



Universiteit
Leiden
The Netherlands

The social museum in the Caribbean : grassroots heritage initiatives and community engagement

Ariese, C.E.

Citation

Ariese, C. E. (2018, September 27). *The social museum in the Caribbean : grassroots heritage initiatives and community engagement*. Retrieved from <https://hdl.handle.net/1887/65998>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/65998>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/65998> holds various files of this Leiden University dissertation.

Author: Ariese, C.E.

Title: The social museum in the Caribbean : grassroots heritage initiatives and community engagement

Issue Date: 2018-09-27

Acknowledgements

I am grateful to many for their assistance and support in the completion of this research.

Firstly, I am indebted to my supervisors. Willem Willems encouraged me to greatly expand my research throughout the region and to dedicate myself to fieldwork. Thank you for trusting me to work independently, but for checking in every Thursday. Following Willem's passing, Corinne Hofman took over supervision and was greatly helpful in expanding my contact network and providing feedback on the manuscript. To Mariana Françoço, thank you for *getting* my research, strategizing along the way, providing perfect feedback, and for your mentorship. There are a million ways in which you have guided me, from academic support to safeguarding my wellbeing. Suffice it to say, after many fieldwork adventures shared, I am the luckiest.

I would like to thank the members of the reading committee whose careful reviews and thoughtful comments greatly improved this manuscript. Thank you also to Tina Solos for the diligent proofreading under tight deadlines.

Secondly, this dissertation owes much to collaborations and conversations with colleagues. Mereke van Garderen, thank you for your computer science intervention and the fruitful visualization collaboration. To my office buddies, Eldris Con Aguilar and Eloise Stancioff for working together, travelling together, panicking together, and helping each other. There is no bond like sharing a LIAT flight. Many thanks to Maria Patricia Ordoñez, *paranymph* extraordinaire, museum buddy, and bringer of excellent chocolate. Thank you Rosalie Hans for sharing your expertise in African community museums. To the PhD community, you have been a monumental support.

Thank you to everyone in the NEXUS1492, HERA-CARIB and ISLAND-NETWORKS research groups as well as the heritage department for collaborations and expertise: Alice, Amanda, Amy, André, Andrzej, Andy, Angus Martin, Angus Mol, Arie, Arlene, Becki, Catarina, Corinne, Daniel, Eduardo, Eldris, Eloise, Emma, Esther, Floris, Gareth, Habiba, Hannes, Hayley, Isabella, Jan, Jana, Janne, Jaime, Jason, Jay, Jimmy, Jorge, Julijan, Katarina, Kirsten, Laura, Lewis, Lou, Maaïke, Mariana, Marlana, Marlieke, Menno, Mereke, Monique, Pauline, Patrick, Roberto, Ryan, Samantha, Sjoerd, Sony, Termeh, Tibisay, Till, Tom, Uditha, Ulrik, Viviana, Willem, Wouter. Especially thanks to those who guided me on my fieldwork or shared in museum visits. To Maribel and Ilone, thank you for the constant support.

My sincere gratitude to all of those who have supported me in the Caribbean. Board members and members of the Museums Association of the Caribbean, I thank you for inviting me into such a dynamic network of driven and inspiring museum lovers and

artists. Museum staff at all 195 museums visited, thank you for providing invaluable information. In Dominica, I could not have completed the case study without the assistance of Cozier Frederick, Kevin Dangleben, Patsy Thomas, Lennox Honychurch, the chief and council, and all survey participants. In Barbados, I am especially grateful to Kevin Farmer, Alissandra Cummins, Kaye Hall, Natalie McGuire, Haajima Degia, Sabir Nakhuda, Suleiman Bulbulia, and all survey participants. Kevin, thank you for all the thought-provoking conversations on our drives.

Always, I remain thankful to my friends and my family. To my museum girls for enjoying culture together all over the globe, and for visiting me in between. To Krijn for designing the cover and to the rest of the VALUE family for keeping it playful and for always inventing cool new projects. All my nerds for their welcome distractions and excellent banter. My extended family for always being proud of my progress, and for visiting me in St. Maarten for the happiest occasion. To my parents for inspiring me, for finding this PhD opportunity in the first place, and for always encouraging me to keep going, even if that means gluing my shoes along the way. Most of all, to Vincent who married me in the field and made sure I took every opportunity to make the most of my research, I am eternally grateful.

Little by little, one goes a long way

References

- Allaire, Louis. 2013. Ethnohistory of the Caribs. In William F. Keegan, Corinne L. Hofman & Reniel Rodríguez Ramos (eds) *The Oxford Handbook of Caribbean Archaeology* (97-108). Oxford: Oxford University Press.
- Ambrose, Timothy & Paine, Crispin. 2012. *Museum Basics*. London & New York: Routledge.
- Anderson, Benedict. [1983] 2006. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London & New York: Verso.
- Ariese-Vandemeulebroucke, Csilla E. 2018. Engaging Youth Audiences in Caribbean Museums. *Caribbean Museums* 2-3: 6-23.
- Arjona, Marta; Brinkley, Francis Kay; Camargo-Moro, Fernanda de; Ebanks, Roderick C.; Espinoza, Manuel; Lacouture, Felipe; Lumbreras, Luis G.; Magalhaes, Aloisio & Mostny, Grete. 1982. Museum Development and Cultural Policy: Aims, Prospects and Challenges. *Museum* 34.2: 72-82.
- Arnold, Ken. 2015. From Caring to Creating: Curators Change Their Spots. In Conal McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* (317-339). Malden, Oxford & Chichester: John Wiley & Sons.
- Arnstein, Sherry R. 1969. A Ladder of Citizen Participation. *Journal of the American Institute of Planners* 35.4: 216-224.
- Barbados Statistical Service. 2013. *2010 Population and Housing Census: Volume 1*. Available at: http://www.barstats.gov.bb/files/documents/PHC_2010_Census_Volume_1.pdf (Accessed: 18 July 2016).
- Barnes, Eric. 2008. Mexico's National Program of Community Museums: Local Patrimonies in a Multicultural Mexico. *Museum History Journal* 1.2: 209-233.
- Bather, Francis A. & Sheppard, Thomas. 1934. The Museums of the British West Indies. *Journal of the Barbados Museum and Historical Society* 1.4.
- Belk, Russell W. 1994. Collectors and Collecting. In Susan M. Pearce (ed.) *Interpreting Objects and Collections* (317-326). London & New York: Routledge.
- Bennett, Tony. 1988. The Exhibitionary Complex. *New Formations* 4.1: 73-102.
- Bennett, Tony. 1995. *The Birth of the Museum: History, Theory, Practice*. London: Routledge.
- Bérard, Benoît. 2008. La Mission Archéologique Française en Dominique. *Les Nouvelles de l'Archéologie* 111-112: 95-100.

- Bérard, Benoît. 2013. L'Occupation Saladoïde Ancienne de la Dominique, vers une Nouvelle Définition des Territoires Culturels Précolombiens. In Benoît Bérard (ed.) *Martinique, Terre Amérindienne: Une Approche Pluridisciplinaire* (235-245). Leiden: Sidestone Press.
- Bérard, Benoît; Billard, Jean-Yves; L'Etang, Thierry; Lalubie, Guillaume; Nicolizas, Constantino; Ramstein, Bruno & Slayton, Emma. 2016. Technologie du Fait Maritime chez les Kalinago des Petites Antilles aux XVI^e et XVII^e Siècles. *Journal de la Société des Américanistes* 102.1: 129-158.
- Bernard, H. Russell. 2006. *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. Lanham, New York, Toronto & Oxford: Altamira.
- Black, Graham. 2015. Developing Audiences for the Twenty-First-Century Museum. In Conal McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* (123-151). Malden, Oxford & Chichester: John Wiley & Sons.
- Boast, Robin. 2011. Neocolonial Collaboration: Museum as Contact Zone Revisited. *Museum Anthropology* 34.1: 56-70.
- Boomert, Arie. 1986. The Cayo Complex of St. Vincent: Ethnohistorical and Archaeological Aspects of the Island-Carib Problem. *Antropológica* 66: 3-68.
- Boomert, Arie. 2000. *Trinidad, Tobago and the Lower Orinoco Interaction Sphere: An Archaeological/Ethnohistorical Study*. PhD dissertation, Leiden University.
- Boomert, Arie. 2009. Una Etapa en la Colonización Precolombina del Caribe. Paper presented at the *XV Congreso AHILA: El Mundo Precolonial y sus Transformaciones a Partir del Contacto con los Europeos*, AHILA: Leiden (46-57).
- Boomert, Arie. 2014. The Caribbean Islands. In Colin Renfrew & Paul Bahn (eds) *The Cambridge World Prehistory* (1217-1234). Cambridge: Cambridge University Press.
- Borromeo, Federico. [1625] 2010. *Sacred Painting – Museum*. Translated and edited by Kenneth S. Rothwell, introduction and notes by Pamela M. Jones. Cambridge: Harvard University Press.
- Boucher, Philip P. 1992. *Cannibal Encounters: Europeans and Island Caribs, 1492-1763*. Baltimore & London: The John Hopkins University Press.
- Boylan, Patrick J. (ed.) 2004. *Running a Museum: A Practical Handbook*. Paris: ICOM.
- Breton, Raymond. [1665] 1892. *Dictionnaire Caraïbe-Français*. Reprinted by Jules Platzmann. Leipzig: Teubner.
- Breton, Raymond. [1666] 1900. *Dictionnaire Français-Caraïbe*. Reprinted by Jules Platzmann. Leipzig: Teubner.
- Breton, Raymond. [1667] 1877. *Grammaire Caraïbe: Suivie du Catéchisme Caraïbe*. Republished by Lucien Adam & Ch. Leclerc. Paris: Maissonneuve.
- Bright, Alistair J. 2011. *Blood Is Thicker Than Water: Amerindian Intra- and Inter-insular Relationships and Social Organization in the Pre-colonial Windward Islands*. Leiden: Sidestone Press.
- Brinkley, Frances Kay. 1982. The Eastern Caribbean: A Museum on Every Island. *Museum* 34.2: 127-129.
- Broekhoven, Laura N.K. van; Buijs, Cunera C.M. & Hovens, Pieter (eds). 2010. *Sharing Knowledge and Cultural Heritage: First Nations of the Americas*. Leiden: Sidestone Press.

- Brookes, Hazel. 2008. How Caribbean Museums are Dealing with Diversity. Paper presented at the *2008 CAM Triennial: Museums & Diversity: Museums in Pluralistic Societies*, CAM: Georgetown. Available at: http://www.maltwood.uvic.ca/cam/activities/past_conferences/1999conf/BrookesCAM.pdf (Accessed: 22 October 2014).
- Burón Díaz, Manuel. 2012. Los Museos Comunitarios Mexicanos en el Proceso de Renovación Museológica. *Revista de Indias* 72.254: 177-212.
- Butler, Shelley R. 2015. Reflexive Museology: Lost and Found. In Andrea Witcomb & Kylie Message (eds) *The International Handbooks of Museum Studies: Museum Theory* (159-182). Malden, Oxford & Chichester: John Wiley & Sons.
- Callaghan, Richard T. 2013. Archaeological Views of Caribbean Seafaring. In William F. Keegan, Corinne L. Hofman & Reniel Rodríguez Ramos (eds) *The Oxford Handbook of Caribbean Archaeology* (283-295). Oxford: Oxford University Press.
- Callender, Allison. 2015. Accessibility of Museums in Barbados. *The International Journal of the Inclusive Museum* 7.1: 17-27.
- Campbell, David. 2008. Democratic Norms to Deliberative Forms: Managing Tools and Tradeoffs in Community-based Civic Engagement. *Public Administration and Management* 15.1: 305-341.
- Candlin, Fiona. 2016. *Micromuseology: An Analysis of Small Independent Museums*. London & New York: Bloomsbury.
- Caribbean Community Secretariat. 1979. *Workshop on Museums, Monuments and Historic Sites, Kingston, Jamaica, 1978*. Kingston: Caribbean Community Secretariat.
- Carib Reserve Act, Chapter 25:90, 1978*. Commonwealth of Dominica. Available at: <http://www.dominica.gov.dm/laws/chapters/chap25-90.pdf> (Accessed: 22 January 2016).
- Carib Reserve (Amendment) Act 2015*. Commonwealth of Dominica. Roseau: Government Printery. Available at: [http://www.dominica.gov.dm/laws/2015/Carib%20Reserve%20\(Amendment\)%20Act,%202015.pdf](http://www.dominica.gov.dm/laws/2015/Carib%20Reserve%20(Amendment)%20Act,%202015.pdf) (Accessed: 22 January 2016).
- Christopher, Anthony J. 2013. The Commonwealth Censuses: Partial Insights into Issues of Identity. *Commonwealth & Comparative Politics* 51.3: 326-342.
- Clavir, Miriam. 2002. *Preserving What is Valued: Museums, Conservation and First Nations*. Vancouver: UBC Press.
- Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press.
- Cole, Sarah A. 2014. Moments of Change: A “Bottom Up” Push towards a More Inclusive Museum. *Museums & Social Issues* 9.1: 56-59.
- Collomb, Gérard & Renard, Yves. 1982. On Marie-Galante (Guadeloupe): A Community and Its Ecomuseum. *Museum* 34.2: 109-113.
- Commonwealth of Dominica, Central Statistical Office. 2011. *2011 Population and Housing Census*. Available at: http://www.dominica.gov.dm/cms/files/2011_census_report.pdf (Accessed: 19 January 2016).
- Con Aguilar, Eldris; Álvarez, Arlene; Frederick, Cozier & Hofman, Corinne L. 2017. Teaching Indigenous History and Heritage – Reviving the Past in the Present: Caribbean Experiences from the Dominican Republic and Dominica. *Creative Education* 8: 333-346.

- Cooper, Karen Coody. 2008. *Spirited Encounters: American Indians Protest Museum Policies and Practices*. Lanham & Plymouth: AltaMira Press.
- Cooper, Karen Coody & Sandoval, Nicolasa I. 2006. *Living Homes for Cultural Expression: North American Native Perspectives on Creating Community Museums*. Washington D.C. & New York: Smithsonian Institution & National Museum of the American Indian.
- Corbey, Raymond. 1993. Ethnographic Showcases, 1870-1930. *Cultural Anthropology* 8.3: 338-369.
- Crooke, Elizabeth. 2007. *Museums and Community: Ideas, Issues and Challenges*. London: Routledge.
- Crooke, Elizabeth. 2008. An Exploration of the Connections among Museums, Community and Heritage. In Brian J. Graham & Peter Howard (eds) *The Ashgate Research Companion to Heritage and Identity* (415-424). Aldershot: Ashgate.
- Crooke, Elizabeth. 2011a. Museums and Community. In Sharon Macdonald (ed.) *A Companion to Museum Studies* (170-185). Malden & Oxford: Wiley – Blackwell.
- Crooke, Elizabeth. 2011b. The Politics of Community Heritage: Motivations, Authority and Control. In Emma Waterton & Steve Watson (eds) *Heritage and Community Engagement: Collaboration or Contestation?* (24-37). Abingdon & New York: Routledge.
- Crooke, Elizabeth. 2015. The “Active” Museum: How Concern with Community Transformed the Museum. In Conal McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* (481-502). Malden, Oxford & Chichester: John Wiley & Sons.
- Cummins, Alissandra. 1992. Exhibiting Culture: Museums and National Identity in the Caribbean. *Caribbean Quarterly* 38.2: 33-53.
- Cummins, Alissandra. 1994. The ‘Caribbeanization’ of the West Indies: The Museum’s Role in the Development of National Identity. In Flora Kaplan (ed.) *Museums and the Making of Ourselves: The Role of Objects in National Identity* (192-221). Leicester: Leicester University Press.
- Cummins, Alissandra. 1998. Confronting Colonialism: The First 60 Years at the BMHS. *Journal of the Barbados Museum and Historical Society* 42: 1-35.
- Cummins, Alissandra. 2004. Caribbean Museums and National Identity. *History Workshop Journal* 58: 224-245.
- Cummins, Alissandra. 2012. Memory, Museums and the Making of Meaning: A Caribbean Perspective. In Michelle L. Stefano, Peter Davis & Gerard Corsane (eds) *Safeguarding Intangible Cultural Heritage* (23-32). Woodbridge: Boydell Press.
- Cummins, Alissandra. 2013. Natural History = National History: Early Origins and Organizing Principles of Museums in the English-speaking Caribbean. In Alissandra Cummins, Kevin Farmer & Roslyn Russell (eds) *Plantation to Nation: Caribbean Museums and National Identity* (11-46). Chicago & Melbourne: Common Ground Publishers.
- Cummins, Alissandra. 2017. *Why Caribbean Museums Matter – History as an Act of Consciousness: The Origins of the Museums Association of the Caribbean and the State of Caribbean Museums*. [Keynote Lecture: 24 October, Museums Association of the Caribbean Annual General Meeting and Conference – Beyond Boundaries: Transcending Geographies, Disciplines, and Identities, Miami].

- Cummins, Alissandra; Farmer, Kevin & Russell, Roslyn (eds). 2013. *Plantation to Nation: Caribbean Museums and National Identity*. Chicago & Melbourne: Common Ground Publishers.
- Davidson, Lee. 2015. Visitor Studies: Toward a Culture of Reflective Practice and Critical Museology for the Visitor-Centered Museum. In Conal McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* (503-527). Malden, Oxford & Chichester: John Wiley & Sons.
- Davis, Peter. 2008. New Museologies and the Ecomuseum. In Brian J. Graham & Peter Howard (eds) *The Ashgate Research Companion to Heritage and Identity* (397-414). Aldershot: Ashgate.
- De Carli, Georgina. 2004. Vigencia de la Nueva Museología en América Latina: Conceptos y Modelos. *Revista ABRA* 24.33: 55-75.
- Degia, Haajima. 2007. *Ethnic Minority Dominance in a Small-island-developing-state and the Implications for Development: The Case of Barbados*. Master's thesis, Ohio University. Available at: https://etd.ohiolink.edu/rws_etd/document/get/ohiou1180899906/inline (Accessed: 8 August 2016).
- Degia, Haajima. 2014. *Ethnic Identity Creation of Gujaratis*. PhD dissertation, University of the West Indies.
- Degia, Haajima. 2016. *A History of Gujarati-Muslim Migration to Barbados*. [Lecture: 11 March, University of the West Indies: Department of History and Philosophy – Special History Forum, Cave Hill].
- Delatour, Patrick. 1984. *Monuments and Sites in the Caribbean*. Paris: UNESCO.
- De Peña Díaz, Luisa. 2013. The Memorial Museum of the Dominican Resistance: Its Composition and Role in Society. In Alissandra Cummins, Kevin Farmer & Roslyn Russell (eds) *Plantation to Nation: Caribbean Museums and National Identity* (195-204). Chicago & Melbourne: Common Ground Publishers.
- Derrida, Jacques. [1967] 1976. *Of Grammatology*. Translated by Gayatri Chakravorty Spivak. Baltimore & London: The John Hopkins University Press.
- Devenish, David C. 1985. Barbados Museum: Reminiscences of a Contract Appointment. *Newsletter (Museum Ethnographers Group)* 19: 58-67.
- Dommelen, Peter van. 2010. Colonial Matters: Material Culture and Postcolonial Theory in Colonial Situations. In Chris Tilley, Webb Keane, Susanne Küchler, Mike Rowlands & Patricia Spyer (eds) *Handbook of Material Culture* (104-124). London, Thousand Oaks, New Delhi & Singapore: Sage Publications.
- Farmer, Kevin. 2013. New Museums on the Block: Creation of Identity in the Post-Independence Caribbean. In Alissandra Cummins, Kevin Farmer & Roslyn Russell (eds) *Plantation to Nation: Caribbean Museums and National Identity* (169-177). Chicago & Melbourne: Common Ground Publishers.
- Felfe, Robert. 2005. Collections and the Surface of the Image: Pictorial Strategies in Early-Modern *Wunderkammern*. In Helmar Schramm, Ludger Schwarte & Jan Lazardzig (eds) *Collection, Laboratory, Theater: Scenes of Knowledge in the 17th Century* (228-265). Berlin: Walter de Gruyter.
- Findlen, Paula. 1989. The Museum: Its Classical Etymology and Renaissance Genealogy. *Journal of the History of Collections* 1.1: 59-78.
- Findlen, Paula. 1994. *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy*. Berkeley, Los Angeles & London: University of California Press.

- Fisher, Linford D. 2014. "Dangerous Designs": The 1676 Barbados Act to Prohibit New England Indian Slave Importation. *The William and Mary Quarterly* 71.1: 99-124.
- Fitzpatrick, Scott M. 2011. Verification of an Archaic Age Occupation on Barbados, Southern Lesser Antilles. *Radiocarbon* 53.4: 595-604.
- Fleming, David. 2012. Human Rights Museums: An Overview. *Curator: The Museum Journal* 55.3: 251-256.
- Forte, Maximilian C. (ed.) 2006. *Indigenous Resurgence in the Contemporary Caribbean: Amerindian Survival and Revival*. New York: Peter Long.
- Foucault, Michel. [1969] 1972. *The Archaeology of Knowledge: And the Discourse on Language*. Translated by A.M. Sheridan Smith. New York: Pantheon Books.
- Foucault, Michel. [1975] 1977. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. New York: Pantheon Books.
- Fouseki, Kalliopi. 2010. 'Community Voices, Curatorial Choices': Community Consultation for the 1807 Exhibitions. *Museum and Society* 8.3: 180-192.
- Fouseki, Kalliopi & Smith, Laurajane. 2013. Community Consultation in the Museum: The 2007 Bicentenary of Britain's Abolition of the Slave Trade. In Viv Golding & Wayne Modest (eds) *Museums and Communities: Curators, Collections and Collaboration* (232-245). London & New York: Bloomsbury.
- Françoço, Mariana & Broekhoven, Laura van. 2017. Dossiê "Patrimônio indígena e coleções etnográficas." *Boletim do Museu Paraense Emílio Goeldi* 12.3: 709-711.
- Françoço, Mariana & Strecker, Amy. 2017. Caribbean Collections in European Museums and the Question of Returns. *International Journal of Cultural Property* 24.4: 451-477.
- Frederick, Faustulus & Shepherd, Elizabeth. 1971. *In Our Carib Indian Village*. New York: Lothrop, Lee & Shepard Company.
- Fuller, Nancy J. 1992. The Museum as a Vehicle for Community Empowerment: The Ak-Chin Indian Community Ecomuseum Project. In Ivan Karp, Christine Mullen Kreamer & Steven D. Lavine (eds) *Museums and Communities: The Politics of Public Culture* (327-365). Washington: Smithsonian Institute.
- Gable, Eric. 2013. The City, Race, and the Creation of a Common History at the Virginia Historical Society. In Viv Golding & Wayne Modest (eds) *Museums and Communities: Curators, Collections and Collaboration* (32-47). London & New York: Bloomsbury.
- Galla, Amareswar. 2005. Cultural Diversity in Ecomuseum Development in Viet Nam. *Museum International* 57.3: 101-109.
- Galla, Amareswar. 2008. The First Voice in Heritage Conservation. *International Journal of Intangible Heritage* 3: 10-25.
- García Perdígón, Jorge Rolando. 2014. La Labor Museológica de la Revolución Cubana y el Proceso de Transformación en la Proyección Social de los Museos en Cuba. *Intervención* 5.9: 65-75.
- Garderen, Mereke van. 2018. *Pictures of the Past: Visualizations and Visual Analysis in Archaeological Context*. PhD dissertation, University of Konstanz.
- Garderen, Mereke van; Pampel, Barbara & Brandes, Ulrik. 2016. A Labeling Problem for Symbol Maps of Archaeological Sites. In Yifan Hu & Martin Nöllenburg (eds) *Graph Drawing and Network Visualization: 24th International Symposium, GD 2016, Athens, Greece, September 19-21, 2016, Revised Selected Papers* (605-607). Cham: Springer.

- Garderen, Mereke van; Pampel, Barbara; Nocaj, Arlind & Brandes, Ulrik. 2017. Minimum-Displacement Overlap Removal for Geo-referenced Data Visualization. *Computer Graphics Forum* 36.3: 423-433.
- Gillette, Arthur. 2000. Carnival, Cricket and Culture: Museum Life in Antigua and Barbuda. *Museum International* 52.2: 45-49.
- Glissant, Édouard & Obrist, Hans Ulrich. 2012. Édouard Glissant & Hans Ulrich Obrist. Series: 100 Notes – 100 Thoughts / 100 Notizen – 100 Gedanken #038. Germany: Hatje Cantz Verlag.
- Golding, Viv. 2013. Collaborative Museums: Curators, Communities, Collections. In Viv Golding & Wayne Modest (eds) *Museums and Communities: Curators, Collections and Collaboration* (13-31). London & New York: Bloomsbury.
- Golding, Viv & Modest, Wayne (eds). 2013. *Museums and Communities: Curators, Collections and Collaboration*. London & New York: Bloomsbury.
- Gosden, Christopher. 1999. *Anthropology and Archaeology: A Changing Relationship*. London & New York: Routledge.
- Government of the Republic of Trinidad and Tobago, Central Statistical Office. 2012. *Trinidad and Tobago 2011 Population and Housing Census: Demographic Report*. Port of Spain: The Central Statistical Office. Available at: https://guardian.co.tt/sites/default/files/story/2011_DemographicReport.pdf (Accessed: 8 August 2016).
- Gurian, Elaine Heumann. 1999. What is the Object of this Exercise? A Meandering Exploration of the Many Meanings of Objects in Museums. *Daedalus* 128.3: 163-183.
- Hall, Stuart (ed.) [1997] 2010. *Representation: Cultural Representations and Signifying Practices*. London, Thousand Oaks & New Delhi: Sage Publications.
- Hanoomansingh, Peter. 1996. Beyond Profit and Capital: A Study of the Sindhis and Gujaratis of Barbados. In Rhoda E. Reddock (ed.) *Ethnic Minorities in Caribbean Society* (273-342). Trinidad and Tobago: Institute of Social and Economic Studies (ISER), University of the West Indies.
- Haslip-Viera, Gabriel. 2013. *Race, Identity and Indigenous Politics: Puerto Rican Neo-Táinos in the Diaspora and the Island*. New York: Latino Studies Press.
- Henry-Wilson, Maxine. 2003. *Culture in the Future of the Caribbean Community* [Lecture: 24-26 April, Distinguished Lecture Series Commemorating the Thirtieth Anniversary of the Caribbean Community, Paramaribo]. Available at: <https://cari.com.org/communications/view/culture-in-the-future-of-the-caribbean-community-by-hon-maxine-henry-wilson-minister-of-education-youth-and-culture-jamaica> (Accessed: 4 June 2014).
- Hoelscher, Steven. 2011. Heritage. In Sharon Macdonald (ed.) *A Companion to Museum Studies* (198-218). Malden & Oxford: Wiley – Blackwell.
- Hofman, Corinne L. 2013. The Post-Saladoid in the Lesser Antilles (A.D. 600/800-1492). In William F. Keegan, Corinne L. Hofman & Reniel Rodríguez Ramos (eds) *The Oxford Handbook of Caribbean Archaeology* (205-220). New York: Oxford University Press.
- Hofman, Corinne L. & Carlin, Eithne B. 2010. The Ever-dynamic Caribbean: Exploring New Approaches to Unraveling Social Networks in the Pre-Colonial and Early Colonial Periods. In Eithne B. Carlin & Simon van de Kerke (eds) *Linguistics and Archaeology in the Americas: The Historization of Language and Society* (107-122). Boston: Brill.

- Hofman, Corinne L. & Hoogland, Menno L.P. 2012. Caribbean Encounters: Rescue Excavations at the Early Colonial Island Carib Site of Argyle, St. Vincent. *Analecta Praehistorica Leidensia* 43/44: 63-76.
- Hofman, Corinne L. & Hoogland, Menno L.P. 2015. Beautiful Tropical Islands in the Caribbean Sea: Human Responses to Floods and Droughts and the Indigenous Archaeological Heritage of the Caribbean. In Willem J.H. Willems & Henk P.J. van Schaik (eds) *Water & Heritage: Material, Conceptual and Spiritual Connections* (99-119). Leiden: Sidestone Press.
- Hofman, Corinne; Mol, Angus; Hoogland, Menno & Valcárcel Rojas, Roberto. 2014. *Stage of Encounters: Migration, Mobility and Interaction in the Pre-Colonial and Early Colonial Caribbean*. *World Archaeology* 46.4: 590-609.
- Honychurch, Lennox. [1975] 1995. *The Dominica Story: A History of the Island*. London & Basingstoke: Macmillan Education.
- Honychurch, Lennox. [1997] 2000. *Carib to Creole: A History of Contact and Culture Exchange*. Roseau: The Dominica Institute. D. Phil thesis, University of Oxford.
- Honychurch, Lennox. 2016. *Not One of the 'Down Islands': Landscape and Ecology*. [Lecture: 15 March, Barbados Museum and Historical Society Lecture Series – Becoming Bajan: The Evolution of Barbadian Identity, Bridgetown].
- ICOM. 1946. *ICOM Constitution*.
- ICOM. 1951. *ICOM Statutes*.
- ICOM. 1961. *ICOM Statutes*
- ICOM. 1974. *ICOM Statutes*.
- ICOM. 1989. *ICOM Statutes*.
- ICOM. 2007. *ICOM Statutes*.
- ICOM. 2017. *ICOM Code of Ethics for Museums*. Paris: ICOM.
- Inniss, Tara. 2012. Heritage and Communities in a Small Island Developing State: Historic Bridgetown and its Garrison, Barbados. In Amareswar Galla (ed.) *World Heritage: Benefits Beyond Borders* (69-81). Paris & Cambridge: UNESCO & Cambridge University Press.
- Jayaram, N. 2003. The Politics of 'Cultural Renaissance' Among Indo-Trinidadians. In Bhikhu Parekh, Gurharpal Singh & Steven Vertovec (eds) *Culture and Economy in the Indian Diaspora* (123-141). London & New York: Routledge.
- Karp, Ivan. 1992. Introduction: Museums and Communities: The Politics of Public Culture. In Ivan Karp, Christine Mullen Kreamer & Steven D. Lavine (eds) *Museums and Communities: The Politics of Public Culture* (1-17). Washington: Smithsonian Institution.
- Karp, Ivan & Lavine, Steven D. (eds). 1991. *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington & London: Smithsonian Institution Press.
- Karp, Ivan; Mullen Kreamer, Christine & Lavine, Steven D. (eds). 1992. *Museums and Communities: The Politics of Public Culture*. Washington: Smithsonian Institution.
- Kavanagh, Gaynor. 1994. Visiting and Evaluating Museums. In Gaynor Kavanagh (ed.) *Museum Provision and Professionalism* (90-94). London & New York: Routledge.
- Keegan, William F. & Hofman, Corinne L. 2017. *The Caribbean before Columbus*. New York: Oxford University Press.

- Kelly, Lynda. 2006. Measuring the Impact of Museums on their Communities: The Role of the 21st Century Museum. Paper presented at the 2006 *INTERCOM Symposium: New Roles and Missions of Museums*, ICOM – INTERCOM: Taipei. Available at: <http://www.intercom.museum/documents/1-2Kelly.pdf> (Accessed: 22 October 2014).
- Kreps, Christina. 2011a. Changing the Rules of the Road: Post-colonialism and the New Ethics of Museum Anthropology. In Janet Marstine (ed.) *The Routledge Companion to Museum Ethics: Redefining Ethics for the Twenty-First-Century Museum* (70-84). Abingdon & New York: Routledge.
- Kreps, Christina. 2011b. Non-Western Models of Museums and Curation in Crosscultural Perspective. In Sharon Macdonald (ed.) *A Companion to Museum Studies* (457-472). Malden & Oxford: Wiley-Blackwell.
- Lagerkvist, Cajsa. 2006. Empowerment and Anger: Learning How to Share Ownership of the Museum. *Museum and Society* 4.2: 52-68.
- Laguer Diaz, Carmen A. 2013. The Construction of an Identity and the Politics of Remembering. In William F. Keegan, Corinne L. Hofman & Reniel Rodríguez Ramos (eds) *The Oxford Handbook of Caribbean Archaeology* (557-567). Oxford: Oxford University Press.
- Lavine, Steven D. 1992. Audience, Ownership, and Authority: Designing Relations between Museums and Communities. In Ivan Karp, Christine Mullen Kreamer & Steven D. Lavine (eds) *Museums and Communities: The Politics of Public Culture* (137-157). Washington: Smithsonian Institute.
- Lee, Maria A. 2015. Curating the Nation: The Politics of Recognition in a Bahamian National Museum. *The International Journal of Bahamian Studies* 21.1: 91-107.
- Lemieux & Schultz. 1973. *Report on CCA/Canadian National Museums Survey*. Unpublished report of the Caribbean Conservation Association.
- Lenik, Stephan. 2012. Carib as a Colonial Category: Comparing Ethnohistoric and Archaeological Evidence from Dominica, West Indies. *Ethnohistory* 59.1: 79-107.
- Lidchi, Henrietta. [1997] 2010. The Poetics and the Politics of Exhibiting Other Cultures. In Stuart Hall (ed.) *Representation: Cultural Representations and Signifying Practices* (151-222). London, Thousand Oaks & New Delhi: Sage Publications.
- Linares, José. 2013. The History and Evolution of Cuban Museums. In Alissandra Cummins, Kevin Farmer & Roslyn Russell (eds) *Plantation to Nation: Caribbean Museums and National Identity* (57-67). Chicago & Melbourne: Common Ground Publishers.
- MacDonald, George F. 1992. Change and Challenge: Museums in the Information Society. In Ivan Karp, Christine Mullen Kreamer & Steven D. Lavine (eds) *Museums and Communities: The Politics of Public Culture* (158-181). Washington: Smithsonian Institute.
- Maréchal, Jean-Philippe. 1998. For an Island Museology in the Caribbean. *Museum International* 50.3: 44-50.
- Markovits, Claude. 2000. *The Global World of Indian Merchants, 1750-1947: Traders of Sind from Bukhara to Panama*. Cambridge: Cambridge University Press.
- Martin, John Angus. 2013. *Island Caribs and French Settlers in Grenada: 1498-1763*. Grenada: Grenada National Museum Press.

- Masson, Georgina. 1972. Italian Flower Collectors' Gardens in Seventeenth Century Italy. In David R. Coffin (ed.) *The Italian Garden* (63-80). Washington D.C.: Dumbarton Oaks.
- McLean, Fiona. 2008. Museums and the Representation of Identity. In Brian Graham & Peter Howard (eds) *The Ashgate Research Companion to Heritage and Identity* (284-298). Aldershot & Burlington: Ashgate Publishing.
- Modest, Wayne. 2010. *Museums, Slavery and the Caribbean Exhibitionary Complex: Toward a Museology of Displacement*. PhD dissertation, University of the West Indies.
- Modest, Wayne. 2012. We Have Always Been Modern: Museums, Collections, and Modernity in the Caribbean. *Museum Anthropology* 35.1: 85-96.
- Monahan, Patrick. 2017. In Battered Puerto Rico, an Art Museum Full of Treasures Is Open for Business. *Vanity Fair* [Online], 6 October. Available at: <https://www.vanityfair.com/style/2017/10/puerto-rico-art-museum> (Accessed: 9 October 2017).
- Mullen Kreamer, Christine. 1992. Defining Communities Through Exhibiting and Collecting. In Ivan Karp, Christine Mullen Kreamer & Steven D. Lavine (eds) *Museums and Communities: The Politics of Public Culture* (367-381). Washington: Smithsonian Institute.
- Murphy, Bernice L. 2004. The Definition of the Museum: From Specialist Reference to Social Recognition and Service. *ICOM News* 2004.2: 3.
- Museums Association of the Caribbean. 2011a. *Museum Directory for the Dutch-speaking Caribbean*. Unpublished directory by the Museums Association of the Caribbean.
- Museums Association of the Caribbean. 2011b. *Museum Directory for the English-speaking Caribbean*. Unpublished directory by the Museums Association of the Caribbean.
- Museums Association of the Caribbean. 2011c. *Museum Directory for the French-speaking Caribbean*. Unpublished directory by the Museums Association of the Caribbean.
- Museums Association of the Caribbean. 2011d. *Museum Directory for the Spanish-speaking Caribbean*. Unpublished directory by the Museums Association of the Caribbean.
- Nakhuda, Sabir. 2013. *Bengal to Barbados: A 100 Year History of East Indians in Barbados*. Barbados: Sabir Nakhuda.
- Nederveen Pieterse, Jan. 2005. Multiculturalism and Museums: Discourse About Others in the Age of Globalization. In Gerard Corsane (ed.) *Heritage, Museums and Galleries – An Introductory Reader* (163-183). London & New York: Routledge.
- Nettleford, Rex. 2003. *The Caribbean's Creative Diversity: The Defining Point of the Region's History* [Lecture: 21 March, Distinguished Lecture Series Commemorating the Thirtieth Anniversary of the Caribbean Community, Paramaribo]. Available at: http://www.caricom.org/jsp/speeches/30anniversary_lecture_2_nettleford.jsp (Accessed: 4 June 2014).
- Nettleford, Rex. 2004. Ideology, Identity, Culture. In Bridget Brereton (ed.) *General History of the Caribbean: Volume V – The Caribbean in the Twentieth Century* (537-558). Paris & London: UNESCO & Macmillan Caribbean.
- Nettleford, Rex. 2008. Respect and Understanding: Engaging Creative Diversity, the Caribbean Experience. Paper presented at the 2008 CAM Triennial: *Museums & Diversity: Museums in Pluralistic Societies*, CAM: Georgetown. Available at: http://www.maltwood.uvic.ca/cam/activities/past_conferences/1999conf/CAM%20Nettleford%20Scan.pdf (Accessed: 22 October 2014).

- NEXUS1492. 2013. *Ethics Code: Full Ethical Review ERC*. Unpublished document by NEXUS1492.
- Nicks, Trudy. 2003. Introduction. In Laura Peers & Alison K. Brown (eds) *Museums and Source Communities: A Routledge Reader* (19-27). London & New York: Routledge.
- Office of the Registrar General India. 2001. *Census of India 2001*. New Delhi: Office of the Registrar General.
- Ohmer, Mary. 2010. How Theory and Research Inform Citizen Participation in Poor Communities: The Ecological Perspective and Theories on Self- and Collective Efficacy and Sense of Community. *Journal of Human Behavior in the Social Environment* 20.1: 1-19.
- Oliver, José R. 1998. *El Centro Ceremonial de Caguana, Puerto Rico: Simbolismo Iconográfico, Cosmovisión y el Poderío Caciquil Taíno de Boriquén*. Oxford: Archaeopress.
- Onciul, Bryony. 2013. Community Engagement, Curatorial Practice, and Museum Ethos in Alberta, Canada. In Viv Golding & Wayne Modest (eds) *Museums and Communities: Curators, Collections and Collaboration* (79-97). London & New York: Bloomsbury.
- Peers, Laura & Brown, Alison K. 2003a. Introduction. In Laura Peers & Alison K. Brown (eds) *Museums and Source Communities: A Routledge Reader* (1-16). London & New York: Routledge.
- Peers, Laura & Brown, Alison K. (eds). 2003b. *Museums and Source Communities: A Routledge Reader*. London & New York: Routledge.
- Perkin, Corinne. 2010. Beyond the Rhetoric: Negotiating the Politics and Realising the Potential of Community-driven Heritage Engagement. *International Journal of Heritage Studies* 16.1-2: 107-122.
- Phillips, Ruth B. 2003. Introduction. In Laura Peers & Alison K. Brown (eds) *Museums and Source Communities: A Routledge Reader* (155-170). London & New York: Routledge.
- Podgorny, Irina. 2013. Travelling Museums and Itinerant Collections in Nineteenth-Century Latin America. *Museum History Journal* 6.2: 127-146.
- Pratt, Mary Louise. 1991. The Arts of the Contact Zone. *Profession* 91: 33-40.
- Premdas, Ralph R. 2002. Self-Determination and Sovereignty in the Caribbean: Migration, Transnational Identities, and Deterritorialisation of the State. In Ramesh Ramsaran (ed.) *Caribbean Survival and the Global Challenge* (49-64). Kingston: Ian Randle Publishers.
- Pyburn, K. Anne. n.d. *Anne Pyburn's Principles of Community Engagement for Archaeologists*. Unpublished. Available at: http://www.academia.edu/5129190/Anne_Pyburns_Principles_of_Community_Engagement_for_Archaeologists (Accessed: 22 October 2014).
- Pyburn, K. Anne. 2008. Public Archaeology, Indiana Jones, and Honesty. *Archaeologies: Journal of the World Archaeological Congress* 4.2: 201-204.
- Quicheberg, Samuel. [1565] 2013. *The First Treatise on Museums: Samuel Quicheberg's Inscripciones 1565*. Edited by Mark A. Meadow, translated by Bruce Robertson & Mark A. Meadow. Los Angeles: Getty Research Institute.

- Ramtahal, Kumaree. 2013. Opening Doors to Our Cultural Heritage: The Indian Caribbean Museum of Trinidad and Tobago. In Nerea A. Llamas (ed.) *Preserving Memory: Documenting and Archiving Latin American Human Rights. Papers of the Fifty-Sixth Annual Meeting of the Seminar on the Acquisition of Latin American Library Materials* (120-132). New Orleans: SALALM.
- Ridge, Mia. 2013. From Tagging to Theorizing: Deepening Engagement with Cultural Heritage through Crowdsourcing. *Curator* 56.4: 435-450.
- Rivera, Rodolfo & Soto Soria, Alfonso. 1982. *Report of the Mission to Costa Rica, the Dominican Republic and the OAS English-speaking Member States in the Caribbean Area*. Unpublished report of the Organisation of the American States.
- Ronan, Kristine. 2014. Native Empowerment, the New Museology, and the National Museum of the American Indian. *Museum & Society* 12.1: 132-147.
- Rouse, Irving. 1992. *The Tainos: Rise and Decline of the People Who Greeted Columbus*. New Haven: Yale University Press.
- Russell, Ian. 2010. Heritage, Identities, and Roots: A Critique of Arborescent Models of Heritage and Identity. In George S. Smith, Phyllis Mauch Messenger & Hilary A. Soderland (eds) *Heritage Values in Contemporary Society* (29-41). Walnut Creek: Left Coast Press.
- Russell, Roslyn. 2013. Framing Identity, Encouraging Diversity: Recent Museum Developments in Barbados. In Alissandra Cummins, Kevin Farmer & Roslyn Russell (eds) *Plantation to Nation: Caribbean Museums and National Identity* (179-194). Chicago & Melbourne: Common Ground Publishers.
- Said, Edward W. [1978] 2003. *Orientalism*. London: Penguin Group.
- Saint Lucia National Trust. 2017a. *Proposed Elimination of Government's Annual Contribution to the Saint Lucia National Trust for the 2017-18 Financial Year*. Press Release, 24 April. Available at: https://slunatrust.org/assets/content/documents/PR_on_ProposedZeroSubventionApr2017.pdf (Accessed: 14 June 2017).
- Saint Lucia National Trust. 2017b. *Closure of Walcott Place*. Press Release, 31 May. Available at: https://slunatrust.org/assets/content/documents/Press_Release_Closure_of_Walcott_Place.pdf (Accessed: 14 June 2017).
- Sandell, Richard. 1998. Museums as Agents of Social Inclusion. *Museum Management and Curatorship* 17.4: 401-418.
- Sandell, Richard. 2003. Social Inclusion, the Museum and the Dynamics of Sectoral Change. *Museums and Society* 1.1: 45-62.
- Sandell, Richard. 2012. Museums as Agents of Social Inclusion. In Bettina Messias Carbonell (ed.) *Museum Studies: An Anthology of Contexts* (562-574). Malden, Oxford & Chichester: Blackwell Publishing.
- Sands of Time Consultancy. 2011. *Caribbean Museums: Survey 2011 – Final Report*. Unpublished report by the Museums Association of the Caribbean.
- Sauvage, Alexandra. 2010. To Be or Not To Be Colonial: Museums Facing Their Exhibitions. *Culturales* VI.12: 97-116.
- Scott, Carol A. 2006. Museums: Impact and Value. *Cultural Trends* 15.1: 45-75.
- Scott, Carol A. 2009. Exploring the Evidence Base for Museum Value. *Museum Management and Curatorship* 24.3: 195-212.

- Scott, Carol A. 2015. Museum Measurement: Questions of Value. In Conal McCarthy (ed.) *The International Handbooks of Museum Studies: Museum Practice* (97-122). Malden, Oxford & Chichester: John Wiley & Sons.
- Seon, Ernie. 2017. Prime Minister Chastanet Confirms Cut in Subvention to St. Lucia National Trust. *Pride News* [Online], 25 April. Available at: <http://pridenews.ca/2017/04/25/prime-minister-chastanet-confirms-cut-subvention-st-lucia-national-trust/> (Accessed: 14 June 2017).
- Shafie, Termeh; Schoch, David; Mans, Jimmy; Hofman, Corinne L. & Brandes, Ulrik. 2017. Hypergraph Representations: A Study of Carib Attacks on Colonial Forces, 1509-1700. *Journal of Historical Network Research* 1.1: 52-70.
- Shearn, Isaac. 2014. *Pre-Columbian Regional Community Integration in Dominica, West Indies*. PhD dissertation, University of Florida.
- Siegel, Peter E. 2013. Caribbean Archaeology in Historical Perspective. In William F. Keegan, Corinne L. Hofman & Reniel Rodríguez Ramos (eds) *The Oxford Handbook of Caribbean Archaeology* (21-46). Oxford: Oxford University Press.
- Silverman, Lois H. 2010. *The Social Work of Museums*. London & New York: Routledge.
- Simon, Nina. 2010. *The Participatory Museum*. Santa Cruz: Museum 2.0.
- Simon, Nina. 2014. Where's the Community in the Crowd? Framing and the Wall Street Journal's "Everybody's a Curator." *Museum 2.0* [Online], 5 November. Available at: <http://museumtwo.blogspot.nl/2014/11/wheres-community-in-crowd-framing-and.html> (Accessed: 1 August 2017).
- Simon, Nina. 2016. *The Art of Relevance*. Santa Cruz: Museum 2.0.
- Singleton, Raymond. 1978. *CARICOM Museum Report*. Unpublished report of CARICOM.
- Skerrit, Roosevelt. 2015. "Keeping It Real"... in the Community! An Opportunity for the General Public to Interact with the Cabinet of Ministers on the 2015/2016 National Budget. Speech held: 13 August 2015, Salybia Primary School. Recording available at: <https://www.youtube.com/watch?v=1EwdNmzcuqI> (Accessed: 19 January 2016).
- Smith, Kelvin. 2006. Placing the Carib Model Village: The Carib Territory and Dominican Tourism. In Maximilian C. Forte (ed.) *Indigenous Resurgence in the Contemporary Caribbean: Amerindian Survival and Revival* (71-87). New York: Peter Long.
- Smith, Laurajane. 2015. Theorizing Museum and Heritage Visiting. In Andrea Witcomb & Kylie Message (eds) *The International Handbooks of Museum Studies: Museum Theory* (459-484). Malden, Oxford & Chichester: John Wiley & Sons.
- Smith, Laurajane & Waterton, Emma. 2009. *Heritage, Communities and Archaeology*. London: Duckworth.
- Solomon, Sheila. 1979. *Framework for Cultural Development in the Caribbean* [Alt. *Mission Report on an Identification Mission in Cultural Development in the Caribbean*]. Paris: UNESCO.
- Stapley-Brown, Victoria. 2017. Puerto Rico's Museums on the Mend. *The Art Newspaper* [Online], 4 October. Available at: <https://www.theartnewspaper.com/news/puerto-ricos-museums-on-the-mend> (Accessed: 9 October 2017).
- Svensson, Anna. 2017. *A Utopian Quest for Universal Knowledge: Diachronic Histories of Botanical Collections between the Sixteenth Century and the Present*. Stockholm: KTH Royal Institute of Technology.

- Taylor, Douglas & Hoff, Berend. 1980. The Linguistic Repertory of the Island-Carib in the Seventeenth Century: The Men's Language – A Carib Pidgin? *International Journal of American Linguistics* 46.4: 301-312.
- Tilley, Christopher. 1994. *A Phenomenology of Landscape: Places, Paths, and Monuments*. Oxford: Berg.
- Tlili, Anwar. 2008. Behind the Policy Mantra of the Inclusive Museum: Receptions of Social Exclusion and Inclusion in Museums and Science Centres. *Cultural Sociology* 2.1: 123-147.
- Towle, Ed L. & Tyson, George F. 1979. *Towards a Planning Strategy for the Management of Historical/Cultural Resources Critical to Development in the Lesser Antilles*. Island Resources Foundation.
- Varine, Hugues de. 2006. Ecomuseology and Sustainable Development. *Museums & Social Issues* 1.2: 225-232.
- Varutti, Marzia. 2013. Learning to Share Knowledge: Collaborative Projects in Taiwan. In Viv Golding & Wayne Modest (eds) *Museums and Communities: Curators, Collections and Collaboration* (59-78). London & New York: Bloomsbury.
- Vergo, Peter. 1991. *The New Museology*. London: Reaktion.
- Virassamy, Estelle. 2015. Guy Gabon au Musée Schoelcher. *France-Antilles* [Online], 21 February. Available at: <http://www.guadeloupe.franceantilles.fr/loisirs/sortir/guy-gabon-au-musee-schoelcher-309580.php> (Accessed: 19 June 2017).
- VSNU. 2004. *The Netherlands Code of Conduct for Scientific Practice: Principles of Good Scientific Teaching and Research*. Amsterdam: VSNU.
- Walcott, Derek. 1992. *Nobel Lecture: The Antilles – Fragments of Epic Memory*. Speech held: 7 December 1992, Stockholm. Recording available at: <https://www.nobel-prize.org/mediaplayer/index.php?id=1503> (Accessed: 16 November 2017).
- Waterton, Emma; Smith, Laurajane & Campbell, Gary. 2006. The Utility of Discourse Analysis to Heritage Studies: The Burra Charter and Social Inclusion. *International Journal of Heritage Studies* 12.4: 339-355.
- Watson, Sheila (ed.) 2007. *Museums and Their Communities*. London & New York: Routledge.
- Weil, Stephen E. 1983. *Beauty and the Beasts: On Museums, Art, the Law, and the Market*. Washington D.C.: Smithsonian Institution Press.
- Whiting, John S. 1983. *Museum Focussed Heritage in the English-speaking Caribbean*. Paris: UNESCO.
- Williams, Tammy Ronique. 2012. Tourism as a Neo-colonial Phenomenon: Examining the Works of Pattullo & Mullings. *Caribbean Quilt* 2: 191-200.
- Zea de Uribe, Gloria. 1982. Recent Advances in Colombian Museology. *Museum* 34.2: 124-126.

List of Figures

- Cover *The Social Museum in the Caribbean.*
Photographs by Csilla Ariese-Vandemeulebroucke and design by Krijn Boom.
1. *Musée Schoelcher, Guadeloupe, was opened to the public in 1887.*
Photograph by Csilla Ariese-Vandemeulebroucke.
 2. *The artworks of Museo Bellapart, Dominican Republic, are accessed through a Honda dealership.*
Photograph by Csilla Ariese-Vandemeulebroucke.
 3. *Map of the islands and countries in the Caribbean where fieldwork was conducted.*
Image by Csilla Ariese-Vandemeulebroucke. Map by D-Maps, ©D-Maps2017 Central America: States.
 4. *Fields from the database constructed for the regional museum survey, with clarifications.*
Image and database by Csilla Ariese-Vandemeulebroucke.
 5. *Matrix of the participatory practices per museum, colored by museum type. The museums are sorted by type and then from most to least participatory practices.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
 6. *Presenting and discussing survey results, 2016. Left: Kalinago Barana Autê. Right: Barbados Museum & Historical Society.*
Photographs by Chouboutouiba Cozier Frederick (left) and Kevin Farmer (right).
 7. *A display case made from a jukebox showcases geological collections at Museo Profesor Tremols, Dominican Republic.*
Photograph by Csilla Ariese-Vandemeulebroucke.
 8. *Ecomusée de Marie-Galante: Habitation Murat, Marie-Galante, consists of an extended museum landscape.*
Photograph by Csilla Ariese-Vandemeulebroucke.

9. *When diving in the Underwater Sculpture Park, Grenada, visitors participate in protecting the reef.*
Photograph by Csilla Ariese-Vandemeulebroucke.
10. *The site at Centro Indígena Caguana, Puerto Rico, was first excavated in 1915 and opened to the public in 1965. Archaeological investigations continue to contribute objects and information to the exhibitions.*
Photograph by Csilla Ariese-Vandemeulebroucke.
11. *The maroons' resistance to slavery is also shown on the outside of the asafu yard of the Charles Town Maroon Museum, Jamaica.*
Photograph by Csilla Ariese-Vandemeulebroucke.
12. *Mind's Eye: The Visionary World of Miss Lassie, Grand Cayman, is dedicated to the preservation of the home and other artworks of Gladwyn K. Bush.*
Photograph by Csilla Ariese-Vandemeulebroucke.
13. *Interactive displays in the human body gallery at the Museo Infantil Trampolín, Dominican Republic.*
Photograph by Csilla Ariese-Vandemeulebroucke.
14. *Entry to the Kalinago Barana Autê, Dominica.*
Photograph by Csilla Ariese-Vandemeulebroucke.
15. *Dominica. Left: satellite image. Right: map with a terrain view showing elevations.*
Map data ©2016 Google.
16. *Surveyor John Byres' map of Dominica, 1776.*
Map by John Byres.
Plan of the Island of Dominica Laid Down by Actual Survey under the Direction of the Honorable the Commissioners for the Sale of Lands in the Ceded Islands. London: S. Hooper. Repository: Library of Congress, Geography and Map Division, Washington D.C. (Catalog#74690599).
17. *Plans for the design of the 'Carib Cultural Village,' 1987.*
Plan by Lennox Honychurch (2000: 219, fig. 14.1).
18. *Map of the Kalinago Barana Autê, posted near the entrance.*
Photograph by Csilla Ariese-Vandemeulebroucke.
19. *The Kalinago Territory cricket tournament was a wonderful event for hanging out with the community and also offered opportunities for conducting surveys.*
Photograph by Csilla Ariese-Vandemeulebroucke.
20. *Gender and age distributions of survey respondents in Dominica.*
Image by Csilla Ariese-Vandemeulebroucke.
21. *Respondents' visitation percentage and number of visits to the Kalinago Barana Autê.*
Image by Csilla Ariese-Vandemeulebroucke.

22. *Respondents' reasons for visiting the Kalinago Barana Autê.*
Image by Csilla Ariese-Vandemeulebroucke.
23. *Respondents' assessment of the importance of the Kalinago Barana Autê.*
Image by Csilla Ariese-Vandemeulebroucke.
24. *Respondents' assessment of the benefits of the Kalinago Barana Autê.*
Image by Csilla Ariese-Vandemeulebroucke.
25. *Respondents' positive keywords for the Kalinago Barana Autê. In brackets the top keyword for each category.*
Image by Csilla Ariese-Vandemeulebroucke.
26. *Respondents' negative keywords for the Kalinago Barana Autê. In brackets the top keyword for each category.*
Image by Csilla Ariese-Vandemeulebroucke.
27. *Respondents' suggested improvements for the Kalinago Barana Autê.*
Image by Csilla Ariese-Vandemeulebroucke.
28. *Map showing the areas from which Indians migrated to Barbados, corresponding to four strands of Indian migration to Barbados. First: Jinpoor, West Bengal. Third: Kaphleta & Telada, Gujarat. Fourth: Hyderabad, Sindh (today Pakistan). Fifth: Andhra Pradesh, Tamil Nadu, Kerala & Karnataka. The second strand (not pictured) was Indian migration within the Caribbean.*
Image by Csilla Ariese-Vandemeulebroucke. Map data ©2016 Google.
29. *Entrance of the Barbados Museum & Historical Society, Barbados.*
Photograph by Csilla Ariese-Vandemeulebroucke.
30. *Plan of the Barbados Museum, 1985.*
Plan by David Devenish (1985: 62, fig. 2).
31. *Gender distributions of survey respondents in Barbados: total numbers, only East Indian community members, and only BMHS staff.*
Image by Csilla Ariese-Vandemeulebroucke.
32. *Age distributions of survey respondents in Barbados: total numbers, only East Indian community members, and only BMHS staff.*
Image by Csilla Ariese-Vandemeulebroucke.
33. *East Indian respondents' self-identification with given communities.*
Image by Csilla Ariese-Vandemeulebroucke.
34. *East Indian respondents' self-identification as East Indian, divided by religion.*
Image by Csilla Ariese-Vandemeulebroucke.
35. *East Indian respondents' self-identification with geographic communities, divided by age.*
Image by Csilla Ariese-Vandemeulebroucke.
36. *Respondents' involvement in the Bengal to Barbados exhibition project.*
Image by Csilla Ariese-Vandemeulebroucke.

37. *Respondents' expectations for the Bengal to Barbados exhibition project: total numbers, only East Indian community members, and only BMHS staff.*
Image by Csilla Ariese-Vandemeulebroucke.
38. *Respondents' assessment of the importance of the Bengal to Barbados exhibition project: only East Indian community members and only BMHS staff.*
Image by Csilla Ariese-Vandemeulebroucke.
39. *East Indian respondents' self-identification with given communities, divided by the extent to which they rated the Bengal to Barbados exhibition project as important.*
Image by Csilla Ariese-Vandemeulebroucke.
40. *Respondents' assessment of the benefits of the Bengal to Barbados exhibition project: only East Indian community members and only BMHS staff.*
Image by Csilla Ariese-Vandemeulebroucke.
41. *Respondents' positive keywords for the Bengal to Barbados exhibition project.*
Image by Csilla Ariese-Vandemeulebroucke.
42. *Respondents' negative keywords for the Bengal to Barbados exhibition project.*
Image by Csilla Ariese-Vandemeulebroucke.
43. *East Indian respondents' assessment of the importance and the benefits of the Bengal to Barbados exhibition project: divided by who administered the survey.*
Image by Csilla Ariese-Vandemeulebroucke.
44. *Map of the studied museums in the Caribbean.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
45. *Map of the studied governmental museums in the Caribbean.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
46. *Map of the studied grassroots museums in the Caribbean.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
47. *Map of the studied museums of mixed ownership in the Caribbean.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
48. *Map of the studied private museums in the Caribbean.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
49. *Map of the studied museums of unknown ownership in the Caribbean.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
50. *Percentage of museums which have any of the participatory practices. Museums are separated by type (of content).*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
51. *Percentage of museums which have any of the participatory practices. Museums are separated by ownership.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.

52. *Percentage of museums which have any of the participatory practices. Museums are separated by the linguistic area they are located in.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
53. *The studied museums per place and by type.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
54. *The studied museums per place and by ownership.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
55. *The studied museums per type and by ownership.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
56. *The studied museums per ownership and by type.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
57. *Walcott Place, St. Lucia, while under construction in October 2015.*
Photograph by Csilla Ariese-Vandemeulebroucke.
58. *Percentage of museums which have any of the participatory practices, highlighting governmental museums vs. grassroots museums.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
59. *The objects in The Old House, St. Martin, became vibrant through the narratives of the founder and in dialogue with visitors.*
Photograph by Csilla Ariese-Vandemeulebroucke.
60. *The multilingual displays of Museo Tula, Curaçao, begin at the museum entrance.*
Photograph by Csilla Ariese-Vandemeulebroucke.
61. *Percentage of museums which have any of the participatory practices, highlighting built heritage museums vs. mixed content museums.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
62. *Percentage of museums which have any of the participatory practices, highlighting art museums.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
63. *Percentage of museums which have any of the participatory practices, highlighting archaeology museums.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.
64. *Percentage of museums which have any of the participatory practices, highlighting pairs of Dutch-English museums vs. French-Spanish museums.*
Image by Mereke van Garderen & Csilla Ariese-Vandemeulebroucke.

Appendix

Index: Caribbean Museums Database

This is an index of the museums included in the regional museum survey and thus in the Caribbean Museums Database. The full Caribbean Museums Database, which contains the complete entries of all of these museums, totaling 600 pages, is accessible online as a resource accompanying this dissertation.

Anguilla

Heritage Collection Museum

Aruba

Aruba Aloe N.V. Factory & Museum

Fort Zoutman Historical Museum

National Archaeological Museum Aruba

San Nicolas Community Museum

Barbados

Barbados Museum & Historical Society

George Washington House

Historic Bridgetown and its Garrison

Mount Gay Visitor Centre

Museum of Parliament & National Heroes Gallery

Nidhe Israel Synagogue & Museum

The Exchange

Belize

Abandoned Sugar Mill (Lamanai)

Government House (House of Culture)

Lamanai Archaeological Reserve

Luba Garifuna Cultural Museum

Museum of Belize

Traveller's Liquor Heritage Centre

Bequia

Bequia Maritime Museum
Bequia Tourism Association Information Bureau
Whaling Museum & Boat Museum

Carriacou

Carriacou Museum

Curaçao

Curaçao Maritime Museum
Fortchurch & Protestant Cultural Historical Museum
Het Curacaosche Museum
Jewish Cultural Historical Museum
Kas di Pal'i Maishi
Kura Hulanda Museum
Museo Tula
National Archaeological Anthropological Memory Management
Octagon Museum
Postmuseum
Savonet Museum
Tele Museum
Yotin Kortá: The Money Museum

Dominica

Cabrits National Park: Fort Shirley
Kalinago Barana Autê
Morne Trois Pitons National Park: Emerald Pool
The Dominica Museum
The Old Mill Cultural Centre & Historic Site
Touna Kalinago Heritage Village

Dominican Republic

Amber World
Calle El Conde
Casa Museo General Gregorio Luperón
Catedral Primada de América
Centro Cultural de las Telecomunicaciones
Centro León
Chocomuseo
Colonial City of Santo Domingo
Finca la Protectora
La Aurora Cigar World
Larimar Museo Dominicano
Museo Arqueológico Regional Altos de Chavón
Museo Bellapart
Museo Casa de Tostado

Museo de Ambar (Amber Art Gallery)
Museo de Arte Moderno
Museo de Arte Taino
Museo de la Altagracia
Museo de las Casas Reales
Museo del Hombre Dominicano
Museo del Ron y la Caña
Museo Fortaleza de Santo Domingo: Fortaleza Ozama
Museo Infantil Trampolín
Museo La Isabela: Parque Nacional
Museo Memorial de la Resistencia Dominicana
Museo Mundo de Ambar (Amber World Museum)
Museo Nacional de Historia Natural
Museo Nacional de Historia y Geografía
Museo Naval de las Atarazanas Reales
Museo Profesor Tremols
Museo Sacro La Vega
Museo Virreinal Alcázar de Colón
Panteón de la Patria
Parque Nacional Histórico La Vega Vieja
Quinta Dominica
Sala de Arte Pre-Hispánico: Fundación García Arévalo
Santo Cerro: Nuestra Señora de las Mercedes

French Guiana

Bagne de Saint-Laurent-du-Maroni
Centre Spatial Guyanais
Musée de l'Île Royale

Grand Cayman

Cayman Islands National Museum
Cayman Turtle Centre
Mind's Eye: The Visionary World of Miss Lassie
National Gallery of the Cayman Islands
Pedro St. James National Historic Site
The Mission House

Grenada

Belmont Estate
Grenada National Museum
La Sagesse Natural Works
Rome Museum
The Priors
Underwater Sculpture Park
West Indies Cricket Heritage Centre
Westerhall Estate

Guadeloupe

Domaine de Séverin
Ecomusée CreoleArt (Ecomuseum of Guadeloupe)
La Route de l'Esclave
Musée Départemental Edgar Clerc
Musée du Rhum: Musée Universel
Musée l'Herminier
Musée Municipal Saint-John Perse
Musée Schoelcher

Jamaica

African-Caribbean Institute of Jamaica
Bank of Jamaica Money Museum
Bob Marley Museum
Charles Town Maroon Museum
Coyaba Gardens & Museum
Devon House Mansion
Firefly House
Fort Charles & Museum
Jamaica Music Museum
Jamaica National Heritage Trust
Jamaican Military Museum and Library
Liberty Hall
National Gallery of Jamaica
National Gallery West
National Museum Jamaica
National Museum West
Natural History Museum of Jamaica
New Seville (Seville Great House)
Shaare Shalom Jamaican Jewish Heritage Centre
Sunshine Palace & Taíno Museum
University of the West Indies Geology Museum
University of the West Indies Museum
White Marl Taíno Museum
Zabai Tabai Taíno Indian Museum

Marie-Galante

Ecomusée de Marie-Galante: Habitation Murat
Marie-Galante Kreol West Indies
Musée Art & Tradition: Poupées Matrones

Martinique

Bibliothèque Schoelcher
Centre de Découverte des Sciences de la Terre
Centre d'Interprétation Paul Gauguin
Distillerie Depaz

Ecomusée de Martinique
Espace Muséal Aimé Césaire: Hôtel de Ville
Fort Saint-Louis
La Maison de la Canne
La Savane des Esclaves
L'Église du Fort
L'Étang des Salines
Maison du Bambou: Martinique Recycl'Art
Maison Régional des Volcans
Musée Départemental d'Archéologie et de Préhistoire
Musée du Père Pinchon
Musée Régional d'Histoire et d'Ethnographie
Musée Volcanologique Franck A. Perret
Rocher du Tombeau des Caraïbes

Puerto Rico

Casa Pueblo
Castillo San Cristóbal
Castillo San Felipe del Morro
Centro Ceremonial Indígena de Tibes
Centro Indígena Caguana
Corralón de San José [prev. Museo del Indio]
Galería Botello
Galería Nacional
Instituto de Cultura Puertorriqueña
Museo Casa Blanca
Museo de Historia, Antropología y Arte
Museo de las Américas
Museo del Mar
Museo de San Juan

St. Barthélemy

The Wall House Museum

St. Lucia

Fond Doux Estate
Luigi St Omer's Murals in Anse la Raye
Morne Fortune: Apostles Battery & The Powder Magazine
Pigeon Island National Landmark
Pitons Management Area *incl.* Sulphur Springs
St. Lucia National Museum
Walcott Place

St. Maarten

St. Maarten National Heritage Foundation Museum
Yoda Guy Movie Exhibit

St. Martin

Fort St. Louis
Sur la Trace des Arawaks
The Old House

St. Vincent

Argyle International Airport: Heritage Village
Heritage Museum & Science Center
Kalinago Tribe
National Public Library
St. Vincent and the Grenadines National Trust
St. Vincent Botanic Gardens: Curator's House

Suriname

Christiaankondre & Langemankondre
Historic Inner City of Paramaribo
Moiwana Monument

Tobago

Fort King George
Tobago Museum

Trinidad

Central Bank Money Museum
Cleaverwoods Recreational Park
Indian Caribbean Museum of Trinidad & Tobago
Museum of the City of Port of Spain
Museum of the Trinidad & Tobago Police Service
National Museum & Art Gallery of Trinidad & Tobago
Santa Rosa First Peoples Community Museum
Temple in the Sea: Sewdass Sadhu Shiv Mandir
The Red House

Questionnaire: Kalinago Barana Autê

[Date: 2015]

- 1) Have you ever visited the Kalinago Barana Autê? Yes No
--> If yes, how often have you been to the Kalinago Barana Autê? 1-2 times
 3-5 times
 More than 5 times

--> If no, why have you not visited the Kalinago Barana Autê?
.....

- 2) If yes, why have you visited the Kalinago Barana Autê?
 For enjoyment As a performer or artist To learn about my heritage
 For an event As a tour guide To build or maintain the site
 As staff To sell crafts/souvenirs
 Other:

3) Please characterize the Kalinago Barana Autê in three **positive** keywords:
The Kalinago Barana Aute is ; and

4) Please characterize the Kalinago Barana Autê in three **negative** keywords:
The Kalinago Barana Aute is ; and

5) Do you feel that the Kalinago Barana Autê is important for your community?
 Not at all A little Neutral A lot Extremely
Please explain:

6) Do you feel that the Kalinago Barana Autê benefits your community?
 Not at all A little Neutral A lot Extremely
Please explain:

7) Is there anything you would like to see changed about the Kalinago Barana Autê?
 The activities The buildings The entry fee The narrative/story
 The objects The staff The tour The visitors
 Nothing Other:
Please elaborate:

8) Please indicate your age:
 Under 15 15-24 25-34 35-44 45-54 55-64
 65+

9) Please indicate your gender:
 Female Male Prefer not to say

10) Finally, if you would like to share more about this topic in an interview, please write down your name and phone number:
.....

Thank you for your time!

Questionnaire Results: Kalinago Barana Autê

Q 1.1 Have you ever visited the KBA?	
Yes	144
No	6

Q 1.2 If yes, how often have you been to the KBA?	
1-2 times	21
3-5 times	17
More than 5 times	106

Q 1.3 If no, why have you not visited the KBA?	
No specific reason	3
I just don't want to go there	1
Too difficult to go down	1
I just pass through	1

Q 2 Why have you visited the KBA?	
For enjoyment	90
For an event	29
As staff	4
As a performer or artist	5
As a tour guide	5
To sell crafts/souvenirs	8
To learn about my heritage	16
To build or maintain the site	5

[Q 2.9] Top 3 'other' purposes:	
Sea/river/to bathe	20
Business/meetings	12
Taking visiting friends & family	9

Q 2.9 'Other':	
Sea/river/to bathe	20
Relaxation	3
Part of a hike	2
To explore	1
Roasting breadfruit	1
Collecting fruits	1
Business/meetings	12
Workshops	6
School trip	4
Tours or tourist transport	3
Training guides	1
Bring food to the staff	1
Set up cassava baking	1
Looking at a job	1
Bringing homestay visitors	1
Taking visiting friends or family	9
My friend or relative works there	4
Birthday party	2
Graduation	2
Historical activity	1
Socializing	1
Session with elders & visitors from Martinique	1
Opening event	1
My land is close by	5
"It's my place, I go anytime I want"	1
"Because I am a Kalinago, I belong there"	1

Q 3 Please characterize the KBA in three positive keywords:	
Beautiful	36
Attractive	18
Wonderful view	11
Beautiful place/site	7
Pretty	4
Scenic	4
Picture-perfect	2
Sightseeing	2
Lots to see	2
Picturesque	1
Lovely scenery	1

Q 3 Please characterize the KBA in three positive keywords (continued):	
Bright	1
Gorgeous	1
Cultural	19
Historic(al)	10
Traditional	9
Educational	4
Local	3
Indigenous	2
Preserving	2
(Reflects) our heritage	2
Good information	1
Antique	1
Local bread	1
Ancestors	1
Carib people	1
Cassava	1
Identity	1
Help visitors dance the music	1
Informative	1
Heritage site	1
See our past	1
Learn different crafts	1
Good idea of the Carib people	1
Carib	1
Authentic	1
Different language	1
Crafts are good	1
Historical significance	1
Conserved	1
Carib music	1
Delicious meals	1
Social	1
Unique	17
Different	2
Icon	1
Special	1
Experience	1
Notable	1
Popular	1
Paramount destination	1
Showcase	1
Nice (place)	10
Exciting	8

Q 3 Please characterize the KBA in three positive keywords (continued):	
Interesting	8
Important	7
Good	7
Good place	4
Excellent	3
Amazing	3
Breathtaking	3
Wonderful	3
Fun	2
Lovely	1
Magnificent	1
Awesome	1
Incredible	1
Sophisticated	1
Inspirational	1
Excitement	1
Relaxing	10
Peaceful	9
Quiet	9
Comfortable	2
Refreshing	2
Wellness	1
Leisure	1
Stress-free	1
Private	1
Nice ambiance	1
Secluded	1
Meditating	1
Tourist attraction/touristic	9
Entertainment	2
Enjoying	2
Nice visit	1
Tourists should visit	1
Lots of visitors off-season	1
Slow when the cruise ships are over	1
Visitors visit	1
Private tours	1
Camp	1
Good for visitors	1
Natural	9
Cool	7
Good location	5
Waterfall	3

Q 3 Please characterize the KBA in three positive keywords (continued):	
Cool breeze	2
Spacious	2
Adventurous	2
Valley	1
Nice shades	1
Nice environment	1
The water	1
Fresh air	1
Big	1
Nice place to explore	1
Pool	1
Friendly staff	4
Welcoming	2
Inviting	1
Visitor friendly	1
All guests are welcome	1
Hospitable	1
Loving	1
Accessible	1
Unity	1
Clean	4
Tidy	1
Well kept	1
Neat	1
Pristine	1
Employment	3
Development	3
Income	1
Improvement	1
Cash	1
Earning	1
Vendors	1
Venue	1
Good investment	1
Valuable	1
Economic	1
Helps us	1
Enhances the reserve	1
Good workshops	1
New	1

[Q 3] Top 5 positive keywords:	
Beautiful	36
Cultural	19
Attractive	18
Unique	17
Wonderful view	11

[Q 4] Top 4 negative keywords:	
[No negative keywords]	107
Needs (some) improvement	7
Underdeveloped	3
Poor management	3

Q 4 Please characterize the KBA in three negative keywords:	
[No negative keywords]	107
Needs (some) improvement	7
Underdeveloped	3
Better job with the upkeep	1
Outdated	1
Archaic	1
Doesn't match expectations	1
Not enough (people expect more)	1
Limited	1
Incomplete	1
Underutilized	1
Too small	1
Depreciating	1
Could be more prevalent	1
Poor management	3
Disorganized	2
Unprofessional	1
Irregular	1
Work schedule	1
Lack of communication	1
Management and workers need togetherness	1
Doesn't work according to business plan	1
No janitorial services	1
Lack of marketing manager	1
Staffing	1
More trained employees	1
Uninformative	2

Q 4 Please characterize the KBA in three negative keywords (continued):	
Lacks information	1
Lacks culture	1
More pictures	1
Lacks authenticity	1
The cassava	1
More localized	1
Doesn't portray real significance	1
Steep	2
Too far	2
Too far down	2
Tiring walk	1
Poor lighting	2
River crossing dangerous/difficult	2
Dangerous	1
Poorly landscaped	1
Environmental problems	1
Not enough self-managed	1
More funds for local management	1
Government interference	1
Government runs it	1
More local involvement	1
Doesn't make enough money	1
Expensive (for visitors)	1
Slow as season closes	1
More excitement	1

Q 5.1 Do you feel that the KBA is important for your community?	
Not at all	0
A little	0
Neutral	4
A lot	81
Extremely	65

Q 5.2 Please explain: [People may give multiple reasons]	
Our culture, our history, ancestors, preservation, reidentify the Caribs	49
Attracts tourists, brings people in (to the territory), teaches others about the Kalinago, exchange	45
Income, employment	32
Fun, relaxing, events, meetings	18
[No answer or no explanation]	18
[Other answers] confidence, display talents, puts community on the map, unique thing to see, could be better	7

Q 6.1 Do you feel that the KBA benefits your community?	
Not at all	5
A little	32
Neutral	34
A lot	71
Extremely	8

Q 6.2 Please explain: [People may give multiple reasons]	
[No answer], I don't really know	35
Earning, employment, economically, crafts, dancers	32
Some people benefit, only those working there	22
Not much benefit, not really, to an extent, some way	19
Draws tourists, brings in visitors	18
Everyone benefits, yes it does	13
More could benefit, doesn't meet expectations	8
Culturally, preservation	7

Q 7 Is there anything you would like to see changed about the KBA?	
The activities	19
The objects	7
The buildings	24
The staff	25
The entry fee	4
The tour	3
The narrative/story	9
The visitors	5
Nothing	45
Other	60

Q 7.10 'Other': [People may give multiple reasons]	
More advertising and publicity	13
Improve the trails and access roads	12
More local, traditional foods and drinks	7
Improvement overall	6
Stronger bond with the community, more collaboration	4
Herbal and vegetable garden	3
Better access to the ocean, better bathing	2
More employment	2
Local management	2
Better signs to the facility	2
Create a living experience	2
More flowers	1
More production	1
Realistic visitor expectations	1
More vendors for big tours	1
Implement business plan	1
A zoo with parrots and peacocks	1
Bring in water by pipe line	1
More authenticity	1
Indigenous music	1
An organized craft association	1
Needs to be completed	1
A bus system for access	1
More traditional – less modernized	1
Wheelchair access	1
Improve washrooms	1
Improve the bridge over the river	1
More tours directly from the cruise ships	1
People living onsite in traditional clothes	1
Open in the evenings	1
Only natural souvenirs	1
Enlarge it	1
More attractive	1

Q 7.11 Please elaborate [People may give multiple reasons]	
Activities	19
More or different activities	8
Cultural activities	2
Indigenous activities	2
Bird watching	1
Live shows	1
Educational meetings	1
Objects	7
More objects, more traditional objects	5
Cultural presentation	1
Personal items of (past) chiefs	1
Buildings	24
Remodeling, restructuring, maintenance, or improvement	11
More houses, more local	5
Cabins for overnight stays	4
More things to visit	2
Modern materials (e.g. shingles) to reduce maintenance	2
More traditional	1
Staff	25
Staff in traditional clothes	4
More young people involved/employed	3
More staff	3
More local control	3
Better management, different management style	3
Employ marketing staff	1
Employ janitorial staff	1
High salary for staff	1
Meetings with all staff	1
More community involvement	1
Faster payment of services (e.g. vetiver vendors)	1
More hygienic with the cassava	1
More multilingual staff	1
More hospitality	1
Entry fee	4
Too high	2
Should be free for all Kalinago (also from other islands)	1
Tour	3
In more languages	1
Narrative/story	9

Q 7.11 Please elaborate [People may give multiple reasons] (continued)	
More informative plaques at places (self-guided)	2
More information, more history, more images	2
More aspects of the Kalinago	1
More about past chiefs	1
Visitors	5
More visitors	5

Q 8 Age	
Under 15	10
15-24	37
25-34	26
35-44	24
45-54	25
55-64	18
65+	10

Q 9 Gender	
Female	74
Male	76

Table 3: Results of all surveys in Dominica (n = 150).

Questionnaire: Bengal to Barbados

[Date: 2016]

1) Are you involved in the *Bengal to Barbados* Exhibition project? Yes No

--> If **no**, why are you not involved in the project?

.....

--> If **yes**, how are you involved?

.....

--> If **yes**, do you feel that your voice is being heard? Yes Sometimes No

Please explain:

2) Do you feel that this exhibition is important for your community?

Not at all A little Neutral A lot Extremely

Please explain:

3) What do you hope the exhibition will achieve? (pick up to three aims)

Awareness Cultural celebration Dispel myths
 Education Empowerment Enjoyment
 Recognition Pride Stronger community
 Tolerance Understanding Unity

Other:

4) Do you think the exhibition will benefit your community?

Not at all A little Neutral A lot Extremely

Please explain:

5) Please say three **positive** things about the exhibition project:

The project is ; and

6) Please say three **negative** things about the exhibition project:

The project is ; and

7) Which communities do you consider yourself a part of?

Barbadian Caribbean East-Indian
 Christian Hindu Muslim
 None Other(s):

8) Please indicate your age:

Under 15 15-24 25-34 35-44 45-54 55-64 65+

9) Please indicate your gender:

Female Male Prefer not to say

10) Finally, if you would like to share more about this project in an interview, please contact the researcher, Csilla [EMAIL] or write down your phone number:

Thank you for your time!

Questionnaire Results: Bengal to Barbados

Q 1.1 Are you involved in the BTB Exhibition project?		Q 1.5 Please explain	
Yes	12	Yes, only recently got involved & could contribute more	1
No	39	Yes, get to give input	1
Q 1.2 If no, why are you not involved in the project?		Yes, told of plans & asked for opinion	1
[No explanation given]	15	Yes, offer suggestions that are taken into consideration	1
Did not know/was not aware of the project	13	Yes, able to put forward many ideas & suggestions	1
Was not asked	6	Yes, consultation happens among the Muslim committee	1
Not aware how to be involved	2	Yes [no explanation]	1
I would like to be involved	1	Sometimes [no explanation]	2
No knowledge on the topic	1	No, certain individuals tend to monopolise the discussion during committee meetings	1
I am involved in other projects at the museum	1	No [no explanation]	1
Q 1.3 If yes, how are you involved?		Q 2.1 Do you feel that this exhibition is important for your community?	
Am on the committee	3	Not at all	0
Researcher	2	A little	16
Moving artefacts	2	Neutral	7
General assistance	1	A lot	13
Planner	1	Extremely	14
Culinary aspects	1	Q 2.2 Please explain:	
Activities & preparation	1	[No explanation]	24
[No explanation given]	1	Educate public about East-Indian culture & customs	5
Q 1.4 If yes, do you feel that your voice is being heard?		General awareness/knowledge	4
Yes	7	Educate about important contributions made	4
Sometimes	2	Educate about migration history	3
No	2	Not sure	3
		Education will lead to cultural tolerance	1
		Such information is currently lacking	1
		It is always important to highlight the history of a people	1
		Time for recognition	1
		Our heritage is being lost	1
		Clear up misconceptions	1
		Unique, first of its kind	1
		Some will be interested	1
		Diverse representation of narratives is important	1

[Q 2.1 + Q 7] Respondents who rated importance as "A little" or "Neutral"		
	23	
Barbadian	10	43%
Caribbean	6	26%
East-Indian	5	22%
Christian	1	4%
Hindu	14	61%
Muslim	6	26%

[Q 2.1 + Q 7] Respondents who rated importance as "A lot" or "Extremely"		
	27	
Barbadian	21	78%
Caribbean	10	37%
East-Indian	10	37%
Christian	1	4%
Hindu	4	15%
Muslim	18	67%
Afro-Caribbean	1	4%

Q 3 What do you hope the exhibition will achieve? (Pick up to three aims)		
Awareness	38	76%
Cultural celebration	20	40%
Dispel myths	16	32%
Education	29	58%
Empowerment	2	4%
Enjoyment	9	18%
Recognition	14	28%
Pride	15	30%
Stronger community	18	36%
Tolerance	15	30%
Understanding	24	48%
Unity	15	30%
[Other]	2	4%

Q 3.13 'Other':	
Appreciation & gratitude	1
More diverse museum audience	1

[Q 3] Total amount of responses	
	217

[Q 3] Average responses per respondent	
	4.3

Q 4.1 Do you think the exhibition will benefit your community?	
Not at all	0
A little	13
Neutral	13
A lot	12
Extremely	11

Q 4.2 Please explain:	
------------------------------	--

[No explanation]	29
Will educate/make the Barbadian public more aware	5
Not sure how it will benefit	3
Increase the awareness of the younger generation	2
Dispel myths	2
Baja public will be more tolerant of the Indian community	1
Will educate about migration history	1
Stimulate curiosity	1
Content will benefit the community	1
Preserve our history	1
Depends on if the exhibit can be easily understood	1
Marketing will be needed to maximise impact	1
Greater understanding of diverse Barbadian narratives	1

Q 5 Please say three positive things about the exhibition project	
[No positive words]	23
Education(al)	13
Awareness	7
Informative	5
Understanding	1
Culturally enlightening	1
Cultural	1
Interesting	7
Great idea	3
Good	2
Fun	2
Positive reaction	2
Exciting	1
Entertaining	1
Inspirational	1
Looking forward to it	1
Not attempted before	3
Innovative	2
Unique	1
Long awaited. Long overdue	2
Needed	2
Timely	2
Important	2
Beneficial to all	1
Beneficial to Indian	1
Dispel myths	1
Stimulate cultural diversity	1
Unity	1
Recognition of the community	1
Interaction	1
Well planned	1

[Q 5] Top 3 positive keywords:	
Education(al)	13
Awareness	7
Interesting	7

Q 6 Please say three negative things about the exhibition project	
[No negative words]	41
Biased	2
One-sided	1
Based on men's views	1
Monopolised by two members of the Indian group	1
2 men want to do everything	1
Long-overdue	2
Exclusive	1
Private	1
Unknown by many	1
Most people are not involved	1
Narrow	1

[Q 6] Top 2 negative keywords:	
Biased	2
Long-overdue	2

Q 7 Which communities do you consider yourself a part of?	
Barbadian	32
Caribbean	17
East-Indian	15
Christian	3
Hindu	18
Muslim	24
None	0
[Others]: Afro-Caribbean	1

[Q 7 + Q 8] Communities of respondents aged under 35		
Barbadian	18	67%
Caribbean	11	41%
East-Indian	9	33%

[Q 7 + Q 8] Communities of respondents aged 35+		
Barbadian	14	58%
Caribbean	6	25%
East-Indian	6	25%

Q 8 Age	
Under 15	1
15-24	13
25-34	13
35-44	9
45-54	7
55-64	4
65+	4

Q 9 Gender	
Female	30
Male	21

Table 4: Results of all surveys in Barbados (n = 51).

Q 1.1 Are you involved in the BTB Exhibition project?	
Yes	10
No	34

Q 1.2 If no, why are you not involved in the project?	
[No explanation given]	15
Did not know/was not aware of the project	11
Was not asked	4
Not aware how to be involved	2
I would like to be involved	1
No knowledge on the topic	1

Q 1.3 If yes, how are you involved?	
Am on the committee	3
Moving artefacts	2
General assistance	1
Planner	1
Culinary aspects	1
Activities & preparation	1
[No explanation given]	1

Q 1.4 If yes, do you feel that your voice is being heard?	
Yes	6
Sometimes	2
No	2

Q 1.5 Please explain	
Yes, get to give input	1
Yes, told of plans & asked for opinion	1
Yes, offer suggestions that are taken into consideration	1
Yes, able to put forward many ideas & suggestions	1
Yes, consultation happens among the Muslim committee	1
Yes [no explanation]	1
Sometimes [no explanation]	2
No, certain individuals tend to monopolise the discussion during committee meetings	1
No [no explanation]	1

Q 2.1 Do you feel that this exhibition is important for your community?	
Not at all	0
A little	15
Neutral	6
A lot	11
Extremely	12

Q 2.2 Please explain:	
[No explanation]	24
Educate public about East-Indian culture & customs	4
General awareness/knowledge	3
Educate about important contributions made	3
Educate about migration history	3
Not sure	2
It is always important to highlight the history of a people	1
Time for recognition	1
Our heritage is being lost	1
Clear up misconceptions	1
Unique, first of its kind	1
Some will be interested	1

[Q 2.1 + Q7] Respondents who rated importance as "A little" or "Neutral"		
	21	
Barbadian	9	43%
Caribbean	5	24%
East-Indian	5	24%
Christian	1	5%
Hindu	14	67%
Muslim	6	29%

[Q 2.1 + Q7] Respondents who rated importance as "A lot" or "Extremely"		
	23	
Barbadian	17	74%
Caribbean	8	35%
East-Indian	10	43%
Christian	0	0%
Hindu	4	17%
Muslim	18	78%

Q 3 What do you hope the exhibition will achieve? (Pick up to three aims)		
Awareness	31	70%
Cultural celebration	17	39%
Dispel myths	12	27%
Education	23	52%
Empowerment	1	2%
Enjoyment	7	16%
Recognition	10	23%
Pride	14	32%
Stronger community	13	30%
Tolerance	11	25%
Understanding	18	41%
Unity	10	23%
[Other]	0	0%

[Q3] Total amount of responses	167
[Q3] Average responses per respondent	3.8

Q 4.1 Do you think the exhibition will benefit your community?	
Not at all	0
A little	12
Neutral	12
A lot	11
Extremely	9

Q 4.2 Please explain:	
[No explanation]	29
Will educate/make the Barbadian public more aware	4
Not sure how it will benefit	3
Increase the awareness of the younger generation	2
Dispel myths	2
Baja public will be more tolerant of the Indian community	1
Will educate about migration history	1
Preserve our history	1
Depends on if the exhibit can be easily understood	1

Q 5 Please say three positive things about the exhibition project	
[No positive words]	20
Education(al)	11
Awareness	5
Informative	5
Understanding	1
Culturally enlightening	1
Cultural	1
Interesting	6
Great idea	3
Good	2
Fun	2
Positive reaction	2
Exciting	1
Entertaining	1
Inspirational	1
Looking forward to it	1
Not attempted before	3
Innovative	2
Unique	1
Long awaited. Long overdue	2
Needed	2
Timely	2
Important	2
Beneficial to all	1
Beneficial to Indian	1
Unity	1
Recognition of the community	1
Well planned	1

[Q 5] Top 3 positive keywords:	
Education(al)	11
Interesting	6
Awareness Informative	5

Q 6 Please say three negative things about the exhibition project	
[No negative words]	34
Biased	2
One-sided	1
Based on men's views	1
Monopolised by two members of the Indian group	1
2 men want to do everything	1
Long-overdue	2
Exclusive	1
Private	1
Unknown by many	1
Most people are not involved	1
Narrow	1

[Q 6] Top 2 negative keywords:	
Biased	2
Long-overdue	2

Q 7 Which communities do you consider yourself a part of?	
Barbadian	26
Caribbean	13
East-Indian	15
Christian	1
Hindu	18
Muslim	24
None	0
[Others]	0

[Q 7 + Q 8] Communities of respondents aged under 35		
Barbadian	15	63%
Caribbean	10	42%
East-Indian	9	38%

[Q 7 + Q 8] Communities of respondents aged 35+		
Barbadian	11	55%
Caribbean	3	15%
East-Indian	6	30%

Q 8 Age	
Under 15	1
15-24	12
25-34	11
35-44	7
45-54	7
55-64	3
65+	3

Q 9 Gender	
Female	24
Male	20

Table 5: Results of the surveys in Barbados with East Indian community members (n = 44).

Q 1.1 Are you involved in the BTB Exhibition project?	
Yes	2
No	5

Q 1.2 If no, why are you not involved in the project?	
Did not know/was not aware of the project	2
Was not asked	2
I am involved in other projects at the museum	1

Q 1.3 If yes, how are you involved?	
Researcher	2

Q 1.4 If yes, do you feel that your voice is being heard?	
Yes	1
Sometimes	0
No	0

Q 1.5 Please explain	
Yes, only recently got involved & could contribute more	1

Q 2.1 Do you feel that this exhibition is important for your community?	
Not at all	0
A little	1
Neutral	1
A lot	2
Extremely	2

Q 2.2 Please explain:	
Educate public about East-Indian culture & customs	1
General awareness/knowledge	1
Educate about important contributions made	1
Not sure	1
Education will lead to cultural tolerance	1
Such information is currently lacking	1
Diverse representation of narratives is important	1

[Q 2.1 + Q7] Respondents who rated importance as "A little" or "Neutral"		
	2	
Barbadian	1	50%
Caribbean	1	50%
East-Indian	0	0%
Christian	0	0%
Hindu	0	0%
Muslim	0	0%

[Q 2.1 + Q7] Respondents who rated importance as "A lot" or "Extremely"		
	4	
Barbadian	4	100%
Caribbean	2	50%
East-Indian	0	0%
Christian	1	25%
Hindu	0	0%
Muslim	0	0%
Afro-Caribbean	1	25%

Q 3 What do you hope the exhibition will achieve? (Pick up to three aims)		
Awareness	7	100%
Cultural celebration	3	43%
Dispel myths	4	57%
Education	6	86%
Empowerment	1	14%
Enjoyment	2	29%
Recognition	4	57%
Pride	1	14%
Stronger community	5	71%
Tolerance	4	57%
Understanding	6	86%
Unity	5	71%
[Other]	2	29%

Q 3.13 'Other':	
Appreciation & gratitude	1
More diverse museum audience	1

[Q3] Total amount of responses	50
[Q3] Average responses per respondent	7.1

Q 4.1 Do you think the exhibition will benefit your community?	
Not at all	0
A little	1
Neutral	1
A lot	1
Extremely	2

Q 4.2 Please explain:	
Will educate/make the Barbadian public more aware	1
Stimulate curiosity	1
Content will benefit the community	1
Marketing will be needed to maximise impact	1
Greater understanding of diverse Barbadian narratives	1

Q 5 Please say three positive things about the exhibition project	
[No positive words]	3
Education(al)	2
Awareness	2
Interesting	1
Dispel myths	1
Stimulate cultural diversity	1
Interaction	1

[Q 5] Top 2 positive keywords:	
Education(al)	2
Awareness	2

Q 6 Please say three negative things about the exhibition project	
[No negative words]	7

Q 7 Which communities do you consider yourself a part of?	
Barbadian	6
Caribbean	4
East-Indian	0
Christian	2
Hindu	0
Muslim	0
None	0
[Others]: Afro-Caribbean	1

[Q 7 + Q 8] Communities of respondents aged under 35		
Barbadian	3	100%
Caribbean	1	33%
East-Indian	0	0%

[Q 7 + Q 8] Communities of respondents aged 35+		
Barbadian	3	75%
Caribbean	3	75%
East-Indian	0	0%

Q 8 Age	
Under 15	0
15-24	1
25-34	2
35-44	2
45-54	0
55-64	1
65+	1

Q 9 Gender	
Female	6
Male	1

Table 6: Results of the surveys in Barbados with Barbados Museum & Historical Society staff members (n = 7).

