



RESHAPING REGIONAL IDENTITIES – MAKING NEW MEMORIES, PRESERVING THE OLD

**Proceedings of the 2013 ICR Conference
Rio de Janeiro, Brazil, 10-17 August 2013**



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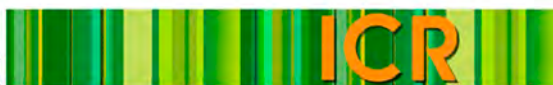
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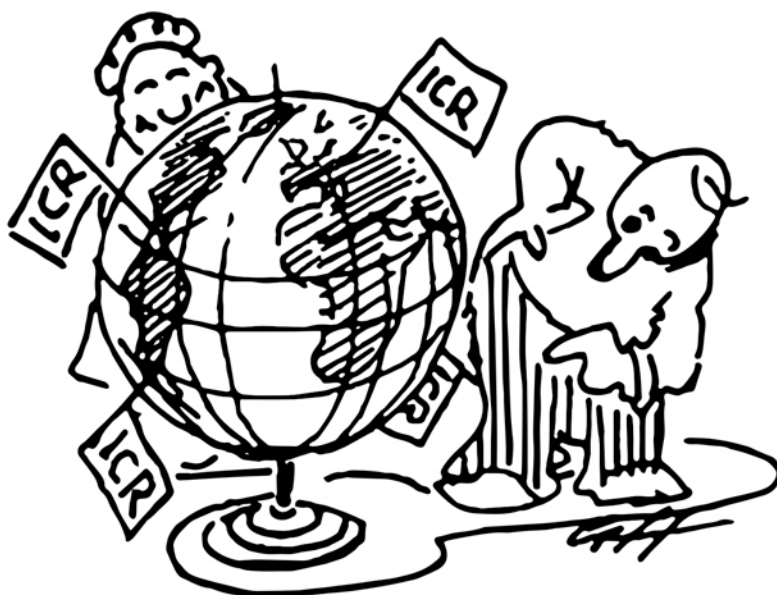
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The content of the papers and photographs as well as the accuracy of quotations and correct attributions is the responsibility of the authors.



*It took us many Conferences
to find Copacabana*

Geir Helgen's humorous contribution to the celebration of the 50th Anniversary of ICR in Rio de Janeiro

FOREWORD

Dear Colleagues and Friends of ICR,

The theme for ICR's Conference in 2013 was "Reshaping Regional Identities – making new memories, preserving the old". As should be obvious from the number of contributed papers in the present publication, great interest was shown in dealing with this theme. The papers presented at ICR's 2013 conference have now been published in the present volume.

ICR's work has resulted in lasting testimony to its activities in the form of the annual professional conferences that it has arranged. In 2013, our conference was part of ICOM's Triennial General Conference held that year in Rio de Janeiro. The ICOM conference aroused great interest throughout the international world of museums. The conference was well planned with a program that allowed for an exciting congregation of museum colleagues on both a professional and a social level – as far as that is possible in an immense city the size of Rio de Janeiro.

As chair of ICR, I have the honor and privilege of taking this opportunity to send greetings to our members and other cooperating ICOM partners via the present publication. It is another example of ICR's high standard of professional activity and quality.

I wish to send special thanks to ICR's previous secretary, Susan Hanna, and to the current secretary, Jean Aase, for their editing and development of this publication. Board member Henrique de Freitas also deserves thanks for his excellent help in organizing ICR's conference in Rio. Board member Metka Fujs and her staff in Slovenia likewise deserve our thanks for all their hard work and dedication, and for the excellent results of their efforts as shown in the layout and photo editing of the present publication.

My best wishes to all ICR members and interested friends with hopes that you will enjoy reading these Proceedings of the 2013 ICR Conference!

Rune Holbek

Chair of the International Committee for Regional Museums

EDITOR'S INTRODUCTION

Jean Aase

Secretary of the International Committee for Regional Museums

Those ICR members who attended the ICOM 2013 General Conference in Rio de Janeiro, 10-17 August, remember it as being a festival of light, color, music and flowers, flowing with good fellowship among museum colleagues from around the world. All of this on a solid professional basis as expressed in the Conference theme, "Memory + creativity = social change".

ICR was fortunate in being able to cooperate with three other international ICOM committees, those dealing with Museums and Collections of Ethnography (ICME), with Collecting (COMCOL), with Museums of Archaeology and History (ICMAH) and also with ICOM Korea. This resulted not only in the holding of four Joint Sessions on Tuesday, 13 August, but also in a Joint Reception and celebration of ICR's 50th Birthday that same evening. Special thanks must be extended to Annette Fromm, Chair of ICME, for smooth, pleasurable and efficient cooperation.

The four Joint Sessions held on 13 August dealt with "New Futures for Old Collections – Community Involvement", "New Considerations – Identity Building", contemporary Korean museums and "Old Collections – New Interpretations". Speakers at these sessions came from the committees that had cooperated with ICR.

ICR then held its own four Sessions and its Plenary on Wednesday, 14 August. The overall theme for these sessions was "Reshaping Regional Identities – making new memories, preserving the old". This theme was subdivided into the following topics: "Museums and Communities", "Memory and Identity", "Critical Issues and Critical Case Studies" and "Exhibitions and Programs".

In the Call for Papers published in the ICR Newsletter, potential speakers were invited to take the overall conference theme as their point of departure and use it to address a large number of topics including the following: recording and responding to changing times, co-creating memories for local residents and future generations, de-bunking myths and making new memories, harnessing the transformative power of memory, sensitive approaches to painful memories, recording and presenting significant memories and engaging marginalized individuals in "identity work".

Presenters of the papers at ICR's four sessions came from Brazil (naturally enough), Mexico, Japan, China, Poland, Uruguay, New Zealand, Germany,

Taiwan, Norway, Finland, Israel and Tanzania. All 21 papers published in the present volume were presented at these four sessions.

Session 1, “Museums and Communities” opens with the paper presented by ICR’s first keynote speaker Marco Barrera Bassols where he discusses the history of communal museums in Mexico as they became “integral museums” emphasizing their territory, patrimony and community. Diogo de Melo and Maria do Socorro Lima describe changes in university courses based on a project in Social Museology mainly directed towards the Amazon regions. Blanca Wild and Bruno de Almeida present the ecomuseum of Sepetiba as it works to strengthen local identities while creating global connections. Maria Terezinha Martins presents the Eco-museum of the Amazon whose activities are focused on sustainable human development. Hironobu Sindo and Kakeru Shimizu show how regional museums in Japan struggle to become Fourth-generation museums able to attract and encourage visitors from broader generational groupings.

Session 2, “Memory and Identity” opens with a paper in which ICR’s second keynote speaker Henrique de Freitas discusses the construction of Brazilian identity and the process of creating the official regions of Brazil. Odalice Priosti’s paper shows how memory serves as a corrective to ostracism and oblivion, which is a basis for the Ecomuseum of Santa Cruz. Cheng Jianzheng presents the work conducted in Shaanxi Museum to preserve, reproduce, and interpret its collections based upon the policy of Memorization of the Cultural Heritage. Maria Teresa Perez traces the activities of local people in collecting testimonies, documents, old pictures, publications and inspecting representative buildings that have eventually led to the creation of the Regional Museum of Santa Domingo Soriano. Blanca González demonstrates how museums can collaborate with ordinary citizens in the successful reconstruction of local and regional stories using family photographs and collections. Jane Legget describes a local museum in northern New Zealand commemorating a community settled by Highland Scots in the mid-nineteenth century and how it has become the heart of the township and a pivot point for a network of descendants of the original settlers. Otto Lohr discusses the establishment of two new museums, one built near the ruins of a Roman fort on the former boundary line between the Roman Empire and Germania, the other as an expansion of a local heritage museum to present and explain traditional carp farming.

Session 3, “Critical Issues and Critical Case Studies” starts with Kenji Saotome’s paper showing how the participation of the local community in planning and carrying out museum exhibitions has led to huge increases in visitor interest. Jean Aase describes the efforts of museum employees to document the impact of huge numbers of summer visitors on a tiny town on Norway’s southern coastline. Sebastian Bollmann, with Dennis Herrmann, discusses the big picture lying in local peculiarity and the part played by local museums in the larger issue

of social change. Dennis Herrmann, with Sebastian Bollmann, shows how small local museums strive to meet the demands they are subjected to by international, national, and regional standards. Ulla Teräs reviews the Museum and Well-being Project set up to develop new management and collaboration models for the Finnish museum sector, as well as being tools for customer-oriented service creation.

Session 4, “Exhibitions and Programs” opens with a discussion by Orit Shamir of the existing and planned archaeological exhibits commemorating the Judean kings, Herod’s constructions and the destruction of the Temple in Jerusalem. Hava Katz introduces the archaeological exhibitions set up in a museum-like environment constructed in some of the halls and gardens of the Israeli Parliament. Wilbard Lema presents the festival for children with special needs held at the Village Museum in Tanzania that not only imparts knowledge and experience to this marginalized group but has also led to new sensitivity towards these children with special needs in the community. The session’s final paper by Diogo de Melo and Wanderlena Verissimo deals with the establishment of a museum and historical archive in the Santa Casa de Misericórdia hospital of Pará in Brazil that is now housed in a room on the main corridor of the building’s wing for patients’ rooms.

When looking back on the four ICR sessions and on the papers presented in them, it is obvious that the theme “Reshaping Regional Identities – making new memories, preserving the old” is one that captured the imagination and interest of ICR members from all over the world. We are united in considering the reshaping and preservation of regional identities as being a prime object of interest for the activities in our regional museums. Our work as museum professionals, whether it has to do with collection, preservation or presentation, is focused on the heritage that is of vital meaning for the community in which our museums are located. As museum professionals, we are important members of our communities in that we have been granted responsibility for caring for their pasts, for interpreting their present conditions and for helping to map out their futures. The ICR papers presented at the 2013 Rio Conference attest to our individual and joint abilities to carry out these obligations. As editor of the present volume, I wish to thank each of our presenters for making their conference papers available for publication. I also wish to express my grateful thanks to Sue Hanna, who has worked tirelessly to compile all the papers, and to Metka Fujs, our production editor, for again taking on the huge task of coordinating the design and publication of the present Proceedings. Without their expert help, this volume would never have reached completion.

Thanks are also due to our contacts in Brazil, ICR Board Member Henrique de Freitas, Denise Grinspun and Livia Biancalana who provided

valuable knowledge of local conditions and smoothed the way for our meetings and activities. Not the least of these activities was the all-day ICR Excursion to two of Brazil's most prestigious cultural institutions – the Sítio Burle Marx and the Museu Casa do Pontal.

At the Sítio Roberto Burle Marx we wandered through the huge, garden-like areas that are the legacy of the world-renowned landscape artist, Roberto Burle Marx (1909-1994). His collection of sublime examples of handicrafts, which he characterized as “emotionally poetic objects”, is also housed here. The estate and the collections were officially declared to be elements in Brazil's cultural heritage in 1985, and formally protected by law in 2000.

Later we viewed the vast collection of folk art figurines at the Museu Casa do Pontal collected by Jacques Van de Beuque (1922-2000), a Frenchman whose rising awareness of the clay figurines made by folk artists led to interest and enthusiasm. By 1962, he had collected over 8 000 of these tiny figurines from all districts of the country. The figurines represent the country's varying rural and urban cultures and are arranged in thematic sections devoted to rural life, the cycle of life, animals and humans, religion, fantastic art, Brazilian history, carnival celebrations, popular festivals and various handicrafts.

We could not leave Rio and Brazil without experiencing something of its carnival spirit. This was overwhelmingly provided for us at the conference's closing party held at the famous Manguera Palácio do Samba. Here we joined in the dancing led by the Master of the Revels and King of Misrule. The evening was a memorable finale to the Rio 2013 Conference.

On behalf of ICR, I wish to express ICR's thanks to all of the above institutions and to the many Brazilians who made us feel welcome in Rio.

SESSION I: MUSEUMS AND COMMUNITIES



Participants of the ICR Excursion Day visiting Museu Casa do Pontal
Photo: J.A.

MUSEUMS WITH A SOCIAL APPROACH

Marco Barrera Bassols

Instituto Nacional de Antropología e Historia, Mexico City, Mexico

The New Museology and Communal Museums, 1984 – 2000

The *Shan-Dany* – the Under-the-hill Museum in the Zapotec language – represented an important milestone in the history of communal museums in Mexico. It was developed as a result of the discovery of an early pre-Columbian tomb under the plaza in Santa Ana del Valle, a Zapotecan town in Oaxaca. According to the Mexican Law of 1972, concerning the preservation of the cultural heritage, archaeological discoveries constitute a national patrimony. Consequently, it is absolutely forbidden that a community sells archaeological findings even when those findings have been made in its territory. Thus, in 1985, when the tomb was discovered, the community informed the *Instituto Nacional de Antropología e Historia* (the National Institute of Anthropology and History- *INAH*), and after making an evaluation and excavation of the site, the Institute transferred the discovered objects to the Regional Museum in the city of Oaxaca. However, the community of Santa Ana del Valle went further and requested through the municipal government to be given custody of all the archaeological objects and that they remained in town. The initiative had institutional support and currently, Santa Ana del Valle's inhabitants can claim that they created the first Indigenous Communal Museum in Oaxaca. In fact, in Santa Ana del Valle alone there are three museums of this kind, including the *Museo de los Niños* (the Children's Museum) that is a completely self-governing museum where the town's children participate directly in its management.

The *Shan-Dany* certainly represents one of the first firm steps to ascend one of the most difficult summits of Museology. But the reason why I have chosen to mention it is because there are now more than 200 of this sort of communal museum in the whole country which have had the more or less regular support of the *INAH*, the *Dirección General de Culturas Populares* (General Management of Popular Cultures), the *Comisión Nacional de Fomento Educativo* (National Commission of Educational Promotion) and the *Instituto Nacional Indigenista* (National Indigenous Institute) now *Comisión de Desarrollo Indígena* (Indigenous Development Commission). Since 1972, they have represented the most important example of what then was called the **New Museology** in our country.

The significant change produced in patrimony management by this event brought about not only new challenges, but, as I dare to say, became a movement that even though small, allowed for a dialogue, sometimes forced, between the old school of Museology and the new one.

“Ecomuseums” – from *Oikos* meaning “home” – helped inspire the establishment of communal museums in our country. In 1958, George Henri Rivière introduced them for the first time at a regional seminar organized by UNESCO on the new role of museums in this way:

“An *ecomuseum* is an instrument planned, developed and managed jointly by public authorities and local population. The authorities’ involvement is through experts, facilities and resources they offered, and local population participation depends on the approach, aims, and individual and collective knowledge.

It is a mirror on which the local population sees their reflection to rediscover themselves.

It is a representation of time (past and future).

It is a laboratory, because it helps to study the past and present of local people involved, their surroundings, and it also promotes the training of experts.

It is a preservation center, because it contributes to keep and develop the natural and cultural patrimony of the population.

It is a school, because it involves the local population in the study and safe-keeping labor of their patrimony, and helps them to have a more precise idea about their own future.” (Rivière in Hoobler, 446-447.)

In the 70’s, the idea of an “integral museum” broadened the museological concept of that time by criticizing the notion of a snobbish institution and by changing the museums’ approach to three basic principles that defined them as a cultural organization: emphasis had been on the facilities – the building-, the collection, and finally, the public. Instead, the New Museology turned about and put stress on the territory, the patrimony and the community. In Mexico, the School Museums’ program fostered by Iker Larrauri at the *INAH*, and *La Casa del Museo* (the Museum’s House) program conceived by Mario Vázquez from the *Museo Nacional de Antropología* (National Museum of Anthropology) that had just opened its headquarters in Chapultepec 50 years ago before, were a very important reflection of these new concepts. It was in 1984, after the Declaration of Quebec on the ecomuseums, and the Declaration of Oaxtepec, in Morelos, Mexico, that the notion of communal museum turned into something more suitable for Mexico and Latin America in general. (De Carli, 19.)

An obvious struggle to appropriate the pre-Columbian past had taken place earlier when archaeological sites and ancient monuments were integrated as a part of a historical discursive trend which shaped what the anthropologist Guillermo Bonfil called “Imaginary Mexico”. (Bonfil Batalla 1996: 116) As Bonfil himself emphatically pointed out, the spatial design of the National Museum of

Anthropology in itself estranged the native cultures from their Mesoamerican past by placing each of them on two different and separated floors, thus submitting indigenous diversity to the colonized, homologated concept of nativism or “indigenous status”. This is to say, “the native” as transformed into a Western invention, instead of a living presence. (Bonfil Batalla, 1988: 19)

The most significant impact of this discursive positioning has been economic and social discrimination. It can be observed in the way that small communities have experienced the tourist industry for the past fifty years; for them, this industry is an intrusion imposed from the central government. Despite the amazing sum of \$6,400 million pesos per year produced by the industry, this amount benefits mainly the big chains of Mexican tourist hotels and foreign investors (Clancy in Ardren, 385). Communities contact the industry even if they risk suffering a loss of identity due to the support they receive for the facilities in ecotourism stations, even if these resources are just crumbs in the overall business.

For this reason, Patricia Pierce Erikson, in her thesis about the communal museums in Oaxaca, wonders reasonably: “Why have native peoples in Mexico adopted the museum, even when this is a western institution?” (Pierce Erikson, 37.) Most native communities had never visited a museum before developing one of their own; these museums were created as a result of a people’s movement, like the one in Santa del Valle, as part of a “healing” process for the political and economic wounds that historically had set aside the development of native communities and crumbled their traditional knowledge, their identity and their culture, and led to migration to the United States of America. Communal museums have turned into an opportunity for these peoples to reflect on what the community represents to themselves. In this process, the role of old people has changed into a re-evaluated pillar of social history since they are the reservoir and the medium of the memory on issues that traditionally have been important to these people. Through them, people try to control the changes caused by social phenomena like migration or violence, to start researching and understanding their own cultural patrimony and to start writing their own history that crumbles the idealized concept of an official “indigenous status”.

The recreation of Mesoamerican history among the native population has also allowed them to possess a privileged insight of what their patrimony represents; in most cases, this has materialized in the restitution of a significant utilization of sacred artifacts and objects that gives *existence* to a living community.

Notwithstanding what was said above, most of the more than 200 museums were developed and achieved the constitution of regional or state organizations and one National Union, by the year 2000. When the *Partido Acción Nacional* (National Action Party) took over the cultural administration, the State set aside support programs for the communities, such as the “Communal Museum and Ecomuseum” projects. For more than a decade, these remained alive only

because they had their own instinct to keep them going. Only a very few received significant resources, like the one in *Tzin Tzun Tzan*, Michoacán, a town where the ex-President Felipe Calderón was born and where the organized crime group called *La Familia* (The Family) is settled.

From Biocultural Memory to Social Museology

Migration and organized crime are the two most significant factors which have affected us in the last decades, in addition to poverty, corruption and impunity. This may be the reason why the most important benefit that has occurred by communal participation is precisely the self-determination and the potential found in culture to restore the social fabric that was and still is severely damaged. Communal museums have become a source of economic development despite Government alienation, not only because they attract a special kind of tourism, but because they promote the relearning of certain productive traditions. In this respect, these museums were not only an aid to the rescue of handmade techniques of production, whose unique character make them very valued by foreigners, but because native populations have also been raised to the category of “diplomatic representatives” for a sort of *indigenous marketing* of their arts and crafts abroad through exhibitions, with the added advantage that they get rid of intermediaries in the commercial trade. On the other hand, these museums have played a vital role for the migrant members of the community and for the reintegration of young people who come back to their land. Instead of being fragmented, communities have turned their museums into reservoirs of pride and historic tradition.

But the idea that brought forth the New Museology met its limits in the nineties and the early years of this new century. At the same time, however, it has opened up for new notions that have been developed into essential concepts, such as the definition of cultural patrimony and new methods of cultural management and organization. The crisis of civilization that is foreseen due to the effects of Climate Change, the increasing concentration of wealth, the irrational use of natural resources through a fierce extractive model such as open-pit mining and fracking, and even new forms of labor slavery that have emerged, government agencies that yield to the spreading of transgenic products, besides taking us to a permanent state of war because of the water in many parts of the planet, will require that young generations develop new and innovative survival and democratic progress strategies that give hope to our species on the planet.

Social Museology and Critical Museology are a new trend that is gaining strength in countries as diverse as England, Spain, Brazil, Japan, Bolivia and others in very different latitudes. These museological currents have been nurtured by new ideas such as those that link cultural and natural patrimonies under what

is called now “biocultural memory”, or those that seek protection not only for the cultural heritage, but for the intangible heritage where legislation is urgently needed in order to achieve truly legal protection. Protection that institutions have been avoiding as in the case of the highway to Cruz del Palmar in Guanajuato, where such heritage could be lost due to the division caused by this kind of construction that has not been approved by local inhabitants. These new concepts also allow reflections on new concepts of labor and management. If we also add other experimental notions such as those that have been created in art and developmental fields in general, new issues like permaculture and sustainability could be incorporated. Thus, a sacred tree, a spring, a garden of medicinal plants, a traditional orchard could be protected. Diversity could become a nourishing right, while the creation of environmental monitor groups to check upon birds, insects, the quality of water could be defended. All these matters widen our views while communities, families or individuals can also help to develop new museological concepts.

These significant changes happened very recently, since intangible cultural heritage was not included in the definition of patrimony itself until 2003, when UNESCO signed the documents that explicitly concerned the promotion and protection of intangible cultural heritage.

Thus, I see that in a town some desirable situations could take place, such as when their inhabitants decide on the restoration of ancient vaults, silos or architectural naves that have lost their original use. These could then be established as artistic residences to be used creatively by artists and could serve them as inspiration, based on the social and cultural elements of the place. At the same time, a “laboratory kitchen” for the preservation and innovation of traditional regional gastronomy and a high-level school for chefs could be created so that local delicacies could be offered to visitors. The local lute workshop could be declared a cultural communal possession, while a group of children could become Guardians of the most symbolic and sacred trees or of the local fauna and could promote laws in the community allowing them to be declared “cultural monuments”. Another group could do the same thing with the “family orchards”, while another group could try to breed *melipona* bees, an endemic species in Mexico that seems to be better able to endure the changes that are jeopardizing this very important pollinator. One more group more could create oral history workshops, and so forth.

Lastly, museum experts and cultural promoters have the responsibility as well of ensuring that local, state and federal cultural institutions comply with their duties and with the laws that already acknowledge populations as being subjects capable of managing and keeping their patrimony, and that foster and allow the association of their institutions with communal organizations in their search for financial and technical resources to support their museums. We have

also the obligation to make sure that federal and state museums produce support systems for cultural communal, family or individual initiatives whose purpose is the protection and publication of all these patrimonies.

This is the active role that regional museums are expected to play, as took place some time ago with the Regional Museum of Queretaro, for example. These museums, usually in capital cities, can really create cultural communication, support and feedback networks with museums and *spaces* in the communities; bigger museums could assist with human and all sorts of resources for initiatives based on communities that allow an exchange of ideas and experiences. In addition, these museums together with universities have the means to manage and foster cooperative projects with federal, state, and citizen agencies, with tourist offices and even with private and well guided initiatives.

For all of the above-mentioned reasons I put forward to your consideration, in order to cooperate, as we are doing now, to re-link the museums we have in order to foster conglomerates that work as regional networks and operate for the benefit of regional cultures and the mending of social fabric.

To the degree that we reform the institutions for the above-mentioned projects and re-link them at a practical level, we will then be able to supply an integral and critical social meaning into cultural management that is on the verge of a paralysis, or of turning into an enterprising organization.

“When *tikuna* teachers in Brazil were asked, as part of a workshop at an Amazonian school, what are museums for? One of their answers was: “Museums are places for coloring our minds...” I think this is the most poetic of the museological revolutions. Brazilian natives have a very different cultural framework because their concepts of “history”, “time”, “present”, “past” and “future” are joined in the same notion. This has given them a unique understanding of reality. They have their own museums, like the *Tikuna Magüta* Museum, where their myths are represented in drawings and paintings full of colors that depict trees, birds and animals throughout the forest so that their mythical Universe can be observed in the exhibition. Perhaps our “civilized” museums could learn many things from them.”

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PROPOSAL TO IMPLEMENT THE OBSERVATORY OF SOCIAL MUSEOLOGY AND ARTS IN THE FEDERAL UNIVERSITY OF PARÁ

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This work describes the institutional processes and local social demands that are taking place within the course of Museology (Bachelor's Degree) of the Federal University of Pará (Universidade Federal do Pará, UFPA), which are leading to the implementation process of the Observatory of Social Museology and Art (OMUSA). This consists of an extension project which aims at researching and performing actions related to Social Museology, mainly directed towards the north of Brazil known as the Amazon region.

The undergraduate course of Museology (Bachelor's degree) in UFPA, the first major in this field in Northern Brazil, started up in mid-2009, when the first class, which will graduate in 2013, entered the course. This has made us understand that the course is only a child in its first years of life and still has a long way to go before consolidating its objectives. However, we emphasize that the existence of this course has been demanded for years, a fact that places many expectations on it, especially in areas related to culture and heritage. We must also remember that the state of Pará, where this first undergraduate course in Museology was located in the north of Brazil, is located in a strategic region at the mouth of the Amazonas River. It is a port city connecting the coast to the inland region and often called the "Gateway to the Amazon."

The demands for the undergraduate course of Museology also have a historical context, because there is a wide range of museums in the city of Belém, in contrast to the situation in the rest of the Amazon territory. One of them, the Emilio Goeldi Museum, is also one of the oldest in the country and was founded by the Philomathic Society established in 1866. It is one of the oldest museums in Brazil still running¹. Among other museums in this district, we must not fail to mention the existence of an Integrated System of Museums and Memorials established in 1998 and linked to Secretary of Culture of the

¹ LOPES, M.M. O Brasil descobre a pesquisa científica: o museu e as ciências naturais no século XIX. São Paulo: Ed. Hucitec, 1997.

State of Pará and encompasses all the museums connected to it. It should be noted that all the museums in the system lie in Belém, since this movement has failed to internalize. Therefore, Belém has the greatest diversity of museums in the state, something that creates a huge contrast with the rest of the state of Pará and even the northern region in general, which has few museums. One exception is of the city of Manaus, in the state of Amazonas, which like Belém also has a considerable number of museums. Thus, excluding the state capitals, we can say that the Amazon's museological potential lies in the development of regional museums and actions related to Social Museology.

We also highlight the fact that the implementation of the course of Museology in the northern Region not only introduces qualified professionals for work in the field of culture and management and maintenance of patrimony, but is also becoming a point of reference on the production of knowledge about the area in question. This is mostly because its teaching staff includes experts in various fields such as Communication, Conservation, Anthropology, Art, Museology, among others, that are involved with issues of Culture and Heritage. Consequently the role of these professionals is necessary to the various museums and other institutions who share these related areas of interest.

These demands are sometimes covered by agreements, but often the foundations of the university in teaching, research and extension can bind the action of these professionals to some degree, as they must conduct research and extension projects that can help meet the expectations and social/museological demands put to them and thus must adapt their research and extension projects to try to meet some of these demands.

One of the demands we are referring to arose from the presence of social movements linked to Museology. Museological phenomena were structured from the 1950s and 1960s, when the first possibilities of engagement into social actions that engaged professionals involved in Museology were conceived. This aspect of Museology was consolidated in the 1970s, when the term Ecomuseum was coined by Hugues de Varine, Georges-Henri Rivière and Serge Antoine in 1971² with the experience of the urban community Le Creusot-Montceau's Ecomuseum. The Declaration of Santiago, Chile, in 1972, brought us the concept of full heritage and other museological experiments such as the Neighborhood Museum of the Smithsonian Institute. We cannot forget the International Movement for a New Museology (MINON), which renamed this segment of

² SCHEINER, T.C. Repensando o Museu Integral dos Conceitos às práticas. Bol. Mus. Para. Emílio Goeldi Cienc. Hum., v.7, n.1, 2012, p.15-30.

New Museology. However this term is now considered dated, as the most used terms are Socio-museology or Social Museology. We remember that these processes include a large variety of different experiences ranging from indigenous museums to slum museums.

It was precisely the presence of these processes of Social Museology in Belém that generated a demand for teachers/researchers for the Museology course at UFPA and enabled the possibility of thinking about the OMUSA. We emphasize that the main institutions in this concept in Belém are: *Ecomuseu da Amazônia* (Amazon Ecomuseum), *Ponto de Memória da Terra Firme* (Terra Firme's Point of Memory) and *Museu do Açaí* (Açaí Museum). We should also remember that the Museology course was established within the School of Visual Arts of the Sciences of the Arts Institute, which houses various courses beside Museology, such as Arts (Teaching's degree and Bachelor's degree), Cinema and Audiovisual, and Multimedia Production and Technology. This also made us realize that as in Museology, the Arts also had a large share in social movements, which strengthened the idea of an extension project that supports and investigates these phenomena by becoming a kind of observatory that extends beyond observing and was able to act with these movements.

Adding to these facts, we must emphasize that the OMUSA also arose from two extension projects in UFPA that turned to museum social actions. The first project, named the "Beyond the Walls of Museums: Musealization in Santa Barbara and Cotijuba", which operates in these two distinct communities. Cotijuba works together with the Amazon Ecomuseum while Santa Barbara, a city near Belém, has a project that seeks to map patrimony from an ethnographic methodology, proposing both processes and actions of musealization in the territory. We emphasize that the development of this work, which adds to the support of the city's mayoralty, brings us to think about the creation of the "Ecomuseum of the Amazon - Santa Barbara". The second project, "Memory, Science and Art: Narrative and representation of archaeological pottery of Icoaracian production", seeks to understand the processes of pottery production in the Icoaraci district of Belém, whose main attribute is the insertion of aesthetic archaeological features in their production, a fact that has become a strong aesthetic and cultural reference for the city. This project aims to acquaint both the community of Icoaraci (Paracuri district) and the city's teachers with the relationship between past and present, in evaluating the local craft production.

Exemplifying the social movements of Museology in the state of Pará, we primarily discuss the Amazon Ecomuseum³. Conceived in 2005 by Laís Fontoura

³ <http://ecomuseuamazonia.blogspot.com.br/>

Aderne Faria Neves (1937-2007), it was implemented in 2007 by Belém's city government and linked to the City Education Department⁴. It is currently managed by Terezinha Rezende, one of the heirs of Laís Aderne's legacy, who fought so hard for social change. The Amazon Ecomuseum has the agenda of operating in several adjacent communities as Icoaraci, Mosqueiro, Cotijuba, among others, and is based in Outeiro, near "*Fundação Escola Bosque Professor Eidorfe Moreira*" ("Eidorfe Moreira Bosque School Foundation")⁵.

The Terra Firme's Point of Memory⁶ appeared in 2010, with support from the Brazilian Institute of Museums' project called Point of Memory, a project that by believing in the right to memory encourages and supports several communities throughout Brazil to increase their self-esteem, by promoting various social activities ranging from courses, lectures, exhibitions and even political struggles to improve communities. It's worth highlighting that Terra Firme district is one of the districts adjacent to UFPA. Its history has been marked by struggle and conquest of rights that made and make the development of this place, which now has several social and museological actions/struggles.

We must also mention two other processes linked to Social Museology. The first is the Museum of Acai⁷, which was created within the Center for Advanced Amazonian Studies in UFPA with the goal of enhancing aspects of the production of knowledge about the processes of production, processing, marketing and consumption of Acai. In addition it also promotes museum actions with the theme of açaí, such as exhibitions and organizing museum collections. The second concerns the proposal of consolidating an Ecomuseum on Algodoal Island⁸. This is supported by the Bicho d'água Socio-environmental Conservation Project run by Study Group for Aquatic Mammals in Amazon (GEMAM).

In Belém we also highlight some social movements linked to Art, such as the Fotoativa Association⁹, founded in 1984 by Miguel Chikaoka. This is a consolidated and striking example of an artistic approach that adds to social context and enables social change through its own pedagogy. It seeks to promote the development of photographic culture in the Amazon region. We also highlight

⁴ OLIVEIRA, E.P. **Concepção e implementação do Ecomuseu da Amazônia**: o estudo de suas possibilidades a partir do distrito de Icoaraci (Paracuri e Orla). Dissertation Development and Environment, Universidade da Amazônia, 2009.

⁵ <http://www.escolabosque.org/>

⁶ <http://pontomemoriaterrafirme.blogspot.com.br/>

⁷ <https://sites.google.com/site/museudoacai/>

⁸ http://marte.museu-goeldi.br/museuempauta/index.php?option=com_k2&view=item&id=335:grpu-atrasa-o-ecomuseu-em-algodoal

⁹ <http://www.fotoativa.org.br/>

the Arraial do Pavulagem Institute¹⁰, an autonomous, non-profit organization of civil society created in 2003 with the goal of developing cultural activities in Amazon, strengthening traditional oral knowledge, arranging several popular street processions, all of which develop from workshops, lectures, seminars, among other activities. In addition to other projects, we can mention the “Coisa de Negro” Cultural Center and various associations and cooperatives of artisans, such as Icoaraci’s ceramists.

With the Arts’ social role still in mind, we cite a particular case of a student of the School of Visual Arts named K-xorro, a graffiti artist who goes from “underground” actions to the processes of social transformation. This involves dialoguing with the dynamics of the streets and presenting a proposal to demonstrate possibilities and resources for the practicability of graffiti art and tagger graffiti through social criticism that escapes the context of marginality. K-xorro believes that taggers are just kids wanting to express themselves and that this potential should be channeled into positive actions. For example, he currently produces his graffiti in T-Shirts¹¹ and conducts workshops in communities and schools.

From this point we can understand the feasibility of an extension project like OMUSA and outline its goals because it seeks to conduct research and action regarding Social Museology and social movements linked to the arts. It also seeks to realize mediation between the university, communities and institutions concerned. It now works to meet locally generated demands in the city of Belém and its surroundings but will later expand its operations to the Amazon region as a whole. This is because the project seeks to generate theoretical and practical support for the understanding of an Amazonian Museology and map all these movements in the region.

In conclusion, we will point to the diversity of museological processes in the Amazon region with many of them linked directly or indirectly to Social Museology. There are several issues arising from these processes that must be mapped and recorded. As an example, we can cite some successful cases, such as the Magüta Museum of Ticunas Indians (Acre), the Museum of Father Giovanni Gallo in Marajó (Pará), the Sacaca Museum (Macapá), and news of activities regarding processes of valorization of indigenous languages in the state of Roraima, which are being thought of as becoming a museum. About the diversity presented here, we can say that OMUSA is a herculean task, which will first be engaged on a local basis primarily seeking to meet the local demands requested.

¹⁰ <http://arraialdopavulagem.org/>

¹¹ SEQUEIRA, A. K-Xorro late e morde. Gotaz, 2, disponível: <http://issuu.com/gotaz/docs/revistagotaz02>.

THE ECO-MUSEUM OF SEPETIBA: STRENGTHENING LOCAL IDENTITIES AND CREATING GLOBAL CONNECTIONS

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Introduction

We begin by quoting Hugues de Varine in *Roots of the Future* (2012): “Development cannot be achieved without the effective, active and conscious participation of the community.” We intend to describe the path of recognition of the Eco-museum of Sepetiba’s eco-museological process, since this whole eco-museological journey started with a Memory Circle in the Sepetiba neighbourhood (in the West Zone of the Rio de Janeiro) during the first Day of Training in Community Museology in 2009. This was when the Sepetiba community began to find itself again, with its stories and memories, and could rediscover itself as being a pleasant and admirable locality, something that has been impossible for a long while. Therefore, we can confirm Varine’s statement based on our own experiences.

What we have observed during the time we have worked on strengthening and developing eco-museums and community museums in Brazil is that the idea of local museums having a tendency to exclude the “other” and an inherent willingness to close themselves off from the world is quite simply untrue.

Local museums with a communitarian profile seek to get to know themselves with the participation of the population, to have the museum as a tool, as an important instrument for the development and understanding of their reality, their territory, landscape, heritage, memories and stories, and from there to restore their self-esteem, a basic component in a more democratic dialogue. This allows us to listen to the echoes of silence as well as to reject the moulds imposed by the hegemonic centres of power that built ideologies marginalising the cultures of the less-favoured populations. It is worthwhile to quote the philosopher Marilena Chauí (1992) with regard to memory: “(...) the brain scan shows that memory is a biological fact, anatomical, physiological, that we are all memorialists and memory writers, but the title of the conference reminds us that memory, in a society that excludes, dominates, oppresses, hides the conflicts and the differences about identity ideologies, is a value, a right that has to be earned.” (Chauí 1992: 39-40)

When speaking about “identity” or “identities”, one must always take great care because this is an issue that involves behaviours, feelings, each and everyone’s way of being, of living and of loving. All of this is “loaded” with a life story that took place within a given social context, with specific family and emotional ties, full of peculiar beliefs and values. The identity of the individual is unique, “(...) identity designates something like an understanding of who we are, our fundamental defining characteristics as human beings.” (Taylor 2000: 241)

The local museum not only can, but should be a tool that plays a fundamental role in the construction of ideologies and identities. It should toil in the service of community development, stimulating the process of awareness and the creativity of populations facing today’s problems, using information from the past and the present, thinking in a questioning way, and thus creating a future with more possibilities. As said by Ana Félix: “(...)from a critical point of view, local history may strengthen the elements that make up the identity of popular sectors because, as it has been said, identity does not spring from a noble will of its own nor from the identification of common characteristics. It is a result of the knowledge about who we are in our relationships and struggles with others.” (Félix 2006: 20)

We believe that mobilization and awareness of the population could change the current situation in the Sepetiba neighbourhood. In this process of relationships with each other, the neighbourhood is gradually losing ground and importance in this dialogue, making the exchange between the actors in this globalization process unequal, showing that they are not on the same wavelength.

A Brief History Of Sepetiba, In Order To Understand The “Need” For The Eco-Museum

Sepetiba was the stage for important events during the country’s three main phases of history. Originally inhabited by the brave Tamoios Indians, it became a Jesuit village. Later it was one of the scenes of the naval battle against the Dutch since its bays and beaches served as a landing space for a fifth of the gold, and for trafficking of the above-mentioned Indians, slaves and Brazil wood. It was also the scene of the battle against privateers. Historical figures such as D. João VI, D. Pedro I, D. Leopoldina, José Bonifácio, the Viscount of Sepetiba, and Jean Baptiste Debret passed through the neighbourhood of Sepetiba and sailed the bay known for its beauty and tranquillity. It was the scene of the tragic shooting of the sailors on the Island of Fishery (Ilha dos Marinheiros) during the transition period from the Empire to the Republic. “Saraus” and bullfights were held constantly as well as the characteristic “cirandas” of the local Caiçara population. All these support our efforts for the valorisation of the area.

The creation of the Port of Itaguaí in Sepetiba Bay demonstrates a lack of dialogue with global connections in establishing a somewhat inverted economic development axis that did not benefit the area. On the contrary, it established a framework for the population's economic stagnation when their sources of income were radically reduced. A strengthening of the locality towards the end of its "bathing-beach" period has kept the neighbourhood in a phase of economic poverty that has not yet been overcome.

Due to the whole process of environmental degradation that has taken place in the area, whole families have become economically disadvantaged since their livings were based on fishery, tourism, and various economic activities related to the environment. With the degradation of the Bay, their only source of income was taken from them and then replaced or compensated by the State. Santos (1987) in referring to the importance of understanding the localities, tells us, "(...) every man is worth the place where he is. His value as a producer, consumer, citizen, depends on his localization in the territory. His value changes constantly. For better or for worse, in relation to differences and accessibility of time, frequency and price, and independent of their own conditions, people with the same virtues, the same education and even the same salary, have different values depending on where they live: their opportunities are not the same. Therefore, the opportunity to be more or to be less of a citizen depends greatly on where one is in the territory. While one place becomes a condition of one's poverty, another place could, in the same moment in history, facilitate the access to the goods and services that one is theoretically owed, but in fact lacks."

"There is in every city, a portion of the population whose circumstances do not allow them to move from the house where they live, that is, to change their neighbourhood, and whose poverty can be explained by the fact that the neighbourhood they reside in does not provide public services or sells private services at a high cost, forcing the residents to high costs of transportation. In this case, because he or she cannot dispose of any more resources, the individual is condemned to remain in a neighbourhood devoid of services and where, by the fact that it is a poor neighbourhood, products and goods must be bought at a much higher price. All of this contributes to making their poverty even greater and their ability to move within the city even less." (Santos 1987: 81)

Even with the rehabilitation work being done on Sepetiba beach that started in 2010, conditions in the bay continue to make the fishermen's life difficult. If the bay is to be clean and environmentally "rehabilitated", more time and more money must be used.

In a series of movements, individual initiatives and local group efforts confronting the condition of neglect, of "forgetting" and the consequent devaluation by the residents, the beach has been symbolic ally buried since the 1990s, with symbolic "hugging" actions carried out by groups and by

cyclical movements like S.O.S Sepetiba Bay, CORES (Sepetiba Revitalization Commission) etc. The public authorities' neglect of the area is, however, infamous. We believe that with some effort and mobilization, the Sepetiba neighbourhood's situation can be changed. It was once the "little princess of the west side" and used to be famous amongst the population of Rio de Janeiro. Now it is deprecated, forgotten, and increasingly degraded every day.

We produce heritage, we transform the culture. This is social heritage, culture that is maintained by tradition that can be continually recreated in order to express the new realities experienced by individuals and social groups. This is exactly what the Ecomuseum of Sepetiba is doing in trying to transform and at the same time preserve tradition, to adapt itself without losing its origins, alternately creating and recreating, adapting and maintaining in a self-governing way through community management.

A Neighbourhood Museum: Strengthening Identities And Establishing New Connections

In recent years the different roles that the different types of museum present to society have been studied and our knowledge expanded. As Varine says, "(...) it is true that large national and/or international museums are a natural part of the common heritage of any country, incorporating everything that arises from the history of changes, but the local museum and its activities belong above all to the community that lives in the area. Their representativeness should count on this community on behalf of the principle of subsidiarity. This means that this community and its representatives have a right of control over the museum and over what should be done in it, about its interpretation of its collections and about its relationship to local development!" (Varine 2012: 174)

Completing the previous statement we quote Odalice Priosti, for whom the Eco-museum "is a space of relationships between a community and its natural and cultural environment, where, through community initiated actions, a gradually conscious and pedagogical process of heritage, ownership and accountability for the community is developed, with the transmission, care and transformation of their common heritage, and consequentially, with the creation of the heritage of the future." (Magaldi 2006)

Our intention with this paper is to present the work of the Ecomuseum of Sepetiba, also as a local museum, according to the definitions presented by Moreira: "(...) as being a local museum whose main purpose of activity is to promote local development, a museum open to popular participation and with varied fields of action centred in two dimensions, the internal (...) and the external." (Moreira 2007: 103)

One of the tasks of our museum is thus to promote and strengthen the connections that give every local resident a perception of being a citizen of the city and allowed access to it.

It is worth noting that every museum project has a particularity, a speciality. Every museum has an action with the public. The Ecomuseum of Sepetiba seeks to promote awareness about local development with community support. Therefore it acts in two dimensions, an internal and an external, as mentioned by Moreira (2007).

These internal profile actions will be presented here as the strengthening of the local identities and community mobilization that seek to involve the population in the activities and management of the museum. Actions of an external profile are also conducted. These are actions aimed at strengthening and creating a connection to the other, that is, to the non-local, since the Ecomuseum of Sepetiba is a local museum within a territory. As we know, there is a relationship of inter-dependency between people and their differing territories around the globe.

Since the beginning of the eco-museological process, various events and activities have been organized, always aiming at heightening local memory, history and beauties. One of the first events occurring just after the Sepetiba neighbourhood's anniversary in 2008 and the Memory Circle in 2009 where this whole process started, was the workshop held by Odalice Priosti entitled "What are Eco-museums and Community museums?" It was held on a quite suggestive and important day for all Brazilians: 22 April 2010. But before that we had been carrying out several reconnaissance trips even before the start of rehabilitation work in Sepetiba Bay, always counting on the support of distinguished residents, such as "Seu Erasmo" and "Seu Salviano", characteristic figures of Sepetiba, well known in all the "sub-neighbourhoods" and respected by the local community. One of these reconnaissance trips was held in late 2009, when we travelled the entire length of Sepetiba beach to the APA of Brisas now in Guaratiba, gaining an idea of the situation in the region.

Periodically, we hold meetings in the homes of the residents involved in the Ecomuseum of Sepetiba's processes, in local schools etc. Recently we have shared the fishermen's colony space Z-15, which was completely abandoned and forgotten and can only depend on the activities of its president. We organised a clean-up action in this colony in October 2012 and "marked our territory" since we connected the colony president's wish to allow us access to the site with the fact that it is emblematic in Sepetiba.

Noteworthy remarks on the understanding of the relationship between community and museum: "(...) the community is not an object belonging to the museum and its members are not mere visitors, a public like any other, like tourists or school groups arriving by bus. They are subjects of the museum and

they are actors. It is not enough to treat them like informants or like ethnographic specimens or sociological samples. The museum must integrate them in all the stages of its process and of its life.” (Varine 2012: 187)

Recent advancements in the fields of historiography and museology make us see this museum as a practical way of giving a voice, a meaning and a precision to current processes, thus strengthening community ties to belonging and an awareness of the development that we work for. According to Ana Feliz, “In the case of history, the traditional chain did long time prove itself unable to represent and to take into account the historical dynamics of social subjects who passed unnoticed (women, urban popular groups, popular culture, etc.).” (Féliz 2006: 18)

Thus global connections are made and executed on several fronts and in many ways. A good example is the participation in community museology empowerment workshops organised by the union of community museums of Oaxaca in Mexico. International gatherings, in addition to this ICOM conference, allow for the museum’s actors and/or facilitators to show themselves. Even knowing, and in practice feeling the mobilization of a good portion of the population, as Varine points out: “(…) local residents will be, at least in the first phase of local development, the most difficult to mobilize, as they do not have a clear and “cultural” vision of their heritage. Essentially, they see heritage as something to receive, to build or to pass on for its monetary and/or sentimental value.” (Varine 2012: 58)

We are a globalised society and events in other realities may influence us, as do the environmental issues felt most directly in the Sepetiba Bay.

The Ecomuseum of Sepetiba has worked at creating these connections to private and public institutions, both local and non-local. In this way we seek to present the community and facilitate the interaction of the local population with other parts of the world and enlist it by providing the community with a constant dialogue with itself. In the words of Poulot: “(…) ecomuseums seek to be the mirror in which the population looks to recognise itself in this space, in which it seeks an explanation of the area it is tied to and connected to through the history of the previous populations. The population also presents this mirror to its visitors in order to be better understood, to be respected for its work, its behaviours and its identity. The project’s community logic is defined by the intervention field’s territoriality and by the participation of the population, which may go from the role as the museum’s consumer to the role of actor, if not, author of the museum.” (Poulet 2013: 56)

In this sense, the museum sees its role as a tool for local development, as a conscious encouragement to its many actors about current reality and takes on the role as an agent of connection with the globe beyond the service of the internet. This strengthens their consciousness as citizens of a city, that should have access to it. At the same time it strengthens its identities for this dialogue.

Conclusion

Once again we affirm the Ecomuseum is being a valuable tool in this arduous and gradual process. By toiling in the service of the community's development, the Ecomuseum must take into consideration the problems and questions placed at its core. It must treat them in a critical analytical way, stimulate the awareness process and the creativity of the population, make use of the information from its past and present so that it will come to see the future in a questioning and hopeful way and seek alternatives to transform the areas situation. Through this procedure, the community will be made aware of its role and responsibility towards its heritage, using it as an asset for the local development.

There is need for intensive and uninterrupted work in order to help restore the local economy, the residents' self-esteem and development as comprehensively understood. As residents in the Sepetiba neighbourhood and as articulators of the Ecomuseum of Sepetiba, we know the limits, necessities and difficulties of the population, because we know what we need and what is more relevant, meaningful and necessary to us.

The Ecomuseum of Sepetiba seeks to transform and at the same time to maintain traditions, to adapt itself without losing its origins, ultimately creating and recycling, adapting and keeping, in an autonomous way, through community management and by strengthening the participation of the residents and the institutions in the museum's process.

In this process of valorisation and recognition of local history and memories, new methods of getting to know ourselves as members of a community are being created. The community museum thus shares an array of activities, developed by other museums, as places of memory and research. But it is in its management with the participation of the population, with rebuilding their esteem, that we can find the indispensable step towards the valorisation of the neighbourhood.

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THE ECO-MUSEUM OF THE AMAZON: A SUSTAINABLE HUMAN DEVELOPMENT EXPERIENCE IN THE AMAZON REGION

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Introduction

The Eco-museum of the Amazon, established in 2007, is a program overseen by the city of Belem-PMB, under the management of the Escola Bosque Professor Eidorfe Moreira Foundation (FUNBOSQUE), a unique and innovative service provided by the city of Belém-PA where its headquarters are located. It operates in four areas: the Icoaraci district (Paracuri neighbourhood and waterfront), Caratateua Island (Tucumaeira, Fama, Curuperé, Sao Joao de Outeiro and the Escola Bosque Professor Eidorfe Moreira Foundation), Cotijuba Island (Poção, Seringal e Faveira communities) and Mosqueiro Island (Vila, Caruaru, Castanhal do Mari Mari and the Paulo Fonteles settlement). The program is based on the participation of the people in the construction of a sustainable human development program that will ensure the integration of all and represent the needs and interests of the communities involved by the valorisation of “knowledge and practices” and the collective memory, fundamental to understanding and transforming the present reality in the region.

The Development Of Work In The Areas

The areas where the Eco-museum of the Amazon works are located on the outskirts of the city of Belem. The communities in these areas have their own characteristics and specialities, so their differences enrich and design the developed actions, contributing to the valorisation of the heritage they are composed of. About this, Chagas clarifies, “The interest in heritage is justified not by its ties to the past, whatever they may be, but by its connection to the fragmented problems of today, the lives of human beings in relation to other living beings, things, words, feelings and ideas.” Therefore, it is in the extremes of the population with their multiple identities that we find, in my opinion, the museum’s fundamental challenge.

The program is based on a method that combines three approaches:

- Theoretical information in workshops and mini-courses in each territory: “learning how to do and why”;
- Practical work in order to complete projects related to the everyday life of communities: “learning by doing”;
- Participation in social, cultural and religious events in order to improve social cohesion between communities and encourage openness to the outside world: “learning how to be”.

The Empowerment Program

The importance of this program springs from the need to reaffirm the Eco-museum’s mission: “To think collectively and inter-institutionally about the region’s and the communities’ problems without forgetting about the ecological, social, educational, cultural, political and economic dimensions” in its areas of action. It is a fundamental document, initially scheduled for 2010/2012, evaluated and updated for the four-year period of 2013/2016 and established by the Eco-museum under the title, The Heritage and Empowerment of Local Development Actors. The Portuguese term “capacitação”, equivalent to the English term “empowerment”, refers to the set of actions taken in a community to help its members valorise, develop and/or acquire the knowledge, actions, practices and techniques that will allow them to define their own development, that is, the improvement of their living conditions, in a sustainable and responsible manner.

The empowerment program’s activities refer to the practice of action-research. According to Engel (2000), “Action-research seeks, as the name shows, to unite research with action or practice, that is, to develop the knowledge and the understanding as part of the practice”, thus allowing for a greater integration of the people involved in the acquisition of a deeper knowledge about the situation. Each participant in this study is the producer of his own story and therefore a subject of this production. In this sense, the methodology makes use of various evaluation tools that may be seen as continuous assessments or as various different and relevant types of activity logs. These are testimonies, meetings, experience reports on the daily lives of these communities. The numbers in question will be expressed by statistics and samples collected during technical visits and research.

Methodology

The Eco-museum’s methodology is based on the following principles:

- Social Museology to recognize the identities and cultures of all human groups and also the development of museological actions using social practice as a starting point, instead of material objects or collections.

- Bio-regional planning and management as “an organizational process that enables people to work together, to acquire information, to carefully reflect on the potential and problems of their region, to set goals and objectives, define activities, implement projects and actions agreed on by the community, to review progress and adjust their own approach “. (Miller 1997)
- Sustainability as a concept based on the culture, technology and the common knowledge of the masters of crafts of each community in the use and preservation of natural resources in the region. (Aderne 2005)
- The museum as a development agent and a multi-purpose instrument for territorial action in raising and mobilizing the community’s living forces; activation of the skills, energies and ideas in the community; exploration of the heritage and collective memory; promotion of self-esteem and cooperation skills; interaction with the outside: self-image and economic attraction. (Hugues de Varine 2009)

After mentioning these principles it is pertinent to say that they represent the support of the thematic branches, which arise through various activities. Thus the actions of the Empowerment Program have been developed through four branches of activity whose main protagonist is the community, with the addition of an interdisciplinary team of the Eco-museum. These are:

The Cultural Branch creates tools to consider social memory, an initiative of the Eco-museum based on the valorisation of cultural heritage. This focuses on the concepts of museums, eco-museums and others, of culture and sub-cultures, of identity and cultural diversity, of mankind as the producer of culture. It further works with the development of parallel activities through workshops and courses to valorise the “knowledge and practices” of communities as well as on legislation governing the protection of cultural heritage.

The Environmental Branch systematizes the environmental context in the Eco-museum’s areas of action through environmental information and education activities. These include “Little seeds of tomorrow” , socio-environmental activities for children and pre-teens, alternative agriculture for smallholders, or “farms without fire” in the cultivation of food crops, planting of fruit trees in the community, garden cultivation, sustainable aquaculture using lowland areas of the island region of Guajará Bay for cultivation and/or management of fish and Amazonian shrimp.

The Tourism Branch promotes community-based sustainable tourism developed in sub-themes such as local development and sustainability, using concepts for the enhancement and development of socio-cultural and economic heritage in the Eco-museum’s areas of action. Ideas on legislation that may be applicable to tourism and non-formal educational processes through eco-tourism experiences (analysis of the effects on the local population) are also included as are ideas on English for Specific Purposes for use in specialized tourist services.

The Citizenship Branch brings together communities in the Eco-Museum's areas of action in an interactive way, linking memory to local knowledges and practices. Its implications concern the construction of sustainable communities and are thus aimed at a harmonic union of common interests through the valorisation of local heritage and other social interests. In this sense, it focuses both on empowering communities with support from other institutions and/or non-governmental organizations and on the creation and strengthening of social organizations, participation in events, etc.

The production of each branch culminates in the creation of actions of the museum as a development agent enabling the empowerment of people for collective work and sustainable communities with an emphasis on culture, technology, common knowledge, etc. Among these are bio maps, courses, workshops, meetings, workshops, meetings and the like, as well as targeted supplementary tasks and field activities aimed at raising awareness about the primary needs of the communities.

It is also relevant to mention the operation of assessments, which may drive the need for continuity or change and implement other actions aimed at consolidating and promoting local development. The evaluation is understood as a pedagogical tool for constant monitoring and not just as a finishing element.

Conclusion

The actions taken by the Eco-Museum of the Amazon have already achieved positive results, as in 2012 with about 9,585 families, approximately 240 of which should be followed-up. The main goal is the promotion of local activities, that is, actions that valorise the populations of the Eco-museum's area of activity. These are based on the valorisation of cultural heritage through human, environmental and social ecologies, allowing for the program's course of development. In addition, through natural, social and cultural interactions, it becomes possible to empower managers, community leaders and other interested citizens who will then aid the construction process of collective character. The Eco-museum's methodology considers the communities' heritage as an endogenous raw material, as endorsed by Hugues de Varine: "Heritage defines the image of the territory and the community's identity (conservation, transformation, creation), so that respect for heritage is a condition of sustainability and development." In this sense, the results of the actions developed by the communities in the Eco-museum's areas of activity are beginning to show that this methodology has led to reflections and changes in people's attitudes and has contributed to popular mobilization in the region that reaffirms cultural and historical processes, and promotes the development of sustainable practices. In this way, the activities developed act as organizational processes enabling people to work together, to

acquire information and to reflect on the their region's potential to implement necessary projects that improve their living conditions.

Finally, the Eco-museum aims to stimulate the creation of strategies that respect and preserve the characteristics of each region that develop initiatives to integrate man with his environment and to encourage development policies for local heritage. Clear measures in the methodology used by the Eco-museum present themselves based on the education it provides, on the population involved in the process of discovering their own goals, and on its engagement in social issues relevant to the contemporary world. As endorsed by Aderne (2004), "the absence of preservation policies and the lack of perception of the human condition of the system, among other causes, has led to a situation where only the threat of destruction of the ecosystem enabled a realisation that without the environment there can be no life."

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STRUGGLING REGIONAL MUSEUMS IN JAPAN: TOWARDS A FOURTH-GENERATION MUSEUM FOR A SUSTAINABLE COMMUNITY

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In 1980s, regional museums in Japan developed community programs such as creative workshops, outreach programs and community research project with residents. Many museums encouraged people to create arts of their own, and to research and write the history, environment and ecology of their community.

Since 1960s, the age of rapid economic growth, a lot of museums had been built in regional city. It is sometimes called “museum boom”. These regional museums tried to connect people to museums with these programs.

Toshiro Ito, a researcher of museum studies in Tokyo Gakugei University, called these museums “third-generation museums”. According to Ito, a first-generation museum is a place for preservation and a second is for exhibition. This model has been widely accepted and has encouraged these community programs.

However, since the 21st century, regional museums have been facing problems. Because of the long recession, a declining birth rate and an aging population like many other countries, cultural budgets have been cut by almost all local authorities. Smaller local governments asked regional museums to cut their budgets, to downsize their staff and to attract more visitors.

To meet these requests many regional museums now have to conduct many more community programs in order to ensure accountability towards local governments and communities and, consequently, the programs can risk becoming uniformed. For example, in some art museums, commercial kits are used in the name of workshop. These workshops offer little creativity, but they can attract many visitors, which is attractive for local governments. As a result, many regional museums are facing a dilemma between pursuits of quality and attracting more visitors.

In facing these problems, some regional museums are struggling to find an approach. We conducted interview research with museums such as the Hiratsuka Museum of Art, the Hiratsuka City Museum and the Minokamo City Museum. They are successfully drawing on cultural resources in their community and are creating new memories with residents including children and elderly people.

By analyzing these activities, we discuss “fourth-generation museums” for a sustainable community. While “Third-generation museums” mainly attract adults, the “Fourth-generation” will have to attract and encourage people of broader generations.

This discussion is not only a domestic one but might contribute to thinking about the role of museums in tackling global issues such as the long recession, declining birth rates and an aging society.

SESSION II: MEMORY AND IDENTITY



Celebration of the 50th Anniversary of ICR at the Museu de Folclore Edison Carneiro together with COMCOL, ICMAH, ICME and ICOM Korea
Photo: M. F.

MEMORY AND IDENTITY IN BRAZILIAN REGIONAL MUSEUMS

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Tracing a brief history of the construction and transformation of Brazilian identity, this paper aims to seek a reference to the concept of regionalism for the construction and transformation of the discussion about regional identities and how they are composed of and transformed by historical occupations and current geopolitical trends. The Brazilian construction of regionalism began with the colonization of the country by the Portuguese crown and was later consolidated into the modern new state under the leadership of G.V. Five regions in Brazil were defined and imbued with typical symbols (folk-types) to represent a diverse country and to compose a single character and identity of a modern nation. These articulations between regionalism and identity are mutual and recurrent in the local, national, continental and global processes and this is an opportunity for the museums to re-evaluate their positions in order to modernize their reflection of social changes.

In relation to the subjects that were proposed for this Conference by the Committee, this paper discusses the construction of Brazilian identity and the process of creating the official regions of Brazil. Both processes were results of the policies of the Portuguese crown and the new state, and both affected each region of the territory in a symbolic, folkloric, geopolitical and historic manner with the intention of creating regional characteristics having a diverse and unique national identity. According to P. Bourdieu, the region is what is at stake, the region as an object of analysis by museologists, anthropologists, scientists, geographers, economists, sociologists, historians, capital economists; and especially those who emphasize the politics of regionalisation and the regional movement. These participants were and are interested in the process of constructing an identity to reassert their territory for the construction of symbolic power,

In Latin, “region” – an extension of land by indefinite time; “regionem” (normative) a neighbourhood, a part of a country, territory, district, a direction, a borderline, a limit; “regere fine, regere sacre” – establish a new limit, but not of a nation. From the past participle, “regere” means to govern or direct within the power of the regency laws. The etymology of the word “region” leads to

the principle of division and represents a decisive discontinuity of the natural continuity in the construction of the idea of the regional by objective criteria that could define a regional or ethnic identity. The languages, the dialects, the rituals, the monuments, the objects, the archives, books, the technologies and the infinity of cultural manifestations and cultural patrimony, the heritage that could represent the identification of the region; also the objects and the mental representations of human culture that can be seen as acts of perception, appreciations and formulations of a common sense. These references then became signals of social reference and updating that the museum assimilated in its existence through the taxonomic multiplicities that then became the guardians of other places of memory.

According to Bourdieu, the region and its borders are traces of possessive practices, remote and updated by social and political movements, economic blocks, and ethnical minorities' power struggles. Thus, the acts of authority define and constitute a region in the principle of law and establish its legitimacy in the social, political, geographic and economic world. The transformation of scenery and the limitation of a territory characterize the region as such. The question of identity symbolically catalyses the regional and exerts the power of the group that brings it into existence. The group imposes principles of division and common vision, adding diversity of ideals and cultural manifestations to enable a unique view of its identity and an identical view of its unity.

Opposing itself to regionalism, nationalism is a particular case of the properly symbolic struggles in which the agents are involved, either individually or in a state of dispersion, or collectively in a state of organization, and what is at stake is the preservation or transformation of relations of symbolic forces and the correlative advantages. The regionalist speech is a performative speech, which seeks to legitimise a definition of borders and to make the region thus defined known and recognised.

In Bourdieu's *The Symbolic Power*, regionalism is the place for symbolic and economic struggles and for laws of creation of the material prices linked to manifestations (objective or intentional) in the construction of a social identity. The existence of this identity supposes its real possibility, legally and politically guaranteed, to officially affirm a difference.

Two questions may be asked here concerning the existence of identities: how can cultural identity in post-modernity contribute to our museums incorporation of new regionalised and globalised identities? And how can we formulate museological strategies to help museums fulfil a new mission of contemporising their view of new cultural events and heritage, and thus establishing what is being reflected of value from the communities or regions surrounding it?

So this question, the museum, also reflected in the present, becomes an aspect of cultural identity in post-modernity, which Stuart Hall describes in his timings. In this, the subject of Enlightenment was based on the assumption that the individual was totally focused, unified and endowed with reason, with conscience and with the action of an embryologic core where life was being developed. This model could also be applied to the concept of the first museums and their classificatory collections of the nature and the culture of the peoples, the prevailing reason for ethnocentric man's knowledge.

Another of Hall's notions is the sociological subject, in which the identity of the internalized self is formed by the interaction between the self and the society that creates its identity. Would its consequences be the specializations of museology, the incorporation of other languages, and the patrimonialization and musealization of other structures of society? But if the subject has been made up of a unified identity (I x other), it has become fragmented in the multiple identities of the post-modern subject. In this line of thought, the absorption of new memories enables the concepts of regional identity to become more flexible, so that they soak up interesting perspectives on dialogue shifts.

Thus, the construction of the national cultural discourse influences the actions and concepts that a group has of itself through memories connected to the past and present ideas represented. Still in Hall's vision, this narrative discourse about the nation is told in five narrative discourses: in their history, literature, media and popular culture; in the origins and continuities of the immutable national elements; in the creation of traditions to establish new social behaviour values and norms; in a historical continuity; in the functional myth that locates the remote origin of the nation; and in the question of national identity which presupposes the idea of a pure, unique people.

Yet for Hall, the disintegration of symbolic national unity takes place before the homogenization of global culture. In contrast, there is also the strengthening and uplift of local and regional identities as a form of resistance to such globalising processes. Consequently, these "hybrid identities" appear in opposition to the national identities. So what capacity do regional museums have that allows them to absorb and systematize the representation of these new global identities, and these new regional and local identifications?

These reformulations of identities are topics proposed by the International Committee of Regional Museums – ICR/ICOM, which has called attention to reflections that are relevant for the current social and historical context, and to regional particularities that suffer profound cultural transformation processes, as well as the re-identification of other or the creation of new memories. Reformulating regional identities - making new memories and preserving them

is the theme and the challenge of regional museums, which communicate with all levels of memories, taxonomies and identities. Papers presented here at the ICOM 2013 meeting will help us answer the many themes proposed by the Committee for this meeting. How to contend with new times; how to make memories for future generations and for today, new versions of history that review the past, new strategies for the recovery of regional memories; the transformation of memory through new media; how to be ethical whilst reliving pain; celebrations and commemoration, the jubilee of the work; the social inclusion of marginalized communities and as clinics of memory and identity. All these issues are relevant and vital to the insertion of the inter-culturalism of these contemporary memories as acting agents of cultural references in the various regional museums.

In order to understand the process of the creation and formation of the identity of the Brazilian nation, we must go back to the past, to what we call the “Brazilian history”; from man’s occupation of the South American continent to the arrival of the Portuguese in 1500 and to the transformations of today. The pre-historic occupation by the first human groups on this part of the continent, shown by archaeology to date back to before 14,500 BC, by groups of nomadic hunters and gatherers, and groups of farmers and potters, that dominated the diverse Brazilian ecosystems (such as the Mata Atlantica, the Cerrado, the Amazon and Pampas do Sul) as these cultures developed different cultural-material elements (lithic and ceramic materials, paintings and graphics etc.) and non-material elements (arts, customs, social organization etc.) that can be observed up to the present and can be observed in distinctive and unique characteristics of the society’s identity. In the present day, there are many indigenous cultures spread over almost all of Brazil’s territory, with thousands of people not only living in indigenous reservations but also in the cities, as Brazilians.

But the beginning of a permanent transformation of the territory happens with the occupation of the Portuguese in 1500: Colonial Brazil. In the chronology of Brazil’s administration we see that the regionalisation process begins with the territorial possession of the new lands of the new world, accomplished by the expansion policies of the European monarchies, in which landscape borders and the geography of the land no longer count as a territory, but are marked and declared “official” by the sciences of cartography and navigation, as well as by the treaties between the kingdoms and the Roman Catholic Church. The treaty of Tordesillas in 1493 was the first definition of the territorial division of the whole South American continent between the Kingdom of Portugal and the Kingdom of Spain. The possession of new lands in the West was also due to the technological achievements of the great modern navigators. After this important division of the continent’s lands, Portugal adopted the division of *captaincies*

as a way of managing this part of the Portuguese empire. This system called *hereditary captaincies* was a division of the whole territory for noble dignitaries of the Portuguese Crown, noting that not all of them succeeded in immediate occupation due to several factors, such as the war with the gentiles, the barrier of immensity and the dense nature of the territory.

The Royal regime instituted a General Government for the captaincies, and assigned the function of the representative of the Portuguese government in the Colony to the General-Governor, who assumed many functions previously performed by the grantees. From 1720, these governors received the title of viceroy. The hereditary captaincies system combined feudal and capitalist elements (mainly in the services of the Indies Company and the Society of Jesus, the Jesuits) and lasted from the sixteenth to the eighteenth centuries when the Marques de Pombal expelled the Jesuits as part of his reform. But the General Government remained in power until the arrival of the Royal family in Brazil in 1808.

From the sixteenth century to the nineteenth century, Brazil remained quite isolated from foreign influences as the Portuguese Crown feared the desire of other colonizing nations for its colonies. This obstacle to information secured its strategic isolation, except for some attempts of invasion by France and the Netherlands. From the first decade of the nineteenth century this situation changed, when in 1808 the Portuguese Court moved to Brazil after having been driven out of Europe by Napoleonic troops. With the coming of the Court, the consequences for the modernization of the colony were provided by the opening of institutions and the creation of administrative bodies such as the Ministry of Foreign Affairs and War, the Bank of Brazil, the “opening of the ports to friendly nations”, and a number of bureaucratic and legal measures enacted by the United Kingdom of Portugal and Algarve for the progress of the Oversea Colony. After the installation of the Court, diplomacy opened up to other European countries already in the first phase of industrialization and consequently prospecting for natural resources.

In 1815 D. João VI invited a French artistic commission to Brazil, and with the Royal Decree of 1816 established “*in Brazil, a Royal School of Sciences, Arts and Crafts, where education and knowledge indispensable for men not only destined for public employment of the State Administration, but also for the progress of agriculture, mineralogy, industry and commerce shall be promoted and disseminated, resulting in subsistence, comfort and civilization of the people.*” Thus, cultural and scientific relations were narrowed and expanded, and the scientific character, monumental documentary of an entire territory, continued to be established, created and understood as a potential economic and political future of a Brazilian State. The French mission was composed of artists who recorded Brazilian life in its various aspects, military

engineers, botanical painters, zoologists, geographers, cartographers, geologists, mineralogists, from various sources of science and European imperialist philosophy, modern and industrial. As with other foreign scientific missions in the nineteenth century around the world, this foreign perspective systematically began the description by cataloguing, by toponymy, drawings, mapping and botanizing, to create a symbolic imagery of a Brazilian nation.

In nineteenth century Rio de Janeiro, the Empire Capital sees a rise in a new cultural fashion and a need for the Court to establish the characteristics of “a Brazilian national identity.” This was a need for consolidating the constitutional monarchy and a centralized state nation in the perception of unity and progress of the country. An important organization for doing this task was the Brazilian Institute of History and Geography (IHGB), founded in 1838, in the shape of the Historical and Geographical Institute of Paris pointing to the viability of this project as a cultural institution, and in the manner of an academy, such as those of the Enlightenment. Its first project was the tracing of the origin of Brazilian nationality, which was actually one of the main concerns of nineteenth-century historiography in other parts of the world.

In Brazil’s case, the movement for the preservation of national history was based on “solidifying creation myths, building the nation’s history, recreating a past, sorting out the facts of Brazilian history, and above all, correcting, methodizing and saving documents, facts and names in order to finally compose a national history for this vast country, lacking all boundaries including the territorial”.

This representation of the national by an internal vision and plans, defined the Brazilian nation as a representative of the idea of civilization in the New World. The Institute therefore offered to carry out a project for this new age whose foundation lay in the national sovereignty as a defining criterion of a national identity without, however, breaking with the past. The installation of IHGB followed the French model as an almost genetic heritage, especially concerning the Historical Institute of Paris founded in 1834. Just as eighteenth-century political centralization occurred when the Literary and Scientific Academies were divided into a web of the centralization process carried out by the State. Internal changes began happening from 1851 on with the new statutes, which proposed a process of widening of horizons seeking to include ethnographic and archaeological studies. The indigenous question now became the central theme in the discussions inside and outside the IHGB. Discussions were held about whether Brazilian nationality was being represented in the indigenous.

During this period of the Imperial Regency (1831-1841), political forces, like regional separatism, were growing in Brazil, just as the influence of positivist ideas and the formation of nation-states did in Europe. One of the main authors

of this characteristic beginning of Brazilian nationality was Francisco Adolfo de Varnhagen, considered the founder of Brazilian historiographical culture. The son of a Portuguese mother and a German father, he was a military engineer hired by the Crown who compiled an important essay on the indigenous peoples and their languages, and on the general history of Brazil and its regionalisms. But ironically, the essay celebrated as the basis for the theory of the formation of the Brazilian nation was written by the German naturalist Karl von Martius, who predicted in 1844 that Brazil's history would result in the merging of the three races: white, Indian and black. This theory of the three races would establish and form a nation of origin separate from the Portuguese colony that would weaken separatist movements and would unify the different regions of the Empire into a single national category, a single Brazilian identity that would portray a national state and a civilization of the New World. This theory is not very valid today, because we know that history is not a by-product of races.

In the Brazilian context, specifically until the beginning of the twentieth century, we see that the ideas governing the creation of institutions dedicated to the preservation of national history kept to the principle of appreciation of the great heroes and their great deeds as being worthy objects of worship and veneration. These were to be cornerstones of the "nation's personality" when the myth of the three races was already consolidated, and was later taken up again by several Brazilian historians and anthropologists, like Gilberto Freire and Sergio Buarque de Holanda.

The emergence of historical museums linked to political expediencies, was emblematic in the cultural recantation of Brazil. We know that the relationship between the State and the national museums over the years raised a number of questions, from the ideal of creating an identity for the Brazilian nation to the personal visions of each government employee for the creation of museums aimed at celebrating the nation. Thus the National History Museum was founded as a memorial to the Brazilian past. Under the direction of its founder, Gustavo Barroso, it spread out as a modern institution dedicated to the cult of traditions. The first Brazilian museums were the Royal Museum of Rio de Janeiro founded on 6 June 1818, and the National History Museum on the 2 August 1922, in celebration of the hundredth anniversary of Brazilian Independence.

From the 1930s on, in the Vargas Era, a series of quite structured economic and social policies were implemented in the country, signifying a resumption of the concept of the National State and of the search for the identity of the Brazilian people. In this sense, under the government of Getulio Vargas, the National Artistic Heritage Service - SPHAN, was created in 1937. This strengthened the organisational attitude of the national memory in a conceptual system reflecting

the prevailing ideology. This meant that it would officially implement the creation of institutions aimed at the preservation of cultural objects evocative of the national history, unlike the plan drawn up by Gustavo Barroso of cult of the past. The image of a modern state would add the thoughts and projects of a group of modernist intellectuals such as Mário de Andrade, Carlos Drummond de Andrade, among writers, architects and restorers, to the identification and spreading of genuine Brazilian regional events. Thus, both the theme of heritage and the activities developed by this group under the SPHAN worked in a way as the New State's instruments of ideological conformation. This led to the formulation of supporting the preservation of colonial monuments and the building of a concept of the historical heritage of the country. This particular mindset of organization and preservation of the country's history through historical museums would prevail as a determining stimulant for a formatting model of local and regional history in several locations in Brazil and through the municipal museums.

From 1972, the modes of conceiving museums changed to emphasizing museum communication and reflecting the museum from the perspective of those who visit. In this period concepts like the integral museum, global equity and the ecomuseum arose. In Brazil, however, this museum concept was only established with the process of political democratization in the 1980s.

Regarding museum policy in Brazil today, we have the important participation of the Ministry of Culture, which among other initiatives stimulated the creation of the National Museums Policy, the Brazilian System of Museums and finally the Brazilian Institute of Museums - IBRAM, to foster the creation and the study of major as well as state and municipal museums. As a legal instrument for the preservation of cultural assets we have "listing", or declaring an asset as worthy of being incorporated in the national, federal or municipal historic and artistic heritage. The category of listing is an instrument of the cultural asset policy, integrated into the memorial heritage of the community. These cultural assets are recorded in the Book of Archaeological, Ethnographic and Landscape Listing, the Book of Historical Listing, the Book of Fine Arts Listing, and the Book of Applied Arts Listing.

The establishment of museums that represent the nation-state contain collected objects from various cultures and from nature and present narratives of representativeness and diversity in opposition to a vision of regional homogenization. Regional Museums represent the majority of museums in the world, being the most numerous and the most characteristic of the individuality of "local and regional" identities. We believe that the museums' movements of contemporization face and confront the needs of transformation in the representation of a fragmented and globalised world.

Questions can be raised when we begin the task of incorporating these new relations of patrimonial value and memory. We should imbue ourselves in them in order to communicate with the current changes in our cultures and regions reflected in the pluralist museum in distinctive and modern traditional forms, and in constant transformation of its confirmation, supplements and places of memory.

THE NEED FOR MEMORY: FROM NOPH TO THE ECOMUSEUM OF SANTA CRUZ

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Introduction

In Santa Cruz, a neighbourhood in the Western Zone of Rio de Janeiro and home to a former Jesuit estate founded in 1589, an eco-museological experience with a 30-year history (1983/2013) has mobilized the local community around its history and the heritage that exists in this lived-in space. Land previously inhabited by Indians, who called it “the land of spawning”, was donated to Captain General Cristóvão Monteiro as a reward for his role in the expulsion of the French from Rio de Janeiro. After his death it was donated to the Society of Jesus. They founded the Santa Cruz Estate with a promising economic and artistic history. It became a heritage site of the Royal Crown with the expulsion of the Jesuits in 1759. Based on an agricultural tradition and oriented toward knowledge and the arts – music, theatre, pottery, jewellery, woodwork, carpentry, botanical manipulation/herbal medicine, religion, etc. – they had modelled a traditional community profile that spread across four centuries and still resonates today.

But in the 1980s, the community awoke to resist attempts at ostracism and oblivion. The creation of an Industrial District in the 1960s threatened a complete change to the local way of life that would transform the sleepy suburb into a busy and powerful industrial centre. The community withstood this threat with the creation of its own centre to guard its heritage: the Historical Research and Guidance Centre. It was created and maintained by community groups with the support of other members of this body of social and economic actors. It was recognized by the residents and by the authorities present at the 1st International Meeting of Ecomuseums in 1992 in Rio de Janeiro, during the preparations for the Earth Summit (ECO 92), as being the first eco-museum in Rio de Janeiro.

It was the need for heritage, as essential to the citizenship as water or air is to the body, which led this community to accept NOPH as its true Eco-museum of Santa Cruz, as the creator of a tradition of mutual ownership, always seeking the participation of the community in its accountability and care for the heritage. We call this community heritage tradition the “museumology of liberation”.

The Museology Of Liberation: The Heritage Tradition Of Liberation In Community Museological Processes

Based on the eco-museological experience of the community of Santa Cruz, we aim to develop a concept that might contribute to the field of museology, especially with regard to community museological initiatives. This is the concept of a liberation museology.

This is how one can think of the pedagogical strategy being adopted at the community museum, a museum that seeks to free itself by rediscovering the area in a different perspective based on beneficial information about the area. But also to free itself regardless of what or whom by building its self-sufficiency in the ways of life, in valuing the assets and in constituting the memory that is always innovative and based on the problems encountered in everyday situations. In this sense the museum does not differ from an individual but will change itself through its daily activities, taking into account that differentiation is a creative activity in itself, and that a museum through permanent differentiation creates its own form.

Extending this idea to the museum institution, we can see that every conception of a new museum or imitation of a model cannot result in the same imitation because each society will create its museum according to its own needs in a given space and time. Every museum should also reflect the reality of the collective subjects that build it by freeing the subjects to be themselves, to be unique forces driving the creation in the very exercise of repetition. Obviously, established museums can also be rethought and influenced by the actions, methods and strategies of a community museum. This can be demonstrated through new educational activities that seek an even closer relationship with their communities by making them participants or even outdoor exhibition curators, taking advantage of the speech of the inhabitants of the region.

The holding of cultural fairs, “saraus”, flash workshops in craftsmanship, shared exhibitions using objects donated by the community, exhibitions with external scripts, visits to the city’s heritage oriented or streamlined by community people, all show that these practices that are so common in community museums and eco-museums have been imitated by other museums and even incorporated into their daily routines. Thus, by escaping the rigidity of a museological model inherited from Europe, the creation of community museological processes takes the basic ideas of the established museum and adapts or recreates them according to the demands of the communities that create them in their own lived spaces.

The Museology Of Liberation

It is in this sense that we intend to conceive a Museology of Liberation revealed in the light of social memory whose basis could create a liberating and

educating museum that produces memory by adopting the liberation of cultural forces lying in the affirmation and merging of imitation and difference.

From another perspective, the very creation of museums initiated by communities reinforces the idea that the liberation we are dealing with here also refers to the release of living forces inherent in the community by its exercise of subjectivity. The Museology of Liberation represents the production of different museological processes, “the new museum” that concentrates on subjects rather than on objects and collections.

These are museums whose primary purpose is not the conservation or survival of the assets of a collection or a collection of heritages, but rather the development of a community conscious and able to act and create, to build its memory and to exercise citizenship. So we are dealing with creation where the determining factor is the uniqueness of each community. That is why the practice of “listening” will be adopted as the preferred method. Listening to the speeches of the people can liberate their life stories by getting to know their fate through the memories they brought here due to immigration or the removal of Rio’s slums and their resettlement in Santa Cruz. Did these memories have the space and proper conditions for their survival? Were they forgotten? Or were they temporarily submerged, waiting for the right time to emerge? As said earlier, by proposing the Museology of Liberation, our idea is to treat memory as a pedagogical process of subjectivity and as a liberation of the living forces of the communities.

Therefore, what reconnects us to these aspects is the historical context of the political and social unrest that preceded the breath of fresh air in the Church that in the 1960s led to the emergence of various ecclesiastical and popular movements and to the recognition of a Latin America for itself, a Latin America that made decisions, chose its own paths and planted the foundations of a socio-political liberation. The New Museology, inspired by the liberating education of Paulo Freire and guided by the Declaration of Santiago, demystified an urge to imitate European museums and communed with the subjects by giving them diverse experiences of new museums.

The concept of a Museology of Liberation, understood as a musealization process that springs from the communities themselves, was raised for discussion at the 3rd International Meeting of Eco-museums and Community Museums in September 2004 in Santa Cruz, Rio de Janeiro. This extended the principles of a Latin American theology of liberation on the one hand and reference to education as a practice of freedom on the other.

Here we focus on the interface with education in contemplating the “pedagogy of liberation”. We see it as a museology featuring communities, a clearly political approach that creates museological processes for their living space, their heritage and dynamic relationships in community life and uses them to educate community members about themselves, their specific features, autonomy and

initiative. The procedural musealization would be like a slow and cumulative learning process where the direct participation of communities in the choices, decision making and subsequent initiatives could contemplate the liberation of collective subjectivities, supported by the knowledge of self to emerge and affirm a resistance to a political-cultural context that discourages innovation.

The Memory Hybridization

Freeing the subjectivities to build memory, we shall now move on to a new scenario: the co-existence of such diverse memories in the same space relating to one another. How do they behave?

In the case of communities descending from immigrants who came willingly, bringing their language and their culture, and those who suffered the imposed removal from the slums of Rio's hills, only narratives can tell the story that survived, only the testimony of the residents of housing projects can reveal the scale of the violence of uprooting and confirm the rooting or the lack of it in the new territory.

In the case of Santa Cruz, we can highlight the violence suffered by communities that came with the removal imposed on the city's slums in the 1960's. The desire for a home of one's own and the need for decent housing seduced and deluded a marginalized population in the city, already uprooted and resettled through the exodus from the Northeast fleeing drought and misery.

As rhizomes, erring on the surface in search of survival, these communities would then have found a "safe haven" where they could begin new life in the housing projects. Were it not for absence, omission or segregating policies, they would have adapted to the new space and rewritten their story in another way. The lack of basic infrastructure in sanitation, transport, employment, health, education and leisure led these housing projects to live in a relationship of sharing, for better or for worse. The short-term, which became final, and the abandonment generated disbelief, permanent conflicts, instability and violence. But despite all, that is where identity is continually forming and un-forming, rooting and uprooting, denying the creation of permanent ties. It is especially there that the battle arose between the Continuous and the Diverse.

However, we work with a concept that goes beyond that of inter-culturalism, the concept of trans-culturalism. The term itself indicates the idea of "crossing" and of permeability between the different subjects that inhabit the same space, at the same time that the communication between them is established. Thus, hybridization and trans-culturalism do not bring the need for new knowledge, but the need for a new way to produce knowledge, by seeing that a concept of the other is a way of recognizing it as a historical subject.

To do this, we must abandon colonialist logic where exchanges and relations expropriate the humanity of a weaker party by basing themselves on a relationship of strength and power. These two processes are, in short, neutralizing antidotes of the mono-cultural and silencing hegemonic contact. In this sense, a practice that breaks with mono-culturalism and addiction and provokes and encourages autonomy, without losing the bias of interdependence, tolerance and cooperation in diversity, or a dialogue between knowledge, appreciation of diversity and direct and free participation, is always welcome.

Finally, recognizing the transcultural as border thinking can summarize the sense of solidarity that is coexistent between the different. This is important in the exercise of listening to the other, as it leads us to learn by negotiation dialogue. This is also how we consider, in the case of Santa Cruz, the process of building hybrid memories.

Conclusion

By analysing the Ecomuseum of Santa Cruz, we realize how hybridization, as well as inter-cultural dialogue, opened up paths between the conflicts and forms of resistance – fairs, NOPH, Ecomuseum, Jornal Quarteirão, the Santa Cruz Week, cultural fairs – to weave the web that now makes up the cultural life of the neighbourhood. In the early days of the Eco-museum, conflicts began to emerge when the action initiated by NOPH came to be recognized as a museum, often clandestinely because it was a museum that did not prioritize the formation of collections but of community action. Several times when asked to talk about the Eco-museum as protagonists of living experience, we were asked why we spoke on behalf of the community. It caused estrangement to many people of the community, when professionals or specialists spoke about this museological process in the community. Many confrontations in seminars and forums were needed before the Eco-museum could gain legitimacy through the speech of those who were living it. It was only after I joined the museology course at UNIRIO in 1994 that I understood why we were treated with some rejection or disbelief as being a clandestine or heretical museum. We realized that Museology had institutionalized knowledge that was being questioned with the emergence of the Eco-museum's new concepts and practices. Inside the Eco-museum, community members also had questions that tested our understanding of a museum. If Santa Cruz was building its museum, where were the collections? What kind museum were they participating in? This was asked by those who sought to find the parameters of the classical museum in the Eco-museum. In the end, knowledge of museology directed me towards the recognition and the argument that the community of Santa Cruz was in the process of creating and consolidating a different museum – an eco-museum.

This fact was spreading slowly through the social layers, a spreading that can be attributed to the Eco-museum's actions, as we can see in a member's words: "NOPH, together with you, with the community, this work ... through readings, lectures etc. Before this, a lot of people like me did not know anything, and we have many beautiful things to show. Other states like Minas have a lot of history from the time of the colony and of the Empire. We have a whole history and it is unknown Now I know about the work of NOPH, about culture, about our movements, about projects in which I have participated like cataloguing photos, old documents, exhibitions, cultural fairs ..."

This is one of the narratives in which we recognized concepts like rhizomatous identity and the construction of a hybrid memory in the recognition of the benefits of NOPH's and Eco-museum's action, ensuring transformation and creation.

We tried to demonstrate, through NOPH's and the Eco-museum's heritage actions, the involvement of different types of actors, social, cultural and economic. We also reaffirmed that the arrival of these actors – the community, its living cultures and economic partners linked to trade and industry – materializes subjectivities directing the action and driven by their own beliefs and desires.

The return has taken place over the course of the 30-year-long process, although in a slow and unsystematic way. It is evidenced by the way the Eco-museum has been interpreted not only by the members of its team, of which I am a part, but also by the teachers who have developed or are developing projects related to the subject of heritage. These can be based on ruins that used to be refractory or on this type of action in military and religious sectors, as well as by anonymous defenders of local heritage, the Guaxinim who became famous for hindering the robbery of the original granite columns from the bridge of the Jesuits. We have been able to confirm in different situations, an enhancement of self-esteem, a direct participation of different segments of population in the projects, a protection of local heritage, an organising of two International Eco-museum and Community Museum Meetings and a 1st Day of Training in Community Museology – from the conception to the proposition, the implementation and other initiatives and decisions.

A merged memory has gradually been built from the multiple or rhizome identity and this, by asserting itself in actions, in the creation of the museum or the strategies of resistance, strengthens our view of that the unique museological doings of the community. Their own way of making museum is the Museology of Liberation.

In our opinion, Santa Cruz forms an active pedagogy of liberation and that with its educating and liberating museum, it can endorse a new, viable museological doing. This has built a site where the power of hybridization in

relation to the cultures as well as to the production of memory is presented as an open process by being produced and transformed through its relationship with the different, decolonizing knowledge and de-constructing ideas of root identity and a homogeneous and unitary perspective.

Here in this hybridisation, in addition to the meeting of opposites, there is the crossing, the mixture and the creation of a memory through the mixture of other memories brought to the current scene. The community of Santa Cruz eventually learned through the movement a different way to resist, a creative resistance, which allows for differences in each culture. We are now speaking of multiple identities or multifaceted identities produced in the encounter with one another. It is the case of immigrant colonies or of communities transferred to Housing Projects, or HPs, that gradually became part of the population of the neighbourhood. From initial strangeness, due to linguistic differences and customs, to friendly coexistence, a long time passed until everyone felt they belonged to the same neighbourhood. Only with the passage of time was the embarrassment of feeling intrusive or of being perceived as such by the original residents gradually replaced by the sense of belonging.

We said earlier that our idea about hybrid memories had been forged from the concept of hybrid cultures. We see in Santa Cruz that both the community that arrives and the one that leaves allow themselves to merge, to form a hybrid culture and hybrid memories. The hybridization of memories, meaning the mixing of the original inhabitants' memories with those of the arriving inhabitants, revealed in Santa Cruz the creation of a rhizome identity, open and permeable, that extends its arms to the different manifestations of both immigrants and of people removed from the slums of Rio de Janeiro. Hybridization and the construction of a rhizome identity were the results of the meeting and coexistence process of different cultures. Under its wing the new hybrid memories emerged and conceived hybrid museums that practised hybrid museologies. As a form of creative resistance, hybridization and rhizomatous identity thus overcome adversities, constraints and strangeness and encourage citizens to participate and to lead in creating new actions, new institutions, in the collective learning of "being with the others", stating by themselves the diversity and plurality, in short, the difference.

In recovering the speeches of residents gathered in the research phase of an MA degree in 1999, we realized a dialogue full of hope and positive expectations about the future expressing the belief that NOPH is Santa Cruz' great hope. The founding group of NOPH was seen as being those who chose to stay in Santa Cruz, who did not leave or seek outside Santa Cruz to experience theatre or literature or anything like that. That was the idea of the NOPH Foundation. This group had a lot of willpower and felt the need to make Santa Cruz a place to meet, discuss and debate any issue. It was this need that gave rise to NOPH. The

Eco-museum complements the activity of NOPH. The Eco-museum came to complement and to occupy areas not covered by NOPH. There can be no doubt that this was a great initiative and that the future of NOPH will lie in the Eco-museum.

Later in 2005, the Bridge of the Jesuits, a local heritage site, was the source of an outcry in the community when one late night in April 2005, a tow truck pulled down the original granite columns in order to steal them. They would have succeeded, two of them were already placed in the truck, if it were not for the intervention of a local resident who faced the situation and denounced the attempted violation and theft of the heritage.

The recognition of the fruits of this eco-museum can be analyzed in his actions. In him we find an example of how the actions of NOPH and the eco-museum intervened in the community, causing it to take ownership of that heritage. He told of how he grew up there around the bridge and how the bridge is a reference for neighbourhood. Many people come to visit the Bridge, to go walking there. For local people the emotional bond of the Santa Cruz residents is the best guardian of its heritage against illicit trafficking of heritage assets and that only the disclosure of its historic value in the community can protect it from the fury of the vandals and the irresponsible. This has been NOPH's mission since its founding, and should continue to unfold in actions and projects of the Heritage Education in the schools. NOPH researches the history of Santa Cruz, they organise events. It is all very interesting and very important. We need to bring this culture to the people.

The period between the foundation of NOPH and the recognition of the existence of the eco-museum can be identified as the period in which action was conceived and executed under the perspective of disciplinary logic. It was a period of crisis, of resistance by opposition clashes. The museum was affirmed, showing that it was opposed to the other, polarizing the discussion.

It was a period when there was no room to legitimize those who did not fit into the trinity of "building, collection, public". As the Eco-museum of Santa Cruz did not work with collections, despite having objects donated by the community that were no basis for the existence of the museum, it became difficult to accept a museum lacking a priori collections. On the other hand, the concept of a public strongly contradicted the work of the eco-museum. Without excluding the visitor, it affirmed the need to sensitize the community to visit not only as a simple consumer of a ready-made exposition, but to participate in creating the speech and the actions of the eco-museum. For the first time, the facilitators themselves spoke and acted as the protagonists of this museum, defending their right to have the museum in the image and likeness of the community on equal terms with professionals.

With their stories as the voices of this museum, some members of the community rose to its defence when the discussion rose about whether the museum should be recognised or not. Action became subjective, but still positioned in a fruitless binary opposition that put this type of museums in peril.

However, the binary approach was gradually replaced by a way of being in which the museum found strength in itself, in the affirmation of itself due to its singular action, in the need to survive in a field that was set against it. And the museum was recreated as the discourse of the plurality and diversity already proclaimed in the museum universe, whose actions ran out of control and spread. During this period they adopted the strategy of resistance by the affirmation of experience, varying the pure and simple debate for non-opposition by emptying it. With the emptying of confrontation the case of Santa Cruz was understood as serving to strengthen emergent experiences. It was now that the Eco-museum of Ouro Preto and the Eco-museum of the Amazon Project appeared, while others followed new directions inspired by the example of Santa Cruz.

We see that in Brazil, the two logics, the binary and the disciplinary, still coexist and can polarize any discussion, including the one created from networking, the rhizome, which is increasingly successful.

We believe that just because these currents remain and often intertwine, and serve as living life- support systems, we can see in the museum field like the community of Santa Cruz and the community's establishing of a museum, the construction of a hybrid memory, which can imitate a museum without reproducing it exactly. This duality explains both in the case of Santa Cruz and more impartially the vital dynamic gravitating on conservation and transformation that lead to an understanding of the future as contained in both present and past, just as the flow feeds on the ebb to form the tidal movement. Forces that oppose and forces that unite strategically at different times to move forward or backward by chance constitute the beliefs and desires of the historical subject.

In the case of Santa Cruz, we can relate these forces to the movement that generated the Eco-museum and produced a hybridization of memory. We recognize here the power of this museology in liberating the forces of culture in this museum made by the community as centripetal forces that promote cohesion of beliefs and desires. It creates a positive flow, a flow that results in the production of hybrid memories that take advantage of mixtures as a reflection of plurality and diversity. These thereby escape the negativity and monotony of lamentations, of cries of loss, as a reflux produced by the centrifugal forces. One moves on to the next wave, counteracting negativity and loss, promoting and entrenching the future.

We can see in this alternating movement between conservation and transformation that the Eco-museum in having opted for a hybridization strategy has become a museum that preserves symbolic and traditional forces, and

also frees those that have been forgotten or silenced so that they also mix with the memories brought by the arriving populations. It is at the intersection or hybridization of cultures that hybrid memories are built, which, in our view, are produced in the practice of Museology of Liberation.

Contemporary museology searches for a balance between forces that maintain and forces that transform, thus seeking to free communities to be the creators and managers of the Museum.

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MUSEUM, SOCIAL CHANGES AND MEMORIES OF CULTURAL HERITAGE—EXPLORATION AND PRACTICE AT SHAANXI HISTORY MUSEUM

Cheng Jianzheng
Shaanxi History Museum, Xi'an, China

Shaanxi Province is one of the most important regions in which the Chinese civilization was born and developed. Fourteen dynasties, including the Zhou, Qin, Han and Tang, built their capitals here. Rich historic remains have thus been excavated in Shaanxi.

Shaanxi History Museum, located in the southern part of Xi'an city, Shaanxi Province, China, is a building complex in the Tang Dynasty architectural style. The magnificent palace-like hall in the center is surrounded by four elegant corner pavilions. It covers an area of 65,000 square meters, of which 56,000 square meters make up a construction area and 11,000 square meters make up the exhibition area.

As one of the most prominent leading museums in China, Shaanxi History Museum has become more and more active in promoting its capacity to preserve, to reproduce, and to interpret its collections based upon the policy of Memorization of the Cultural Heritage.

More than 370,000 artifacts and cultural relics excavated in Shaanxi have been preserved here. 762 pieces (groups) are considered first-grade cultural relics, while 18 pieces are considered national treasures. The bronze wares, the pottery figurines, the gold and silver objects and the tomb frescoes are the most well-known.

Main Exhibition and Monograph Exhibitions:

1. The Main Exhibition: The Ancient Civilization of Shaanxi
2. Treasures of the Great Tang Dynasty
3. Gallery of Wall Paintings and Treasures of the Tang Dynasty

Firstly, we have adopted several methods to increase the storage facilities, and to broaden the field of inheriting and developing the cultural heritage. This has resulted in the rescue and collection of 12000 precious cultural relics.

Secondly, multi-publicizing approaches are applied to extend our efforts to society. Marketing also takes priority in our strategic planning.

Thirdly, we have developed effective ways to preserve community memories, either individually or collectively, e.g. the Rescue of Ancient Paper Making Techniques, the Rooting Dragon Culture, etc.

Shaanxi Museum offers Interactive programs, Shops and souvenirs, Educational activities for school kids in remote areas, Activities for school kids, a Digitalized museum, Online services, an Official webchat service with real-time information, events and activities for its 3000 followers, Museum Friends activities, Classes for college students, Bringing the museum to the communities through our lecture service, and programs for Preserving the memories of Xi'an, a thousand-year-old city.

Our programs include educational activities designed for audiences of different ages, interactive devices and classes, digitalized museum, WIFI and QR Code, online service, moving museum and tour exhibitions, etc.

Welcome to Shaanxi History Museum!

MEMORY, PRESENT AND FUTURE AT THE REGIONAL MUSEUM OF SANTO DOMINGO SORIANO

Maria Teresa Barbat Perez

Museo Regional Santo Domingo Soriano, Montevideo, Uruguay

The Background

I belong to *SANTO DOMINGO SORIANO GROUP*, created as a result of the great events organized during the controversial year of 1992. The government of Uruguay decided to organize great celebrations and invited the King and Queen of Spain and other world officials to visit a town called *Colonia del Sacramento*. At this time, a number of academics gathered at the National Library of Uruguay: historians, anthropologists, genealogists, writers, indigenous people and many others, who were convinced that those festivities were wrong and even worse was the idea of holding them in that originally Portuguese town. It had been a source of discord between Spain and Portugal for centuries, which caused the death of thousands of Indians. This meant that the choice was improper and that it was against historical truth. This working group contacted the authorities: the President, Ministers, Ambassadors and others to have the aforementioned festivities cancelled. They also asked that *Santo Domingo de Soriano* be recognized as an originally Spanish village. The project was successful and the government even hired the “Group” to prepare documents and arrange events to avoid doubts about this recognition.

The importance of this village lies on the fact of its being the oldest one in Uruguay. It was founded in 1624 by Europeans and indigenous people from various ethnic groups, like *chanás*, *charrúas* and *guaraníes*, among others, as well as Spanish missionaries. It was where the *Artiguista* Revolution and the War of Independence started. In addition, at the present time there are a lot of descendants of the indigenous people, of the national hero José Artigas and of immigrants from all over the world who settled there and became creoles in this territory.

Genesis Of The Museum

Among the tasks proposed in the project, now entitled “Revalorization of the Historical Village Santo Domingo Soriano”, was the collecting of testimonies, documents, old pictures, publications and the inspection of representative buildings. No aspect was to be left out of the project.

Once the materials were gathered and people living there felt that they were supported and valued, the time for dreaming and thinking about a place to store everything people had collected started.

Then the members of the Working Group – called Santo Domingo de Soriano Group from then on – and the inhabitants of the village (about 1000 or 1100 people) came up with the idea of creating a museum.

We began to search for an appropriate location and found a very old house, the village’s oldest one, which was at that time the headquarters of the municipal library. Given the short time available (March to May 1992), we thought it would be possible to open a provisional museum here on May 18th, International Museum Day, and that over time we would look for another building.

Since this is a riverside town, the main things are its port and its harbor. Commerce, fishing, and healing water attracted visitor but when neighboring cities grew up and trains and buses became the main mean of transport, its prestige declined. Nevertheless, it still has its treasures of old houses and buildings as testimonies to its former glory.

Because of the fact that it has been an indigenous *reducción*, mission town built by Spanish Jesuits missionaries, the main square is by the church, which also used to be the cemetery. The images of the old patterns were created by indigenous hands and they still are preserved and used in rituals.

The house that was chosen for the museum used to belong to Juan Bautista Mendoza and his wife Cornelia Pelayo. It was built in the mid-18th century and was very luxurious for that time. In 1815, one of Mendoza’s daughters married Juan Marfetan, a Frenchman. The couple’s nine children were born there. After that time, the house began being called the House of Marfetan. For years it was abandoned and almost destroyed, until it was restored in 1975 in order to house the local library.

Before the museum opened, local people were very happy and helped with cleaning, looking for objects and documents in their houses and personal archives in order to bring them to the museum.

The registration of documents and objects (some of them donated and other just provided as loans), was a huge task to reassure people that their beloved objects will be safe. They were proud to be able to show their documents, pictures, musical instruments, their belongings and those belonging to their ancestors

Opening – May 18th, 1992

Finally, the day arrived. Since very early in the morning everybody felt festive, wearing their best costumes. Everything was joyful. The national flag covered the beautiful wooden plate with the name of the museum. Since we are members of ICOM Uruguay, we called it the REGIONAL MUSEUM OF SANTO DOMINGO SORIANO. The drawing on the plate was made by an anonymous visitor and it was carved by a local artisan.

Musicians, students and the whole village visited the museum. They wondered how it had been organized. Public officials, diplomats, military officers and soldiers, priests, horsemen, etc., everybody was there and all shared the great joy of a dream come true.

The Present – August 14th, 2013

The museum collections have grown and some changes have been made in the display of the objects, with new showcases, art and music workshops, lectures, guided visits. It is a place for local meetings and for special visits from all over the world. The fact of its being the oldest town in the Republic, a town founded by indigenous peoples and Europeans, attracts a large audience looking for their roots. On average it has three or four thousand visitors a year, in addition to school children and students.

Unfortunately, the place is too small for the museum, since the Library is still there. It is impossible to show the whole collection and it lacks good rooms. Another problem is the lack of specialized staff. The person in charge is also in charge of the Library, and there are one or two people to do guiding and cleaning. Records and inventory are not well stored. The staff has a lot of love and enthusiasm for the museum but they are not experts. The problem of space is very important because the museum should expand a lot more.

The Future

Our greatest wish is to move the Library to another place and have the whole house for the museum. In addition, we wish to make new inventories, scan and digitize all documental, handwritten and photographic materials; to make guidebooks, leaflets, study materials for students and our visitors; to have a museum shop to earn some money; to be able to hire one or two museum specialists, computer and audiovisual specialists, etc.

There is a small park at the bottom of the house. It would be an interesting place to set up light- and-sound shows on historic themes, the Heritage Day, etc., in a more professional way. We would like to promote our literary, drawing and pottery contests and have the winners published in books and magazines. We would also like to get sponsors or Friends of the Museum and to have exchanges with other regional museums of the world.

There is a government project for creating another museum in the village, an anthropology museum. I was even present at the inauguration of the building, an old bakery that is now empty. The collection that is supposedly going to be displayed belongs to the Faculty of Human Sciences and the scientists there consider the house to be unsuitable for this type of museum. It is too near the river where there is a lot of humidity. We think that this new museum should be placed in a new building with modern facilities, lying in a higher area of the village with better environmental conditions and to have facilities based on current world standards.

Last year we celebrated our 20th Anniversary with a Meeting of Friends of Museums and we hope to keep organizing this kind of activity in the presence of experts who can help us make our dreams come true.

GREAT-GRANDFATHER'S PICTURE. FAMILY COLLECTIONS AND REGIONAL MUSEUMS

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Researching For Museums and Public and Private Archives

Many different sectors of our communities work together with museum professionals in an effort to recover, preserve and reshape our historical memories and identities. The theme of ICOM's 2013 General Conference is an invitation to share the results of such work.

We have been working on the detection of documents and mainly photographs in family archives, which is an urgent task. Many pictures are literally being thrown away due to several reasons. On one hand, the lack of space to store objects from the past. On the other hand, while documents usually have dates, names and topics, younger generations cannot identify people, episodes or places in the pictures. As a result, the opportunity to recognize them as part of their own family or members of an ethnic group means that history is lost.

Preservation and identification is particularly important in Yucatan, where photography had an early and sustained development and where elder informants are now very few.

Photography In Yucatan

By chance, it was the Maya who prompted an early arrival of the daguerreotype and the development of photography in the Yucatan peninsula. Archaeological sites and living Maya culture attracted explorers who used the daguerreotype as early as 1841, only two years after its official presentation in Paris in 1839. Baron Friederick von Friederischthal took the first daguerreotypes. Stephens, Catherwood, Teobert Maler, Desiré Charnay and many other travelers followed his steps during the 19th century.

In addition to archaeological remains and what Europeans considered *exotic* or *picturesque*, the portrait was one of the most important forms of photography.

Today we know that images are the result of manipulations of reality and fiction, whether it comes from the photographer, the subjects photographed,

or both. However, in its early years, photography was announced as a faithful subjectivity-free depiction of reality which led to its wide acceptance. Thus, a photographic studio in the city of Merida guaranteed pictures of a true realism (of an *exact similarity* was written on the façade of the studio).

When technical advances simplified the process and allowed for a reduction of costs of the photographic process, portraits became accessible to more social groups, although never for all. Therefore, this increasing demand led to some individuals adopting photography as a professional activity.

During the last quarter of the nineteenth century, the unexpected prosperity based on the sisal industry (the “green gold” of Yucatan) led many photographers to establish studios there. This industry transformed the countryside and the villages, specially Merida, the capital city, where new avenues and streets were opened and many public buildings and luxury residences were built or remodeled.

Wealth brought immigration. Europeans, Cubans, North Americans and Lebanese worked in the industrial, commercial, artistic and handicraft areas. Chinese, Korean, Yaqui Indians and Mexican peasants joined the Maya as manpower at sisal plantations.

Many of them were photographed or had their portraits taken. Portraits were a symbol of social status and were complemented with photographs of people who were *different*. Foreigners looked for the *exotic* in the continent’s villages while the upper classes of Latin America made portraits of those who did not hold any economical nor political power in society: indigenous and colored people, workers, criminals, prostitutes.

In those years, both locals and foreigners established flourishing photographic studios. Some of them also worked for the press, going out of the studio to document social and political events as well as agricultural, architectonic and demographic changes

A Public Photographic Archive in Yucatan

In 1877, Mr. Pedro Guerra bought a photographic studio from two Spaniards. The studio was run by his family for 104 years, allowing its archive to be preserved. The archive was later bought by the University de Yucatan at a time when some foreign institutions began to show interest in it. Yucatan thus had the good fortune to keep the secular photographic archive first started by Mr. Guerra.

With such material the University created the *Fototeca Pedro Guerra*. Half a million photographic plates and negatives were rescued and are being cleaned, restored and classified. This compilation has increased with the donation of other private collections. Its online catalogue contains 65,000 photographs and is without doubt the starting point for any research related to Photography in Yucatan.

In 2012, during the International Museums' Day Celebration, the staff of the Fototeca Pedro Guerra proposed the creation of a Museum of Photography. It is a very interesting and feasible project since the *Fototeca Pedro Guerra* has been in charge of the technical work related to the restoration and preservation of photographs for the past 30 years. The *Fototeca* has a climate and humidity control system which helps to preserve the images, as well as a professional equipment to reproduce graphic material. The main challenge for the project will be to hire qualified personnel to work on photographic content research. Anyway, a museum of this kind would enable the diffusion and identification of photographs and would promote the donation of other individual collections.

Background: The Centennial of the First Korean Immigration to Mexico

In recent years I have worked on locating private archives that have provided new information and images about regional, local or family histories. The idea is to analyze, reinterpret and illustrate these stories and to turn them into texts and museum exhibitions.

My first experience was with the exhibition "*Two peninsulas, two nations. The 100th anniversary of Korean immigration to Mexico*" Displayed at the Regional Museum of Anthropology, it consisted of 100 photographs and 50 objects which told the story of about 1,300 Koreans who arrived in Yucatán to work on the sisal haciendas in 1905.



"Sweet fifteen" party of Irma Rosa Song. Mérida, 1942. Mrs. Genny Chans Song's collection.

Most objects and 80 images belonged to the immigrants' progeny. Interviews with these descendants showed that they only had isolated pieces of information about their own story. So we had to use the objects and the pictures to reconstruct it.

The exhibit showed the Koreans' departure from their country and their arrival in Mexico, their work at the haciendas, their life in Mérida, the creation of a Korean Association in Yucatán as well as Korean schools, which operated while they kept hoping to return to their homeland, their mastery of tinwork, their traditions and customs and their adoption of local practices, and their integration into regional society, among other topics.

Over 3,000 Mexican, American and Cuban descendants of these Korean immigrants gathered in Yucatan for a commemorative festival to celebrate the centennial of their ancestors' arrival in Mexico. The exhibition and the book published for the occasion triggered an interest in their own history in both visitors and locals. As a result, a museum was created at the headquarters of the Korean Association.

100 Years of the Palacio Cantón

In 2011, the Palacio Cantón, headquarters of the Regional Museum of Anthropology of Yucatan, became one hundred years old. During the 20th century, it served many purposes: home to General Francisco Cantón, a military, politician, businessman and former governor of Yucatan; a school; the governor's residence and simultaneously, a library, museum and the first home of the local university school of Anthropology.

The story of the building began to be reconstructed in 2009 through photographic and documental archives, as well as with the comments of descendants of General Cantón and of the architect who built the residence, of former governors and school directors, and with the memories of people who had lived, studied or worked there. The exhibition *"100 years of a Palace"* and the book *"General Cantón's Palace - 100 years of history"* were the result of this research.

The 150 photographs displayed in the exhibit covered two topics: the history of the first owner and the construction and history of the building. Of this total, 140 were unknown and came from private archives, along with 80 objects (guns, uniforms, mantelpieces, china, medals, glasses, combs, pipes, compasses, stenographers, old movies shot at the building, etc.)

The architect Manuel G. Cantón Ramos personally took pictures while

building the mansion. His descendants preserve an important collection of 34 photos showing the construction of the house step-by-step. His pictures also emphasize interesting elements such as the diverse backgrounds of the workers, artisans and artists who built and decorated the mansion (Maya, Mexicans from other regions, Cubans, Italians...), the innovative use of steel in columns and ceiling joists, the construction of the marble stairs without support, etc.



The Palacio Canton, headquarters of the Regional Museum of Anthropology in Yucatan , built during the first decade of the past century. Private collection of Architect Ramon Riancho.

Engineers, architects and students from different areas became interested in the museum when they learned of this technical information about the Palacio Cantón in addition to the history of the building and his owner

Archives and Community

During the second half of 2012, we worked in a project researching 5000 of the oldest photographs of the Fototeca Pedro Guerra. The goal was to identify people, events and places of late 19th and early 20th centuries.

Both bibliographical and hemerographical research were carried out along with interviews of people related to the subjects or stories in the pictures.

As a result of this work, two exhibitions were created and we were able to identify the content of 1650 images, which included politicians, businessmen, artists, immigrants, etc., all of which is quite useful for scholars, students and book editors.

In addition, the interviews also led us to other private archives.

Transcending the Region

When doing research it becomes clear that images sometimes transcend regions. Such is the case with those related to the Mexican Revolution, immigrants and others. I would like to share a suitable example, the archive of Dr. Álvaro Torre Díaz, the former governor of the Yucatán. We found a group of photographs and documents from his stay in Rio de Janeiro as the first ambassador of Mexico in Brazil. It is important material for the Yucatán since most of the documents regarding Mexican Foreign Affairs are in Mexico City



Brazilian president Epitacio Pessoa visiting the Mexican pavillion during the Centennial of the Independence of Brazil. Rio de Janeiro, 1922. Mr. Alvaro Garza Torre´s collection

Dr. Torre Díaz arrived in Brazil in 1920 as head of the Mexican Legation. In 1921, the president of Mexico granted it status as an embassy. Diaz was then named ambassador, the first Mexican ambassador in Brazil.



Brazilian and Mexican flags raised on the same flagpole. Rio de Janeiro, 1922. Alvaro Garza Torres' collection.



Unveiling of the statue of Aztec Emperor Cuauhtémoc in Rio de Janeiro. It was a present from the Mexican government to Brazil for the Centennial of its Independence. 1922. Mr. Alvaro Garza Torre's collection.

The material shows events that took place in Rio de Janeiro at that time, like the 1921 celebration of the Mexican Independence, the unveiling of the statue of Aztec emperor Cuauhtémoc in the country's capital, and naming of a street after México. It also documents México's participation in the celebration of the Centennial of Brazil's Independence in 1922 and the visit of President Epitacio da Silva Pessoa to the Mexican pavilion. An image of the Brazilian and Mexican flags together complements an article titled *Bandeiras que se beijam*, making reference to the fact that they were raised in the same flagpole.

Conclusions

The reconstruction of local and regional stories using family photographs and collections requires collaboration between museum professionals and the persons depicted in the pictures (or their descendants). Finding, cataloguing and preserving those archives are urgent tasks. The ancestors are already gone. Many images have not been identified and are now being discarded and even thrown away by younger generations who don't recognize them as being part of their past, or who live in small or minimalist apartments where there is no room for the portrait of the bearded great grandfather in a gilt baroque frame.

Dialogues with the owners of pictures and documents help them remember, narrate and reconstruct their individual, family and group history. By doing this, we invite them to think about their identities while also preventing the past from being thrown away. Regional Museums' professionals and communities have a huge, but pleasant and enriching challenge.

MAKING MIGRATION MEMORIES AND MYTHS: MUSEUM INTERPRETATION OF SCOTTISH SETTLER HERITAGE IN NEW ZEALAND

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Introduction

Memory is one of the key concepts within the guiding equation of the ICOM 2013 conference: *Museums (Memories + Creativity) = Social Change*. Appropriately, the museum featured in this account began life as The House of Memories in 1953. My focus is a local museum in northern New Zealand which commemorates the origins of Waipu, a community settled by Highland Scots in the mid-19th century. Waipu Museum (as it is now called), the subject of this case study, has become the heart of the township for residents and business and the pivot point for a network of descendants linked by genealogical connections over time and space. Recognising the potential for mythologizing aspects of the past to derail documented history, museums can harness their positive potential for memory creation, as well as commemorating past achievements.

Waipu's Beginnings

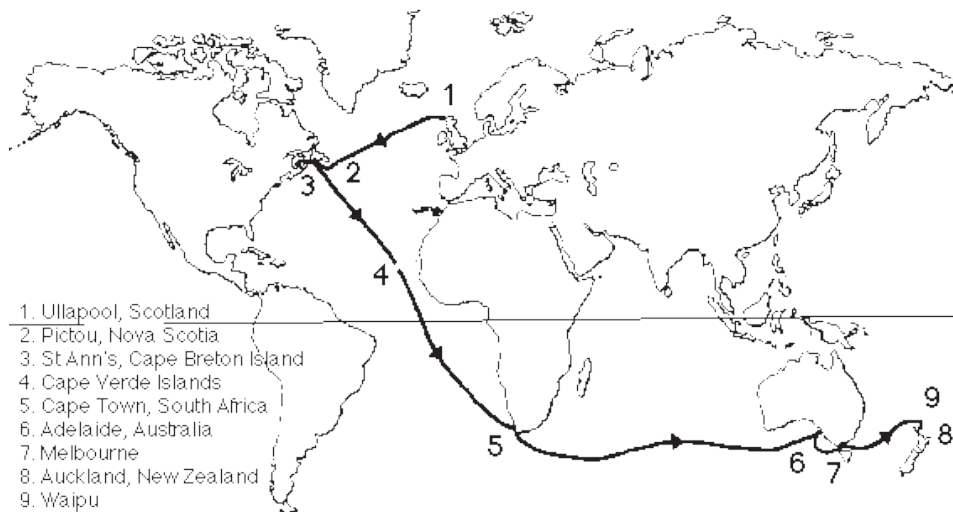
To set the scene for the founding of Waipu requires looking back to Scotland in the late 18th and early 19th century – the time of the Highland Clearances. The Highlanders of northern Scotland were mostly crofters, subsistence farmers eking out a living on very small holdings in poor soils. As tenants, their livelihoods depended on their aristocratic landlords and the factors, their local agents. They shared their small turf-roofed stone cottages with their animals, and produced their traditional diets of oatmeal, potatoes, herrings and milk. Social life revolved around making their own entertainment – song, dancing and highland music – and the serious Sunday business of the Scottish Presbyterian religion. The local church minister was respected and sometimes feared, but the landlord had the greater power over their lives.

When mechanized manufacturing drove the Industrial Revolution in England, drawing people into the cities from the countryside for work, in the Highlands of Scotland it was the landlords transforming their large landholdings into profitable sheep runs that led to significant rural depopulation. The crofting tenants were expelled, with little thought for their future welfare, literally driven

off the land, their cottages burned down and their destitute families scattered to the coastal fringes. A pattern of involuntary emigration followed with families leaving for North America, Australia and other distant places, with no expectation of return to the homeland. The Scottish diaspora accelerated in the 19th century, with Highlanders well-represented.

By the 1820's, the Reverend Norman McLeod, a minister in the Church of Scotland, found himself at St Ann's on Cape Breton Island in Atlantic Canada, leading a group of Gaelic-speaking Highlanders who had arrived from Assynt in Scotland. Nova Scotia (the name of this Canadian province translates as 'New Scotland') shared many geographical features, including climate and latitude, with the Scottish Highlands, and, as the name suggests, had already provided a home for many Scots, both Highlanders and Lowlanders. McLeod was a singular and probably difficult character. Yet in Canada he stubbornly kept his flock together, instilling strong Presbyterian values. When successive crop failures brought hard times, McLeod's relationships with other Nova Scotian settlers had soured, so he rallied his suffering followers to uproot themselves again after some 30 years and set sail for the southern hemisphere. Australia was the planned destination but after encountering the rough culture of the gold rush there in 1852, he took the first shipload on to New Zealand, founding the settlement of Waipu in the north of the North Island in late 1853. By 1860, six boats had arrived in all bringing over 900, many of whose descendants still live in the district. Today in Waipu McLeod has achieved almost mythic status, featuring in fiction - novels (Kidman, 1994) and plays (McNeish, 1981) - as well as non-fiction (e.g. Hay Smith et al, 2002, Molloy, 1991; Robinson, 1997).

THE JOURNEYS OF NORMAN McLEOD AND HIS FOLLOWERS, 1817-54



Credit: Waipu Museum.

New Zealand Settlement

There was no human settlement in this remote corner of the South Pacific until perhaps the twelfth century (there is still no agreed date), with Polynesians arriving from some of the Pacific Islands. Their Maori descendants carved out and fought over tribal territories, adapting their lifeways to the new environment. Although Dutchman Abel Tasman made a brief visit in 1642, European knowledge of New Zealand began in earnest in 1769 with the first of Captain James Cook's three voyages. From the late 18th century, whalers and sealers began to settle around the coast and then trade began with Australia, involving both Maori and new, mostly British settlers. Following the 1840 Treaty of Waitangi between the indigenous Maori and the British Government, colonial settlement accelerated, with many organised groups arriving and claiming land, usually with the blessing of the British, but only rarely of the Maori. The Highlanders who arrived with McLeod travelled independently of any of the formal colonising societies, but nevertheless the colonial government granted them an adequate area in which to make their new homes.

Waipu Museum

Today Waipu is a small country town of some 1500 people, located beside the State Highway which connects New Zealand's Far North to its southernmost point. Set in an agricultural landscape where many descendants still farm their settler ancestors' land holdings, the community is fiercely proud of its Highland roots and retains the strong spirit of collaboration which ensured the survival of the first immigrant contingents to arrive from Canada. The local residents have staunchly kept alive memories of life in the Highlands, sharpened by the trauma of their displacement and their 30 years in Nova Scotia; Norman McLeod is highly revered as a charismatic leader, as is evident in the Museum displays and local monuments.

In 1953, to mark the centenary of the arrival of the first ships from Canada, a Grand Pageant was performed, portraying the heroic journeys, the double displacement from Scotland and Canada and the success in establishing a new home in Waipu. Everyone in the community participated, contributing family stories, performers, costumes, songs, music and dancing. Galvanised by this event, the local community established the House of Memories as a centre for genealogical research about the Highland settler families and gradually acquired a wealth of archival material, including shipboard diaries recording journeys from Scotland and Nova Scotia. Along with ancestral photographs and artefacts embodying the migration story and tracing the settlement's early years, it evolved into a museum with a dedicated family history research function. Through active

collecting and supported by researchers in the community, exhibitions were designed to present this local history in the new building.

Officially named the Waipu Pioneer Settlers Memorial Museum, it was expanded in 2003 for the 150th anniversary celebrations, 'rebranded' as Waipu Heritage Centre, and, more recently, Waipu Museum. It operates as an independent charitable trust, with three part-time staff, a core of local volunteers and many members. It has gained a broader remit beyond museum and genealogy centre – it operates a shop and serves as the tourism information centre with public computer access. It is also the umbrella organisation for a range of creative initiatives and community events (Waipu Museum, 2015) such as the Art 'n' Tartan Week, a Celtic Music Festival and, since its revival in 2003, the now ten-yearly Grand Pageant of Waipu. This latter event has become a magnet for descendants from all across New Zealand, as well as Canada, Australia and beyond. The Museum, which is open daily all year round, attracts not only those with family links to Waipu but those with a love of all things Scottish.

Myths and Memories

For many visitors, the image of Scotland has been romanticised – and the Scottish Tourist Board has certainly encouraged this. Dramatic landscapes, remote castles, misty glens, Celtic myths, ballads of Robert Burns, novels of Walter Scott, legends of bravery and feuds among clan chieftains contribute to the image readily promoted by Scotland's visitor industry. *Braveheart*, *Monarch of the Glen* and other films and television series have projected it internationally. Britain's Queen Victoria loved the Highlands, as does the current Queen Elizabeth II. Popular imagery includes tartan-clan pipers and dancers, and these have become homogenised and commodified, along with shortbread biscuits and whisky, coalescing in the public mind as representing Scotland and Scottish culture. The 19th century 'invention of tradition' (Trevor-Roper, 1983) can be held responsible for some of this phenomenon which has more recently been conceptualised as Highlandism (Ray, 2001). There is an obvious temptation for the Waipu community to tap into this inventive traditionalism, and overshadow the uniqueness of Highland culture.

So where does Waipu fit in this picture? It is not the only place in New Zealand where the central story has a strong Scottish flavour. Best known among New Zealanders is Dunedin, 'the Edinburgh of the South'. The fourth largest city in the country, however, while founded by Scots, drew its settlers from the Lowlands. Both wealthier and better-educated English speakers, often from Scotland's larger towns and cities, with trade skills and commercial ambitions, mostly arrived in organised groups by choice. The majority of Lowlanders were farmers, artisans and merchants. Highlanders also found their way to Dunedin,

but the social milieu was dominated by an urbanising Protestant ethic, with the middle classes and the Presbyterian Church monopolising leadership in this part of the colony. Today Dunedin actively promotes its version of Scottishness to tourists, with street plan and stone buildings reminiscent of Edinburgh architecture. However, Toitu, founded as the Otago Early Settlers Museum, was recently redesigned and rebranded to extend its embrace as a city museum to migrants from many other ethnic groups and highlight the significance of the local Maori, serving as a more inclusive social history museum.

The tone of many museum narratives about immigration, especially in urban museums where, increasingly, more than one cultural group contributes to growing diversity in the population, often emphasizes and welcomes the resulting multiculturalism. Museums in New Zealand's rural communities emerged from more homogeneous societies. Like the Waipu Museum, they often have their origins marking a significant local anniversary. They are usually run wholly by volunteers and highlight the experience of the pioneering settlers, often in heroic narratives recounting the challenges of isolation, the hardship of clearing the land for farming and struggles making a new life in an unfamiliar natural environment. Many overlook or downplay the indigenous Maori experience. They serve an important social function for older local people, giving them a focus and purpose, validating their own families' achievements. While small in New Zealand terms, Waipu receives modest support from local tax-payers, but it still relies heavily on volunteers to manage its collections and respond to research enquiries which come from around the world - a service much in demand, thanks to the popularity of genealogy, and facilitated by the internet.

The Waipu community has long recognised that its settler story is idiosyncratic, giving it a genuine distinctiveness among the small museums around New Zealand. The risk is that the more clichéd image of Scottishness being promoted in some of the local businesses may dilute or overshadow it. Where the public mind may not discriminate between Highland and Lowland Scots, Waipu has the opportunity to explain the particularity of Highland culture and the greater challenges faced by a poor but resilient Gaelic-speaking minority in a new colony governed by alien English structures. The Waipu area was tribal territory but at the time no Maori were in residence, having dispersed following earlier inter-tribal warfare. Although they had not returned, Maori still exercised traditional authority over the land. So far discussion of this in the displays is minimal, so lack of this local story can render the much older Māori culture almost wholly invisible. Displays include material culture from the Micmac First Nations peoples of Nova Scotia, yet the local indigenous is light.

It would be hard to criticise the Museum's shop for selling souvenirs with generic Scottish themes alongside typical New Zealand gifts, some only tangentially relevant to Waipu? Serious local history books are sold, but the

Museum must cater to a wide range of visitors. Local descendants are immensely proud of their ancestors and the Museum has always been committed to its community role. As the principal visitor attraction in the district, it brings business to the community. It has applied for and been granted its own tartan and is able to promote Waipu in a myriad ways. The local residents have a well-developed sense of ownership of both the Museum and their Highland heritage, which might otherwise have dissipated without harnessing the power of kinship. The Museum offers a more solid and regular connection to Highland heritage than the popular New Year's Day Caledonian Society Highland Games, held annually since 1871.

Museums (Memories + Creativity) = Social Change.

Waipu Museum epitomises the key elements of the conference equation in various ways. It has been collecting **memories** in tangible and verbal form since its origins. Its collections of material culture and the supporting archive of letters, diaries, family records, portraits and historic photographs provide a touch point for generations now and in the future. It shares these through its exhibitions and displays as well as through its active research team and the visiting genealogists. It publishes newsletters and maintains kinship networks. Waipu Museum also generates new memories for visiting families, especially when cross-generational groups make 'pilgrimages' and explore and explain shared history. For grandparents bringing children and grandchildren, precious social moments can be emotionally charged, producing newly minted memories to treasure of family heritage being handed down. Such connections and re-connections contribute to personal identity-building.

The creative energy of the part-time director of the Waipu Museum epitomises the Waipu spirit - both now and in the past - where everyone helps and the results are very professional. The Museum has become the lead organiser of many community events (Waipu Museum, 2015) - some mainly for locals, and others, such as the Grand Pageant and the Art 'n' Tartan Wearable Art show, attracting regional, national and international audiences. This **creativity** has built a new image for Waipu, strengthened both community identity and cooperation and brought much needed income into the district. The Museum's walking and driving heritage trails take visitors around the town and deeper into the district. Restoration of older buildings signals local pride in Waipu, some becoming 'boutique heritage accommodation' and others second homes for families wishing to maintain their deep roots despite having moved away. Becoming a tourism destination has added the visitor economy to the farming base, making the Waipu community more viable - and the Museum more sustainable.

The growing number of tourists has required the Museum to become more outward-looking, as has the New Zealand museum sector's commitment to honouring Maori culture through collaborative action. There are already plans to expand the museum building and broaden the exhibitions to include the indigenous Maori story and that of another important immigrant group, the Dalmatians, as well as other local stories - building the original main north road to connect remote settlements by land to Auckland, and the surfing culture of Waipu Cove. This signals the kind of significant **social change** achievable by a small local history museum in broadening the perspectives of its community's past, fostering pride in the present and looking to the future to share the positive value of an inclusive sense of heritage.

Conclusion

The Waipu Museum represents the many dimensions of a cultural memory institution. By gathering, preserving and sharing memories of Waipu's settler origins in different forms, it has also become a site for creating new memories. Its openness to new thinking means that it extends the hundred thousand welcomes of the Gaelic speakers from the past - "ceud mile failte" - in a myriad creative ways and contributes to social change both in its community and for visitors. It is good to see a small museum taking a positive pathway into the future.

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RESHAPING REGIONAL IDENTITIES – MAKING NEW MEMORIES, PRESERVING THE OLD IN FRANCONIA

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In Franconia, situated in the northern part of Bavaria, people often left rural districts for bigger towns and cities to earn their living there. Some such districts are situated in pleasant landscapes and possess important cultural heritage, but nobody is willing to invest in those regions without any sustainable future. Two different types of museum have been established here: a newly founded museum quasi in the middle of nowhere and a local heritage museum changed into a regional museum dealing with a regional particularity,

The ancient Roman Empire went from the north rim of the Sahara to Scotland and from the Atlantic Ocean to the Euphrat River. The German part of the Roman boundary wall, “the Limes”, was the border line between the Roman Empire and Germania. It continued through the Federal States of Bavaria, Baden-Württemberg, Hessen and Rheinland-Pfalz. Since July 2005, the boundary wall has become a UNESCO World Heritage Site. With its total length of 549 kilometers, the Roman boundary wall is Germany’s largest field monument. Around 100 forts and 900 watchtowers secured the wall.

In this area a new museum, the Limesium, was built. This museum in Ruffenhofen is the first newly constructed building dealing with the Roman border in Bavaria since 2005, when the Limes was designated as part of the transnational “Borders of the Roman Empire” World Heritage Site. From its impressive modern architecture, visitors look over the remains of the ancient Roman fort with the adjacent village at the boundary wall. On around 1.000 square meters the museum tells the story of Roman life at the border, the history of the Roman fort and their inhabitants in the village and modern methods of archeology.

The museum as part of the UNESCO World Heritage Site is surrounded by a 40 ha large archeological park preserving the relics of a former Roman cavalry fort and parts of a village (vicus). The fort was built for 500 horsemen and the Vicus for 1000 to 1500 civilians. Today it remains preserved underground.

On the open-air exhibition ground the dimensions of the Roman fort have been made visible by planted hedges and walkways. The particularities of the area are explained with picture and text on information boards.

The museum is run by “The Association of Communes for the Roman Fort Ruffenhofen”, built by three communities with a total of 3.700 inhabitants. You can imagine that a small association of communities cannot afford the costs of around 4 million euro for the realization of such an ambitious project. It was made possible in this deep inland province by a federal program to support national UNESCO Heritage Sites and by diverse subsidies from the Bavarian State. The museum building’s impressive architectural style, housing the administration of the Roman Park, the library and the storehouse for the archeological finds, is the result of a Europe-wide competition. The result is a wooden rotunda whose panoramic windows open out onto the landscape and the fort. The museum’s main topic, “Life on the border of the Roman Empire”, is presented in four main sections: Typical Rome, Limes, Fort and Vicus. Each opens with a leading object in a red showcase combined with introductory text information about the section. “Typical Rome” shows what changed after the arrival of the Roman soldiers in the region. A huge picture of the ideal reconstruction of the ancient Rome as a big city is opposite the extended landscape in the outermost border of the Roman Empire. For visitor’s understanding there is a model “Limes in the landscape” in the museum and a map, showing the almost invisible Limes in the landscape and pictures of the archeological excavations taken place since 1892. A total of about 10.000 finds present a wide scope of the daily life on the Limes. Most of the text information is also translated into English and the museum offers a special version of the texts for children. For all scenic presentations in models, films and audio stations the chosen time is 200 years after Christ. The museum does not use audio guides. Additional information is provided for users of smart phones so they can follow the daily life of the soldier December by means of inserted texts in audio/video sequences when they choose the app “limeseum” in the Roman Park. The personalized guide is a great success. This is the soldier December who plays an important role. He is the Liason officer to the visitor. He reports about his life several times a day and plays a major role as an actor in a newly produced movie. His name is shown by an engraving on the ear-guard of his helmet. More details about his life are not known. But he got a fictitious, but possible life history and accompanies the visitor through the museum and the Roman Park. For example at a first audio station, he reports on his work as a groom who will become a cavalryman in a couple of days. At the second audio station he talks about his life as a soldier.

The museum does not possess a famous collection. Its main advantage is its close relation to the fort, the vicus and the presentation of Roman Life. The fort remains unexcavated. Since its opening in late 2012, the Limesium has attracted more than 10.000 visitors. The Limesium is situated between two other museums dealing with Roman history and very close to the famous “Romantic Route” a main tourist route from Würzburg to the Alps. Around ten years ago the geophysical research for the old Roman fort was the beginning of the project. When partly excavated, a park for walkers was created. And now with the new attractive museum building fitted perfectly to the landscape, the relation to the landscape has changed. People enjoy the nice museum and take less notice of the hidden fort. The museum tour is completely without barriers.

A second example is the Aischgrund Carp Museum in Neustadt an der Aisch. A small city changed the local heritage museum into a regional museum by focusing on the long regional tradition of carp farming. Since reopening, the museum has become a success and the city’s opinion about it changed into a broader support. Carp farming has a long tradition in the region called Aischgrund named after the river Aisch. It goes back to the time of the Franconian kings of the 8th and 9th century. At that time fish was a Lenten food. In the 14th to 16th century, it changed into a high-price luxury. The fish farmers preferred to deliver their catches to the monasteries and the noble courts. Today it is a very common dish in the region for everybody. The region has around 4000 carp ponds and is seen as landmark. The museum tells about all that. The museum is situated in an old water castle, built in the 16th century during the regency of Margrave Albrecht Achilles. His second wife Anna, duchess of Saxony, lived there after his death and converted the castle into a cultural centre. Today the old water castle, one of the numerous monuments of supra-regional importance in Franconia, is revived in its function as the city’s cultural landmark.

The museum is run by a local voluntary association. Created in the 1960s, it started with a very common collection of historic items about local history, guilds, handicraft, agriculture and furniture, and was a regular “Heimatmuseum”, a local heritage museum. In the 1990s the association wanted to freshen up their museum a bit. Discussing the project with the Bavarian Museum Service the idea arose to change its focus onto the regional topic of traditional carp farming. To begin with some members of the association were not really pleased to give up their lovely old “Heimatmuseum”. The topics of the new museum are traditional fish farming, all about carp from breeding to eating, carp and art, and recipes. The marketing is total: carp on T-shirts, carp songs, carp fruit gum, while an elected carp Queen promotes the carp during the carp season. A bike route was inaugurated linking the region’s ponds. After the reorganisation the voluntarily run museum reached its limits. The 5000th visitors could be welcomed after nine

months and the applications for guided tours far exceeded the expectations of the museum crew. The museum is thinking about hiring professional staff for the future.

Both museums contribute significantly to the development of the region. They attract more visitors, preserve the important past of the region and offer a modern way of education and entertainment. Besides supporting local gastronomy, the new Limesium is a center for the new and strengthened network of the region's museums. They discover forms of cooperation by offering a museum card and coordinated public relations. An international network called "museum twinning" was born as an exchange program between museum professionals from Germany and Great Britain. The Limesium has also gained international attention by the use of an App for smart phones.

The new museum in Neustadt an der Aisch now plays a major role in the touristic development of the region as a good example for successful cooperation of conserving the heritage of a landscape while developing tourism and regional gastronomy. It has been noticed that more visitors come to the city, and that they stay and consume. Tours were offered combining museum visits followed by a traditional carp dish in one of the local restaurants. For the Franconian people of this countryside having all the foreign visitors coming there is not only a new experience but also a challenge.

**SESSION III: CRITICAL ISSUES AND
CRITICAL CASE STUDIES**



President of ICOM Prof. Dr. Hans Martin Hinz visiting the ICR booth at the venue of the conference
Photo: Y. X.

PARTICIPATION BY THE LOCAL COMMUNITY IN SPECIAL EXHIBITION PLANNING AT THE SUITA CITY MUSEUM, OSAKA, JAPAN

Kenji Saotome
Suita City Museum, Osaka, Japan

Introduction

At Suita City Museum in Osaka, Japan, a full-fledged effort towards participatory exhibition began from 2006; for example, when planning an exhibition, the museum sets up an executive committee consisting of citizens chosen from among the public so that citizens can participate in presentation of their own history and culture. This attempt was encouraged by the former director of Suita City Museum, Dr. Shuzo Koyama, who wanted the museum to be a full-fledged participatory museum accessible to citizens. As citizen participation was clearly stated as one of the missions in the Suita City Museum Mid- to Long-Term Plan in 2010, it became impossible to talk about the operation of Suita City Museum without referring to the necessity of full-fledged citizen participation in both name and reality.

In this presentation, I would like to explore further the discussion regarding exhibitions and how to bring about such participatory exhibitions, not from an exhibition-technical point of view, but from the point of view that the trend towards citizen participation, which we as a local museum are now facing, is a “phenomenon” that is inescapable and how best we can go about to achieve such participatory exhibition.

Background

Although this is not limited to the museum world, the rapid retrogression of the administrative and financial capability of the government, led residents to start to scrutinize public services. As such trends can be increasingly seen in local educational and cultural services, the report of Lifelong Learning Council of Japan in September 1998 requested a review, claiming that “current government

social education programs are not catching up with societal change” and “some parts of conventional standards for the establishment of public museum are not up to date”.

As a result, discussions were initiated in the museum world concerning the way museums should operate in contemporary society. By publishing “Museum of ‘Dialogue and Collaboration’ – Dialogue for Understanding and Collaboration for Action” (2000) as a report by the Study and Research Committee commissioned by the Ministry of Education, Science and Culture (currently Ministry of Education, Culture, Sports, Science and Technology), the Japanese Association of Museums raised a question about the way museums should operate. As the subtitle “Museum – Let’s create it together with citizens” says, it clearly states that there will be no future for a museum unless it works hand in hand with citizens.

Having established “Citizen’s Congress for Reassessment of Museums” in September 2002 and after year-long discussions by citizens chosen from among the public, Suita City Museum compiled “Revitalization of Suita City Museum (Recommendation)” in August of the next year. Following this recommendation, in response to “Request for Advice Concerning Revitalization of Suita City Museum”, the Suita City Museum Council compiled “Revitalization of Suita City Museum (Report)” in March 2004.

As this “Recommendation” and “Report” set out the vision and direction for the museum in the future, Suita City Museum has recently been engaging in a “Three-collaborations” program, i.e. collaboration with citizens, collaboration with school education, and collaboration with local community.

On the basis of such background, the Suita City Museum Council submitted the Suita City Museum Mid- to Long-Term Plan (2010), which clearly states that as one of its two missions, “based on citizens’ point of view, we will make our museum accessible to the citizens where they can get together and participate in museum activities in a proactive manner while taking advantage of various experiences. In addition, with the help of volunteers and other museum supporters, we will further collaborate with school education and local residents etc. to make citizens’ life rich and pleasant.”

Arrival of the Former Director as a New Museum Director

Under these conditions both in society and in the circumstances surrounding Suita City Museum, Dr. Koyama, the former director, came into office. That was when we began to witness the “phenomenon” of participatory exhibition. This also was a trend strongly supported by the citizens.

It was June 2004 that the former director Dr. Koyama assumed the office as the director of Suita City Museum (retired at the end of May 2012). He took up the position because he was asked by the former Mayor, saying, “People don’t come to the museum. Please do something about this”, a request having an extremely political and administrative as well as social nature.

Immediately after taking up the position, Dr. Koyama, the former director, started to spearhead the operation with a sense of crisis, stating that “the museum has been a place to sort out museum objects or knowledge in a small way as well as to display museum objects in glass cases without much meaning. Moreover, it has become a boring place for the visitors. The museum is doomed if we keep going like this.” With such sense of crisis as a background, we held an “Exhibition you can touch” where people could enjoy touching the museum objects. We also held an exhibition organized by an executive committee consisting of “citizens chosen from among the public” (officially so, but actually most of them are citizens who just loved the former director’s unconventional way). Examples of such executive-committee based exhibitions include, first of all, “The Senri New Town Exhibition” in 2006, followed by “’07 EXPO ’70 – EXPO and me”. In addition, every summer we hold a natural-science-centered exhibition for children organized by an executive committee consisting of those citizens who have particular interests in natural-science-related matters. As a matter of course, we also offer exhibitions that are planned by our curator. However, after 2006, we have also held exhibitions related to modern/contemporary history at least once a year or natural science (although we are a history museum). When planning or showing an exhibition, the museum building is filled with the bustling of citizens.

Thanks to such manner of operation, the number of visitors for “The Senri New Town Exhibition” in 2006 was as many as 22,000 visitors during 38-day exhibition period, a remarkable number for a local museum located in a remote area, compared to the total annual number of visitors, 10,000 to 15,000, which we used to have.

The Way of Citizen Participation Promoted by the Former Director

According to Dr. Koyama, since the perspective of a single curator is limited, it is a good idea to open the museum to a variety of “noisy citizens”. This allows the museum to identify the needs of the time in an appropriate manner and work out creative way of doing things. Sometimes there will be a situation in the planning meeting where citizens argue with each other. In that case, the curator should try not to be hit by the “stone”, i.e. the contentious argument, and patiently wait. Then the opinions are gradually narrowed down and eventually

there will be only five or six of them. If you keep waiting further, these opinions will be sorted out in the ordinary course of events and grow into something. I consider that this could be a budding public awareness that values diversity.

Other techniques of the former director include the following:

- Let the citizens have their say because if the director or curator forces his or her opinion on them by saying “I want you to do it in this way”, then it can get mucked up.
- Treat the citizens in a cordial and sincere manner as often as possible in that particular situation.

Achievement and Future Challenges

Firstly on the one hand, it is fitting that citizens who wish to present the work they have accumulated in the course of past activities to plan their exhibition on their own initiative with a budget coming from the museum, while on the other hand, the museum side will not say much about the plan.

Secondly, it is true that by arranging exhibitions on the basis of citizen participation, the content of exhibition tends to become one that better reflects the reality and wishes of the larger range of citizens. In addition, by utilizing the network among citizens and private organizations, we can gather a broader range of objects and information. In fact, there have been many examples where we found and collected objects thanks to the information we came to get through a participatory project. Moreover, we can plan a much greater number of events than is the case when everything is planned by just one curator. In terms of participatory projects, we hold a large number of events, so many in fact that council members advised us to focus more on our exhibitions, since there is a strong tendency for Suita City Museum to increase the number of visitors by putting on events. In addition, there are many cases where citizens gained experience or skills while working as a member of an executive committee and then taking advantage of them after they finished the museum project.

However, we can also see some challenges. Although new ideas from citizens are becoming fewer, they have become, on the other hand, armchair theorists. Sometimes it seems that they consider the curator as a servant rather than a partner, that i.e. the citizen is the “master” and the curator is a “slave”. I even wonder sometimes if there could be a tendency for peoples’ self-esteem to get so swollen up that they cannot find room in their minds to pay respect to others. It is necessary not only to maintain closer communications and to further cultivate relationships of trust, but also to promote a mutual understanding at an early stage of the respective standpoints and directions each party has in mind when

they engage in museum activities. Another issue is that when the various parties' initiatives are considered, it tends to become difficult to ensure objectivity and reliability about what is being displayed and to make the exhibition pleasant. In the case of participatory exhibition, while we can see that they tend to become something that reflects the reality and wishes of the citizens, there is also a danger that the exhibition can become one that only caters to a small group of fanatic citizens, or become a populist show where you cannot find any trace of sincere study or research.

Nevertheless, these trends are important as it means that citizens, who are central players in history and culture, have obtained a right to exhibit these things by themselves. When the curator supports and helps each citizen to share and put on an exhibition about "what attracts me the most in my life", they can also exhibit some depth appropriate to a citizen.

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Senri FM (83.7MHz), "Rome was not built in a day", guest: Shuzo Koyama, 13:00-14:00 1 June 2012

SINNERS UNDER A SUMMER SUN – HOLIDAYMAKERS AND LOCAL POPULACE IN KRAGERØ, NORWAY

Jean Aase
Berg – Kragerø Museum, Norway

This presentation is not an exposé of Scandinavian sexual mores. *Sinners under a Summer Sun* is the name of a novel published in 1927 about eight young urbanites' summer holiday on an island near Kragerø. (But it was considered shocking at the time.)

Kragerø lies on the southwestern coast of Norway, that long, thin country on the extreme northwestern edge of the Eurasian continent. It has long been considered Norway's most prestigious summer holiday venue. In 2013, Kragerø was voted Norway's most popular summer holiday town. It does get more than its share of summertime holidaymakers, since the town's normal population of 11 000 swells to over 50 000 in the summer months.

In my own research, I have identified four fairly distinct waves of holidaymakers:

- 1800-1850: Patrician merchants in their country residences
- 1880s and on: Artists of the Golden Age
- Interwar years: Urban intelligentsia
- Postwar years: "New money" and developers' greedy exploitation

Patrician merchants' country residences were larger or smaller manor houses, either the re-built dwellings already standing on large properties, or purpose-built residences for occupancy during the summer months. This was in the contemporary European tradition, and their names followed that same tradition: Marienlyst (Marie's Delight), Frydensberg (Mount Joy), or even San Souci (although this was pronounced "Samp-Sump-See" in the local dialect). One of the most charming was the tiny manor house at Berg, built 1802, which later formed the nucleus of Berg – Kragerø Museum. The relationship between patrician holidaymakers and the local populace can be described as resembling that of "patron/client".

Artists of the Golden Age worked in the 1880s when Norway experienced the start of an artistic awakening. New ideas in art, the growth of painting in the open air began to be popular. These same years saw an awakening in patriotic

awareness. Norway was then in a joint monarchy with Sweden. Impatience with this state of affairs was growing. Interest in “the people”, the unsullied bearers of the ancient Norse traditions also grew, as artists and members of other educated classes sought a popular background for Norwegian independence. Nonetheless, “the people”, the local populace in their context as subjects for patriotic art, were still victims of social distinction. The artists’ viewpoints were favorable to them, even though a slightly patronizing element was obvious in their relationships.

The Urban Intelligentsia of the Interwar Years were artists, authors, poets, journalists, actors and their families and friends. They can even be considered as being the parents or older relatives of those eight young people who were depicted in the novel mentioned above. Their contacts with the local populace were less patronizing than those adopted by the patrician merchants or the artists. But they still regarded the islands and the inland areas they holidayed on as being a playground inhabited by interesting natives.

Postwar “New Rich” and developers, whether private holiday-home purchasers or developers of larger projects most often seem to exhibit “more money than taste”. This has emphasized the need for building and environmental protection on the local level. Local organizations, and local branches of nationwide organizations devoted to heritage protection, are committed to fronting efforts for protecting the built-up and the natural environment. It is an uphill and never-ending battle. The surrounding area is so popular that almost any price will be paid for the right to build and re-build.

All four of the above waves have been documented by Berg Museum’s staff in publications and exhibitions, but the present publication by Tor Gardåsen and Jørgen Haave, two researchers at the main unit of the consolidated museum of Telemark County, is the first focused and problematized study of the interaction between locals and holidaymakers in Kragerø.

The authors’ work is based on the following premise:

They aim to provide a description and explanation of some of what interests holidaymakers in Kragerø, what they enjoy doing and wish to engage in during a few busy summer weeks. They also aim to allow for a detailed description of the opinions of local inhabitants. This is explained in the following:

Holiday venues are among those arenas in which our society’s values and preferences emerge most clearly. Such arenas and the actions taking place in them can thus tell us about important aspects of our roles as participants in modern society.

Their sources have been fieldwork, observation, interviews with both locals and holidaymakers, and the study of relevant written sources.

The Authors have Established Six Categories of Holidaymakers:

Classic bourgeoisie are characterized by “old money” and an elitist holiday style that allows for the discrete wearing of often well-used clothing signaling long experience in the local setting. These holidaymakers are the bearers of traditional cultural capital and of traditional gender roles.

Modern materialists are characterized by high income and a modern urban holiday style in which they follow the latest trends and fashions. A holiday for them is seen as a means of exhibiting wealth and success. As individuals they are healthy, sporty, relaxed and pleasure-seeking.

Traditional materialists and idealists are interested in the long-established Norwegian values of simplicity, prudence, thrift, loyalty, honesty and, unfortunately, intolerance. Their holiday settings comprise a meaningful moral universe. They favor a pragmatic holiday style and they are skeptical to change.

Practical pragmatists are often tradespeople whose holidays are seen as being time off from their usual work and places of employment. Although they have a moderate income, their own practical efforts and contacts permit acquisition of expensive holiday cottages and boats. They pride themselves on gathering nature’s bounty (wild berries, fish). The clothing they wear exhibits a gradual transition between clothing they use for work and those garments they wear on holiday.

Trend-seeking young people are a younger version of the modern materialists. Their lives and sporting activities are über cool. They are either not interested in or unaware of tradition. These young people are highly visible and their behavior is very noticeable. They have been properly brought up, however, and they exhibit the classic values of a late-bourgeois lifestyle.

Environmentalists/conservationists are usually academically educated. They exhibit compassionate values and seek interesting experiences and moods – whether in nature, through culture, or personally by means of “light and shadow”. They praise tranquility, harmony, and simplicity, and show a conscious disassociation to “vulgar materialism”. They are environmentally aware and active, but also pleasure-seeking. Their pleasures are found through visits to art galleries and museums, attendance at concerts, and the use of innovative foods.

Local Opinions of Holidaymakers and Sources of Conflict

Holidaymakers are often seen as being a uniform group with few, if any distinctive features. This then becomes a dichotomized conception of society, a matter of “them” and “us”. They are described negatively as being domineering, inconsiderate, arrogant, brash, or often merely “Oslo-folk”, but are grudgingly

accepted due to their economic importance for the town. There are two particular areas of conflict: the fencing in of previously public areas, and the excessive speeds used in boating (As one local declared, “They’re just lucky I didn’t have my shotgun on board.”) As one expression has it, “There are too many [in July] and too few [during the rest of the year]”.

Local Opinions about Holidaymakers’ Economic Importance

Kragerø is a post-industrial town whose economy was based on shipbuilding, shipping, and fishing until early 1990s. Holidaymakers are important customers of the local building industry, the retail sales industry and the service industry, all of which are now vital to town’s continued existence. Their extreme economic importance is recognized: 50% of local businesses’ yearly sales income is earned in July alone

Holidaymakers’ Opinions of Locals and Sources of Conflict

Many holidaymakers have no clear idea of who belongs to the local populace. They meet only some few individuals, most of whom are retailers, and establish few permanent relationships with them.

Some holidaymakers see the local populace and their milieu as being part of the holiday experience. They are “children of nature”, slightly exotic, somewhat primitive and still genuine. Such opinions are common among those who have holidayed here for several generations. Sailing and boating are, however, activities that can establish a point of contact. Holidaymakers can become especially irritated by the slowness shown by tradesmen/-women and town bureaucrats, by local building restrictions and property taxes, and by the fact that prices are higher during the summer.

Holidaymakers’ Opinions about the Town and its Setting

Nearly all holidaymakers have a positive impression about the town. This can range from an almost near-religious feeling to a feeling of its simply being “all right”. All are to larger or lesser extent interested in the protection of town’s building environment and authenticity. The town is seen as being different from large cities and should retain that difference; “keep its cool”, its good atmosphere and attitude. There is deep appreciation of the town’s cultural and artistic experiences, its festivals and concerts, which give far more than just plain pleasure. Most appreciate the town’s reputation as a holiday venue with long traditions. They see it as a charming little town with narrow streets, with a “just

right” size and old-fashioned building traditions. But many show little knowledge of building authenticity or styles of architecture. There is some interest in the slow-city movement, expressed by the term, “Don’t change it!”

Locals’ Reactions to the Above

Locals feel that Kragerø must not become a kind of dead museum just to satisfy the holidaymakers. The town needs growth and economic progress must be given highest priority. The town’s long tradition of depending on heavy industry still gives means that such work has highest status, with tourism merely being the “frosting on the cake”. These reactions can be summed up as, “We live here year ‘round, we’re the people who must decide on the course of development”.

The Authors’ Summary Lies on a Different Level

Holiday time leads to a change of physical setting. It is a contrast to everyday life and its settings, and a completely different form of identity and activity. It is not only a period of rest and recreation but is also a time when of thousands of people participate in an event. Holiday settings contain alternate symbolic meaning. Situations and symbols linked to holiday life are extremely meaningful and determine holidaymakers’ choices and priorities.

Have the Project and the Study been Successful?

Yes, to the extent that they illustrate and confirm the authors’ premises listed previously. And yes, insofar as this has collected, summarized and published valuable previously unsystematized information. And even yes in that it constitutes a factor in the museum’s ongoing project on tourism and holidaymakers.

But in a larger context neither the project nor the study, as they now stand, break new ground. They are instead largely a confirmation of pre-existing stereotypes. Nor has weight been placed on the fact that the two researchers are very familiar with the area, or on how on their subjective preconceptions might have influenced their premises and conclusions.

The main issue must still be: is Kragerø a summer holiday paradise? We all seem to think so.

But does it follow that it must then be a winter habitat for the especially interested, or for the depressed? Let me quote one final stereotypical holidaymaker, who says, “I could never live in Kragerø year-round. I’m too restless for that.” But, as the poet asked, “If winter comes, can spring be far behind?” And in 10 months’ time, the holidaymakers will return.

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THE BIG PICTURE IN LOCAL PECULIARITY – THE CONCEPT OF GLOCALITY AS A MOVING PERSPECTIVE FOR LOCAL MUSEUM PRESENTATIONS

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The motto *Museums + creativity = social change* for ICOM's 23rd General Conference in Rio de Janeiro made me think about which role these small museums in the countryside – called *Heimat* Museums by the German-speaking – can play in the larger issue of social change.

To answer this question, I would like to take a closer look at this equation and its objects. Therefore, I decided to structure my speech by the objects of this equation. By treating them separately I am trying to differentiate their single “values”. Because I am not a mathematician, please do not take it amiss that I will begin with the sum. (I guess there was a certain reason when I turned to cultural studies. But I can put two and two together and I will try to put together more than just elementary evidence and of course there will be a bottom line in the end.)

Starting with the Sum: Social Change

I suppose social change used in this context – as the sum of museums and creativity – is meant to have a positive connotation, which does not exclude its being critical. As part of the “buzzword” globalization, its connotation is at least ambivalent. Globalization does not take place without a sense of space; it affects local areas. The neologism *glocalization* – composed of globalization and localization – reflects this sense of space. Ronald Robertson (in Beck 1998) emphasizes the interdependence between globalization and localization by proposing to use the term *glocalization* to describe global change. The concept of *glocality* to describe global change in context to locality does not convey the use of “global” and “local” in dichotomy. Keeping that in mind can change the perspective by which we look at the exhibits in a museum presentation.

Social change can be seen as one motor for museums and their collections. If collecting and imparting knowledge about the past are duties of the museum, things which have become obsolete – as a result of social or global changes – are one basis for *musealization* and for what a museum is able to show in an exhibition. Another basis is what these things can tell us, which depends on

in which ways they are documented and presented – in which contexts they are arranged (→*creativity*).

Museum exhibitions (which take me from the sum to the first addend → museums) can make change comprehensible, visible and vivid by localizing it.

First Addend: Museums

In this case the first addend is a special type of a museum, the so-called *Heimatmuseum*. To be honest before I started to work with and about this type of small museum located in the countryside, these special institutions were not something which really bothered me. Perhaps I should explain that they mostly were not even noticed as *real* museums and if being noticed, were seen as being problematic. This special type of museum was and probably still is mostly defined – if even well defined by German museum associations – by its deficits. *Heimat*museums are described as having some kind of *junk-room* presentations, just showing everything they have, a collection which is described not as being science-based but as arbitrary and meaningless collections. These museums are not able to store their collections appropriately; they do not have scientific direction and therefore are not able to provide actual research. They are often considered to be outmoded and boring in a never-ending way. And to be honest, most of them basically present the same kinds of objects – and I must mention that there are plenty of these museums. This is in many cases due to the fact of their foundation as being an act of local participation and volunteering.

But these small museums may have a special quality which larger museums may not have due to their special and intimate link with their surroundings. They not only collect things but also collect the stories from the people who hand in the objects.

Another point which needs to be modified is the lack of profession. These small museums are now in a stage of professionalization – possibly due to the pressure of cultural policy. But it seems to be true that they have similar collections – as a visitor to these kinds of museums you will find the stereotypical hand looms, shoemaker's workshops and grocer's shops where the specialty of the particular local area is presented. As a museum professional taking up employment in a *Heimatmuseum*, you need to work with these collections to enrich the objects with narratives (and you probably will also have to take care of museological standards). Gottfried Korff (2007) indicated that the horizon of meaning of things is in a constant change corresponding to social development. Which means these collections can tell us more than just about a "specific" regionalism; by putting old things in new contexts you can tell stories about both the global and the local, homogenization and diversity, inclusion and exclusion, the unique and the universal, changes of values and continuity. And here the second addend *creativity* comes up.

Second Addend: *Creativity*

By taking a closer look at the second addend *creativity* I would like to give one small example of questioning myths of the local by arranging things in museum exhibitions. A museum exhibition can be understood as multimedia operating in spatial arrangements. These arrangements must be seen as a whole, not only consisting of things (presented as unique or as a group), pictures and texts. The atmosphere produced by lighting, colors, architecture, materials, presentation furniture like display cabinets affects how the things could be seen and which stories could be told (Cf. also Scholze 2004).

The Lötschental is one of the most ethnographically described localities in Switzerland. In the exhibition section *Man and Mountain* the Lötschentaler Museum presents a display with just a few objects from the valley, a sign, a uniform, a painted piece of leather and an ancient box. But one Element destroys the first impression of unity, asks questions about the presented togetherness and demands a closer look at the things – the Coke sign which does not fit in. By looking and wondering you will discover a discreet labeling. This labeling gives some information about the presented things. The former owners are listed with names and indicate a usage of the things in the valley; the datings give a classification in time. The listed places deal with myths of seclusion of the valley and tell stories of cultural exchange, about trade in goods and about outland military services. The box is a document of organizing the communities of the valley, since it has one lock for each community. The new sign asks questions about global culture, the whole arrangement questions the isolation of cultures in general. Astonishment that invites the visitor to deconstruct myths is just one example of making visitors think about social change. There are plenty of strategies for showing that and this gives a clue about possible functions of these small, local museums and their potential – which takes me to the bottom line.

The Bottom Line

When I came in touch with the people engaged with such museums, I began to think about what social functions these small museums have or will be able to have in near future.

My first impression was that some of these museums seem like a playground for the older generation, who want to spend their time with something reasonable and enjoyable. The volunteers want to be a part, which includes a sense of self display. I asked myself: Does demographic change justify these small museums? And I answered: Why not, if that's one requirement of social change.

My second impression is that these museums are local memories, even when small, with special qualities. The volunteers represent a special format of knowledge, which can be made generative for questioning about social, local

and global change. This in my opinion is a duty which demands a professional direction to add an outside point of view in order to transform this communicative memory into a cultural memory. As a spatial cultural memory, a museum has a responsibility for keeping its things as a vivid re-collection in order to make these museums places for insuring that the present and future are reinsured in the historic past.

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DAVID VS GOLIATH: HEIMATMUSEUMS AND INTERNATIONAL STANDARDS

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The following text examines how Heimatmuseums meet the demands they are subjected to by international, national, and regional standards, as well as certification processes. Using the examples of three museums in Germany and Switzerland that are researched in the University of Oldenburg's (Germany) international triennial research project 'Heimatmuseums and Knowledge Production', the text briefly shows the influence and (positive) impact international standards have on 'professionalization tendencies' of Heimatmuseums.

David Vs. Goliath: Heimatmuseums and International Standards

Since Heimatmuseums can unofficially be described (beyond the official definitions given in Bollmann's text) as museums that are short of valuable resources – mostly financial and human – they usually struggle for their survival. Many of them are managed by laities and are highly dependent on external funding, or at least on a suitable acknowledgment by regional administration officials. One way to achieve wider recognition and appreciation, not only from administration officials but also from the broader public, is to verify the appropriate work of museum staff as well as to offer high-quality exhibitions.

For museums employees, administrative officials, as well as visitors, certificates and the compliance of standards are often regarded as 'evidence' of the quality of a museum's work, consequently bringing urgently needed money in the museum's bank accounts and urgently needed visitors in the museum's exhibition rooms. A certificate can, for example, be a 'Museumsregistrierung', which is an official record in a list of museums set up by a regional association of museums. In Germany, standards are mostly developed by the 'Deutsche Museumsbund', which is a governing board of German museums, in cooperation with ICOM Germany. Such standards can be 'the correct ethical handling of objects' or 'the correct storing and conservation of objects'.

Although certification processes and international standards were designed very deliberately and although such quality assurance is doubtlessly desirable

for the Heimatmuseum's employees and visitors, they are like an 'impregnable' / unreachable "six cubits and a span" (1 Samuel 17,4)¹ tall burden, because they demand what Heimatmuseums have least: money, and people, accompanied by insufficient temporal resources.

Professionalization Strategies of Heimatmuseums

For all the difficult initial starting point, the Heimatmuseums' employees studied are highly dedicated to improving 'their' museum's quality and meeting the demands of international standards of museum work. Three different strategies for reaching these ambitious goals and thereby professionalizing the museum's work could be analyzed.

Different levels of professionalization – called 'First Steps', 'Minimal Standards', and 'Improvement' – divide the three strategies. Each strategy has a different focus with regards to contents:

First Steps focus only on a small portion of a museum, like one exhibition room or one part of a collection.

Minimal Standards pertain to a whole museum, like a 'Museumsregistrierung'.

Museums following the strategy of Improvement, have already achieved First Steps, reached Minimal Standards, and now concentrate on raising a particular museum's quality as a whole, strengthening its network, and developing long-term, sustainable solutions for securing the museum's existence and a high quality of work.

Due to the difficult initial position of Heimatmuseums (as explained above) most of the Heimatmuseums' professionalization strategies range between the first and second levels.

First Steps

The Werra valley museum in Gerstungen can be understood as an example for a museum following the strategy of First Steps. The museum has only one full-time employee, who is also the head of the museum, and whose daily hours of work are completely filled by her everyday routine tasks. A further problem is that the head of the museum has no specialized education or training in the field of museums or exhibitions. Due to this fact, she has little self-confidence for restructuring, revising, or converting the museum's overall concept, strategy

¹ <http://www.biblegateway.com/passage/?search=1+Samuel+17&version=NIV> [last visit: 31st August 2013]

for collecting, or exhibition. Consequently, the museum lacks human resources and expertise for fundamental long-term changes, which is why most parts of the museum have not been changed since their reestablishment in the 1980s.

The situation is not as difficult as probably assumed, however: The head of the museum established collaboration with a regional museum association, whom she asks for advice in matters of professionalization and conversion of the museum. Together with the association she established a voluntary working group that specializes in the pottery collection of the museum. The volunteers do research, write exhibition texts, develop presentation concepts about pottery and do the conversion of exhibition rooms – with all these activities being supported by that museum association.

Several rooms of the museum are already dedicated to pottery and even more are going to be set up. The existing collections (supplemented by new and continuing discoveries) are unique features of the museum and have been strengthened by the efforts of the working group. As a result of this collaboration, the head of the museum receives welcome professional advice and above all, increased self-assurance and a feeling of being aided with this difficult task of professionalization. An additional effect of these accomplishments is the rejection of the recently proposed idea of closing the museum.

Minimal Standards

The next Heimatmuseum, the museum and national park center Fedderwardersiel, has similar problems as the Werra valley museum in Gerstungen. However, it follows the strategy of Minimal Standards: until recently, the only people in charge were unskilled volunteers who were unsure of 'how to' achieve professionalization strategies. In addition, the volunteers' freely available time for such an undertaking was very limited.

The museum nonetheless managed to employ a full-time museum professional recently, who immediately initiated a registration process through the 'Museumsbund' of that region. This process is based on a self-evaluation that examines the fulfillment of international standards and definitions of museums as developed by the ICOM. What is remarkable about this process of 'Museumsregistrierung' is not only the registration itself, but the further training for (voluntary) museum staff, the professional support and the counseling offered to the museums taking part in the registration process by the 'Museumsbund'. After 13 months of itinerary evaluation and improvement, the registration could be fulfilled.

The whole process of evaluating and registering the museum brought a wind of change blowing through the exhibition rooms and administrative offices. Well-known and well-established but never questioned practices were scrutinized and newly formed teams developed their very own and innovative ways of collaboration. Furthermore, once started, the processes of modification, professionalization and standardization did not cease after the process of registration was finished, but continues until now.

Improvement

The last example for a professionalization strategy, the Improvement, could be observed in the Lötschen Valley Museum in Kippel, Switzerland. This particular museum started its professionalization strategy as early as ten years ago. In 2002, a two-person team took over the administration of the museum. At that time the museum's reputation was poor because of its near bankruptcy and its imprecise approach.

What the team did was to install new managers who already had a long-established relationship with the museum, because they had been involved in its establishment many years before, and also had lived in the area of the Lötschen valley for ages. From the outset, their continuing goal was the professionalization of the museum in all of its aspects. Over the years, they developed a precise profile of the museum with a specialization on the Lötschen Valley mainly based on the existing collections of the museum. Step by step, every field of the museum's work (collecting, documenting, exhibiting etc.) was professionalized according to the international standards of the ICOM. The staff continuously improved their skills and exhibition knowledge by attending various seminars.

Today the museum is well-known for its focused and insightful exhibitions. This precise approach not only attracts plenty of visitors, but also volunteers and potential personnel.

Conclusion

Developing standards for guaranteeing a museum's quality is a very ambitious goal, which not only profits audiences but also the museums themselves. Firstly, because they have to reflect on themselves and even scrutinize or change the well-established and oftentimes dusty, structures of Heimat museums; secondly, because museums' staffs become empowered; thirdly, because they can present their standpoints to administrative officials much more clearly. Consequently, all these professionalization strategies also bring more visitors to the museums.

There are of course some downsides of establishing these strategies, too. First, the examples showed that professionalization processes work best when assisted by museum associations or professionals. Consequently, associations who establish these standards should also provide some sort of guidance assisting for small museums in realizing the standards.

Second, if these standards and prerequisites are too high – and appear to be an impregnable Goliath – a small, badly equipped Heimatmuseum cannot fulfill them and may have to close, because they have lost their justification for existence. We thus all will lose a cultural good that can hardly be measured in standards and self-evaluations. For though Heimatmuseums might not fulfill international standards, they still have important and interesting qualities. Therefore the project 'Heimatmuseums and Knowledge Production' develops a guide that offers standards especially designed for Heimatmuseums.

FOCUS ON THE CUSTOMER!

DEVELOPING NEW MANAGEMENT AND OPERATIONAL MODELS FOR MUSEUMS

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Finnish museums are part of a network of local, regional and national wellbeing services, supported mainly with public funds. As the traditional method of generating services is changing fundamentally, museums also need to re-evaluate their service abilities and utilise their resources better. The results of the nationwide development project, “Museums and well-being” (2011-13), suggests that museums should focus a critical light on their traditional structures and ways of operating.

Background: the Museums and Well-Being Project

The Museums and well-being Project was a nationwide development project for the museum sector coordinated by Finland’s National Board of Antiquities. The Finnish Innovation Fund (Sitra) and the cities of Kotka and Hämeenlinna took part in the realisation of the project. The purpose of the project was to develop new kinds of management and collaboration models for the museum sector, as well as tools for customer-oriented service creation.

The main methods used in the project were practical trials. The basis for these experiments was formed by research into the best practices of both domestic and foreign museums. The project had two pilot locations, Maritime Centre Vellamo in Kotka and the museums of the Linnanniemi area in Hämeenlinna. At both sites, museum services are provided by several museum organisations owned by the state, municipality and other actors. As part of the project, new management and collaboration models were developed for both locations. The implementation of new models will continue in the coming years based on plans drawn up during the project. In addition, the project experimented with designing services in collaboration with customers, using methods such as customer panels and service design. The staff, customers and interest groups of the two pilot museums participated extensively in the practical trials.

Since the end of the project in the spring of 2013 the methods and tools experimented with and used in the pilot projects have been compiled into a website, which can be utilised and expanded upon by all museums. At the national level, the project also published a concise opening statement on the development needs of museum management and operating models, the purpose of which is to provide a basis for shared discussion on the topic of museums as organisations: the organisation methods, management and customers of museum operations.

The key results and development areas presented in the document are as follows:

Reviewing Operating Models

One of the central points of the project was to discuss how the changes faced by public services affect museums and how museums could maintain their status as national well-being services.¹ In general, museums are very familiar with the pressure for change that is currently affecting public services. As a result of the ailing economy, museums have also streamlined their operations in numerous ways. This has led to the development of collaboration, especially in collections management: shared database applications, shared collection centres and nationwide coordination of cultural-historical collections provide good examples of such collaborative efforts. Meanwhile, museums have answered the changing needs of customers by, for example, developing new digital services and focusing on museum education.

However, a broader review showed that the current situation, where costs are continuously being cut, old operating models continue to be maintained and customers' expectation continues to rise, seems wholly unsustainable. Museum resources are simply being spread too thin. It should also be noted that the measures enacted to remedy the situation have more or less been based on the needs of the museums and the museum sector itself. The traditional attitude towards public services has been to ensure that everyone receives equal services. Nowadays, such an attitude no longer works, since people expect more flexibility, freedom of choice and individualised services. The idea of "equal services for all" is just not relevant in today's world.

In other words, simply streamlining operations will not be sufficient if the museum sector is to meet today's requirements. What is needed is a more comprehensive re-evaluation of museum operations. In the end, everything comes down to the value of museums to society: the benefits that museums provide for the public must be clearly visible and understandable to all.

¹ In Finland, there are about 160 professionally run museum organisations maintaining approximately 300 museum sites. They are financed with public funding and receive regular state subsidies. Municipalities are also a significant source of funding for museums. Over half of the professionally maintained museums are owned by municipalities.

Focusing on the Customer

The re-evaluation of museums should focus on the people who use museums – the customers – and the services that museums have to offer them.² The traditional way of producing services focuses on the perspective of the museum as an institution and an expert. Museums often see their customers as targets, whose preferences and views they try to guess when designing their services. That's not to say that feedback and customer satisfaction surveys are not used; that is regularly done and many other methods are also used to gather information about customers. The problem is that this way of thinking might not reveal the customer's real needs, and, as a result, museums end up utilising only a small portion of their potential to create value for the customer.

The fact that customers nowadays are more and more willing to take part in designing and realising the services offered to them opens up new avenues for the development of museum operations. Museums could utilise this willingness by involving customers more readily as potential service developers. However, this would require museums to offer numerous different channels through which customers could take part in designing museums services together with experts.

In practice, there are many ways to involve customers. In recent years, many museums in Finland have established customer panels, and the pilot projects experimented with designing museums services together with customers using various methods. In addition to customer-based design and various surveys, operations can also be developed through light trials. Whatever the method used, the important thing is to establish a genuine interaction between the museum and the customer, which can result in both parties being able to discard their preconceived and old-fashioned notions on what museums should and can offer. The end-result can be something entirely new.

Collaboration with customers requires a new kind of openness from museum experts and readiness to share expertise with the audience. More often than not, meeting the customer is viewed as a task of visitor service personnel. However, this customer interface can provide a wealth of customer information not available anywhere else. The challenge to museums is to figure out how collaboration with customers can be promoted in all fields of museum work, such as in collections work and research. Strengthening the customer perspective also in museum management and promoting the understanding and broad definition of customership provide a good basis for such development work.

² The project uses a very broad definition of a customer: in addition to visitors or "walk-in" customers, the term can refer to different kinds of community or business customers. In the end, museums customers consist of taxpayers and the entire Finnish society. The term customer is widely used in discussions involving public services; other terms often used in the museum sector include user and audience.

The customer-oriented development of museum services requires that museums be willing and respectful of the various reasons and motives customers have for using museums. Interaction with customers and a genuine desire to understand their different needs have the potential to bring customers and museums closer together. This will result in saving both time and money as museums become better able to answer real customer needs instead of relying on guesswork.

Harnessing the Impacts of Museums

Currently, the vast majority of Finnish museums operate with a very similar range of services, even though the objectives, operating environments and resources of each museum vary. As such, it is worth asking if museums really can utilise new ways of providing services while at the same time still holding on to all their old operating models. It is easy to make a habit of doing things the same way they have always been done, even if those ways no longer are adequate.

Museums traditionally focus on *how* to do things. Operations are organised around the functions of the museum, and services are often also viewed through the same functions, such as collections services, exhibition services and visitor services. Instead of organising everything around functions, museums should focus more on finding answers to questions such as *why*, *what* and *to whom*. What are the main objectives of our operations? What kind of impacts a museum wants to create in its community? These goals can be used to create a clear strategic profile and policy for the museum, one that sets it apart from all other museums.

In an ideal situation, all the operations of a single museum would be wholly unique: profiling is not just about coming up with a strategy or refining an action plan, but rather about a comprehensive re-alignment of operations. When used correctly, an individual strategic profile is displayed in all operations: the strategic choices, services, products and entire operating culture of the museum will reflect the museum's chosen policy.

The fact is that museums have always endeavoured to distinguish themselves from one another through their individual content, such as collections and different areas of expertise. Content and expertise are things that weigh heavily, as they should, when museum makes its choices. However, the risk is that the museum focuses too heavily on a range of services based on the interests of its own organisations and experts, leaving out the needs of the customer and the operating environment.

The results of the Museums and well-being project suggest that effective museum operations should be built upon three dimensions: the traditional focus on 1) expertise and contents should be expanded also to include 2) the customers and 3) the operating environment. In fact, customers are the key for creating a strong profile.

The profiling of customers, a comprehensive utilisation of customer information and a genuine desire to understand customers all provide concrete tools with which museums can re-evaluate their operations. In addition to identifying the customers, museums should also analyse their operating environments thoroughly. Among the countless variables of a museum's operating environment, which are the ones that the museum should react to? The operating environment also includes a museum's potential cooperation partners.

In order to safeguard their value and role in society, museums should make bolder and more individual choices in focusing their operations. If museums were more daring in specialising and distinguishing themselves from one another, there would be no "average museums". Instead, every museum would have its place in an extensive museum sector. As a result, museums would attract a wider and more comprehensive range of customers, while at the same time expanding their role as social actors.

SESSION IV: EXHIBITIONS AND PROGRAMS



New elected ICR Chair Rune Holbek, ICR Secretary Jean Aase and ICR Board member from Brazil Henrique de Freitas

Photo: M. F.

NEW AND PLANNED ARCHAEOLOGICAL EXHIBITS AROUND THE WESTERN WALL IN JERUSALEM

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Introduction

During our previous meetings in China and Norway, I presented archaeological exhibitions in Israel at regional museums and exhibits outside museums such as in visitor centers, national parks, educational, public institutions and commercial entities like hotels and more. Their goal has been to exhibit to the public newly discovered finds from archaeological excavations.

Jerusalem is blessed with many archaeological museums and exhibits. The most important one is the Israel Museum founded in 1965. The Museum houses collections that include works dating from prehistory to the present day in its Archaeology, Fine Arts, and Jewish Art and Life departments, and features the world's most extensive holdings of biblical and Holy Land archaeology, including a few of the Dead Sea scrolls. Alongside these permanent exhibitions the Israel Museum presented temporary archaeological exhibitions such as "Herod the Great – The King's Final Journey". This is the first exhibition entirely dedicated to Herod the Great, Israel's greatest builder and one of the most controversial figures in Jewish history. Large reconstructions and new finds from Herod's palaces in Herodium, Jericho, and other sites are on display. These artifacts shed new light on the political, architectural, and aesthetic influence of Herod's rule (37–4 BCE). Herod's tomb was discovered at Herodium after a 40-year search. In his final years, Herod reconfigured the architecture of the complex to prepare it as the setting for his burial procession to the site and constructed a magnificent mausoleum facing Jerusalem. (<http://www.imj.org.il/exhibitions/presentation/exhibit/?id=850>).

Another exhibition is "A Brief History of Humankind from the Collections of The Israel Museum", which is an odyssey into the evolution of humankind from prehistory to modern times. Inspired by Yuval Noah Harari's best-selling book of the same name, the exhibition presented pivotal objects that illuminate the unfolding of civilization – from the first signs of the use of fire some 800,000 years ago and the first human-made tools, through the earliest evidence of the

agricultural revolution, the invention of writing, the earliest coins, and up to Albert Einstein's Special Theory of Relativity and the revolution it caused to our worldview. Interweaving rare archaeological finds and historically significant objects with contemporary artworks, the exhibition exposes the relationship between the past and the present in a thought-provoking way.

<http://www.imj.org.il/exhibitions/presentation/exhibit/?id=928>

Archaeological Exhibits around the Western Wall

Here I continue with archaeological exhibits around the Western Wall in Jerusalem dated to King Herod. The exhibits are also about the Byzantine, Islamic and Crusader periods but in this lecture I will focus on the Jewish heritage.

The Western Wall is located in the Old City of Jerusalem at the foot of the western side of the Temple Mount. It is a remnant of the ancient wall that surrounded the Jewish Temple's courtyard until 70CE, and is the most sacred site recognized by the Jewish faith outside of the Temple Mount itself. In the seventh century CE, the Dome of the Rock, sacred to the Muslims, was built there.

It is surrounded by archaeological exhibits demonstrating the importance of Jerusalem to the Jewish world as a Memorial to the Judean Kings, Herodian Constructions and the Temple Destruction as well as later periods such as the Islamic and Crusader periods.

The Archaeological Park – Davidson Center

The Davidson Center is located within the precincts of an Umayyad-period palace excavated in the area of the Jerusalem Archaeological Park across from the southwestern corner of the Temple Mount. This palace is one of four that were erected at the site by the Umayyad caliphs and served as administration centers as well as for dwelling. Israel Antiquities Authority archaeologists excavated the palaces down to their original floor level, discovering five storerooms below ground level. Four of these were chosen as the location of the Davidson Center.

The concept of this project was to preserve and enhance the remains of the ancient structure in a way that would set it apart from the modern construction. Innovative technology enabled the use of lighter-weight materials, such as wood, glass and steel, in contrast to the massiveness of the ancient stone walls. The descending ramps are constructed of steel and wood, large areas are walled with glass and steel roofs hover above the ancient walls.

The challenge set before the architects was to convert these elongated, roofless, rectangular spaces, each approximately 5 x 20 m and 7 m deep, into a functional building, preserving ancient elements while providing comfortable access to the public. Another objective was to keep the level of the building's roofs at the same level as that of the palace floors, in order to maintain a low

silhouette and minimal disturbance with the layout of the Archaeological Park. Indeed, most of the building is located below ground level.

On entering the building and just before descending the first ramp, a final glimpse of the southwestern corner of the Temple Mount is offered through an *oculus*. This *oculus*, built of steel and glass, is a unique architectural element, marking the existence of a 21st-century building upon the surface.

A system of ramps affords easy access down to the floor level of the storerooms. This mode of gradual descent reflects the descendant in time, which is enhanced by the alternating stone layers of ancient walls housing the exhibitions. The Davidson Center offers an opportunity to explore and study the most significant archaeological site in this country by means of exhibitions and illustrations describing Jerusalem's main eras. The center also serves as an extension of the Archaeological Park, highlighting its main features.

The Exhibition is laid out on three floors: the Entrance Floor, the Mezzanine Floor and the Ground Floor. Access between the floors is afforded by moderate ramps. The visitor is here invited to embark on a 60-minute journey through Second-Temple-period Jerusalem.

The Entrance Gallery enhances the central position of Jerusalem. This concept, which is a fundamental concept of the monotheistic faiths, is expressed both verbally and visually. Opposite the entrance is a sixteenth-century CE illustrated vision of the world depicting Jerusalem in the center of the three continents: Africa, Asia and Europe.

The Exhibition Gallery surveys four of the main periods represented in the Jerusalem Archaeological Park: the Second Temple, the Roman, the Byzantine and the Islamic periods.

The Center also houses a unique high-definition digital video describing Jewish pilgrimage to Jerusalem during the Second Temple period, first century BCE until the first century CE.

The artefacts include stone vessels, exceptionally fine ceramic vessels decorated with red and black floral motives, and coins.

At the interactive study room, visitors are able to explore the virtual reconstruction model of the Herodian Temple Mount and the Jewish pilgrimage of Jerusalem.

City of David (South of the Western Wall)

The exhibition is displayed at the entrance into the ancient water system of the City of David. The water system was constructed in the Middle Bronze Age II, 1800 BCE. Approximately 1000 years later, ca. 750 BCE, it was replaced by a more sophisticated water system.

This water system is a complex of rock-cut tunnels and associated fortifications, which were constructed to ensure the safe and steady supply of

water to the ancient city in times of conflict and siege as well as in times of peace. Since the source of the only spring which supplied Jerusalem with water was located outside the city wall, settlers made special efforts to safeguard this water source with a massive and strong fortification.

In times of peace, the inhabitants could reach the spring above ground from the outside, using their donkeys to carry jars full of water back home.

The exhibit shows the Importance of the Water Source and its Protection and the tremendous efforts invested in quarrying and building the water system.

These efforts were intended to ensure safe access and passage in times of distress and danger – which, although few, were critical.

Exhibit at Jeremiah the Prophet Pit in the City of David

In the summer of 1998, a pit hewn into the bedrock was uncovered at the City of David, seven meters below the ground. The pit is a cistern of approximately 15 meters in diameter and with seven different openings.

Cisterns were an important part of the water supply system of Jerusalem throughout the ages for storing rainwater during the dry summer months. The pit illustrates the dramatic story of the Prophet Jeremiah. During the period of the last kings of Judah, Jeremiah prophesied the destruction of the First Temple in 586 BC. At that time, the Prophet Jeremiah prophesied that if the people did not observe God's commandments, they would be destroyed. He was ignored and silenced: "So they took Jeremiah and put him into the cistern [...] which was in the courtyard [...]. They lowered Jeremiah by ropes into the cistern; it had no water in it, only mud, and Jeremiah sank down into the mud" (Jeremiah 38:6), but the King's servant convinced King Zedekiah to take pity on the prophet, "and they pulled him up with the ropes and lifted him out of the cistern. And Jeremiah remained in the courtyard of the guard" (Jeremiah 38:13).

City of David excavations uncovered the remains of buildings and thousands of artifacts of great importance for the historical study of ancient Jerusalem. These included dozens of pottery vessels, arrowheads, figurines of women and animals, ivory objects, seals and seal impressions (bullae), jewelry and much more. Among the most important findings are the two seals bearing the names of the Ministers who demanded the killing of Jeremiah the Prophet: Gedaliah and Jehucal. The seals were buried underground for many generations in the City of David destruction of the First Temple period. The seals, each measuring 1 cm, were clearly the two ministers' names in ancient Hebrew as customarily written at that time, noting their first names and their fathers' names.

While some of the most important archeological discoveries ever made in Israel were discovered in the City of David, almost none of these finds are on display in the City of David itself. A few of the discoveries appear in other museums, but the majority of the finds remain in storerooms.

Jeremiah's Pit will house some of these important finds. Visitors will make their way through a lit underground museum, passing through time as they come face to face with the very discoveries that tell the story of Ancient Jerusalem through the millennia.

To conclude, almost every new excavation in Jerusalem reveals important artefacts which can change our understanding of Jerusalem's history. Through these exhibitions, we reveal the past to the public.

JERUSALEM ANTIQUITIES IN THE ISRAELI PARLIAMENT

Hava Katz

Israel Antiquities Authority, Jerusalem, Israel

The Israel Antiquities Authority, by its very role as a collector and exhibitor, is a policy-making institution, which takes a stand on many issues. With the increasing numbers of archaeological excavations conducted in Israel in recent years, our main concern is to preserve the artifacts of cultural heritage value and to use them for research and exhibitions. We hold the collections for the benefit of society and its development. Our mission is to get a wider audience from the community. Therefore, our target is to promote museums and at the same time to develop exhibitions in public and educational institutes.

The archaeological exhibition at the Israeli parliament provides a glimpse into the history and architecture of Jerusalem through the ages. The nature of the city and its importance repeatedly fluctuate according to political, social and religious conditions. Many traditions have been associated with Jerusalem, but its sanctity creates its unique status. The architectural artifacts illustrate the monumental building activity in Jerusalem, part of which is also documented in written sources. These tell the story of the ancient buildings, which are an integral part of the city's fabric today.

As you probably understand, the Parliament space is not a museum but a museum environment is instead constructed in some halls and gardens. The exposure of an exhibition in a public area activates cultural memory by a fresh and creative approach. The exhibition consists of six sections covering the Second Temple Period through to the Ottoman Period. There is a constant dialogue between the topics and the design. The antiquities are exhibited in a way to extend their social and educational value. Each section has its own dominant color and shape. In addition, deferent plants were chosen to emphases the character of the era and the context.

Several methods and techniques were combined to demonstrate the main ideas, such as:

The Human and Personal Touch

An example of building techniques in Jerusalem is the masons' marks from the Crusader Period (1099–1187CE). The Crusaders inherited the Islamic city and then transformed it into a Christian city. Most of the work was conducted by local craftsmen. A mason's mark is an incised sign or engraved element in a dressed stone. The marks were used to guide the mason to place the stones in the correct position in the walls, or to count the dressed stones for payment. The stones on display bear marks of various masons. Even today, masons' marks can be seen on many stones in later buildings in the old city.

Representations of Various Nations to Emphasis the Universal Nature of the City

During the Byzantine period (324–638 CE) Jerusalem became a unique pilgrimage center and the development of holy Christian sites was accelerated. Various inscriptions were included on the mosaics pavements, such as phrases from the Holy Scriptures, historical events or dedications. Morasha Mosaic presents a segment of a church mosaic floor with a Greek inscription which belonged to one of the oldest Armenian monasteries discovered in Jerusalem. The mosaic from Mount Scopus bears a Greek dedication inscription which was part of a mosaic floor of a large monastery. The inscription commemorated the monks during whose lifetime the work was executed. This monastery included an inn that served pilgrims and tourists who traveled the Jerusalem–Jericho road during the Byzantine and Early Islamic Periods.

Mamilla Mosaic floor belongs to a small house of prayer. The inscription contains the phrase: *“For the redemption and salvation of those, God knows their names.”* During the Persian invasion in 614 CE to Jerusalem thousands of Christians were killed and buried in mass documented graves. This shrine was erected in the 7th century CE, near the graves. An ancient Georgian stone inscription was found in a crypt of a monastery at Umm Leisun, southeast of Jerusalem. The inscription was dedicated to a priest of Georgian origin. In short, the inscriptions teach us about the inhabitants of Jerusalem and the relationship between communities during the Byzantine period.

New Architectural Installations made by Various Materials Instead of the Real “Thing”

Many of the ancient buildings are still an integral part of the city's fabric today. Therefore a new approach was adopted to create a special atmosphere by using photos of the originals (1:1) which were integrated into ceramic tiles by a unique firing technique.

Sabil Bab al-Silsila was erected in 16th century CE, during the days of Sultan Suleiman 'the Magnificent' and its workmanship was superb. A *Sabil* is a drinking installation - a functional architectural element. They were built in Jerusalem during the Mamluk and Ottoman Periods when the authorities improved the water supply for its citizens. *Sabils* were located in densely populated quarters and along main roads. The water installation in the exhibition (on the left side) is also used by the visitors for drinking as it was in the past.

This paper is a brief sketch of the changing commemoration. Visual presentation gives rise to a world of mental associations and transfers sophisticated knowledge to the public. This archaeological exhibition tells stories which were not communicated in other exhibitions about Jerusalem. Another important achievement is that we provide opportunities for the public by bringing the museum to them. Museums have come a long way from their original role as places where old artifacts were displayed. The approach of education in the museum is imperative, including a center of reaching out from the museum and back inward to the museum.

CHILDREN WITH SPECIAL NEEDS FESTIVAL AT THE VILLAGE MUSEUM IN TANZANIA

Wilbard Lema

Village Museum, National Museum of Tanzania, Dar es Salaam

Introduction

For decades museums have been considered as nonprofit-making institutions charged with the preservation and exhibition of movable cultural and natural heritages. As far as the history of collecting is concerned, serving communities was not a core function of private galleries and museums. The increase of public curiosity in the cultural and natural past has greatly transformed the museums of this very recent world to consider the communities as the key stakeholders in museum activities. As such, museums today are regarded as educational institutions designed, managed and staffed to instruct the public by means of a wide variety of collections. By doing this, museums preserve old memories through their diverse collections while creating new memories through interactive programs designed by museum professionals. The Children with Special Needs Festival arranged by the Village Museum in Tanzania, for example, has changed public attitudes towards the children with disabilities. With this program the museum imparts knowledge and experience to this marginalized group while creating a new memory and sensitivity of the community towards children with special needs, and disabilities in particular.

Marginalization and Disability

The term marginalization has been widely used to describe a tendency of humans to consider others, especially those with social and physical deficits, as being of less desirability or function to the community and as such being blocked from rights, opportunities and resources (e.g. housing, employment, healthcare, education, democratic participation etc) that are normally available to the rest of the society. This human tendency manifests itself in various forms ranging from genocide/ethnic-cleansing and other intolerant acts and activities at one end to more basic economic and social hardships at the individual/

family level. As a result of marginalization, 75 million children are excluded from education. Seven out of ten of these live in sub-Saharan Africa or South and West Asia (UNESCO).

The reasons for social exclusion include, but are not limited to gender inequality, social class, educational status, relationships in childhood and living standards. It also applies to people with a disability as this article elaborates. The access to education is among the fundamental rights of children and as such excluding them from education due to their physical and social status is a denial of children's primary rights. Since education is a main gateway to museums, excluding children from education means obstructing their access to museum activities.

Tanzania has been actively involved in both international and local initiatives that address disability issues. On the international level, Tanzania is a signatory to United Nations' declaration on the Rights of People with Disabilities (1975), Convention on the Rights of the Child (1989) and the Standard Rules on the Equalization of Opportunities for Persons with Disabilities (1993) (NPD, 2004). On the continental level, Tanzania is a signatory to the Plan of Action for the African decade of Persons with Disabilities and a member of African Rehabilitation Institute (ARI). Locally, Tanzania has taken measures to address the problem of disability from various angles including the national health initiatives to eradicate childhood diseases that cause disablement such as polio, enactment of disability legislations as well as formulation and activation of the National Policy on Disability of 2004.

Disability, which can be regarded as the loss or limitation of opportunities to take part in the normal life of the community on an equal level with others due to temporary or permanent physical, mental or social barriers, has been aggravated by communities' perceptions of disabled people. Throughout history there has been a widespread cultural prejudice and negative attitude towards disability and persons with disabilities in African societies, Tanzania in particular. The birth of a child with a disability is, for example, associated with superstitions and misfortunes. As a result a family with disabled children hides them. In the past killing a child born with disabilities was a sacred cultural phenomenon in some of ethnic groups. The negative attitude of the community towards disability and persons with disabilities is one of the major barriers against the integration and equal participation of disabled persons especially children in community's social-economic activities (NPD, 2004). Following a long observation, the National Museum of Tanzania in adhering to ICOM codes of ethics introduced the program of Children with Special Needs to create the public awareness on disability and people with disabilities.

Museum and the Children With Special Needs

It is obvious that everybody has his or her own needs and that we all struggle to fulfill our aspirations. But there are special groups which require our attention and the provision of their needs. Among these are the children. It is clear that every parent strives to provide the best for his/her children. But who provides for street children, orphans, the disabled and the like? That is a big question raised by Village Museum experts in 1997 when the idea of having this festival was brought forward. These museum professionals revealed that the disabled children were not only excluded from education but also from access to museum activities. Having that in mind the festival was then established to fulfill the following objectives:

- To provide the children with an opportunity to demonstrate their capabilities and talents and devise strategies to develop them.
- To create the public awareness on disability and people with disabilities.
- To create a sense of unity and love among the children.
- To give the children room to learn Tanzanian culture and cultural heritage.

The program lasts for three consecutive days and gives the children an opportunity to utilize their skills and talents by expressing themselves in various cultural activities and tasks performed at the Village Museum. It also empowers them to a practical understanding of various cultural aspects. From the day it was established and to date, this program has received public support in diverse ways. Mass media, for example, has responded positively to support this program in publicity thus making the program very popular in various centers and schools in Dar es Salaam and nearby regions. Various individuals and companies have greatly assisted the Village Museum to make this Festival a success. As such the following achievements have been attained:

- The public has realized that disability and people with disabilities have equal rights like others and that having a disabled child is neither a curse nor a misfortune.
- The Village Museum has fulfilled its objective of serving people with special needs.
- The target group appreciates and enjoys the efforts of the Museum to educate and entertain them.
- Various talents have been disclosed from these children and some have been developed.
- The number of schools and centers participating in the event has increased consecutively.
- An intimacy between the target group and the rest (with no disabilities) has been created with the result that the children love and help each other.

Every citizen has the right under the law to participate freely in activities

beneficial to him/her and to society as a whole. Every citizen, including people with disabilities, has an equal right to receive basic needs from society. Despite their impairment, people with disabilities are a resource which if and when appropriately developed could be of greater benefit to themselves and the community at large. The Village Museum has realized this marginalized portion of its stakeholders and has taken a step to disclose and open door for them to visit and participate in museum activities.



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THE MUSEUM AND HISTORIC ARCHIVE OF THE HOLY HOUSE OF MERCY: DR. ALÍPIO BORDALO AND PROSPECTS

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This paper aims to disseminate the Museum and Historic Archives of the Holy House of Mercy Dr. Alípio Bordalo (Museu/Arquivo Histórico da Santa Casa, MAHSC) in Belém do Pará and its collection, as well as analyzing its current context and seeking to understand its perspective and relevance to the society that it is inserted in.

We know of the existence of several museums linked to the Holy Houses of Mercy in Brazil, three of which we highlight in addition to our chosen example: The Museum of Santa Casa de São Paulo (São Paulo)¹, The Museum of Misericórdia in Bahia (Salvador)² and The Museum of Santa Casa da Misericórdia in Valença (Rio de Janeiro)³. Of the four museums presented, the MAHSC is the one that has been open to the public for the longest time and is by far the best structured of these museums. In this context we highlight the one in São Paulo, since its foundation took place in 1976 and thus we can consider that it would be a reference for the other Holy Houses museums, since it has a more complex structure in organizational terms. However, we emphasize that the main function of these museums is to promote a museological dialogue based on the history of the institutions of Mercy to which they belong, and to converse with various types of museum collections.

The Holy House of Mercy of Pará, always based in the city of Belém where it was housed in various buildings throughout its history, is now installed in a complex of buildings in the district of Umarizal between the streets Oliveira Belo and Dois de Dezembro (current Generalíssimo Deodoro Avenue), 14 de Março and Bernal do Couto, where MAHSC is. Its foundation goes back to 1650, when it was still known as the Brotherhood of Mercy and had as its reference the

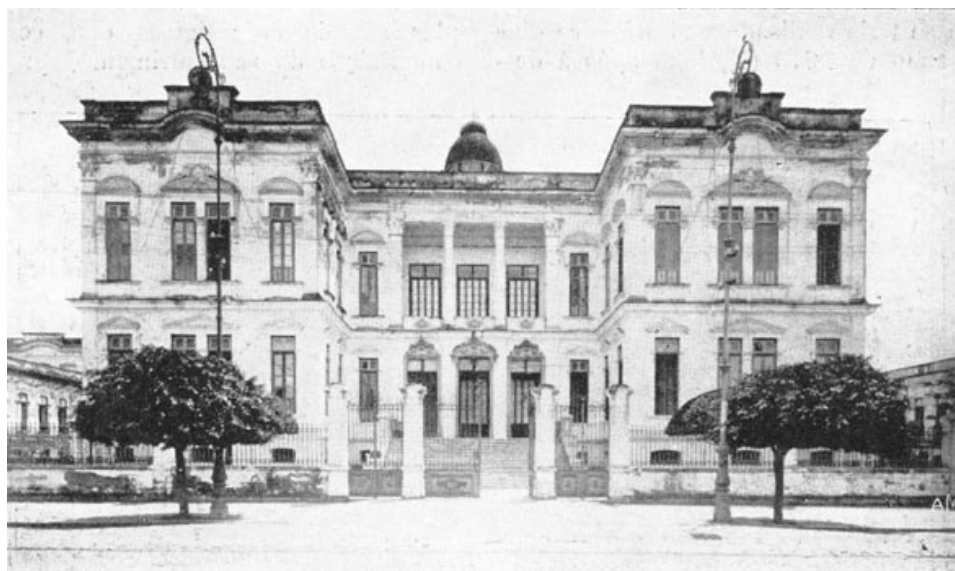
¹ www.santacasasp.org.br/museu, accessed in June, 27, 2013.

² www.scmiba.com.br, accessed in June, 27, 2013.

³ www.santacasavalença.com.br/museu.php, accessed in June, 27, 2013.

model of Mercy of Lisbon, “to instruct the ignorant, comfort the unfortunate, pray to God for the living and the dead, treat the sick poor, watch the prisoners, feed the hungry and bury the dead” (VIANNA, 1992). The current building opened in August 15, 1900, when the Holy House of Mercy was transferred from Brotherhood to the Civil Association of Charity through the intervention of the State Governor Justo Leite Chermont (VIANNA, 1992).

The first proposal for a museum conception in Santa Casa de Misericórdia do Pará occurred shortly after being installed in the new hospital, more specifically in 1905, when there was a proposal to create an Anatomopathological Museum. Although we know little about this proposal, we believe it should be linked to the teaching of medicine and has little to do with the proposed MAHSC. However we can say that this was probably a collection embryo within the institution.



The Charity Hospital of Santa Casa de Misericórdia of Pará in 1902⁴

The MAHSC was founded in December 1987, during a meeting at Ombuds Office, when the doctors Alípio Augusto Barbosa Bordalo, Angelina Sarra Freire Lobo, Aramis Mendonça de Moraes and the architect and museologist Euler dos Santos Arruda, came to the conclusion that it would be useful and necessary to rescue the memory of the Holy House of Mercy of Pará and deploy a museum in the institution. This was opened to the public on June 22 of that year. We must emphasize that the doctor Alípio Bordalo, was and is the great paladin of this

⁴ From http://www.cremepa.org.br/crmpa/museu_medicina/galerias/fotos_antigas/index.pp, accessed in June, 20, 2013.

museum because it was he who started the idea and design of the museum. He has also searched the “basement” of the institution himself for objects that would constitute the museum’s collection.

We should also mention that the museum was first named the Museum of the Holy House and only later, when archives of the Holy House were added to its collection, had its name changed to Museum Historical Archive of the Holy House to which the name of Doctor Alípio Bordalo has recently been incorporated.

The museum is currently in the hospital in the main corridor of the patients’ room area, a context that we can consider somewhat exotic for a museum because during one of our visits, we encountered a patient being brought to a room on a stretcher, employees walking through aisles and even a queue of patients. There are also two maternity hospitals nearby. The Museum has two rooms and a parlor, site of the old hospital pharmacy, which are filled with a variety of objects consisting of medical and hospital instruments, historical documents, antique furniture and sacred images. As a result of the location of the museum and the presence of religious imagery, the space is commonly mistaken for a chapel.

The old chapel is also part of the museum, although it is closed now due to lack of conservation and in need of urgent restoration. This is also true of a room used by Dr. Alípio Bordalo and his secretary called the Cultural Center, which serves as the locale of the museum management and publishers of the Pará Medical Journal. Despite being more than eighty years old, Alípio is still responsible for the museum and the journal.



Hospital corridor of Santa Casa de Misericórdia of Pará and MAHSC’s doors

While we recognize the MAHSC as a place of memory and understand its importance to the society, the museum still needs to overcome several obstacles. The first is related to an existential confrontation because the institutional mission of the Holy House is opposed to heritage and museum ideals due to being an institution for health. This is a situation that gets complicated when we remember that the institution is supported by the State by being linked to the Department of Health.



The exhibition hall of the museum includes much religious imagery, many documents and medical equipment. When observing the showcase, Dr. Alípio explains the museum exhibition contexts to the authors.

Another relevant factor is that few people in the city know of the museum. This is probably linked to its location within the hospital, in a place of poor visibility and difficult access. However, we will emphasize that it nonetheless has an interesting audience potential, in that the Santa Casa is the State of Pará's main maternity clinic whose patients come from different locations. Nevertheless we should also mention that the museum needs accessibility structure. For example, its entrance staircase has no handrail, which makes entry difficult for elderly people, pregnant women, wheelchair users and others with limited mobility.



Exhibition hall of the museum, showing a remarkable collection of antique furniture, mostly from the old Hall of the Santa Casa

We also note that the vast majority of employees of the Santa Casa are not aware of this museum space. Consequently, many ignore it or consider it unnecessary. This makes us think about the need for awareness work with the staff about the institution's history and the importance of this patrimony. A clear example of this neglect is seen in the way the hospital has expanded, creating additions and buildings that surround the main building and eventually mischaracterized and concealed its eclectic, original architecture.

This fact leads us therefore to focus on the last two issues we want to address about the difficulties at MAHSC: the staff issue and the museological aspects. Concerning the staff working at the museum, this consists of Dr. Alípio himself, his secretary and a receptionist. This is clearly inadequate, because despite their great physical and intellectual efforts these three people cannot handle all the Museum work. The museum does have an opening spot for a Historian on its staff board, a position currently vacant that can be transformed into one for a museologist since Brazilian law requires the presence of this professional in museums. However, we emphasize that Dr. Alípio conducted several museology workshops in order to address this shortcoming. We recall that there was immense difficulty in getting professionals in this area in Northern Brazil. The first class of

museologists in the region graduated this year (2013), while a few years earlier there were only two undergraduate courses in Museology in Southeastern and Northeastern Brazil, with no dedicated postgraduate courses related to the area⁵.

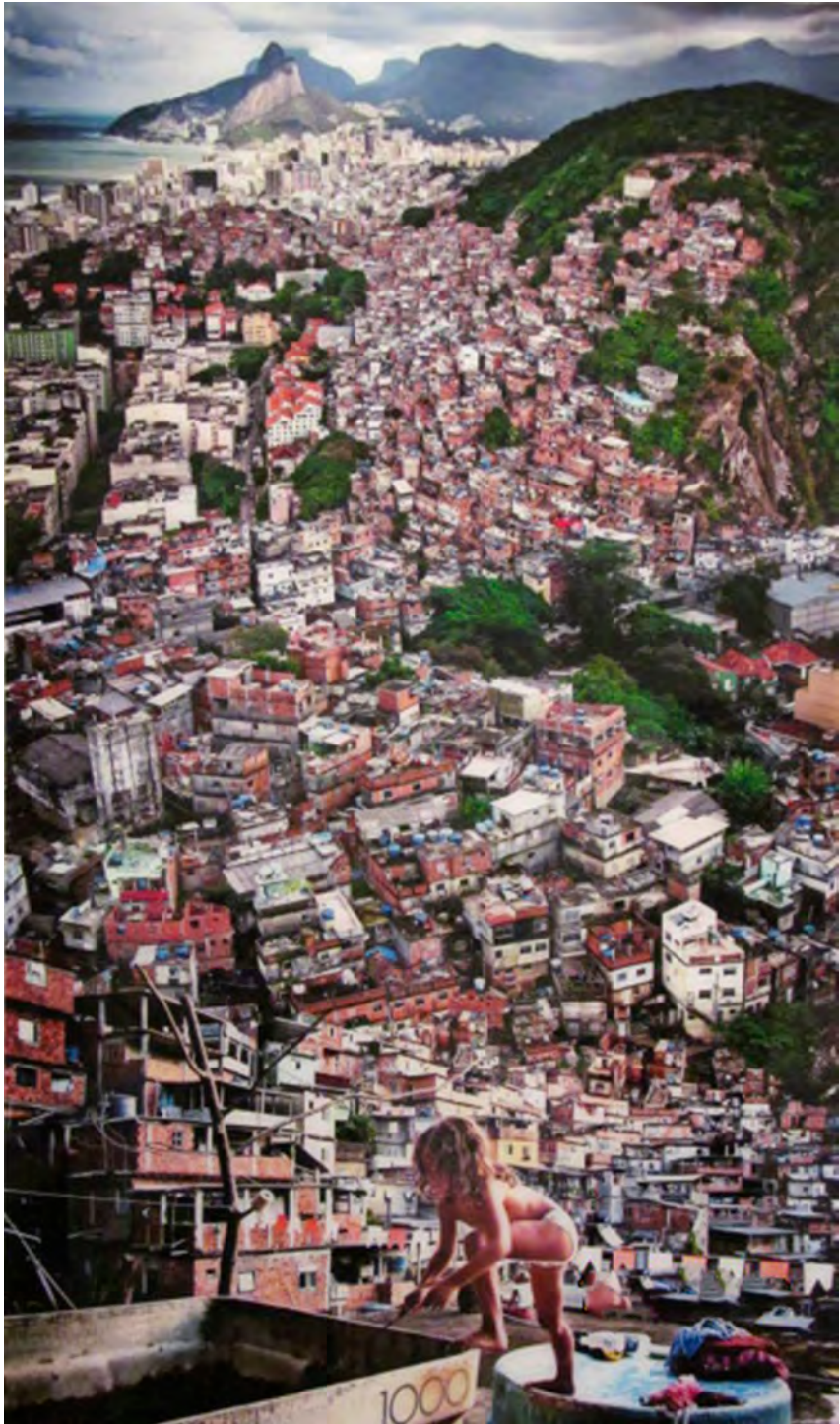
When it comes to the museological aspects regarding musealization and maintenance of the collections, we realize that there is a clear problem about the documentation of objects, which practically does not exist except for some few artifacts that have been registered in three published catalogs (BORDALO, 1997, 2007, 2012.) There is no systematic work with the conservation of objects either since the museum does not have a storage room. Collections and exhibitions are therefore mixed in the same space with, for example, the very old furniture being used to store documents and objects.

Howsoever, this study shows that the potential of this regional museum should always be considered thoroughly, in order to promote its vitality and give it in a more emphatic status in the institution. In its turn, the institution should seek to value the museum space and meet its needs, to expand its professional staff and to invest in processes of museum management. This is, after all, a unique museum that very much represents the history and identity of both Belém and Pará.

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⁵ The regulation of the profession of Museology in Brazil recognizes as professionals people with undergraduate, master's degree or doctor's degree in the area.



Picture: Museu de Arte do Rio (MAR)

