invention of new possibilities, as well as transforming what already exists. When following this approach, the ongoing governance experimentation led by the GCA can significantly change the practices and structures of traditional museums, even though it may lead to the extinction of these institutions as we know them today.

Final Considerations

In sum, what we have learned from experimenting with new forms of governance in museums with the Global Cultural Assembly is that decolonial practice in museums is about creating new paths where the denunciation of coloniality, the transfer of power and transgressions come together and new possibilities emerge. Besides that, similar to facing crossroads, building a path cannot be achieved by strictly subverting the power structure and acting within the dichotomies of binarity, as they will again risk reproducing coloniality each time a challenge crosses the path (see Quijano 1992; Rufino 2019). Every experiment in spaces of power, such as a museum, may manifest and reproduce coloniality. However, learning, unlearning and relearning how to collaborate under the terms described here has emphasized that decolonial practices occur between possibilities and impossibilities.

Finally, in our view, the Global Cultural Assembly has managed to promote significant advances towards shared governance and decision-making never before seen in the Stiftung Preußischer Kulturbesitz and Stiftung Humboldt Forum. Besides its contradictions, the participants in this encounter do justice to their demands for learning, unlearning and relearning in order to shape future practices and overcome their challenges. Also, the allowance for experimenting with this project so far can already be recognized as one step further toward new museum practices. What came out of

the Assembly in June 2025 and the next steps to create governance structures represent great hope for the landscape of traditional German museums.

As described, the SPK's and SHF's international partners not only aspire to collaborate but also seek a space for active participation in decision-making within those institutions under a transparent and sustainable framework. The GCA is a practical exercise of potential governance models in museums, which, as an ongoing process, expands its scope of influence by establishing political and institutional dialogues. It aims to establish an 'Embassy' that ensures equal and genuine collaborative relationships. It marks a turning point in museology, shifting from including communities' demands to actively advocating a museum as a space for social, historical and heritage justice. From this, it represents a hope for museums in the 21st century.

References:

- Appadurai, Arjun 2021: The Museum, the Colony, and the Planet: Territories of the Imperial Imagination. *Public Culture* 33(1[93]):115–128. <https://doi.org/10.1215/08992363-8742232>.
- Bejeng Ndikung and Bonaventure Soh 2018: Those Who Are Dead Are Not Ever Gone: On the Maintenance of Supremacy, the Ethnological Museum and the Intricacies of the Humboldt Forum. *South as a State of Mind* summer/fall(10).
- Boast, Robin 2011: Neocolonial Collaboration: Museum as Contact Zone Revisited. *Museum Anthropology* 34(1):56–70. <https://doi.org/10.1111/j.1548-1379.2010.01107.x>.
- Brunol, Bruno 2020: Descolonizar o pensamento museológico: Reintegrando a matéria para re-pensar os museus. *Anais do Museu Paulista: História e Cultura Material* 28:e1. <https://doi.org/10.1590/1982-02672020v28e1>.
- Brunol Soares, Bruno 2023: *The Anticolonial Museum: Reclaiming Our Colonial Heritage*. 1st ed. London, New York: Routledge. <https://doi.org/10.4324/9781003385127>.
- Christen, Kimberly 2018: Relationships, Not Records: Digital Heritage and the Ethics of Sharing Indigenous Knowledge Online. In: Jentery Sayers ed., *The Routledge Companion to Media Studies and Digital Humanities*. Pp. 403–412. New York: Routledge.
- Clifford, James 1997: Museums as Contact Zones. In: James Clifford ed., *Routes: Travel and Translation in the Late Twentieth Century*. Pp. 188–219. Cambridge: Harvard University Press.
- Dias, Anna Sara P. G. 2025: *Global Cultural Assembly: Decolonial (Im)Possibilities at the Humboldt Forum (2022–2024)*. Master's Thesis, Lateinamerika-Institut, Freie Universität Berlin. Refubium. <http://dx.doi.org/10.17169/refubium-46807>.
- Dilger, Hansjörg, Barbara Göbel, Lars-Christian Koch, Stephanie Schütze, and Alexis von Poser eds. 2024: *Collections as Relations: Contestations of Belonging, Cultural Heritage, and Knowledge Infrastructures*. London: Taylor & Francis.
- El-Tayeb, Fatima 2020: The Universal Museum: How the New Germany Built Its Future on Colonial Amnesia. *Nka Journal of Contemporary African Art* 2020(46):72–82. <https://doi.org/10.1215/10757163-8308198>.
- Fassin, Didier 2014: The Ethical Turn in Anthropology: Promises and Uncertainties. *Journal of Ethnographic Theory* 4(1):429–435. <https://doi.org/10.14318/hau4.1.021>.
- Favret-Saada, Jeanne 1990: Être affecté. *Gradhiva: Revue d'Histoire et d'Archives de l'Anthropologie* 8(1):3–9.

- Kreps, Christina 2012: Changing the Rules of the Road: Post-Colonialism and the New Ethics of Museum Anthropology. In: *The Routledge Companion to Museum Ethics*. Pp. 70–84. New York: Routledge.
- Labischinski, Ilja, Barbara Erixson-McKillip, Wynema Morris, and Elisabeth Seyerl-Langkamp 2023: We Don't Want Another White Guy to Tell Our Story! Reflections on a Collaborative Exhibition Project about the Francis La Flesche Collection at the Humboldt Forum. *Zeitschrift für Ethnologie / Journal of Social and Cultural Anthropology* 148(2). <https://doi.org/10.60827/zfe/jsca.v148i2.1313>.
- Macdonald, Sharon, ed. 2015: *The International Handbook of Museum Studies*. Oxford: Wiley-Blackwell.
- Quijano, Aníbal 1992: Colonialidad y Modernidad/Racionalidad. *Perú Indígena* 13(29):11–20.
- Rufino, Luiz 2019: *Pedagogia das encruzilhadas*. Rio de Janeiro: Mórula Editorial.
- Scholz, Andrea 2017: "Wissen teilen" als postkoloniale Museumspraxis – Ein Kooperationsprojekt zwischen der Universidad Nacional Experimental Indígena del Tauca (Venezuela) und dem Ethnologischen Museum Berlin. *Sociologus* 67(1):59–81. <https://doi.org/10.3790/soc.67.1.59>.
- 2021: Learning to Listen: From a Babylon of Misunderstood Voices to Collaborations between Ethnographic Museums and Amazonian Indigenous Communities. *Bulletin de la Société Suisse des Américanistes* 81(1):45–56.
- 2023: Transkulturelle Zusammenarbeit: Von kuratierter Partizipation zum kollaborativen Museum und der Global Cultural Assembly. *Baessler-Archiv* 69:45–50.