

Analyzing the Museu Etnològic de Barcelona

A Ludic and Critical Approach | Digital Humanities Project Documentation

Introduction to Digital Humanities

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- 1. Project Overview** Provide a concise yet comprehensive overview of the DH project. This should include a clear description of the project's goals, objectives, and research question(s).

Research Topic and Objectives

Our project revolves around (some of) the handcraft pieces being displayed in the Museu Etnològic de Barcelona (from now on, MEB). The perfect DH project would integrate each of the pieces registered in their [online catalog](#), but we unfortunately do not have the time or the tools to analyze them all. In consequence, we will only be focusing our study on the pieces retrieved from Spain and the last colonial territories before the 1898 Disaster (these are Cuba, the Philippines, Morocco, the Guam island and Equatorial Guinea).

The aims of the project are mainly three:

- a. explore the collection of the Museu Etnològic de Barcelona,
- b. identify the typology, material and function of the selected handcraft pieces, where were they retrieved from and who was their donor or seller,
- c. compare these categories and find out which handcraft types prevail, observe if the museum owns more pieces manufactured inside the national territory or in the colonial regions and lastly check which institutions have donated or sold these pieces.

Our project, then, has two parts: the first one is the most ludic one, because we will be uncovering curiosities about these material cultures and comparing the data collected. The purpose is mainly educational, since our project is meant to be interactive and could be useful in art or history classrooms.

The second part constitutes the critical approach to the topic. This project is driven by the idea that European museums usually exhibit artworks of other countries and there's a subjacent connection between the colonial period, the economic and political power and the ownership of art and culture. Through the data analysis, we will demonstrate the previous point.

Research Questions

- Which is the most common material being used in the selected pieces classified by country? Which is the most common use or function of the selected objects? Which is the most common provenance of this material culture?

- Is the Museu Etnològic de Barcelona displaying more handcraft pieces from colonial territories or national territories?
- Which number of institutions or individual sellers or donators have a clear relationship with colonial art collecting?

Usefulness of the Project

The project presents a double function: diffusion of the material culture itself, being displayed at a local museum, and also a critical approach to the topic.

- The project responds to historical, social, and artistic interest and promotes collective memory, which is simultaneously digitized.
- The project exemplifies the importance of reviewing the usual means of education and retransmission of art and history, which do not offer a global and critical view of the content they convey. The museum appropriation problem we'll further discuss also pretends to shed light into this biased perception of culture and the colonialist legacy issue.
- The project is profitable for students and academics of the disciplines to which the project belongs (historians, artistic historians, anthropologists, journalists, humanists...).
- As for the possibility to publish commentaries in the webpage, the project is conceived as a valuable platform for discussion and apprenticeship.

2. Data Description

Provide detailed information about the data used in the project. Specify the sources, formats, and any preprocessing or cleaning steps applied. Include information about the size of the dataset, the variables or attributes it contains, and any relevant metadata. If the data is sensitive or restricted, mention any access restrictions or ethical considerations.

Dataset Limitations

This project has taken into consideration 175 records only of the MEB online collection, from a total of 834. We've recounted the records from Spain (130), the Philippines (26), Equatorial Guinea (17) and Morocco (2). During the collection of the data, we found out that there are no handcrafts specifically retrieved from Cuba, Puerto Rico nor Guam island in the MEB catalog.

Dataset Description

The dataset was generated manually with the information available in the MEB online catalog and put in a Google Sheets file.

In short, we filtered the records to find the 175 objects retrieved from the countries previously mentioned. The handcraft culture information displayed in the website, below the photograph of the specific object, generally looks like this:

Núm. registre	MEB CF 5977
Nom de l'objecte	braçalet
Títol	Braçalet de guerrer
Datació	siglo XIX
Lloc de procedència	Ifugao
Precisions	serralada Central, nord de l'illa de Luzon
Dimensions	25.3 x 12 x 2.5 cm
Material / Tècnica	fusta fibra vegetal ullal
Forma d'ingrés	comodat
Data d'ingrés	23-2-2011
Font d'ingrés	Estrella Folch-Rusiñol Corachán, Barcelona

We gathered the desired information (namely, 'Núm. registre', 'Títol', 'Datació', 'Lloc de procedència', 'Precisions', 'Material / Tècnica', 'Forma d'ingrés' and 'Font d'ingrés') and adapted it onto a chart. The previous categories constitute the basic column organization of the database.

It must be noted that we simplified the 'Material' information, registering only the predominant one in the piece (such as wood, metal, glass, etc.). Decorations have generally been left out of the dataset due to practicality. Simultaneously, the 'Date' column was adapted into considering centuries only, instead of the exact year of creation of the piece —however, this column was eventually not useful for the main purpose of the research.

In addition, we created two more categories that the catalog does not include. The first one is the 'Use' value, which qualifies the pieces whether they might've been used in survival matters (practical tools for living or working, no matter how technologically developed), defense (warfare related), ritualistic (religion related), ludic (game or children related) or other. These categories have been designated according to the object typology. Secondly, there's the column 'Origin' which distinguishes the pieces belonging to national or colonial territories.

Finally, when writing down the locations and their precisions, we differentiated between municipalities, regions, Autonomous Communities (in the case of Spain) or islands (in the Philippines

and Equatorial Guinea). Afterward we added 659 more rows to the dataset (the number of records not being studied), indicating ‘Other’ in the origin, in order to offer a realistic proportion of the research results.

Therefore, the chart presents the following format:

- **Size:** 12 columns \times 175 rows (records) = 2100 plots (+ 659 ‘Other origin’)
- **Variables:** ‘Record’, ‘Typology’, ‘Use’, ‘Date (Century)’, ‘Material’, ‘Donor or Seller’, ‘Admission Method’, ‘Location (City)’, ‘Location (Region)’, ‘Location (Autonomous Community / Island)’, ‘Country’ and ‘Origin’.
- **Metadata:** for every ‘Record’, the user of the database is able to visit the source of the MEB online catalog directly through a link.

Access and Editing

The MEB Database is completely free, open to the public and is in fact meant to be extended by other researchers worldwide. In this sense, we call for an ethical and non-profitable attitude and workflow (just like we developed it, respecting the [legal terms](#) of the MEB) and we demand that from now on the new documentation is fully and truthfully shared in public repositories such as GitHub or in the available forum in our WordPress website to better and deepen the research.

3. Methodology and Tools

Describe the methods, techniques, and tools used in your DH project. Explain the steps taken to analyze the data, visualize it, or derive insights. Document the software or programming languages employed, along with any libraries or frameworks used. Include code snippets, algorithms, or workflow diagrams to help others understand and reproduce your methodology.

1. Firstly, we designated the subject of investigation, bearing in mind that “data must tell a story”. We identified a topic of great controversy, which is the cultural appropriation tendency of European museums, and we chose a local museum, the Museu Etnològic de Barcelona, to prove the colonial legacy still present in their collection.
2. Secondly, we defined the categories subject to further observation. For the cultural interest part of the project, we measured material and use, among other considerations, and for the critical approach we went deeper on ownership and admission conditions of the material culture.

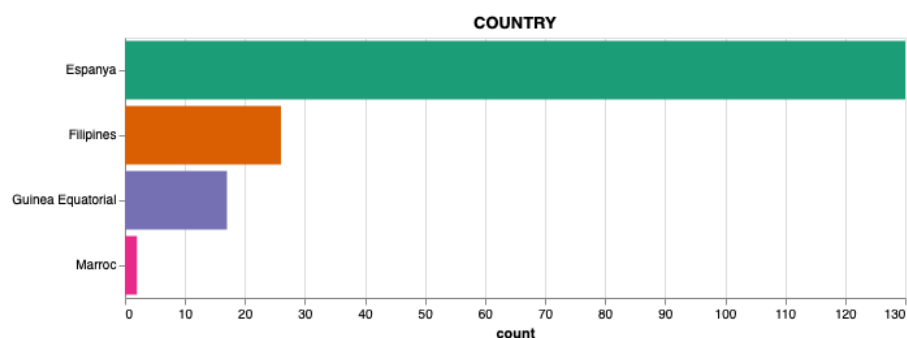
3. Due to the lack of time and expertise, we limited the research to the objects retrieved from Spain and the last colonized countries. We agreed to shorten the dataset from 834 to 175 records.
4. Then, we created the dataset manually, compiling the necessary data of the selected handcraft pieces retrieved from the MEB's website (in a Google Sheets file).
5. We plotted the data and generated histograms using Python language, Matplotlib and Seaborn (in a Google Colab Notebook). We also generated a map of the world marking the origin of the pieces using GeoPandas.
6. After the data analysis and visualization, we provided the answers to the research questions and developed the project conclusions.
7. The whole project has been archived on a WordPress website; also the process, the resources, the original database and the Colab code used in the plots have been published. Every necessary file has been uploaded on our GitHub repository.
8. Then, we added a [4.0 Creative Commons license](#) to the site.
9. Finally, we put some related articles about the museum appropriation problem, encouraging other students or researchers to continue the project (in fact, this is one of the principles of Open Science).

4. Results and Interpretation

Present the findings, results, or outputs of your DH project. This could include visualizations, statistical analyses, text-mining outcomes, or any other relevant outcomes. Clearly explain the significance of the results and their implications in relation to the project's goals and research questions. If applicable, include examples or case studies that demonstrate the project's impact or utility.

Visualizations of the Data and Results

a. **Records per Country** | 'country_chart'

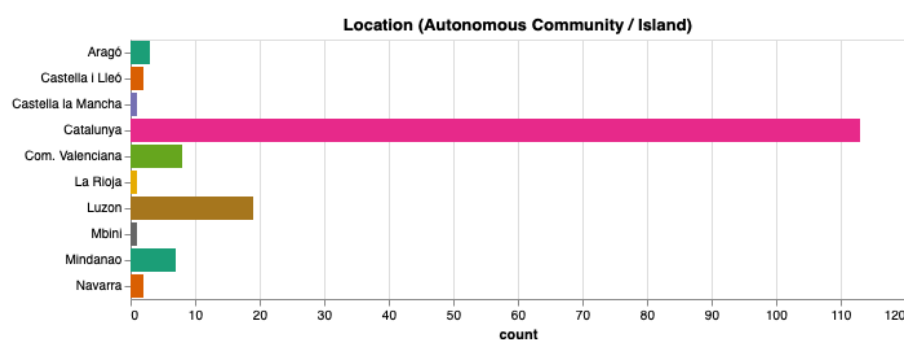


This graph shows the amount of objects existent in the MEB from Spain, the Philippines, Equatorial Guinea or Morocco, only taking into account the records from the selection (175).

The y axis shows the three different origins labeled as ‘Espanya’, ‘Filipines’, ‘Guinea Equatorial’ and ‘Marroc’, with ‘Espanya’ standing for the rest of items of the museum’s online collection. The x axis shows the number of handcraft pieces in each category.

The objects studied from the colonies add up to a total of 45 items (Equatorial Guinea: 17, the Philippines: 26, Morocco: 2, Guam, Puerto Rico and Cuba: 0), whereas the number of objects from Spain is 130.

b. Records per Region, Autonomous Community (Spain) or Island | ‘comm_chart’



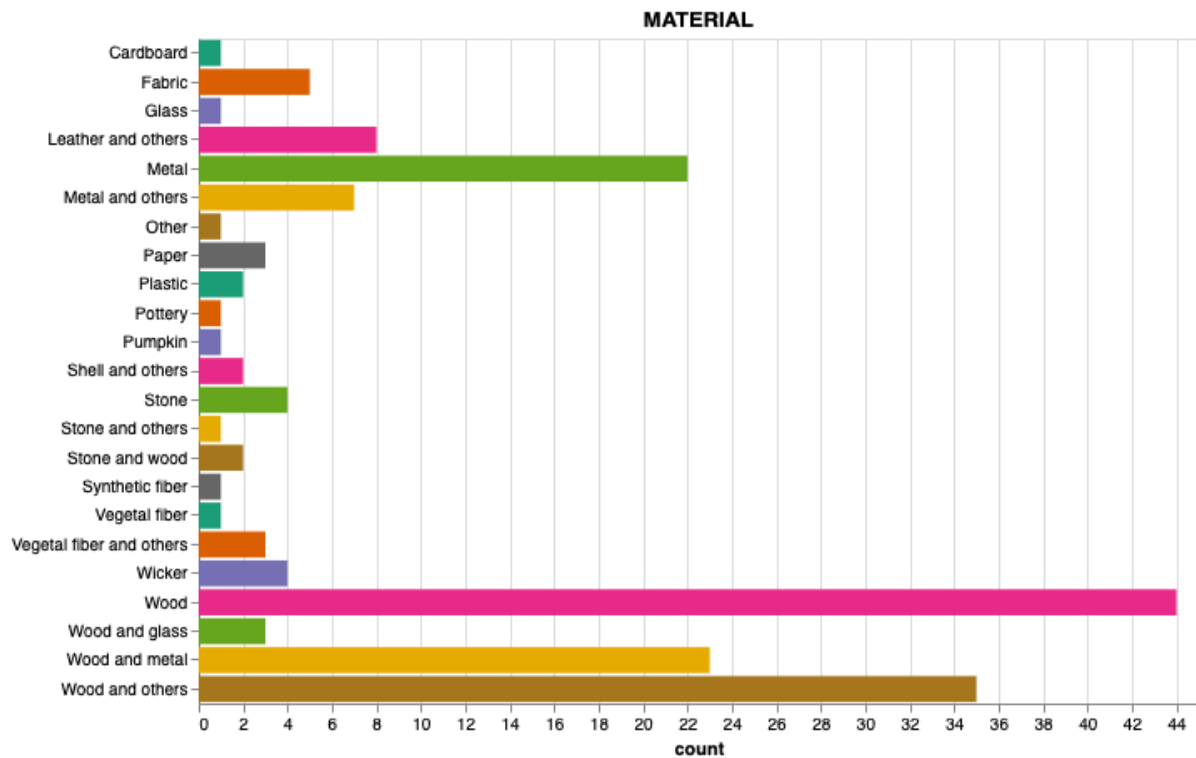
This graph shows the amount of objects existent in the museum from each Spanish autonomic community and the Philippinean territories of Mindanao and Luzon, and the Equatorial Guinean region of Mbini. In this case, the histogram demonstrates the lack of specific territorial information when it comes to some of the colonial handcrafted objects, which aren’t reflected on the graph. On the contrary, the 130 Spanish objects are fully identified and located.

The y axis shows the eleven different origins labeled as ‘Aragó’, ‘Castella i Lleó’, ‘Castella la Mancha’, ‘Catalunya’, ‘Com. Valenciana’, ‘La Rioja’, ‘Luzon’, ‘Mbini’, ‘Mindanao’ i ‘Navarra’. The x axis shows the number of objects in each origin.

The plot shows Catalunya as the principal origin of the pieces studied, with more than 110 items from this autonomous community. Luzon follows with 19 pieces from this territory. The rest of the origins present less than 10 items each.

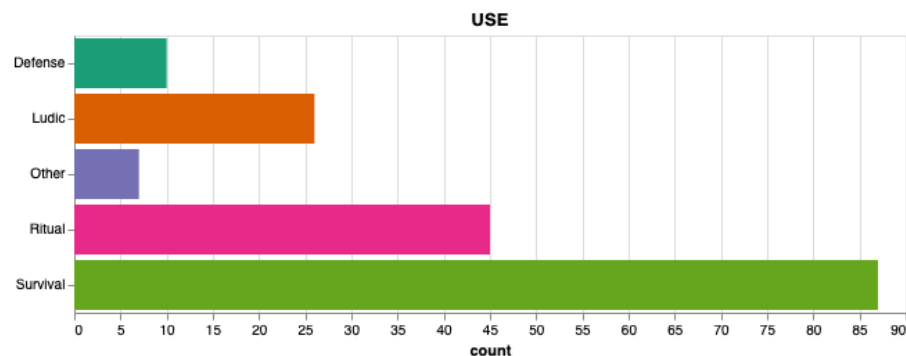
c. Most Common Materials | ‘mat_chart’

This graph shows the range of materials being used in the handcrafted objects. As we already stated, only the prevalent or core materials have been taken into account, avoiding decorations.



The y axis depicts the type of materials and their most common combinations, ‘Metal and wood’, ‘Wood and others’ and ‘Wood’ clearly being the majority. The x axis shows the number of objects constituted by these different materials.

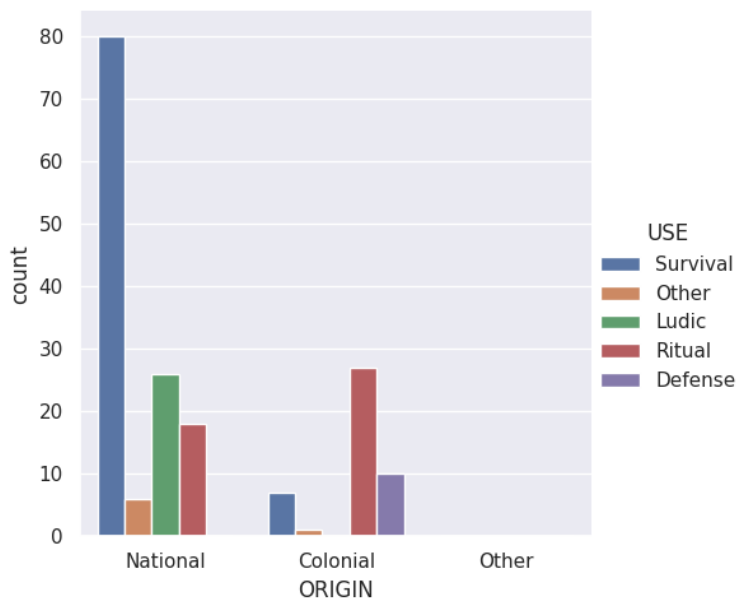
d. Most Common Use or Function | ‘fun_chart’



This graph compares the purposes of the objects studied. The y axis shows the five different purposes of the items, labeled as ‘Survival’, ‘Ritual’, ‘Ludic’, ‘Defense’ and ‘Other’. The x axis shows the number of items from each category or purpose.

Most of the objects studied from the online collection have a use related to subsistence (70 items), followed by ritualistic purposes (45), ludic (26), defensive (10) and other uses (7).

- Analyzing Use per Origin (National vs Colonies)

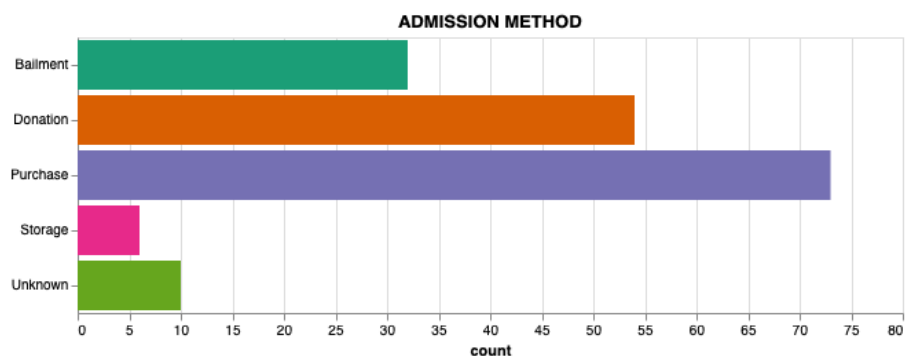


This graph also compares the purposes of the objects studied but distinguishes between the uses of the national items and the purpose of the items from the colonies.

The x axis shows the five different purposes of the items, labeled as 'Survival', 'Ritual', 'Ludic', 'Defense' and 'Other' distinguished in two groups, one for the national items, and another for the colonial items.

The y axis shows the number of items from each category or purpose. The most common category among the national items is 'survival' (objects such as baskets, spoons, tools for cooking...), whereas for the objects of colonial origin the most common purpose is "ritual" (such as funeral urns or small statues of relic guardians).

e. Records per Admission Method | 'ingres_chart'

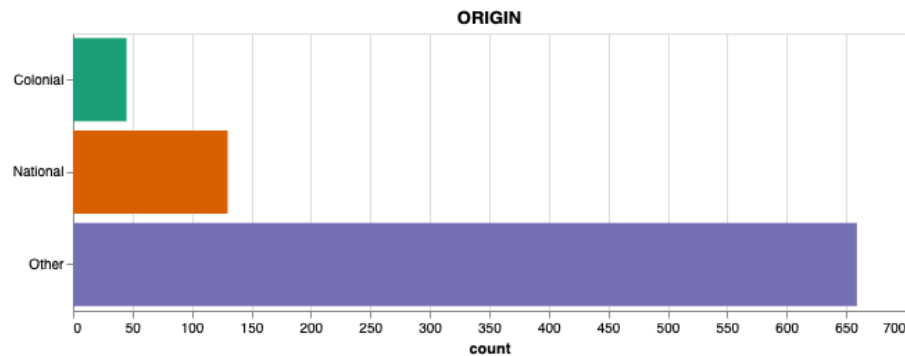


This chart compares the volume of objects that have been acquired by the MEB through different admission or acquisition methods: donation (piece given to the museum without profit), storage (the museum stores the piece, usually given by another museum), purchase (piece bought by the museum), bailment (temporary donation of the piece) and unknown.

The y axis shows the three different acquisition methods labeled as 'Bailment', 'Donation', 'Purchase', 'Storage' and 'Unknown'. The x axis shows the number of objects in each category.

Purchase is the most common acquisition method of the museum (73 items), followed by donation (54 items). A significant number of 32 items have been acquired through bailment, 6 come from storage and in 10 item's form of acquisition is not stated.

f. **Records per Origin** | 'or_chart'



This graph shows the amount of objects existent in the MEB from Spanish origin compared with the number of objects from Spanish colonies and the rest of items of the online collection.

The y axis shows the three different origins labeled as 'Colonial', 'National' and 'Other', with 'Other' standing for the rest of items of the museum's online collection. The x axis shows the number of objects in each category.

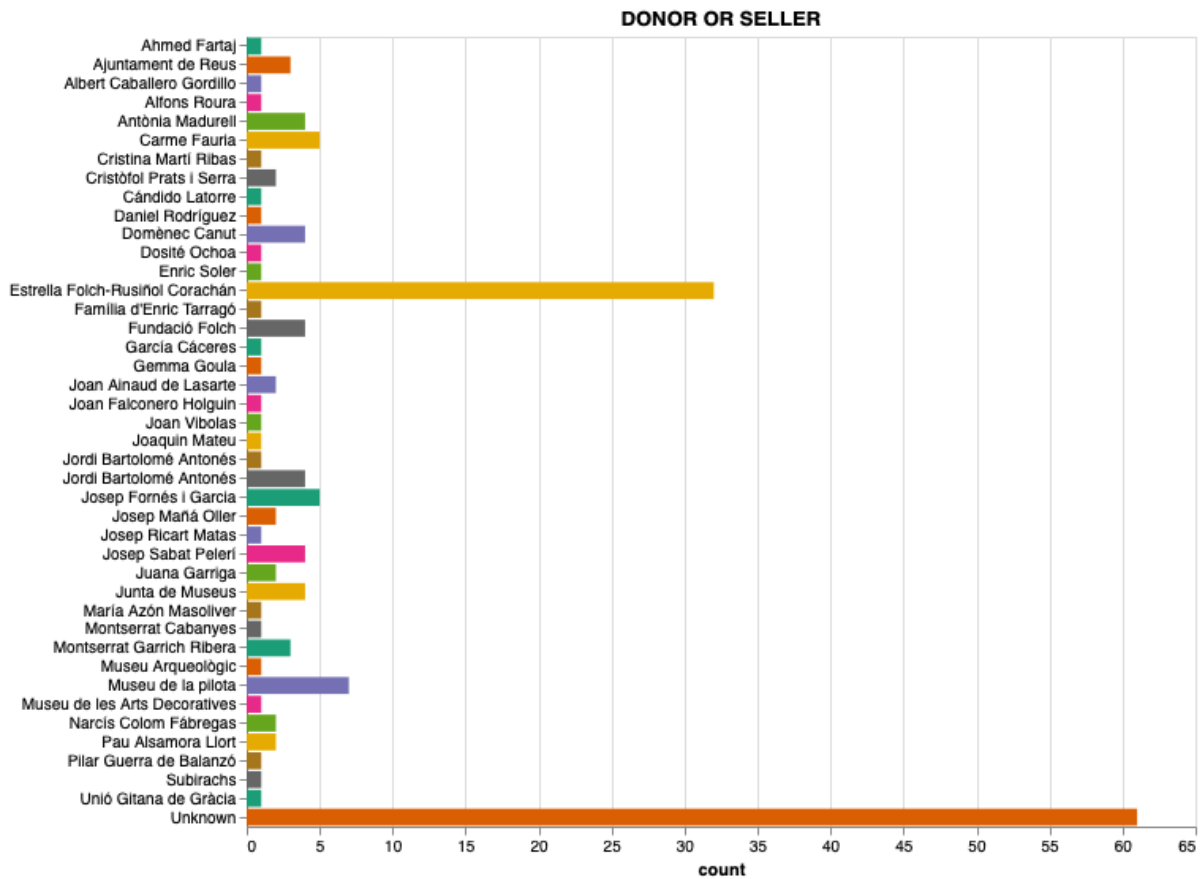
We see that, indeed, the amount of objects studied is relatively small compared to the total number of objects of the museum's collection (834 in total). Nevertheless, it stands out the fact that much of the handcraft culture at the MEB is in fact foreign culture.

g. **Donors or Sellers who Have Contributed to the MEB Collection** | 'don_chart'

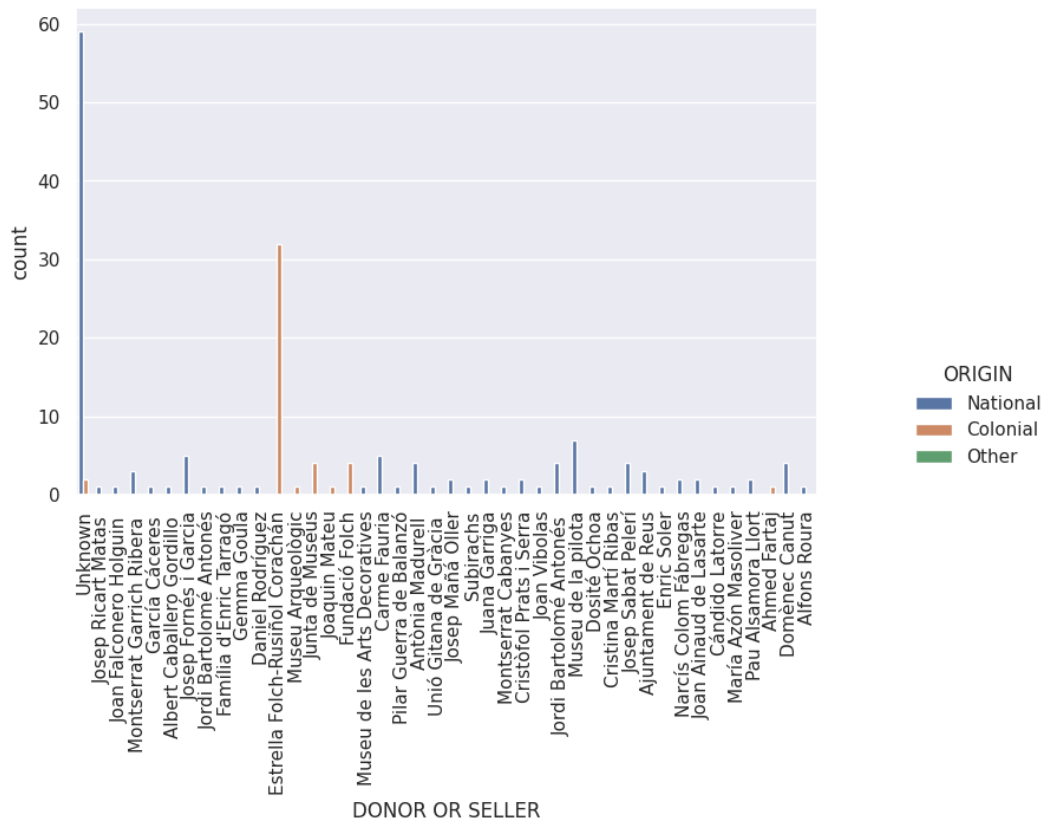
This graph shows the individuals, families or institutions who have donated or sold the objects being analyzed.

The y axis shows the 44 different donors of the items, whereas the x axis shows the number of items provided by each donor.

Besides the fact that 61 items are from unknown sources, there is a great number of private individuals that provided the Museu Etnològic with objects. There are also items from three museums (Museu de la pilota, Museu de les Arts Decoratives, Museu Arqueològic). It is especially noteworthy that 32 items from the museum come from the donor Estrella Folch-Rusiñol Corachán.



- Analyzing Donors or Sellers per Origin of the piece (National vs Colonies)

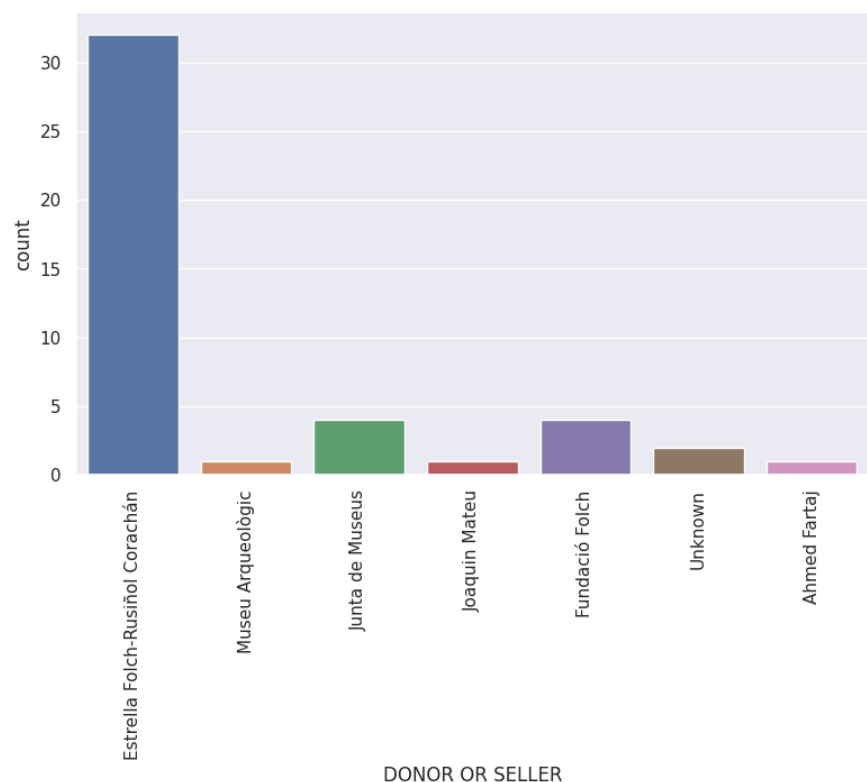
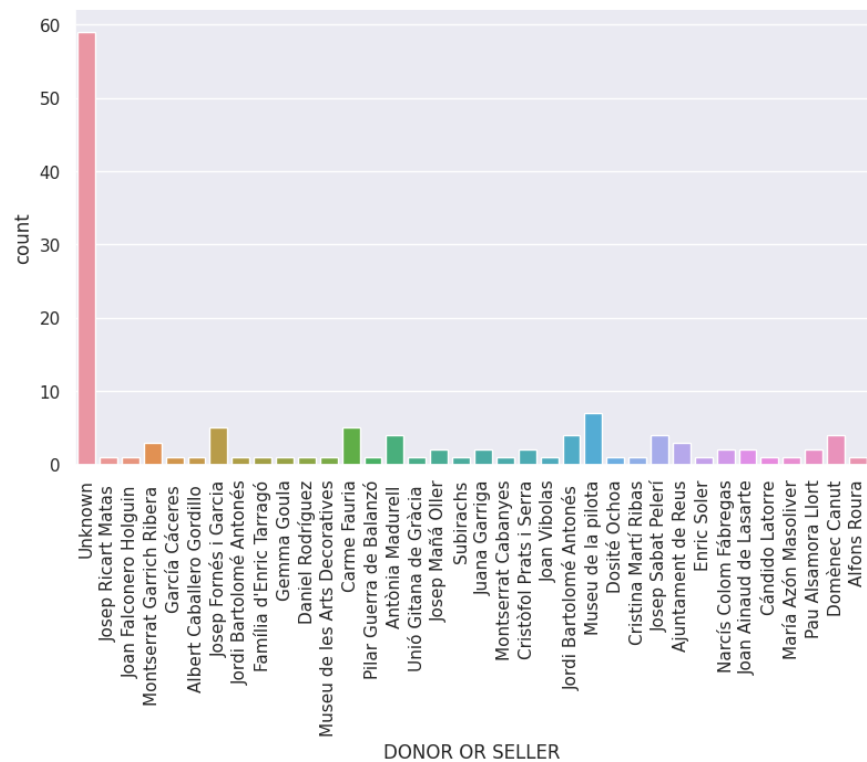


The previous graph shows the donors of the objects studied comparing the donors of objects from Spain (in blue) with those donors of colonial objects (in orange). The x axis shows the different donors of the items, whereas the y axis shows the number of items provided by each donor.

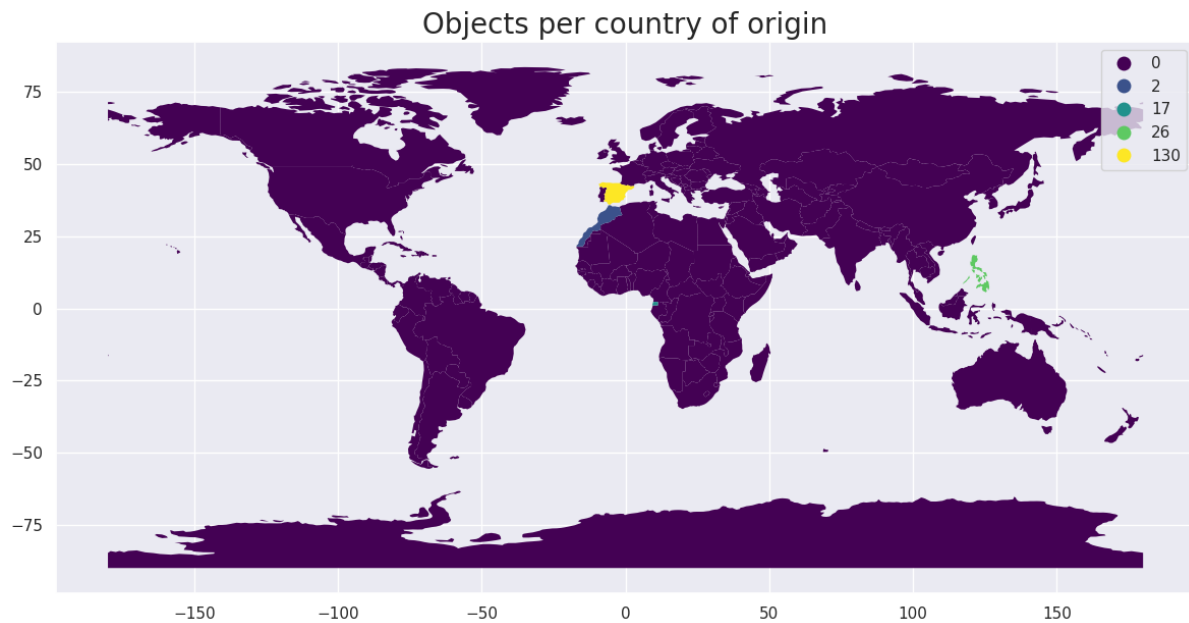
As the superior plot demonstrates with further detail (it only takes Spanish objects into consideration), the national items were mostly provided by particular individuals, without exceeding 10 pieces each.

On the contrary, there is a small group of donors or sellers (a total of 7), individuals and institutions in balanced conditions, of colonial material culture.

The fact that most of the colonial objects have been obtained from Estrella Folch-Rusiñol Corachán (more than 30 pieces) is particularly outstanding, as it is represented in this inferior graph:



h. Mapping the Analyzed Handcrafted Pieces



This map shows the country of origin of the objects we focused on. The pieces retrieved from Spain are marked in yellow, whereas the objects coming from the colonies are marked in green (Philippines), turquoise (Equatorial Guinea) and blue (Morocco).

The majority of the handcrafts we've studied have their origin in Spain (130), whereas the rest of the items come from former Spanish colonies (41). Most of these come from the Philippines (26) and Equatorial Guinea (17), meanwhile only 2 of the studied objects come from Morocco.

Conclusions

As it's been already pointed out, the project has taken into consideration 175 records only of the MEB online collection, from a total of 834. We've recounted manually the records from Spain (130), the Philippines (26), Equatorial Guinea (17) and Morocco (2). We've found out that there are no handcrafts retrieved from Cuba, Puerto Rico nor Guam island at the MEB.

Concerning the **cultural interest dimension** of the project, we've confirmed that the majority of the material culture is made of wood, metal and their respective combinations. To deepen our understanding of the pieces, and to better the research, we could have segregated the results between colonial and national objects. Therefore, we could've checked which materials are most typical in the tropical regions being studied. In this case, the date of the pieces should've also been taken into account and eventually we could've elaborated some kind of temporal progression of the techniques and materials used in the manufacturing of the pieces.

When looking at the purposes of the handcrafted objects, there is an obvious prevalence of subsistence items ('Survival' category) in general, but especially in the Spanish ones. We can argue that many of these pieces are practical tools for working in agriculture or livestock, while they are necessary for everyday tasks as well, no matter how technologically developed (they expand from a wooden spoon to a 17th-century manual loom). On the other hand, the colonial results are mostly related to rituality and religion (almost 30 objects) from the 45 in total. Less than 10 colonial items are subsistence related. As a consequence, we can venture that the collectors (hence, the Museu) are especially fond of the spiritual practices of the Philippinian, Equatorial Guinean and Moroccan peoples. As we see it, this responds to an occidental fascination over these overly different cultures and from it we deduce an occidental-colonialist need or desire to possess those objects.

As for the **colonial legacy dimension** of the project, there is a higher number of donors of Spanish objects compared to the number of donors or sellers from colonial countries, also due to the fact that there are more records from Spain than items from the colonial territories. It is also necessary to highlight the significant amount of handcrafted objects (61 items out of the 176 studied) with no data regarding their acquisition method, their donor or their seller. With regard to objects whose method of acquisition is known, items being acquired from individuals acting as donors or sellers are more common than pieces being obtained from other institutions or museums.

Moreover, the majority of individuals donated or sold less than 10 pieces each. However, one individual especially stands out for their links with more than thirty of the objects being displayed at the MEB. That is Estrella Folch-Rusiñol Corachán, former owner of the paint company Titán and heir of the Folch-Rusiñol family. Her father Albert Folch i Rusiñol was a businessman and collector of primitive art, possible origin of the pieces entrusted to the MEB.^[1]

Clearly, in our study, there are more handcraft pieces retrieved from the national territory than the colonial ones. However, we can argue that we have analyzed less than ¼ of the pieces registered in the MEB online catalog. Only 130 of them are indeed from Spain, but the rest of handcrafts come from other countries, whether European or non-European. We believe that if the Southamerican handcrafts—which was a colonial territory controlled as well by the Spanish, but earlier in history—were taken into account in the study, we could prove that the majority of the material culture in the Museu Etnològic de Barcelona is in fact not from Barcelona, nor Spain, nor Europe.

Apparently the MEB strongly expresses that “research and fieldwork have been seen as essential tasks for exploring and improving [their] knowledge about the collections, without forgetting contemporary ethnological heritage” as well as “documentation, research and contact with the places of origin of collection items [...] have always been part of the museum’s mission”. In a way, we acknowledge the cultural and inclusive aim of the MEB initiative, and we celebrate how accessible their online

repository is, but it's evident that it lacks a significant amount of meaningful data (particularly about the donors and acquisition methods).^[2]

For that reason, we intended to shed light on the colonial property conflict. Nowadays, other many and much determinant museum collections are being criticized for storing and owning artworks from other countries, and moreover from countries which have a history with colonization or cultural appropriation by the global West. In the following section, we have widened the information on this debate topic, also at stake in other institutions worldwide.

Finally, we have identified some names, families and/or institutions that clearly have a relationship with colonial art collecting at the MEB catalog. Indeed, political and economical powers are directly related to culture and collective memory and these museums, no matter their relevance and public reach, have a responsibility over the narrative displayed through their showcases. Even if many of the handcraft objects have been donated instead of sold, we believe that, if possible, the property on them should be eradicated and handed over to their original provenances or, at least, their origin properly specified, attributed or further investigated.

^[1] Museu Etnològic i de Cultures del Món. (2021). *Albert Folch Rusiñol*, Museu Etnològic i de Cultures del Món | Institut de Cultura de Barcelona. Accessed 19 June 2023. [<https://www.barcelona.cat/museu-etnologic-culturesmon/en/collections/history/protagonists/albert-folch-rusi%C3%B9ol>]

^[2] Museu Etnològic i de Cultures del Món. (2021). *Origin of the collections*, Museu Etnològic i de Cultures del Món | Institut de Cultura de Barcelona. Accessed 19 June 2023. [<https://www.barcelona.cat/museu-etnologic-culturesmon/en/collections/history/origin-collections>]

5. Other resources

Procter, A. (2019). “UK museums should be honest about being stuffed with stolen goods”, *The Guardian*, 20 February 2019. Website. Accessed on 19 June 2023. [<https://www.theguardian.com/commentisfree/2019/feb/20/uk-museums-honest-stolen-goods-imperialism-theft-repatriation>]

Alice Procter, independent tour guide and art historian based at University College London, talks about the issue concerning museums and their stolen goods. The first thing we should keep in mind is that a museum *is not* the reality, meaning that every piece there has been moved from its *original* context. This takes a further dimension when talking about colonial objects, specially. A lot of museums excuse themselves with a false dichotomy: if they return the object to its original place, museums will empty overnight. This reinforces the idea of museums being a place beyond all

reproach and, thus, making them almost untouchable, meanwhile they're not held accountable for their actions. Alice Procter suggests some action:

What would it take to get us to the point of real transparency? Give us a reason to trust you: show us your records (and not in some labyrinthine catalog), show us what you have and where it comes from. Let us look at these objects you so desperately don't want to let go of, and show us your case for keeping them. Let people respond, and actually hear the hurt and harm that your collections perpetuate. Admit what's being contested instead of just pretending it's all OK.

This makes us think, inevitably, of our case: the record of the objects is, in most cases, unclear. You can see the donor (if so), but in many cases we don't know *who* they really are, or the user must dig into the website (like ourselves) to find a superficial description of some distant relative. If we compare this with the next resource, it's astonishing:

Trustees of the British Museum. (2023). "Contested objects from the collection", *The British Museum*, 2023. Website. Accessed on 19 June 2023.

[\[https://www.britishmuseum.org/about-us/british-museum-story/contested-objects-collection\]](https://www.britishmuseum.org/about-us/british-museum-story/contested-objects-collection)

This area from The British Museum website talks about the objects they hold in their collection which might be controversial because of their origin and, especially, because of the way they were acquired. If you click on any of these pieces, you will find an accurate description of where the object came from, how it was acquired, which are the requests from the origin country, etc.

This shows a grade of concern coming from the British Museum, though it is not quite clear if it is real and sincere or if it is just for convenience, because they still hold the majority of the requested pieces and the discussion is only addressed on their website, not in the museum itself. Either way, it is important that all of this information is available and makes us think of our project: even though in the catalog you can see the donors-sellers and the place where they come from, the information falls short: *who* is the donor-seller? In the case of Folch-Rusiñol, it would have been great to know who she was, coming from the MEB itself. It says how the objects were acquired, in the sense of how they arrived at the museum, but it does not mention how they arrived to the donor-seller. Looking at it from this point of view, the website lacks relevant information.

Clark, L. (2022). "Yours, Mine, and Ours: International Law and the Problem of Museum Repatriation", *Transnational Law & Contemporary Problems*, Vol. 31, University of Iowa, 3 March 2022, 175-194. Accessed 20 June 2023.

[\[https://tlcp.law.uiowa.edu/sites/tlcp.law.uiowa.edu/files/10._clark_-_yours_mine_and_ours_final.pdf\]](https://tlcp.law.uiowa.edu/sites/tlcp.law.uiowa.edu/files/10._clark_-_yours_mine_and_ours_final.pdf)

In this text, Lily Clark discusses the problem of museum repatriation in the context of international law. It explores the question of whether museums should return art and cultural heritage objects to their countries or people of origin. The author highlights that determining how museums should

respond to repatriation requests and deciding who deserves to have objects repatriated is complex and lacks clear guidance from international law. The issue of repatriation, it is something that we can relate to the pieces in the Museu Etnològic de Barcelona. Clark discusses the ethical concerns raised by indigenous communities and the cultural significance of objects that were taken from them during periods of colonialism:

However, there is another category of objects. These objects have been in museum collections for decades, sometimes for a century or more. They were acquired by Western collectors or museums from places under colonial rule. The objects taken are often religiously sacred or culturally significant to the places from which they originated. These types of objects are most often at issue when it comes to museum repatriation

Indigenous communities see repatriation as a means to revive cultural identity, aid in post-colonial recovery, and contribute to indigenous health and well-being. In the text we see the case of the Parthenon Marbles, also known as the Elgin Marbles, which are currently housed in the British Museum. The controversy revolves around their repatriation, since the Greek government has made several requests for these pieces to be returned and the response has always been negative. This could be easily applied to our case. Family Folch-Russinyol built their collection when Spain still had colonies, and that's why this family could donate so many pieces to the Museu Etnològic de Barcelona. As this says, Barcelona might not be the right place to display these objects, since it lacks context. As Clark says, "for certain indigenous and aboriginal communities, museums are a symbol of the colonialism that decimated their societies. Many sacred or cultural heritage objects became objects of curiosity for Western collectors, sometimes quite valuable curiosities". The majority of the colonial objects are ritual, sacred. So this could mean that unknown donors come from native people who sold their cultural heritage to survive. Even Folch-Russinyol family could have done this. Clark concludes by addressing the inadequacy of current international law in addressing museum repatriation issues and proposes the exploration of possible models for the creation of international laws on the subject.

Soriano, R. "La batalla contra la apropiación cultural irrumpe en el negocio de la Riviera Maya", *El País*, 17 June 2023. Website. Accessed on 19 June 2023. [<https://t.co/pH1FvBz5hP>]

In this text, Rodrigo Soriano discusses the issue of cultural appropriation in the context of the Riviera Maya in Mexico. The article mentions the Mexican government's criticism of designer brands that have used designs and cultural elements from indigenous cultures in the country, both in the fashion industry and tourism. This criticism is based on the need to protect and safeguard the cultural heritage and intellectual property of indigenous peoples. Similarly, our project emphasizes the importance of recognizing and valuing the origin and meaning of the craft pieces exhibited in the Museu Etnològic de Barcelona.

Both the complaint against the tourist company Xcaret, and the pieces from the collection of the Museu Etnològic de Barcelona, highlight the debate on the exploitation of the cultural heritage of indigenous peoples. As Soriano says, “for certain indigenous and aboriginal communities, museums are a symbol of the colonialism that decimated their societies.” Museums, tourism, fashion trends and many other aspects of contemporary life involve certain colonial heritage and cultural appropriation. In both cases, the importance of considering respect for indigenous cultures and the need to address cultural appropriation from an ethical perspective are highlighted. The article points out that some tourism companies take advantage of cultural elements to attract tourists, which can be considered a violation and lack of respect for the worldview and life of indigenous peoples. This raises questions about the responsibility of institutions and companies in cultural preservation and dissemination, as well as the impact of legislation on the protection of cultural rights.

6. Documentation of the Code

If your DH project involved programming or the development of software tools, provide comprehensive documentation of the codebase. This should include installation instructions, dependencies, and detailed explanations of the code structure, modules, and functions. Comment your code so that it will be easier for others to understand and potentially modify or extend your work.

The code development of the *Analyzing the Museu Etnològic de Barcelona* project is carefully explained in the Google Colab file itself. Whether in text or commentary format, the coding language is presented to the user in a practical manner, in order for them to fully understand and be able to reuse the processes. Legends for the visualizations and installation instructions for the libraries have been added as well. Furthermore, we have linked two helpful Python manuals.

All the documentation necessary for a deeper understanding of the project or even expanding the research is available in our GitHub repository: <https://github.com/LGimenoDH/MEBAnalysis>.

In the case that the user may have any doubts or suggestions about the project or the code, they can reach us through the contact form in the WordPress front page: <https://dhprojectupf.wordpress.com/>.

7. References

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