

**Journal #5624 from sdc 12.29.23**

*Every day is a celebration of our survival*

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*The Fewer Toys Children Have, the More They Play*

*Archaeologists Criticize Alleged Discovery of the 'Oldest Pyramid in the World'*

*How Lake Mead Water Levels Changed After Winter Storm*

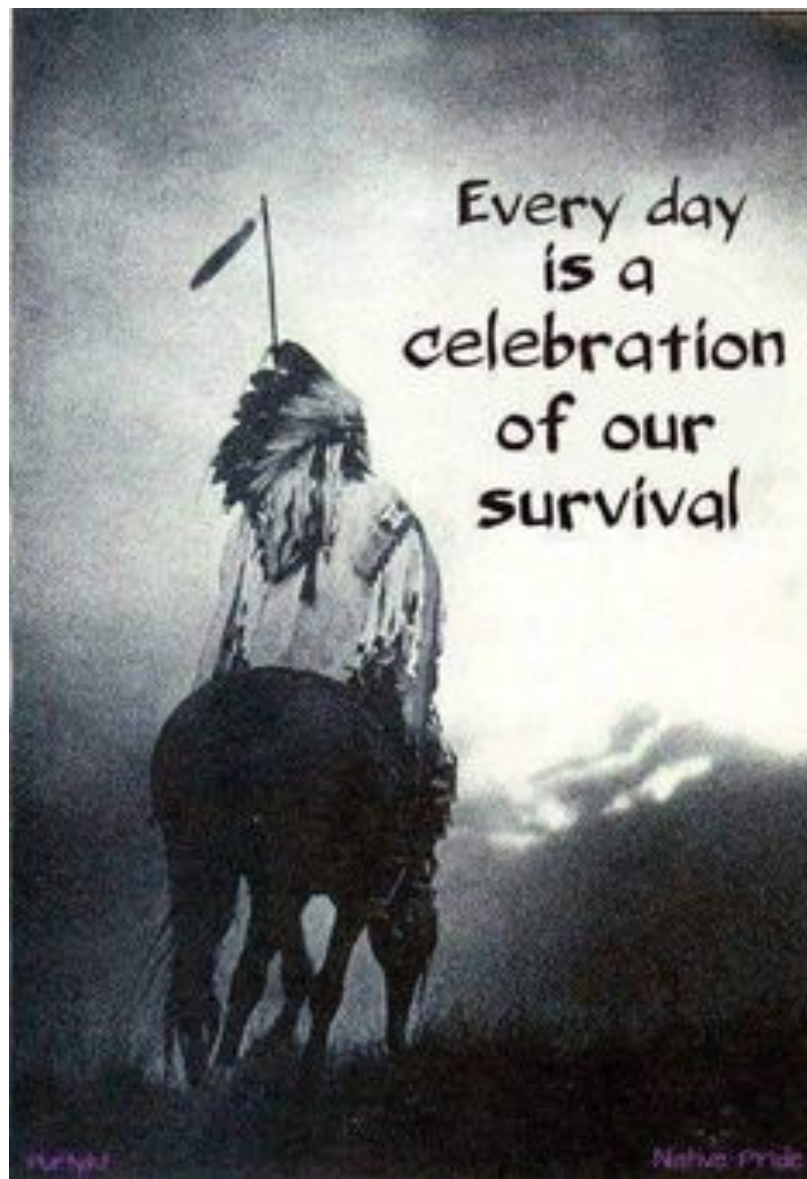
*The Salmon People: The Muckleshoot Story*

*Bateman Case Study Competition*

*Humans nearly went extinct 800,000 years ago*

*Poster Wisdom*

*Velma Christine Melendez*



## **Twelve Museum Innovations in 2023**

[Dispatches from the Center for the Future of Museums](#) is a museum newsletter like none other, offering far-reaching analysis of emerging social, technological, economic, environmental, and political trends and how they might impact our sector. In addition to news stories from across the media landscape capturing important signals of change, it also regularly shares stories of museums conducting novel practices in the field. Only time will tell whether these innovations become widespread, but if they do, you can say you read about them in Dispatches first. If an experimental, forward-looking mindset is on your resolutions list for 2024, get a head start by [subscribing](#) today for these weekly bursts of inspiration.

In the meantime, we thought we'd take a look back at some of the new ground museums broke this year. Here is a sampling of the stories shared last year, one from each month of 2023:

### **January**

#### [Louvre will begin significantly limiting daily visitor numbers to create 'more pleasurable viewing experience'](#)

In 2022, the Louvre received 7.8 million visitors—19% less than in 2019, albeit a rise of 170% from 2021 when French museums were closed for nearly five months. But the fall in attendance is not necessarily bad news. The Louvre director Laurence des Cars has hit the pause button and decided to limit daily entries to 30,000. Prior to Covid-19, the museum could welcome up to 45,000 people on its most crowded days. With 80% of tickets now issued via a reservation service, the new policy should stabilise attendance at between 7.5 million and 8 million visitors for 2023, the same levels experienced by the museum around 17 years ago. In a statement, Des Cars said she opted for the change “so the visit would be a pleasurable experience, especially for first-timers to the museum who make up 60% of entries.” *The Art Newspaper*

### **February**

#### [In Controversial Move, British Museums Will Avoid Using 'Mummy' to Describe Mummified Remains](#)

The British Museum in London, the National Museums of Scotland and the Great North Museum: Hancock have decided to change when they use the term “mummy” as part of a broader re-examination of how exhibits are described, labeled, and presented to the public. Instead, they will use “mummified remains of” or “mummified person” to describe the Egyptian artifacts whenever possible. The shift in language to describe exhibits of these major Egyptian artifacts also follows an ongoing reexamination of colonialism in the United Kingdom, and the horrific way the mummified remains were treated in the past. *ARTnews*

### **March**

#### [Two San Francisco museums launch joint curatorial position focused on art of the African diaspora](#)

*The Art Newspaper*

The San Francisco Museum of Modern Art (SFMOMA) and its close neighbour, the Museum of the African Diaspora (MoAD), are launching a joint curatorial position to generate exhibitions and programmes bridging the two institutions. With the title Assistant Curator of the Art of the African Diaspora, to rotate every three years, the job is designed to offer more opportunities to

Black curators early in their careers and provide substantive experience to help advance them to the ranks of museum leaders. SFMoMA, which has an operating budget of more than \$56m in contrast to MoAD's \$5m, will fully fund the salary of the new assistant curator who will work with the curatorial teams at both institutions and steward acquisitions of work by Black artists for SFMoMA (MoAD is non-collecting).

## **April**

### **Madison Children's Museum opens pay-what-you-can cafe**

*The Cap Times*

Little John's Lunchbox, the [Madison Children's Museum's] new cafe, is a pay-what-you-can restaurant, seemingly the first in a U.S. museum. The latest project of the nonprofit Little John's Kitchens, invites the public to choose from half a dozen pre-packed entrées and then decide what to pay: a little, a lot, or nothing at all. Staff and volunteers prepare meals using fresh ingredients donated by grocery stores and farms—food that otherwise might go to waste. The cafe isn't just for museum visitors. Like the museum's prior cafe, it's open to the public during all museum hours, inviting anyone to eat and explore the exhibits in the museum's front area, called the Community Concourse, without paying admission. In that way, the museum is bringing the pay-what-you-can model to downtown Madison as a whole.

## **May**

### **'Not just a problem of science': how the environmental crisis is also cultural**

*The Guardian*

*Nature, Crisis, Consequence* [at] the New-York Historical Society juxtaposes classics of 19th-century American naturalism with works by artists from communities largely left out of the historical narratives that these works have been central in enshrining. [The exhibit] contextualiz[es] classic 19th-century Hudson River school paintings by surrounding them with work made by groups who had largely been excluded from the histories told about these times and places. [Curator Dr Wendy Nālani E Ikemoto] hopes that *Nature, Crisis, Consequence* will push audiences' understanding further and help them connect the links between history, civil rights and the climate crisis. She believes that, ultimately, filling out these stories is not only correctly serving NYHS's public, but also offering a better understanding of our nation's past and present.

## **June**

### **Juneteenth puts focus on preserving enslavement sites**

*Axios*

Historic sites linked to enslavement and emancipation are getting new attention—and funding for preservation—after years of neglect. Pressure and new funding from public and private entities are beefing up demand to include the voices of enslaved people at sites. The “(Un)Known Project Augmented Reality App” in Louisville, Ky., [will] allow visitors to see images of enslaved people via an app near the Louisville Riverwalk as they looked toward freedom across the river in Indiana. The African American Cultural Heritage Action Fund is developing a mapping project to identify and locate all Black American cultural sites, including those linked to enslavement. It will be created on an app to help visitors locate sites, many of them relatively obscure.

## **July**

### **[Museums in Scotland required to pay Living Wage to apply for public funding](#)**

*Museums Association*

Museums and galleries in Scotland must pay all of their workers at least the real Living Wage to apply for grants, following changes to funding criteria introduced by Museums Galleries Scotland (MGS). The funding and development body is required to align its criteria to the Scottish Government's Fair Work First policy, which applies to grants and public contracts being awarded by and across the public sector. Fair Work is also a priority area in MGS's recently launched strategy for 2023-30. MGS has produced a [Fair Work Resources for Employers page](#) to help museums find support and guidance towards becoming a Fair Work employer. It encourages museums to seek accreditation from the Living Wage Foundation.

## **August**

### **[New augmented reality app turns objects at the Metropolitan Museum into digital gaming accessories](#)**

*The Art Newspaper*

The Metropolitan Museum of Art announced today that it has partnered with telecommunications company Verizon to launch Replica, a new app that allows users to engage with art from its collections in virtual space. The app can be used with Roblox, the popular gaming platform, where a new virtual version of the Met, including spaces like its Fifth Avenue façade and its Great Hall, can be explored. The new app, available for free on iOS and Android devices, encourages in-person trips, inviting visitors to scan certain objects that can then be transferred to Roblox. Designed for children and young adults, the app aims to present an immersive cultural and educational experience. It also marks the Met's latest move to lure back visitors after seeing a major drop in attendance since the Covid-19 pandemic.

## **September**

### **[Museum Curators Evaluate A.I. Threat by Giving It the Reins](#)**

*The New York Times*

Curatorial staff at Duke University's Nasher Museum of Art embraced a challenge posed by their chief curator: [could] A.I. replace them effectively[?] The experiment's result, the exhibition "Act as if You Are a Curator," is one of the first examples of A.I. organizing an art exhibition. ChatGPT, a prominent chatbot developed by the company OpenAI, was able to identify themes and develop a checklist of 21 artworks owned by the museum, along with directions of where to place them in the galleries. But the tool lacked the nuanced expertise of its human colleagues, producing a very small show with questionable inclusions, mistitled objects and errant informational texts. The human curators added their own commentary on the labels to point out its quirks and inaccuracies. Despite the errors, some Nasher curators said it was easy to see how A.I. could support [their work].

## **October**

### **[Penn Museum will no longer display exposed human remains](#)**

*WHYY*

Penn Museum has updated its policies regarding the handling of human remains, and decided to no longer put "exposed" remains on exhibition. Wrapped mummies or remains enclosed in a vessel will still be considered for display with signage forewarning visitors. But all visible

human tissue — such as bones, teeth, and hair — will be removed from view. Displays may still involve recreations of human remains such as molds cast from the original. The policy extends to Penn Museum’s educational programs, which will use artificial remains for teaching purposes in most circumstances. The museum’s decision to bar display of remains goes further than most other museums. While most major institutions have policies regarding the ethical treatment of remains, few have banned them from view.

## November

### [Barcelona museum throws open its doors to nudist visitors](#)

*Reuters*

A Barcelona museum opened its doors to nudists on Saturday, holding a special tour during which visitors could ditch their clothes. The Museum of Archaeology of Catalonia held the 90-minute tour in collaboration with the Catalan Naturism Club. Visitors viewed the Bronzes of Riace exhibition of Luigi Spina’s photographs depicting two large Greek bronze statues of naked warriors from the 5th century BC that were discovered in 1972 near Riace, Italy. The museum’s website promised visitors the chance to “admire the works by posing in the same situation as they are, completely naked and surrounded by other bodies”.

## December

### [Bloomberg to use Natural History Museum data for biodiversity tool](#)

*Responsible Investor*

Launched in 2014, the Natural History Museum of London’s Biodiversity Intactness Index (BII) measures the biodiversity makeup of a specific terrestrial area in comparison to a pristine area with minimal human interference. Ecosystem integrity is categorised on a scale from 100 percent (the naturally present biodiversity remains intact) down to 0. The BII is built on the Natural History Museum’s PREDICTS database, which incorporates peer-reviewed biodiversity data from over 50,000 sites across the globe, spanning more than 100 countries. Now Bloomberg plans to build a tool that combines the museum’s geospatial BII data with its own data on more than one million physical assets linked to nearly 50,000 global companies. This will allow companies to see their proximity to intact ecosystems and the scale of degradation to ecosystems near company operations over time.

[Skip over related stories to continue reading article](#)

### Related Stories

- [Keeping up with the 2013 Trends](#) Category: [Center for the Future Of Museums Blog](#)
- [Monday Musing: All the World’s a Museum](#) Category: [Center for the Future Of Museums Blog](#)
- [Navigating the Social Media Morass](#) Category: [Center for the Future Of Museums Blog](#)
- [Point of View: The Era of Traditional Planning Is Over](#) Category: [Mission & Institutional Planning](#)

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*"Three things in human life are important: the first is to be kind; the second is to be kind; and the third is to be kind." - Henry James*

## **Behind the story: Getting to know Indian and Mortar rocks**

*Berkeleyside reporter Ally Markovich and visual journalist Ximena Natera share what it meant to create a portrait — in words and photos — of Berkeley's most famous boulders.*

by [Ally Markovich](#) and [Ximena Natera](#) Dec. 21, 2023, 9:51 a.m.

Living in Berkeley, Indian Rock has always been a go-to place for me. It's the first place I take family when they visit and one of my favorite places to go bouldering on a Saturday afternoon.

The place always seemed to have a personality of its own, so I had the idea of writing a short profile of Indian and Mortar rocks, the way you would profile an interesting Berkeley character. I originally thought it would focus mainly on the assorted oddballs I'd seen climbing and figured it would take me a few weeks. It ended up taking a year and a half.

The [stories these boulders have to tell us](#) are more complex and surprising than I could have imagined.

I learned about the centuries-old efforts to erase Indigenous people from Berkeley's landscape and met Ohlone leaders who are part of a long lineage resisting those attempts. Indian and Mortar rocks are a link between past and present for Ohlone people who have made the Bay Area home for thousands of years. One of the most moving moments of my reporting came when Monica Arellano and Gloria Arellano-Gomez from the Muwekma Ohlone Tribe brought their three children to the rocks for the first time.

I also learned the extent of these few boulders' influence on the sport of rock climbing. Did you know that many modern climbing safety techniques were worked out at Indian Rock in the 1930s? Or that David Brower, who went on to head the Sierra Club, and free soloist Alex Honnold both scaled Berkeley's stones? I loved hearing about the shenanigans of old from climbers now in their 60s and 70s.

This month I shared everything I learned in a two-part story: [Part one](#) explores the rocks' place in Berkeley's social history and landscape, and the role — and exclusion — of Native people in that story. And [part two](#) explores their place in climbing history.

The series is both a critical examination and a love letter to my favorite place in Berkeley. I hope you'll take some time this weekend to read it. Let me know what the rocks mean to you by replying to this email. — **Ally Markovich**

*For an episode of KQED's The Bay, host Ericka Cruz Guevarra interviewed Markovich about the process of writing these stories and how her reporting changed her relationship to the rocks and to the sport of climbing. The episode was produced by Guevarra, Maria Esquinca and Adhiti Bandlamudi. [Read a transcript here.](#)*



## How to convey what a rock feels?

Berkeleyside visual journalist Ximena Natera. Credit: Ally Markovich

When Ally first told me she wanted to write a profile about Indian Rock, I panicked. Photographing spaces and inanimate objects is tough.

For me, photography is a precious window, and sometimes a mirror, into the lives and experiences of others. But how do you convey feelings from a piece of land, a rock or a tree trunk?

At first, I focused on what I knew — the way people move through and interact with the space. I observed how a girl would run through a clearing at Indian Rock and how a man who'd climbed Mortar Rock for decades would touch the stone he knows by memory with his eyes closed.

These small personal moments could have been enough for the assignment, but something remarkable happened. We had a lot of time to work on this story, and so I returned over and over. Sometimes I'd accompany Ally on interviews with climbers or Ohlone people like Corrina Gould, other times I'd go with friends and family, or by myself.



*Georgiana Kormey Gómez, the daughter of a leader of the Muwekma Ohlone tribe, plays in a clearing at Mortar Rock Park. Credit: Ximena Natera/ Berkeleyside/CatchLight*



*A young man nestled in one of Indian Rock's nooks watches the sky as sunset approaches. Credit: Ximena Natera, Berkeleyside/CatchLight*

Each visit changed the way I saw and understood the boulders.

During our first meeting with Gould in August 2022, she said that in the worldview of the xučyun (Huichin) Ohlone people, spirits leave this world through the Western Gate. There's a spectacular view of the Western Gate (the Golden Gate) from Indian Rock, and it made me

remember how much I enjoy photographing places of worship, like cathedrals and mosques, with their awe-inspiring structures and soothing light, ideal for reflection.



*Light filtering through the trees casts shadows at Mortar Rock. Credit: Ximena Natera, Berkeleyside/CatchLight*

I began to search for that at the boulders. For the Ohlone people, nature is a living being with identity and memory; Gould talks about the rhyolite as “rock relatives.” This reverence toward the boulders mirrored some of the climbers’ relationship with the space. And I decided to photograph the rocks using techniques I use in portraiture — focusing on their quirks and the way they stand, searching for identifying details like scars.

I hope that you’ll find in my photos a portrait of a place that’s captured the imagination of people for thousands of years. I take joy in knowing that I may have spent over a year photographing the rocks, but that this is just an insignificant, minuscule blip in their vast history. — **Ximena Natera**

science.org

[Kids with chattier parents are more talkative, may have bigger vocabulary](#)  
[Global data set suggests socioeconomic status does not play a role in children’s language development](#)

[raisedgood.com](#)

[The Fewer Toys Children Have, The More They Play - Raised Good](#)

[We're lead to be believe that if a little is good, then more is better. But, the irony is when it comes to toys, the fewer kids have the more they play.](#)

### **Archaeologists Criticize Alleged Discovery of the ‘Oldest Pyramid in the World’**

A controversial study arguing an Indonesian structure is 25,000 years old is under investigation by the journal that published it

<https://www.smithsonianmag.com/smart-news/archaeologists-criticize-alleged-discovery-of-the-oldest-pyramid-in-the-world-180983490/>

### **How Lake Mead Water Levels Changed After Winter Storm**

Newsweek, 12/27/2023. Lake Mead water levels have leaped more than half a foot since last weekend when a moisture-laden winter storm hit the Southwest.



KOMO TV partnered with the [Muckleshoot Indian Tribe](#) to tell their story of survival and perseverance and what they are doing now to ensure their culture stands the test of time.



[komonews.com](http://komonews.com)

[Spirit of the Salmon People: The Muckleshoot story | KOMO](#)  
[KOMO-TV partnered with the Muckleshoot Indian Tribe to produce the documentary "Spirit of the Salmon People: The Muckleshoot Story."](#)

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PRSSA Nevada, the pre professional public relations club at University of Nevada Reno, is excited to announce its participation in the prestigious 2024 Bateman Case Study Competition, the leading national event challenging public relations students to apply classroom knowledge in practical campaigns.

Established 1973, the **Bateman Case Study Competition** challenges teams to navigate the research, planning, implementation and evaluation stages of a public relations campaign for a real client. With over 75 teams participating annually, the competition provides students with invaluable real-world experience.

The upcoming 2024 competition focuses on **CULTURS**, a magazine dedicated to enhancing community and fostering human connection among culturally fluid communities. The communities encompass individuals with multiethnic, multicultural, mixed race and geographically mobile backgrounds, such as immigrants, refugees and Third Culture Kids.

The PRSSA Nevada Bateman Case Study team requests participation in a **brief, 10-minute survey** covering topics such as Third Culture Kids, 21st Century Cultural diversity, the cultural in-between and more. Your insights will play a pivotal role in shaping the campaign and shape the partnership with NNIC for its duration Feb 5-Mar 5 2024.

The PRSSA Nevada Bateman Case Study team sincerely appreciates your participation!

**SAVE THE DATE**

RENO SPARKS INDIAN COLONY  
POW WOW COMMITTEE  
PRESENTS

**2024**  
**NEW YEAR'S EVE**  
**SOBRIETY SOCIAL POWWOW**  
**@ RSIC GYM**  
**SUNDAY, DECEMBER 31, 2023**

DOORS WILL OPEN AT 5 PM  
POWWOW HOURS: 6 PM - 1 AM  
Sobriety Chip Givaway, Gifts for Dancers & More  
MINIMAL COVID PROTOCOLS  
MASKS & HAND SANITIZER WILL BE AVAILABLE

General Info: Anita Talancon, 775-338-3723  
Lorri Chasing Crow, 775-294-1740  
Bridgette Stump, 775-846-5997

RENO SPARKS INDIAN COLONY  
EST. 1917

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EST. 1917

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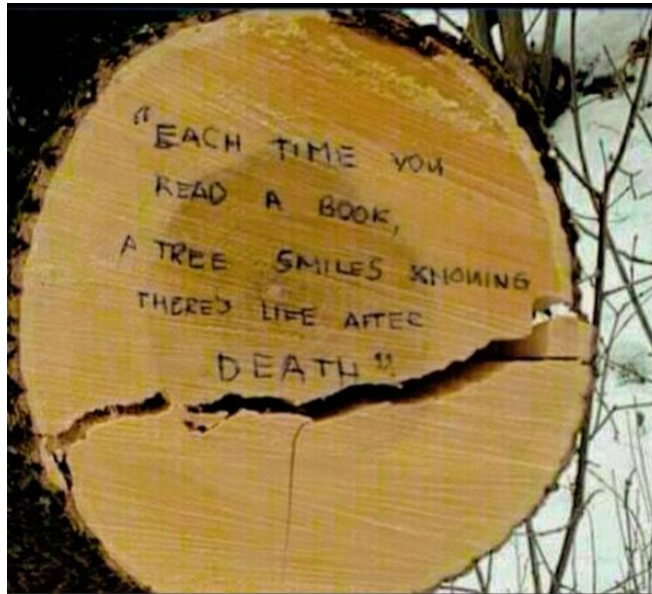
[popsci.com](http://popsci.com)

[Humans nearly went extinct 800,000 years ago](#)

[Only 1,280 breeding individuals may have existed at the start of this 'ancestral bottleneck' that lasted thousands of years.](#)

## Life hack from a 1939 newspaper:

If you're buying books for Christmas presents better buy them right away if you expect to read them before wrapping.



(still pissed)

Lost the pic  
noting that  
Sunday  
will be

123123

*In loving  
Memory*



**Velma Christine  
Melendez**

**Entered Life**

**3/25/1949**

**Entered Eternal Life**

**12/21/2023**

**Viewing and Services**

**January 5th, 2024**

**1:00 pm- 4:00 pm**

**Walton's Funerals & Cremations.**

**Ross, Burke and Noble.**

**2155 Kietzke Ln, Reno, NV 89502**

**Dinner to follow at the Reno Gym**

**Food donations are appreciated**