



20
23

ANNUAL REPORT
PANAMA CANAL MUSEUM

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MESSAGES



Hildegard Vásquez

President of the Board of Directors of the Canal
Museum Board of Trustees

In 2023 we celebrate the 26 years of history of the Canal Museum, and to celebrate we undertook an ambitious program to renew content, exhibitions, conferences, community programs, network publications and events.

In order to fulfill our primary objective of acquiring, conserving, researching, communicating and exhibiting the historical and cultural heritage of Panama and its Canal, we have made a structured plan to grow our collection, audience and reach on social networks and local and international media. We have also carried out in-depth investigations of less documented topics such as the Canal in Panamanian Hands. We have closed the year with more than **eighty thousand visitors, of which 19% have been students**. At the box office collection level, the Museum has had the highest economic result in its history with income of 570 thousand dollars, even while maintaining prices at an affordable level for the Panamanian population.

We have also received almost one thousand donations of new pieces for our collection, something that speaks volumes about the level of trust our donors and visitors see in our institution.

In order to increase access to our exhibition, we have created a scholarship program for lower income students. This program has been achieved with the support of a donor that has allowed us to serve more than six thousand public school children who benefit not only from the knowledge acquired during the visit but also from guide documents that allow their teachers to follow up on the acquired knowledge.

On the other hand, we have implemented strategies such as Late Nights, collaborative alliances and artistic residencies that have opened the door for us to innovate in the way people perceive our collection and the number of times a person chooses to visit the Canal Museum.

Finally we have been able to demonstrate that with a team committed to education and communication of our message, the Museum can elevate the discourse in terms of possibilities and capabilities.

Having said all this, we cannot stop only in celebrating our achievements but also in the constant search to always be the historical and cultural reference of the region. To achieve this, we always continue to search for opportunities for growth and diversification of our investigative role and development of innovative cultural proposals. And to do this, we always end the year with a vision of how we can improve it to always stay connected with the community and our donors. For this new year that begins, we hope to be able to count on greater support from people who join our friends of the museum program and from companies that also see the value of investing in educating our future citizens

in a fun way. We would like our audience and donors to perceive this Annual Report as an incentive to approach the Museum and achieve greater synergy and work together on a long-term solution, of a childhood aware of the path we have traveled as a nation.

A handwritten signature in blue ink, appearing to read 'Hildegard Vásquez', is positioned above the printed name and title.

Hildegard Vásquez

President of the Board of Directors



Ana Elizabeth González

Executive Director of the Canal Museum

Dear Canal Museum Community:

As we approach the end of this year 2023, I wish to express my most sincere gratitude to each of you for being a fundamental part of our beloved institution. The Canal Museum is not only a space full of history and culture, but also a meeting point for a community passionate about learning and sharing.

This year has been exceptional for us, and I want to highlight some of the achievements we have achieved together:

In the field of exhibitions, ***we have inaugurated the renovated room "The Canal in Panamanian Hands"***, a space that celebrates the local contribution to the history of the canal after the transfer in 1999, and the challenges that we still must face as a country.

In addition, the temporary exhibition together with the Smithsonian Tropical Research Institute ***“Barro Colorado Island: 100 years of discoveries and wonder”*** has allowed us to explore the rich biodiversity of this island in a unique way, including in said exhibition the intervention of three artists whose work dialogues with science, allowing new layers of interpretation.

Also, in 2023 ***we launched the first instance of our Artistic Residency with Giana De Dier***, whose intervention titled ***“Radical Communal Care and Liberation”*** has led us to analyze our gaps and break with the predominant colonial narrative of the time in the room of Life in the Canal Zone.

Likewise, ***we are excited about our next “FARO 2024” resident artist, Alfredo Martiz***, whose intervention promises to be a fascinating experience of research and intervention in the room The Route to Sovereignty 1903-1964.

Expanding our scope in our research conducted, ***we have made important progress***, completing the ***“Descriptive study on what is learned and how it is learned in the subject of History with a focus on the history of the Panama Canal.”***

In addition, ***the first stage of the investigation “The origins of the San Lorenzo Castle and the town of Chagres in the Panamanian Caribbean” has been successfully completed.***

We also initiated two essential studies: “Characterization of Felicia Santizo’s contributions to literacy and social justice in Panama in the 1930s, and its current relevance” and “Schooling experiences of students from linguistic minority homes: The case of English-speaking Afro-Caribbean students in Panama in the 1930s to 1950s.”

Our public program has been a complete success, with a total of 89 activities in which 15,058 people participated. From workshops and thematic tours to dialogues and conversations, each event has contributed to enriching the experience of our community.

It is gratifying to see how our *Cultural Café* (via Instagram Live) has reached **10,848 people virtually**, consolidating itself as a virtual meeting and learning space.

What fills us most with satisfaction is having been able to receive **15,265 students from the 10 provinces of the country**, as part of our educational program, but above all having been able to offer the opportunity free of charge to **3,844 children and young people from educational centers and organizations**, social groups, including those from areas of difficult access and few resources, who otherwise would not have been able to come to the Museum and live this unforgettable experience.

Behind each achievement, there is an exceptional team **that works tirelessly to make possible our mission.**



I want to express my deep gratitude to the dedicated Canal Museum team, whose passion and effort are the driving force behind our success. I also thank the Board of Directors and the Board of Trustees for their unwavering support and guidance, leading us towards the realization of our vision. Looking back, these achievements are the result of the joint effort and dedication of all of you.

Thank you for being part of this exciting journey and for supporting our mission to preserve and share the rich history and heritage of Panama and be a platform for art and culture in all its expressions. May this new year 2024 bring us even more opportunities to grow, learn and celebrate together.



Ana Elizabeth González Martin
Executive Director of the Canal Museum

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- ▶ **Nicolás Liakópulos Falcón**
Member

▶ 2023 IN NUMBERS

1 New room



1 temporary exhibitions



 **80,060** visitors

15,265 students

 **B/. 569,804.60** collection at the box office

89 events and activities



15,058 participants

2 Late Nights

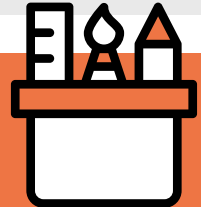


17 Collaborative alliances

7 International participations



1 artistic residence



915 of new pieces in the collection



2,500 of historical documents digitized

MISSION AND PILLARS



We create memorable experiences that **exalt the heritage of Panama**



Our Mission

The Canal Museum is a non-profit institution at the service of society, which rescues and promotes the historical memory of Panama and its Canal, being a platform for art and culture in all its expressions. We create memorable experiences that highlight Panama's heritage, promote diversity and sustainability, and encourage learning, research, enjoyment, reflection, and cultural enrichment.

Our five Pillars



History



Art



Creativity



Inclusion and diversity



environmental sustainability and well-being

Our Objectives

The Panama Interoceanic Canal Museum aims to achieve the following purposes:

- A.** To be a museum at the service of society open to the public, which acquires, preserves, researches, communicates and exhibits the historical and cultural heritage of Panama and its Canal.
- B.** Acquire, conserve, restore, study, exhibit and disseminate the tangible and intangible heritage of the history of Panama and its Canal, to ensure the care of the collection for the purposes of study, education and enjoyment.
- C.** Encourage, promote, organize and direct research projects and offer a study and research center available to the community for the generation of new knowledge.
- D.** Contribute to the formation of the community and cultural enrichment by facilitating experiences that promote its integral development.
- E.** Continue to be a reference, both nationally and internationally, through innovations that keep us at the forefront.

EXHIBITIONS

The Canal in Panamanian Hands

This year, we close with an exciting event the inauguration of our most recent renovated room, “The Canal in Panamanian Hands.”



We celebrate Panama’s determination and success in managing its national treasure, the Canal, since its transfer in 1999.

The “Panamanization” of the workforce and the modernization of the Canal infrastructure were celebrated steps of progress and Panamanian identity. The diversification of services gives a vision of how Panama has sculpted its own path towards the sustainability of the Canal. But we still have many challenges. Closing the gender gap, where only 12% of the workforce are women, and they are not in leadership positions, is a challenge that we must face as a country.



We wanted more than an exhibition; We create a space **to reflect on the challenges of the Canal and its future.**



Furthermore, our greatest challenge continues to be the responsible and sustainable use of our natural resources, and especially water, since Panama is the number one country in Latin America and number 4 in the world with the greatest waste of water. This invites us to take action and reflect on how we can take care of our most precious resources to continue growing as a country.

Additionally, adding a layer of interpretation to our resources, we are excited to share our first contemporary art acquisition: "Drifting Voice," by Donna Conlon and Jonathan Harker. This visual story addresses alienation and communion, hope and despair in the face of crises.



“Barro Colorado Island, **100 Years of Discoveries and Amazement**”

In conjunction with the Smithsonian Tropical Research Institute

Science also has history and together with the Smithsonian Tropical Research Institute we present the exhibition “Barro Colorado Island, 100 Years of Discoveries and Amazement”, in celebration of 100 years of achievements and important contributions to global science of this Panamanian island created by from the construction of the Canal.

Barro Colorado Island is home to one of the oldest tropical research stations in the world, where studies have been carried out for more than 100 years. Every year, around 500 scientists visit this living laboratory that continues to produce knowledge of global impact.

The exhibition also presented the works resulting from the “Art and Science Residence” made by three Panamanian artists after their visits to Barro Colorado: Isabel De Obaldía, Carolina Borrero and Isabel Brostella. Thus, promoting collaboration between the disciplines of art and science.



ARTISTIC RESIDENCY



Giana De Dier: **Radical Communal Care and Liberation**

We explore a new layer of interpretation and meaning with our first artistic residency featuring the talented Panamanian collage artist, Giana De Dier.

The magic of her intervention in the “Life in the Canal Zone” room immerses us in her artistic world, challenging the photographic silence of our archive with his captivating exhibition titled “Radical Communal Care and Liberation.”

In this visual journey, De Dier invites us to reimagine history through a unique perspective, recreating a fantasy where black women rejoice in moments of rest in public spaces that may once have been exclusive to white women. Courageously, she questions the representation of Afro-Antillean women in the photographic archives of the Panama Canal, challenging the views, surveillance and criticism of the time. She leads us to reflect on the limited access that these women had to moments of leisure and enjoyment in public spaces, and how history can be criticized from previously silenced perspectives.

Its focus on radical communal care urges us to reconsider not only visual history, but also to question our own perceptions and biases. With this residency, we welcome an experience that goes beyond the walls of the room, opening the door to reflection and connection with the stories that need to be told.

In De Dier's work, vibrant artistic expression **becomes a means to explore, resist and release narratives trapped in time.**



FARO 2024



Our first artistic residency was so successful that we very excitedly launched the call for the 2024 artistic residency, calling our program: “FARO 2024”.

We held the contest to select our resident artist for the intervention in the room “Ruta por la Soberanía 1903-1964”, resulting in the selection of photographer Alfredo Martíz.

For this selection we were joined as a selection committee by: Ana Elizabeth González, executive director and chief curator of the Canal Museum; artist Donna Conlon; Daily Valdés, documentary filmmaker and researcher at the Canal Museum; the artist Giana De Dier; Román Flórez, curator of the Canal Museum; and Emilio Narciso, researcher and curator at Banco Mercantil.

Through the formalization of our FARO artistic residency program, we reaffirm our commitment to not only preserve the heritage of Panama, but to be a platform for art and national culture, providing a space for the diversification of narratives and to share a multiplicity of voices and experiences.

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RESEARCH

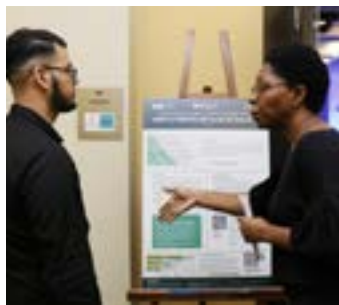


► **BiblioMUCI is coming soon**

Digitization of the collection “Descriptive study on what is learned and how it is learned in the subject of History with a focus on the history of the Panama Canal” For the first time, a cataloging and classification inventory of our bibliographic material is being prepared, over 3000 files, documents and books, which we hope to soon share with the public.

► **Digitization of the collection**

We digitized more than 2,500 postcards, photographs and engravings belonging to our collection to achieve our goal of having a digital consultation center in the future.



► **«Descriptive study on what is learned and how it is learned in the subject of History with a focus on the history of the Panama Canal»**

We completed the “Descriptive study on what is learned and how it is learned in the subject of History with a focus on the history of the Panama Canal”, a two-year study financed with funds from SENACYT. This research described the resources that public schools use to learn about the history of Panama, the way they use those resources, and the internal and external factors that impact access to those resources.



► **«The origins of the San Lorenzo Castle and the town of Chagres in the Panamanian Caribbean»**

We continue investigating. We completed the first stage of this study, an inter-institutional and multidisciplinary project financed with SENACYT funds. This research seeks to reconstruct and document the history and ways of life of the earliest possible moment of the Castle of San Lorenzo and the town of Chagres, from the construction of the third phase of the fortress in 1672 until 1916.

► **«Characterization of Felicia Santizo’s contributions to literacy and social justice in Panama in the 1930s, and its current relevance»**

We began the study «Characterization of Felicia Santizo’s contributions to literacy and social justice in Panama in the 1930s, and its current relevance» sponsored by the International Center for Political and Social Studies (CIEPS), which is carried out within the framework of the Project Editorial «Intergenerational dialogues of Panamanian social scientists» from CIEPS that seeks to establish a dialogue between current scientists and pioneers of the social sciences.



► **We continue investigating**

We began the study «Schooling experiences of students from linguistic minority homes: The case of English-speaking Afro-Caribbean students in Panama in the decade of the 1930s to 1950s» sponsored by the AIP Educational Research Center (CIEDU). This study seeks to describe the discrimination and segregation of English-speaking ethnic minorities, and its possible multigenerational impact.



► Media

The advances of our investigations were highlighted in more than 20 national and international media including press, radio and television.

► Publications

We published eight articles that detailed the results of our research, seven of these in digital media that are aimed at the general public and one in a peer-reviewed scientific journal.



► Divulgation

We disseminate the results of our scientific and museographic research at seven national and international conferences. We also carried out a tour of 4 provinces to disseminate the results of the “Descriptive study on what is learned and how it is learned in the subject of History with a focus on the history of the Panama Canal”, with the institutions and schools involved in this investigation.

COLLECTIONS



This year the Museum received

915
pieces

as a donation.



211
pieces

were restored
this year



The Collections team carries out the delicate process of restoration and preventive conservation of the Museum pieces, guaranteeing the preservation of our heritage for present and future generations.

In the last year the Museum has received a total of 915 pieces, including 423 donations, 184 loans, 2 purchases and 306 deposits.

Restoration and preventive conservation are meticulous tasks that require deep knowledge and care from the experts on the team.

The department's hard work is highlighted on 211 restored pieces of different formats that were carried out during the year.

► **Risk Management Plan for the protection of the Collection**

The Collections department has continued with the development of the Risk Management Plan started in 2022, with the aim of safeguarding the Collection against possible threats. These threats are not limited only to natural disasters, but also consider the risk associated with the gentrification of the Old Town neighborhood and tourism development in the area.

The project covers various aspects, including interdisciplinary workshops, research and the study of best practices related to rescue and conservation during emergencies. These skills not only protect the museum's historical and cultural legacy, but also allow the team to act as multiplying agents, disseminating this vitally important knowledge.



INFRASTRUCTURE

Investment
for better
conservation



Did you know that to preserve heritage it must be at a constant temperature of 20° Celsius and a relative humidity of 50%?

Preservation is our commitment and in order to carry out our mission we had to make important changes to our infrastructure, including this year the change of the air conditioning chillers and thus guarantee the optimal care of our heritage and that it is preserved for future generations.

PROMOTION AND INTERNATIONAL RELATIONS

International Positioning

At the end of January, and as part of our first international positioning campaign, we received a group of European journalists, including correspondents from media such as Corriere de la Sera from Italy, The Art News Paper and Damn magazine.

Our guests had the opportunity to learn more about the Museum and its work behind the exhibitions. They also learned more about our Country with an experience of Casco Antiguo and a visit to the Emberá Region where they learned about the culture and customs of the native people.

Since their stay coincided with the visit of the renowned Franco-Cameroonian photographer Samuel Fosso, who was visiting our exhibition of his work: "Encounter in the Other", they had the opportunity to interview him in personal sessions, because we still had his exhibition. They were also able to take a tour of the workshops of renowned national artists such as Cisco Merel and Rosendo Merel, Bárbara Cartier, Isabel de Obaldía, Ologwagdi, Brooke Alfaro, and interviews with Donna Conlon, Jonathan Harker, Itzel Yard and Ana Elena Garuz.





From this experience we obtained publications in the aforementioned media, including the cover of DAMN magazine and other online media such as Fipboard, HENI News and USA Art News, which placed the Canal Museum in the foreground of museums globally.

International Relations

This year our team participated in events, fairs and conferences to establish relationships with organizations in the world of culture, with the aim of sharing good practices and strengthening ties of collaboration.

February

► **Zonomaco: Contemporary art fair (Mexico)**

In February, our Director participated in the Zonomaco contemporary art fair in Mexico, establishing relationships with other museums in the region, such as the Tamayo Museum and the Museum of Modern Art, in addition to learning about the artistic residency program of the National Museum of Art (MUNAL).

March

► **Caribbean Museums Conference, MAC (Bahamas)**

In March, the Caribbean Museums Conference (MAC) 2023 was held under the theme “The Power of Museums” in the Bahamas, which is held with the purpose of sharing challenges, solutions and possible collaborations between institutions in the region. . At this event the Canal Museum was represented by: Ana Elizabeth González, Director and Chief Curator; Nyasha Warren, Researcher; and Mirielle Robles, Collections Manager, who received a scholarship from the MAC to attend as a participant.

At that important meeting of Caribbean museums, our executive director, Ana Elizabeth, was a speaker at the presentation “Diversifying narratives within the transformation of the Panama Canal Museum” and spoke about the Museum’s experience in its first phase of renovation of the room. permanent “Life in the Canal Zone”, showing the work carried out by the museum team to approach the content from a more inclusive and diverse, more human perspective, making visible the segregation that permeated the canal zone to our society today.

Additionally, Nayasha Warren, who was part of the research by the Caribbean Museum Association – MAC, to evaluate the impact of the Covid 19 pandemic on Caribbean museums, presented the results of her research in a panel where she was informed of the challenges and opportunities that museums have based on the results of the study.

This was a great opportunity where topics such as the decolonization of our region, logistical difficulties of connectivity and communication and exchange due to different languages, and the scarcity of financial support in the museum sector were addressed, as well as opportunities to open archives, exchanges exhibitions, leadership training, among others. Finally, the event closed with the great news that the next conference will be held in November 2024 in Panama.

May

► **100 YEARS OF Celebration of Barro Colorado** *(Washington DC)*

In May our Director was invited to Washington DC to the opening of the exhibition: “Barro Colorado Island: 100 Years of Discoveries and Amazement” of the Smithsonian Tropical Research Institute (STRI) at the Smithsonian’s National Museum of Natural History. This was her first bilingual exhibit and STRI’s first major exhibit on the National Mall, celebrating 100 years of biological research on Panama’s Barro Colorado Island, the most continuously studied tropical forest in the world. The exhibition was later inaugurated at the Canal Museum.

May

► **Foundation for the Advancement of Conservation's conference**

Our colleague Yazmín Miranda, a conservator on the Collections team, was invited as a scholar to attend the conference: "Conservation in the era of environmental, social and economic climate change," an event that brings together the most prominent conservation professionals in North America. The conference, in its 51st edition, took the topic to a new level, reflecting the urgency and importance of addressing current challenges. Yazmín developed an exciting essay about climate change and its impact on conservation in Central America and Panama. Her presentation not only highlighted the issue, but also shed light on the exceptional work she does at our Museum and possible solutions for a sustainable future.

June

► **Art Basel (Basel)**

In mid-June, our Director attended the Art Basel Fair in Basel, where the art world gathered, with the participation of more than 4 thousand artists from the 5 continents and more than 200 galleries, in addition to providing scheduled conversations, talks and panels by professional experts in the sector and artists, connecting the international cultural sector. On this occasion she established a relationship with the Beyeler Foundation, which at the time was presenting an exhibition by the Colombian artist Doris Salcedo, and one by Jean-Michel Basquiat; also the KUNSTMUSEUM, Basel Art Museum and the KUNSTHAU in Zürich, Switzerland.

July

► **Paiz Art Biennial (Guatemala)**

In July, our executive director had the opportunity to attend the Paiz Art Biennial in Guatemala, the most important contemporary art event in Central America that has been exhibiting for free for 25 years, and on this occasion, she exhibited at 5 venues in Ciudad de Guatemala. At this event we were able to connect with other professionals and colleagues from the Latin American region.

October

▶ **Frieze London**(*London*)

In the month of October, our Director was invited by local media to participate in the Frieze fair in London, one of the most influential in the world of contemporary art and which this year celebrated its 20th anniversary. Ana Elizabeth participated in a very dynamic and in turn, he attended the 1-54 contemporary art fair, to visit the exhibition of the then resident artist of the Canal Museum, Giana de Dier, who was exhibiting on behalf of Panama. This opportunity was also used to hold meetings with representatives of the Guggenheim Museum, Delfina Foundation, 1-54, among others.

October

▶ **CHOTIN- Curatorial practices from Central America and the Caribbean – MAC, Museum of Contemporary Art** (*Panamá*)

Our executive director participated in this event organized by the Museum of Contemporary Art of Panama together with MoMA PS1 New York and MCA Chicago. CHOTIN constituted a series of meetings to share experiences, reflect, and generate alliances around curatorial practices located in Central America and the Caribbean, expanding to Latin America, and also including practices developed from the US with a focus on the region. Its main objective was to generate a place for meeting and exchange with key agents from other museums and projects, articulating a space for reflection, discussion and debate around the particularities of curatorial practice in our geographies.

The program included an intensive week of closed-door meetings and public activities at MAC Panama, where more than 20 guests from different institutions and projects in the region addressed issues such as the methodologies inherent to our territories, the challenges of audiences, the importance of the affective in working with communities, how to imagine new museology, or the position of the region in the international arena.

October

► **ICOM Training Workshop on Marketing, Audience Development and Fundraising** (*Mexico City*)

Our colleague Hilary Hughes, Collections, Events and Programming Coordinator of the Community Relations Management, won a scholarship to participate in this workshop along with 30 museum professionals from Latin America and the Caribbean, to develop ability in areas of marketing, audience development and fundraising, in addition to interacting with professionals in the field and learning from practical and successful cases in cultural institutions of Mexico.

December

► **Art Week Miami** (*Miami*)

To end the year, our Director was invited as an exhibitor at the Prizm Art Festival, where she elevated the historical narrative through Afro-Caribbean and Latin American art in the panel “Afro-Caribbean and Latin American Art: the challenges of being recognized.” She attended Art Basel Miami Beach, considered the most complete international contemporary art fair in North America, and also participated in the Untitled and New Art Dealers Alliance (NADA) fairs.

COMMUNITY



In August we
broke our record
by receiving

8,099

Visitors



Public program

The heart of our Museum is our public program, where history and culture are intertwined with learning, and each of our spaces welcome our community for dialogue and reflection. The Museum is a vibrant space where the richness of our past and critical thinking converge to build a better future.

In 2023 we shared a variety of events with our community, providing them with these meeting spaces: film screenings, plays, workshops for adults, children and families; guided tours, open doors days, tours behind the exhibitions, conversations, Instagrams Lives with our Cultural Cafés and two Late Nights.



We carried out a total of **89 activities** with

15,058
Participants

We broke the visitor **record** at our open days

4,667
Visitors

Public program in figures

18 workshops
held

198
Participants

9 cultural coffees
on Instagram

10,848
Participants

20 dialogues and
conversations

627
Participants

18 thematic
tours

336
Participants



► **On open day**

in commemoration of the deed of January 9, 1964, we received **1,454** visitors.



► **In the month of February we received a visit**

from the renowned Franco-Cameroonian photographer Samuel Fosso, who at the invitation of the Casa Santa Ana Foundation was in Panama and visited the exhibition of his work in the Museum's temporary exhibition: "Encounter in the Other", held in collaboration with the same foundation. We held a conversation with the artist, where he allowed us, in a very intimate space, to explore more about his life and his creative process.



► **Screening of Film Retrospective by Abner Benaim**

The Plaza Catedral Park was the setting for the beginning of the film retrospective of the Panamanian director, producer and screenwriter Abner Benaim, with the screening of the film Plaza Catedral outdoors.

539 people attended this event.



► **Late Nights Vol.3 Life in the Tropics**

Our Late Nights caused a sensation. In March we celebrated with the song Life in the Tropics (to the best rhythm of the Panamanian band Entre Nos, who together with DJ Paul Alexander and the group Dendelile animated the evening in which the artistic part was in charge of the visual artist Rako and the performance artist, Momo Magallón. Attendees were also able to enjoy Samuel Fosso's temporary exhibition, "Finding Yourself in the Other."



► **Musical play Princess Kaguya (Embassy of Japan)**

The staging of the traditional Japanese theater play, "Princess Kaguya," was a total success, which included adaptations that surprised and delighted the audience.



► **Adventure Night (The Museum Comes Alive)**

Once again, the Museum's historical figures came to life during museum month to present history in an interactive and fun way. Adults and children attended this activity, touring the exhibitions in a magical and memorable night for adults and children.



► **Screenings: Documentary Transition and Afro-Latino report**

In the month of May, in celebration of the black ethnicity, we presented the documentary "Transition", a documentary project that presents the particularities, events, situations and testimonies of 25 Afro-Panamanian women who stopped using chemicals to straighten their hair. We also screened the report "Afrolatinos", made by Edwin Pitti, Mambriche Media, Stephanie Murillo Centeno and José Antonio Gil. Winner of the Emmy Award in the historical/cultural category in 2019.



► **Late Nights Vol. 4 Everything everywhere Retro**

At the Retro Night in June, attendees enjoyed history and culture animated by the retro music of Dj Ruki and Dj Mdna. Val Monique delighted us with her voice, Ruth Tapia filled the environment with color with her makeup, Walter Hurtado performed his collage performance sharing with all attendees.



► **Boys and Girls Guides**

To celebrate museum month, we held our long-awaited Boys and Girls Guides event, where they were the protagonists and were in charge of telling the stories of the characters and contents of the museum to the attendees.



► **Anniversary #26 of the Museum, open day.**

1,452 visitors came to celebrate our 26th anniversary with us, enjoying our exhibitions.



► **BCI Day was a day of exploration and discovery**

in the temporary room of the “**Barro Colorado: 100 Years of Amazement and Discoveries**” exhibition, where expert guides from Barro Colorado Island took participants on an exciting interpretive journey through the themes of the exhibition. This day included mini activities for the little ones, storytelling, and talks from Smithsonian expert researchers.



► **On December 20, the day of national mourning,**

we had an open day, offering the community a space to reflect on crucial moments in our history. **1,065 visitors attended.**



III Congress of Education and Museums

We support and participate in the III Congress of Education and Museums of the Network of Museums and Visitor Centers of Panama.

Our colleagues from the investigation department: Daily Valdés and Esteban Zabala, participated in the academic day and spoke about ***“The Route through Interactivity at the Canal Museum Interoceanic of Panama.”*** Likewise, the collections manager, Mirielle Robles, presented the museum’s experience with the ***“Risk Management Plan for the protection of the Museo del Canal collection.”***

As part of the activities, we welcomed participants of the congress at the Museum for a “behind the scenes” conservation and restoration workshop hosted by the Collections Department of the Canal Museum, taught by Mirielle Robles, manager of the collections department, and Yazmín Miranda, senior restorer.

Our Research colleague Nyasha Warren also participated in this Conference, sharing about the findings of the “Descriptive study on what is learned and how it is learned in the subject of History with a focus on the history of the Panama Canal.”

Collaborative alliances 2023

- 01** Abner Benaim
- 02** Alliance Française
- 03** Attenza
- 04** Santa Ana House
- 05** City of Knowledge
- 06** Embassy of Japan
- 07** Fundación Sus Buenos Vecinos
- 08** Ganexa
- 09** ICOM - Panama Chapter
- 10** International Film Festival - IFF
- 11** Museum of Contemporary Art - MAC
- 12** Photo Lab
- 13** Network of Museums and Visitor Center of Panama
- 14** SERTV
- 15** Smithsonian Tropical Research Institute - STRI
- 16** Volarte
- 17** Volunteers from Panama



The Canal Museum
received a total of

15,265
students from
all over the
country



Our Social commitment

The Museum is an education platform and a tool for learning the history of Panama and its Canal, a space for reflection and critical thinking for different levels of schooling.

That is why we cannot miss the opportunity to thank all those who have helped us continue with our work, making it possible for us to offer **3,561 free tickets to children and young people from educational centers and social organizations, including those from areas with difficult access and few resources**, who otherwise would not have been able to live this Museum experience.

Offering 2,096 children and young people these free benefits has been possible thanks to the support of our allies, Fundación Sus Buenos Vecinos.



La Prensa



CASABLANCA



We thank all the collaborating companies, institutions and brands that support our varied projects. Your commitment strengthens our mission and enriches the cultural experience we offer.



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Affiliates:

