

Second Day 10. 20 // Tuesday

Keynote Speech III·IV

Place : Auditorium at the National Folk
Museum of Korea

9: 30 - 10: 10

Chairperson : Yang Jongsung (Senior Curator, the National Folk Museum of Korea)

No.	Topic	Presenter	Nationality / Institution	Remark
1	LOCATING <i>US</i> IN A WORLD OF MODERNITY: MANHYIA, GHANA; AKSEHIR, TURKEY, AND STAMFORD, TEXAS	Beverly Stoeltje	USA / Professor of Indiana University	
2	The Particular Responsibility of Museums of Ethnography for promoting Peace and Reconciliation	Per B, Rekdal	Norway / Senior Advisor Museum of Cultural History University of Oslo	

Session V

**Place : Auditorium at the National Folk
Museum of Korea**

10: 30 - 12: 30

**Topic : Role of Ethnographic Museum/Collections and
Technological Applications**

Chairperson : Amareswar Galla (Professor, University of Queensland)

No.	Research Topic	Presenter	Nationality	Remark
1	Design and construction of internal museum environment intelligent monitoring system and testing on monuments of Tehran ancient national museum	Fatemeh Jafari	Iran	
2	MUSEUM PHOTO DEPOSITORY AS A VISUAL ENCYCLOPEDIA OF WORLD CULTURES	Tatyana G. Bogomazova	Russia	
3	The Living Culture of Korean Chinese Village Exhibited at the Museum	Bae Young-Dong	Korea	
4	Objects of Ethnographic Museums in Wikimedia Commons	Raoul Weiler, Samia ElSheikh	Belgium, Egypt	
5	Objects of Ethnographic Museums in Wikimedia	Pauline van der Zee	Belgium	
6	Creating museums without museum : use of common communication devices for democratization of heritage	David Casado-Neira	Spain	
Open Discussion				

Session VI

Place : The National Children's Museum of Korea

10: 30 - 12: 30

**Topic : National Museums
General and Other**

Chairpeson: Kim Shi Dug (Head of Education Division, the National Children's Museum of Korea)

No.	Research Topic	Presenter	Nationality	Remark
1	Urban ethnography and the Role of the Folk Museum	Cheon, Jin-Gi Kim, Hyun-Kyung	Korea	
2	The Great Silk Road through the Colors and Shapes of Cultural Heritage from Far East to Mid-Volga Area : Photography and Tourism.	Ekaterina Gutrova & Mariya Sheldyasheva, Alyona Ustiugova, Ekaterina Viunova	Russia	
3	The National Museum of Mongolia : Creating an Institution for the Presentation and Dissemination of Cultural Heritage of Mongolia	Bumaa Dashdende	Mongolia	
4	The Museum of the Galician People as a container of values for different publics	Fatima Brana Rey	Spain	
5	Forward to the Past : What is the ordinary ethnographic museum in Tajikistan?	Julia A. Kupina	Russia	
6	"HUMANISTIC FOUNDATIONS OF WORLD HERITAGE : STRUCTURAL ANTHROPOLOGY IN SERVICE TO HUMANITY"	Vladimir M. Nesterenko & Nadezhda M. Melnik, Irina Khafizova	Russia	
Open Discussion				

Roundtable Discussion

Place : Audio Visual Room at the National Folk Museum of Korea

10: 30 - 12: 30

Co-Chairpersons : Annette Fromm(President, International Committee for Museums of Ethnography)
Yang Jongsung(Senior Curator, the National Folk Museum of Korea)

No.	Research Topic	Presenter	Nationality	Remark
1	In Search of Peace and Tolerance: The Role of Houses of Culture, a Case of National Museums of Kenya	Daniel Kibet Arap Mitei	Kenya	
2	Why an Ethnographic Museum for Angkor?	CHAU SUN Kerya	Cambodia	
3	Respecting Cultural Diversity: Key Way to Reach Communities	Huong Thi Thu Nguyen	Vietnam	
4	Pathways to Peace. Reflections towards Ethnographic Museums Perspectives for Intercultural Education	Martha Llanos	Peru	
5	Exploration and Practice on the Cultural Protection and Inheritance of Ethnic Groups in Developing Countries : A Report of the "1+10 Project" of Ethnic Eco-Museum in Guangxi, China	Qin Pu	China	
6	A Discussion on Museums' Innovative Functions in the Construction of Urban Cultures : The Yunnan Nationalities Museum Illustrated as an Example	Xie Mohua	China	
7	National Report	Pisarenka Valiantsina	Belarus	
8	National Report	Prakaptsou Uladzimir	Belarus	
Open Discussion				

Third Day : 10. 21 // Wednesday

Keynote Speech V-VI

Place : Auditorium at the National Folk
Museum of Korea

9: 30 - 10: 10

Chairperson : Yang Jongsung (Senior Curator, the National Folk Museum of Korea)

No.	Topic	Presenter	Nationality / Institution	Remark
1	The Role of the Museum for Reconciliation and Peace: Examples of Shamanic Rituals (<i>Gut</i>) in Seoul	KIm In-Whoe	Korea /Emeritus President of the Korean Association of Museum Education Yonsei University	
2	Safeguarding Intangible Heritage: The Role of Folklore Scholarship in the Republic of Korea	Roger Janelli	USA / Emeritus Professor of Indiana University	

Session VII

**Place : Auditorium at the National Folk
Museum of Korea**

10: 30 - 12: 00

Topic : National Museums

Chairperson : Chang In Kyung (Director, the Iron Museum)

No.	Research Topic	Presenter	Nationality	Remark
1	Visiting the Kaesong Koryo Museum - on the way for reconciliation on the Korean peninsula	Ruth Scheidhauer	France	
2	Urban Phenomena - Museum Prospects	Tanja Roženbergar Šega	Slovenia	
3	THE MUSEUM OF BEDOUIN CULTURE ADDRESSES COEXISTANCE IN ISRAEL	Chavi Feingold	Israel	
4	MUSEUM EXHIBITIONS DEVOTED TO ROMA /GYPSIES AND THEIR PUBLIC DIMENSIONS	Elena Marushiakova &Vessekin Popov	Bulgaria	
5	<i>AS YOU LIKE IT -</i> THE ETHNOGRAPHIC COLLECTION OF VODNJAN MUSEUM / MUSEO DELLA CITTÀ DI DIGANANO AS A MIRROR OF OLD AND NEW MULTICULTURAL COMMUNITY	Tajana Ujcic	Croatia	
Open Discussion				

Session VIII

Place : The National Children's Museum of Korea

10: 30 - 12: 00

Topic : National Museums and Education

Chairperson : Cho Seung Yeon (Senior Curator, the National Folk Museum of Korea)

No.	Research Topic	Presenter	Nationality	Remark
1	From nation to land and cultures. The example of Estonian National Museum	Agnes Aljas	Estonia	
2	Educational Program at the Museum for Jewish and Arab Children	Galia Gavish	Israel	
3	A Dream of Everlasting Peace	Shoshi Feuerlicht	Israel	
4	ROLE OF THE NATIONAL MUSEUM OF CULTURES IN MEXICO	Silvia Seligson	Mexico	
5	New Public Management and a New Role for the Museum - From education to edutainment	Ulf Johansson Dahre	Denmark	
Open Discussion				

Session IX

**Place : Auditorium at the National Folk Museum
of Korea**

13: 30 - 15: 00

Topic : General

Chairperson : Choe Jong Ho (Professor, the Korean National University of Cultural Heritage)

No.	Research Topic	Presenter	Nationality	Remark
1	Observations of Museum and Exhibitions in Community Engagement	John Starkie	UK	
2	Ethnographic / folklore Museums of the 21st century. Their presentation between historical lesson and cultural event	Lydia Icke-Schwalbe	Germany	
3	One Object – Many Stories : The Museum is no "Neutral" place	Anette Rein	Germany	
4	Crafting A New Ethno-Ecological Landscape for Peace, Justice and Reconciliation : Memorialising the Natural and Cultural Heritage of Conflict through Ethnographic Museums	Anna Grichting & Rama Mani	Switzerland	
5	"Intercultural understanding and misunderstandings – experiences from public discussion on museum education in Helinä Rautavaara Museum"	Maria Koskijoki	Finland	
Open Discussion				

Session X

Place : The National Children's Museum of Korea

13: 30 - 15: 30

Topic : General

Chairperson : Zvjedana Antos (Curator, Croatia Ethnographic Museum)

No.	Research Topic	Presenter	Nationality	Remark
1	A Holy Place	Patricia H.J.Huang	Taiwan	
2	Two Ethnographic Museums in Rome as Historic Artifacts	Laurie Kalb	Italy	
3	Concepts of Remembrance and Commemoration. Comments on Musealisation of German History and the Perception of transaxial Korean Parallels.	Bärbel Kerkhoff -Hader	Germany	
4	"War and coming to terms with the past. The fate of a German soldier in the Waffen-SS"	Rainer Hofmann	Germany	
5	Dissemination and sharing of the collective memory of the Congo : The case of the "audiovisual memory of the Congo"	Joel Ipara MOTEMA	Congo	
6	Building Bridges: Linking Museums and Pacific Communities—a New Zealand Experience	Tarisi Vunidilo	New Zealand	
7	No Space For peace makers – Museums as places for Glorifying War and the Victors. The case of Livingstone Museum in Zambia	Victoria Phiri	Zambia	
Open Discussion				

LOCATING *US* IN A WORLD OF MODERNITY

**: MANHYIA, GHANA;
AKSEHIR, TURKEY,
AND STAMFORD, TEXAS**

Beverly J. Stoeltje

LOCATING *US* IN A WORLD OF MODERNITY:
MANHYIA, GHANA; AKSEHIR, TURKEY, AND
STAMFORD, TEXAS

Beverly J. Stoeltje

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LOCATING *US* IN A WORLD OF MODERNITY: GHANA, TURKEY, AND TEXAS

Beverly J. Stoeltje

Through my research on festivals and public events, I have frequently been directed to a special category of museums, one that is loosely linked to festivals. As an ethnographer I study ritual and festival and public events as the performance of culture and community. These events reflect and also perform selected features of culture - discourse, history, identity, gender, politics and more - of the people who produce them and participate in them (Stoeltje 1992). Performed on an annual basis, or in association with special events, these same communities often maintain a local museum that also displays the community. Persons with an investment in one will often be the supporters of the other because one performs culture with variety and volume, but the performance is ephemeral, while the other preserves culture quietly and selectively, and remains in place indefinitely. In between these two cultural forms is the staged performance of culture – the performance of specific genres of culture that have been selected out of their context and relocated to a stage or arena or street. These reproduced performances are sometimes invited from a neighboring culture or community, an example being folk dance.

While festivals, folk dance troupes, and museums are not a new innovation, in the late 20th and early 21st centuries, we have witnessed an explosion of them; it is this phenomenon and their links that I want to explore in this paper.ⁱ Anastasia Loukaitou-Sideris and Carl Grodach have conducted a comprehensive study of ethnic museums in Los

Angeles which they have titled , “Displaying and Celebrating the ‘Other’.” They point to the tendency for contemporary museums to serve

as forums for the representation of diverse identities and points of view....they address issues, exhibit collections, and provide for communities once considered peripheral to the mainstream museum. Such museums have become vehicles to affirm and articulate new forms of identity and community, but also sites of conflict and contest, where different groups battle over appropriate definitions and representations (1996:12).

Specifically they note a rise in the U.S. and Canada of ethnic museums formed by members of ethnic groups “to collect, exhibit, and interpret the history, art, and culture of their communities.” (1996 fn16). In contrast to the museums in their study which they describe as celebrating the “Other,” the museums in my study are ones celebrating themselves as a community or a culture, without regard to their position within a larger culture. They are celebrating “Us” or “Our Culture” or “Our Community.” These are also museums in communities with established festivals and cultural performances. Having been created by their communities with the purpose of serving their communities, they belong to the same category of local museums as the ethnic museums described by Loukaitou-Sideris and Grodach; consequently many of their observations apply to the local museums rooted in established locations which form the subject of this paper (see also Karp, Kreamer, and Lavine 1992).

My argument rests on the concept of ethnography and specifically 1) points to the link between festival and museums, and 2) argues that the past, present, and future are not categories to be assumed but rather investigated in each community. An ethnographic study of a community and its museum if one exists already, or the one it hopes to have

reveals the kind of engagement the community has with their own culture as well as how they perceive their relationship to other communities or cultures. Whether a community continues to actively pursue the same occupations of the preceding generations is an important indicator; whether a community still practices the political and/or religious beliefs of their ancestors is an important indicator of what kind of museum they wish to have, or whether they even want an institutionalized display of their culture at all. Further, there is the question of diversity within the community and the different views held by community members. An ethnographic study built on these and other indicators will reveal the community's interpretation of the present as well as the past, and how they distinguish between their heritage and their active beliefs and practices or between their present and a vision for their future.

Whether the community is a small town, a cultural sub-group, or a large civic entity, an ethnographic study of the festival events and public celebrations produced by the community can lead to an understanding of concepts fundamental to the community. Through the performance of the actors in the events, the identification of important symbols, the discourse employed, the spatial arrangements, the incorporation of outsiders, and the organization of the production, the community reveals itself and its engagement with the past, present and future, all of which will determine and explain the kind of museum that matches the community most closely.

While the role of tourism is well recognized in association with museums and with

the performance of culture, whether it be a national or a local celebration, central to the construction of museums and to public celebrations alike is the definition of past, present, and future. Locating a society's definition of itself temporally demands attention to the notion of modernity, a concept and an enterprise that is now so pervasive that we often fail to recognize it. Yet, scholars have been immersed in the process of exploring the meaning of modernity now for several decades, and have consistently noted that one of its distinguishing features is the belief in a wide separation between something understood to be premodern and something else considered modern. A community's interpretation of that separation will shape their perceptions of the past, present, and future, and thus what is performed and displayed in their festivals and museums.

Dean MacCannell writes in his introduction to the now classic book, *The Tourist*,

...the best indication of the final victory of modernity over other sociocultural arrangements is not the disappearance of the nonmodern world, but its artificial preservation and reconstruction in modern society. The separation of nonmodern culture traits from their original contexts and their distribution as modern playthings are evident in the various social movements...cults of folk music and medicine, adornment and behavior, peasant dress, Early American décor, efforts, in short, to museumize the premodern (1989 [1976]: 8).

It is, then, this display and performance of the past, the "premodern," or "nonmodern," which often constitutes the focus for both the museum and the festival. However, in spite of the pervasive efforts to distinguish the two, scholars have now begun to recognize that continuities may be present in parallel with the separation of everything past from the modern present. In their study of the politics of language and the language of politics from the seventeenth century to the twentieth Richard Bauman and Charles Briggs

have demonstrated how language was constructed by major figures in the 17th and 18th centuries to legitimate social inequality in Europe and the United States and the regions they dominated. The authors identify the defining feature in this process as an epochal gap established between modern subjects (elites) and premodern others.

..they used language to construct and sustain an epochal gap between premodern Others, both internal and foreign, and modern subjects, thereby legitimating the social and political ascendancy of the latter and the practices that held social inequality in place. (2003)

Pervasive at home and abroad, the language of colonialism illustrates this practice. The metaphor introduced by Britain to define its relationship to its colonies was the *mother country*, representing itself as a mother to the dominated peoples and to its own population.ⁱⁱ

Though the colonies have all become independent nation states in the 21st century, the epochal gap between premodern subjects who maintain continuities with the past and modern elites who recognize a sharp distinction between a cultural past and a modern present is pervasive, and can introduce tension and conflict into the processes through which local communities display themselves. The challenge for the local museum as well as the local festival is to transcend this gap – the gap that divides the premodern past from the modern present and the gap that separates the members of the community from each other in accord with their view of modernity. Taking an ethnographic approach to the community provides a strategy for discovering these fundamental assumptions, as well as the relevant social relationships of the present which are imbricated in these assumptions about the past.

Let me illustrate with examples. The first comes from Ghana and the next from Turkey, and the final one from Texas. In each example, I discover a link between public celebrations and museums, and continuities between a premodern past and the modern (or postmodern) present.

Ghanaians of different cultural groups live together under a modern, democratically elected government. Though Ghana was the first independent nation state in Africa, in 1957, and today is one of the model countries in Africa (just visited by President Obama), considered to be successful by “modern” standards, the various cultural groups have maintained continuity with their past and continue many of their customs and practices today, religious and secular. In Ghana today the institution of chieftaincy represents continuities with the past, and through it the culture is performed. Though its function has been under discussion for decades, it remains vital for those who have not been educated into the ways of “modernity,” but it is equally significant for the well educated who provide leadership. The institution known as chieftaincy and the practices recognized with the term, *custom*, provide the dynamic that maintains Asante identity and also serves as a channel for certain kinds of power.

For some 15 years I have been conducting research with queen mothers and chiefs of Asante, following their activities as leaders of the population in their local areas and as the source of authority who can resolve the conflicts of everyday life (Stoeltje 2009; 1997). When I returned for a brief summer visit several years ago, the Juasohemaa, a queen mother whom I work with, informed me that we would be attending an event the next day:

the launching of the Asantehene's Educational Fund, held on the grounds of Manhyia where the Asantehene (king of Asante) and the Asantehemma (queen mother of Asante) have their palaces. Indeed, for the event the new, young Asantehene, Osei Tutu II, called all of the Asante chiefs together, and each of them was asked for a contribution or a pledge. Hundreds of chiefs attended with their entourages and an umbrella carrier to shield them from the tropical sun. A representative body from the government was present as well as several hundred chiefs with their entourage.



Figure #1 The Juabenhene (paramount chief of Juaben) and the Juasohemma (queen mother of Juaso) at the launching ceremony of the Asantehene's Educational Fund.
[photo: Beverly Stoeltje]

When this public celebration launching the new educational fund was concluded, the Juasohemaa insisted that we go through the new Manhyia Palace Museum. Formerly the palace of the king of Asante, it was transformed into a museum in 1995 as a part of the silver jubilee celebrations for Asantehene Opoku Ware II. It was surprising to me that the Juasohemaa insisted that we see the Museum as we were expected to go and pay our respect to her paramount chief, the Juabenhene, at that time. Moreover, as she is not educated and does not read or speak English, visiting museums is not part of her usual routine. However, she was very excited to show me the museum and led me through it with great pride, demonstrating clearly that the museum is held in high regard by her and her associates.

Enid Schildkrout was present for the opening of this museum and has published a detailed history documenting the development of the Manhyia Palace Museum. She describes the goals of the museum and explains that it would not fit into a conventional category of western museums:

art, ethnographic, or historic house. It was meant to be a memorial to former kings as well as a place where visitors could learn about Asante culture and about the nature of Asante kingship.... One goal envisioned for this museum was that it would include a video that could substitute for an audience with the Asantehene himself (1999:21).

Indeed a video was produced showing Asante ceremonies, and, to honor the Asante kings and queen mothers who had lived in the house and represented the Asante during the colonial period, five life-size fiberglass mannequins were created and placed on chairs

representing Asantehene Prempe I, Asantehene Prempe II, Yaa Asantewa, Yaa Achaah, and the Asante king at the time whose jubilee was being celebrated, Otumfuo Opoku Ware II. This palace was built for the Asantehene and his family to live in when they returned from the Seychelles where they were exiled by the British from 1896 to 1924. The first floor was planned to show the living quarters (living room, office, dining room), but the second floor was to display objects from the palace treasury. However, this decision to include these objects which are still in use in ritual and ceremonial contexts was made by a planning committee which did not include the palace personnel who are charged with looking after the royal regalia and accoutrements. As Schildkrout reports, "Many of these officials, incumbents of traditional offices, had little knowledge of-or interest in-the western idea of a museum" (1999:23).

Two thousand people were invited to the museum opening, and another 100,000 were expected for a durbar in the Kumasi Sports Stadium on the following day. On opening Day and the following day selected objects did appear in the display cases for a few hours and were then removed back into the hands of the traditional officers charged with their safekeeping. Soon after replicas were being made and installed in the museum (1999: 25). As Schildkrout explains, building on the work of Malcolm McLeod, the Museum did not "need to house a collection of used objects to validate its existence," nor to have objects on permanent display. For those who have responsibility for keeping the objects safe for ritual use, display to the public did not seem appropriate (1999:25). Defining objects as a collection and placing them on view for a public changes the context and thus the meaning

of the objects. As the Asante people continue to practice their traditional religion generally recognized with the term *custom* and to maintain the political organization known as chieftaincy, the regalia and objects associated with these institutions and practices are considered sacred, not a collection to be displayed. In terms of past, present, and future, these artifacts are in use in the present as ritual objects. Though they are continuous with the past and are important for that purpose, they are in regular and frequent use in the present, not only at Manhyia, the location of the Asantehene and the Asantehemaa, but every chief and queen mother are the custodians of regalia related to their office. In all instances, these are for ritual purposes to be worn or utilized in ceremonies and are therefore defined as sacred or maintained in secrecy when not in use. A secondary reason for guarding them with secrecy is the fact that similar objects have been collected in the past as art, and at times gold regalia and other items have been stolen and sold to Europeans and Americans where they are placed in museums or reside in private collections.

To fully comprehend the Asante position on the Manhyia Palace Museum it is helpful to identify the myth, history and tradition which defines their engagement with the past, present, and future. In other words, it is important to locate the Asante in relation to modernity. The powerful Asante state with its elaborate political system replicating chiefs and queen mothers in every paramountcy, town and village, has been extremely well documented as history, art, and politics (McCaskie 1995; Wilks 1975). Nevertheless,

Asante customs and practices continue with legitimacy today, having adapted the system to the modern nation state.

Traditional religious ceremonies are held by the Asantehene every six weeks at Manhyia. But other chiefs and queen mothers are also engaging in the same religious practices in their locations, honoring the ancestors. In addition, chiefs and queen mothers are responsible for the Asante legal system, and the Asantehene and the Asantehemaa hold a formal court every week. Some other chiefs also hold formal courts as well, and queen mothers are always available to hear cases brought by local people (see Stoeltje 2006; 2002). The conflicts of social life, whether they be about land, love, or verbal abuse, can be addressed and settled by chiefs and queen mothers. These practices integrate the religious and the political, and the past with the present, in defiance of the epochal gap between the premodern and the modern.

A second example comes from Turkey, the small city of Aksehir. In this town the tomb of a Sufi mystic from the 13th century is located. Each year during the first week of July, Aksehir produces a festival in honor of this well-known saint, Nasreddin Hoca. While teaching at Bogazici University in Istanbul last summer I attended the festival at Aksehir, located several hundred miles south of Istanbul. For the past 50 years, Aksehir has celebrated Nasreddin Hoca, the satirical saint, wise man, judge, and verbal artist who is known through his stories across the Middle East and into China, Russia, and Eastern Europe. Visually he is depicted in illustrations as he is thought to have moved around - on a donkey sitting backwards. This familiar figure wears a white turban and a green robe, and at the festival is summoned from his tomb, in the

form of a living human being dressed like him who comes from the tomb on his donkey to greet the hundreds of Turkish people awaiting him.

As it was known to the mayor of the town that an American scholar would be present, I was asked to deliver a speech on festival to a gathering in the cultural center, which I did. Following my talk the President of the festival association insisted that I and my Turkish colleague must see the ethnography and archeology museum. As it was Monday the Museum was closed , but Mr. Serin arranged for the Nasreddin Hoca Museum of Archeology and Ethnography to be opened so that we could go through the museum at our leisure. We did indeed go through the beautiful and well preserved old home which now serves as the museum. It includes prehistoric objects such as clay figures, jewelery, pots and armor. More importantly for this discussion, it also presents fiberglass figures representing Nasreddin Hoca and his associates in one room, and a second set of figures representing a group of individuals who were similar to a guild historically and today continue their organization as musicians.ⁱⁱⁱ These effigies were constructed in the same lifelike material as the kings and queen mothers in the museum in Ghana and placed in a social arrangement in a room with nothing else, arranged as if they were sitting together, having a chat.

In this situation once again I was a visiting international scholar from the U.S. attending the festival, and a local authority directed me to the local museum in which the permanent fiberglass figures representing the past and the present were the main feature, and the feature that linked the festival and the museum, and the past and the present, in defiance of the epochal gap separating the premodern and the modern.

In a third example I turn to a festival in the United States - a 4 day rodeo and cowboy reunion that takes place on and around July 4. The large grounds for the event accommodate dances and barbecues as well as the major event, the rodeo. In addition to the rodeo performances, an organization of old time cowboys (people who at some time in their life have worked as a cowboy, their wives and families), meets in their bunkhouse for a barbecue, a Memorial Service, a business meeting, socializing, and dancing to country music. Moreover, one room of their bunkhouse is devoted to their museum. Several older women keep the museum open throughout the Reunion and encourage visitors to come in and sign the guest book, join the organization, and look at the chair, the saddle, the two headed calf, some letters, and a smattering of other dust covered objects. As a visiting scholar to the event, members of the organization always urge me to visit their very small museum displaying objects from a cowboy past each time I am there. However, this past is being performed as a rodeo throughout the day and each night in the arena, located close by. In this case, it is not folk dancers on stage, but cowboys in the arena, performing the skills developed by American cowboys in the 19th. century on the ranches of the West, and by Mexican vaqueros earlier on the haciendas of Mexico. These skills have been selected out from the occupation of cowboy and redesigned for performance and competition before an audience. Though ranches, cowboys, and cattle have not disappeared and been locked into the past, rodeo generally refers to cowboy skills more relevant to the cowboy of the past than the one of the present, and the discourse of the Old Time Cowboy organization that operates the small museum is one based on the cowboy of the past- the

Old Time Cowboy. In this example also, a very small museum representing the past is linked to a festival, both of which celebrate this particular group which identifies itself on the basis of occupation, one that is more important today as a performance than as an economic venture. That performance, however, provides continuity with a past, more recent than the 13th century for sure, but nevertheless before the days of railroads, automobiles, and airplanes. Once again, this performance defies the epochal gap between past and present, by organizing a cowboy competition into a rodeo performance, engaging the performers in the modern present in acts based on the premodern.

These local museums operate with agendas that match their local concepts rather than ones that give priority to collections and climate control, though there is wide variation from one to another. Their difference from the large urban museum almost cries out for a different name, but without the label, *museum*, they would lose much of their value. Certainly distinctive institutions such as these, some small and some not so small but nevertheless unique, are beginning to capture the attention of museum scholars and anthropologists who may categorize them as local museums, ethnic museums, house museums, sites of tourism, and other terms that indicate their purpose (Fogelman ; Karp 1992; Konare 1983; Labi; Loukaitou-Sideris and Grodach; McLeod 2004; Reed 2004; Schildkrout 1999).

With these three examples which represent a much larger category of unique cultural/community museums I am not only arguing for legitimacy, as have other scholars, but for a recognition of the link between festivals and museums in the community setting.

Identifying the festival or staged performance and the link to the museum as a formation that together shape community, identity and society yields an understanding of the goals and purposes as well as the personnel that guide a community and the social relations that define their present. Rather than viewing the museum in isolation, linking it with festival opens the door to an understanding of where the community positions itself in regard to the past, present, and future. Recognizing the continuities that have passed through the epochal gap separating the premodern and the modern, and distinguishing those still active as ritual and ceremony from the staged and re-produced is crucial to understanding the museum as well as the festival. How the community transcends the epochal and other gaps in time and determines how to display, reenact, perform and reproduce its identity as selected tradition is what constitutes each community as unique. In spite of the pervasiveness of globalization so familiar in our environment today, or perhaps because of it, every population who see themselves as a community today wishes to be recognized and included in the new configuration of space and place taking place around the globe, whether it involves tourism, jobs, or performance.

Jonathan Friedman reminds us that

The discourse of history as well as of myth is simultaneously a discourse of identity; it consists of attributing a meaningful past to a structured present,"

and, moreover, that it is dependent upon where one is located in social reality, within society and within the larger global process (1992: 194). The idea of "tradition," is similarly constructed, as Raymond Williams tells us. He has provided the term, "selective tradition" to indicate an

intentionally selective version of a shaping past and a pre-shaped present, which is then powerfully operative in the process of social and cultural definition and identification (1977:115).

A distinction between memory and history is useful as well, as the two concepts tend to twist together much like a braid for most individuals. Pierre Nora states that “Memory remains in permanent evolution, open to the dialectic of remembering and forgetting,” whereas history “is the reconstruction, always problematic and incomplete, of what is no longer...a representation of the past.” (1989:8-9) These strategies relating to the past are activated in festivals and equally so in museums in an infinite variety of forms, along with the issues of engagement that define current social and cultural relationships. As the scholars above imply, the past is used to shape the present, and in both festival and museum, there is an implied future as well as an identity shaped in the present. That is, in defining the past and articulating identity, and providing intensified experience of performance and participation, including innovation and new perspectives, the festival also projects its participants into the future with a dream, an image, and perhaps possibility. It defines a position and sets participants on a course with new experience, knowledge, and sometimes with new social or spiritual relationships and in some events, a new status. When the music has gone silent, and the crowds have drifted away, the museum remains as a site assuring the permanence of community and a clarification of identity. It is available for reflecting on the new present and integrating it with the previous past, possibly producing new interpretations for the future, and transcending the temporal gaps created by the ruptures of history and memory.

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ⁱ According to a research report published by the Am. Assoc of Museums, 26 percent of the new museums scheduled to open between 1998 and 2000 were museums on specialized topics such as ethnic or cultural themes. [fn 17] p 53 (Loukaitou-Sideris & Carl Grodach, 1996.

ⁱⁱ See Jane Marcus on the creation of the term by Virginia Woolf's grandfather.

ⁱⁱⁱ The name of the 'guild like' group is Sira Yarenleri [the i in *sira* has no dot]. In the distant past the group seems to have been a professional craft group with limited membership, charged with raising and educating younger males in a moral and cultivated manner.

**The particular responsibility of museums
of ethnography for promoting
peace and reconciliation**

Per B. Rekdal

23.08.2009

Per B. Rekdal

The particular responsibility of museums of ethnography for promoting peace and reconciliation

My initial intention was to speak about the future of ethnographic museums.

But the second theme – how museums of ethnography can promote peace and reconciliation – was intriguing. I admit that my first reaction was that I am far too old and cynical to participate in such optimistic dream weaving. Could really museums be significant in this respect? And have we not already seen some museums from time to time reduce themselves into well-meaning conveyors of empty peace declarations?

My second reaction was that my first reaction was as seen from the safe haven of Norway, far, far away from anything that could threaten peace. A Norway where the world's problems are certainly discussed, but not lived.

In Korea, however, peace cannot be taken for granted. A conciliation process is an element in the relations between the two Koreas, and a *reconciliation* process is something Koreans must prepare for if or when a reliable peace is achieved.

Therefore, the subject of peace and reconciliation is very real here, but this is also the case in most other parts of the world. And real issues can and should be dealt with in museums.

Looking through the annual report for 2008 of the National Folk Museum of Korea, I notice that peace and reconciliation is already implicitly part of the museum's work. A cooperation agreement has been signed with the Peter the Great museum in Russia and field work by NMFK's researchers is carried out in China, confirming the irrelevance of the cold war's old divide of countries. The Children's museum has reopened with a fairy tale of sacrifice, division and a reunion that restores the eyesight of the old father and others that are blind – a story of reconciliation? – as the focus point. And a conference held in May this year on the role of museums and multiculturalism was addressing a phenomenon that on the one hand represents a mutual cultural enrichment on a global scale, while on the other hand has a potential for creating many small and large conflicts.

Before I go on to discuss how ethnographic museums can approach the challenge of promoting peace and reconciliation, let me sort out a few things regarding ethnographic museums:

Different terms, different focuses, different circumstances

It is often said that "a loved child has many names". And museums of ethnography are certainly known by many names: Museums of ethnology, anthropology, folk museums, folklore museums, etc. Some of the museums are focused on local cultures and societies, others regional or national, and others again on the cultures and societies of the world.

Our circumstances differ too. A museum of ethnography may be in a country characterised by:

- being a recently liberated nation with an old and strong national identity

- being a new nation with a weak feeling of national unity
- having contested national borders
- being a nation divided into two countries
- a majority population that has "always" been there
- a majority population of relatively recent immigrants
- a single ethnicity
- ethnicities crossing national borders
- internal cultural diversity
- being rich
- being poor;
- being democratic
- being undemocratic

For many countries, the liberation from war or from a colonial power took place between 50 and 70 years ago, but the conflicts as well as conciliation processes coming out of this are coming and going also today, and are in that sense still "recent".

Obviously, ethnographic museums existing under widely different circumstances will see peace, conciliation and reconciliation from many different perspectives.

Museums *about* and *of* cultures and societies

What ethnographic museums do have in common is that they are not defined by a certain part of culture, like art or costume, but focus on cultures and societies as a whole. Certainly, many ethnographic museums exhibit art, but they are not museums dedicated to art.

Unlike most other cultural institutions, museums are also research centres. As such it is the duty of ethnographic museums to convey to their public professionally sound knowledge about the societies they deal with; their values, their cultural expressions, their organisation, and so on.

In sum, being museums and research institutions *about* and *of* cultures and societies, the ethnographic museums have a stronger responsibility than most other museums for taking up themes like peace and reconciliation.

But how should they go about it? The challenges are many, and I will briefly mention some, perhaps rather haphazardly. I am always fond of pointing out the problematic sides, but *not* in order to advise you to stay away from a complex issue. On the contrary: Today's complications are tomorrow's new insights and great successes.

Peace is never neutral

Everyone applauds the need for peace, and the more abstract the future peace we are striving for, the more neutral its promotion is. Let this be clear: *We do* need yearnings for future better societies, yearnings that are above the concrete issues. Without them hope and creativity would die. And museums fulfil an immensely important task in promoting peace, every day, simply by showing the fantastic achievements of human beings everywhere, at all times.

But connected to *concrete* issues the unattained future peace is never neutral. And an achieved peace has to be maintained in a living society with its necessary disagreements – also about what is a good peace or peace at all.

Peace reached after a conflict may have a winner or a loser, may lead to dominance or equality, to war tribunals or to conciliation. The victorious peace can be misused or be the true moment of liberation from suppression. And peace after a military victory may turn out not to be peace.

Peace can be composed of all these elements and many more, and museums will almost always be part of it, one way or the other.

Since neither war nor peace is neutral and museums will be part of it, it is important that the museums sort out their own value platform when promoting peace, particularly when concrete issues are involved. While museums seldom explicitly are political institutions, their political function must not be ignored. Where does the museum stand? How autonomous is it? Quite often museums are more autonomous as research institutions than in their communication to the public.

Anyway, museums are never completely neutral either.

Reconciliation processes are often contested

Conciliation processes are necessary

- when a new nation is formed – like in the many former colonies,
- when equal value of all inhabitants is achieved in a nation formerly characterised by one group oppressing the others – like in South Africa with the abolition of apartheid,
- when a nation being divided by different political systems is reunited – like Germany,
- when a people being divided by different political systems is allowed to freely interact again – as is the hope on the Korean peninsula.

Museums in former colonies have been and are important in securing peace, by conveying the idea of political unity on the national level and at the same time taking care of and showing the diversity within the nation. They have been undertaking a conciliation process that has been going on for 50-60 years with considerable success.

Reconciliations imply the restoring of a conciliated past. For former colonies, this is not 100% relevant, since the nation was created through the colonisation, and the challenge is to have this new order accepted, but within the framework of a new independent nation.

Reconciliation also implies that former adversaries shall come to terms with each other. If there is a winning side, and the losing side represented a system of oppression, people from the winning side may see a reconciliation process as not bringing persons to justice or as a process gradually making the values of the losing side seem almost as good as on the other side.

In Norway one is still debating whether those losing their lives fighting for Nazi Germany almost 70 years ago should be reconciled as victims like others of this war, or should still be regarded solely as war criminals choosing to fight for a destructive political ideology. 2-3 museums in Norway have tried to manoeuvre between the pitfalls of post-war reconciliation, one becoming the target of angry war veterans and having to cancel a planned exhibition.

Nevertheless, various forms of conciliation and reconciliation processes are absolutely unavoidable requirements for securing a lasting peace. Some may be contested and some may

be highly successful programs where museums play a vital role in defining and showing common grounds that can be cherished by all.

Museums are the common ground of humanity

Many would say that museums' most important contribution to peace is to promote human understanding through showing the greatness of the cultural achievements of humans everywhere and at all times. Now, very few museums show objects from everywhere and from all times. But – as has been said about the universe being contained in one drop of water – pride in one's own traditions may be a key to appreciating those of others. It depends on the attitude the museum is communicating to its public.

On the other hand: Is it not about time that museums displaying many different cultures of the world can be found at other places than in the rich Western countries, and particularly in the former colonial powers? Why not having a museum on British, Norwegian, Indian, Korean and Brazilian culture and society in Zambia? It is hard to make the former colonial powers return treasures from different parts of the world, but why not start by sending British treasures to Greece?

The idea is far from new. Maybe we can try to realize it through ICME?

Museums help establishing peaceful common backgrounds

Exploring common backgrounds across borders can be extremely fruitful. For instance: The Sami minority lives in 4 countries, Norway, Sweden, Finland and Russia. With the support of the governments of all 4 countries, they have developed considerable cultural exchange across borders, resulting in several museums and establishing networks with minorities all over the Arctic region, across Russia and USA/Canada/Greenland. A highly popular map has been produced showing "Sámi-land" going across the 4 countries. The museums have played a very important part in establishing a positive Sami identity, showing the high quality of Sami traditional arts and the ways of life and values of the different Sami groups, contributing significantly to the peaceful development of the region.

Another example, pointing in the opposite direction: When setting up a temporary exhibition on Albanian traditions in the early 1990'ies, our museum was offered a map, showing areas with a considerable percentage of Albanian-speaking people. Besides Albania, the map included parts of Greece, today's Montenegro and FYR Macedonia. And almost all of Kosovo. We declined. The later unfortunate development on the Balkan showed that we were right, because the ideas the map could communicate would be used in the political process, where ethnic/national groups living on both sides of borders were given as a reason for the conflict. Had our museum displayed the map, it might unknowingly have been a tool in the political process leading up to war.

Room for celebration and for reflection

One of the most positive aspects of museums is that they so often function as celebrators – in a broad sense. Not only as celebrations of such occasions as different anniversaries, but as an exhibition celebrating the beauty of a craft, or the daily toil for survival, or a demonstration of marriage customs, or whatever really. The museums' celebrative spirit sets the mood for a positive recognition of what is shown.

Peace and reconciliation easily lends itself to our most idealistic attitudes, which combine naturally with a celebrative spirit. The result can be messages that are emotionally deep, but intellectually shallow.

Maybe, when dealing with real, unsolved problems connected to achieving peace and going through complex conciliation processes, the ethnographic museums of the world should sometimes be more willing to show these sides too. I am not asking the museums to become arenas for different political viewpoints, but sometimes to give the public more challenging food for thought than is usually done.

Perhaps also the critical view of the researchers could be presented to the public, rather than the simplified “objective”? An example from a museum that is not ethnographic, but no less relevant: The Swedish Army Museum’s permanent exhibition on the 17th and 18th centuries is an intensely exciting examination of Sweden’s imperialistic ambitions of conquering Norway and the countries around the Baltic sea, discussing strengths and weaknesses and is highly critical to Sweden’s attitudes of that time. This is daring considering that parts of this critically examined past are celebrated elements of Swedish history.

Researchers seldom agree and more often than not, their conclusions are not final. But we do not tell our public about this, do we? Perhaps the public could grow in insight if we opened our exhibitions for the uncertainties and disagreements of researchers?

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Questions of peace activate peoples' most valuable and virtuous hopes for harmonious future societies. At the same time, we know that hopes have to be mixed with the dilemmas of the present world in order to be transformed into insightful action. This is a task for museums of ethnography: to inspire hope and optimism like only museums can, to give sound information based on the best sources, and to give room for reflections.

**Design and construction of internal museum environment
intelligent monitoring system
and testing on monuments of Tehran ancient national museum**

Fatemeh afari

Design and construction of internal museum environment intelligent monitoring system and testing on monuments of Tehran ancient national museum

Abstract

Museums have an important duty to develop their educational role and attract wider audiences from the community, locality, or group they serve. Interaction with the constituent community and promotion of their heritage is an integral part of the educational role of the museum. The goal of every museum is to make objects accessible to the public, to researchers, and to other institutions. Managing the museum environment can be difficult since it requires expertise and time. Course work will include: identifying the environmental factors e.g. light, relative humidity, temperature, pollutants that can adversely affect museum collections.

In their effort to preserve our collection museum and comprehend the causes of decay, objects in museums, historic buildings and archives and art experts are increasingly utilizing the tools of science. In this paper we describe our system that installed in Tehran ancient national museum. This system can monitor the museum environment. We reached the results by using this system. We compare our results with another museum that has not this system. The results showed that the life of monuments would increase by using this system. This system has data loggers, and contact to computer controlling environmental problems. So At the Museum, objects are stored and displayed in stable relative humidity and temperature and air pollutions to minimize the risk of damage.

Introduction

Preventive conservation is an important element of museum policy and collections care. It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit. There are many measures that the Museum takes to eliminate this hazard. So the governing body should develop and maintain policies to protect the public and personnel, the collections and other resources, against natural and human-made disasters.

What are the risk factors

The impact of the indoor environment in which organic objects are exposed has to be assessed by evaluating the risks posed by the overall environmental conditions on site. The main environmental risk factors in the indoor environment of museums, historic buildings and archives are:

- Climate; inappropriate humidity, temperature and light.
- Gaseous and particulate pollution, outdoor and indoor sources.
- Microbiology.

For example Indoor air pollution is a complex area of study. Pollutants work in combination with other factors, such as temperature, relative humidity RH and light to cause deterioration. So the museum should establish and apply policies to ensure that its collections both permanent and temporary and associated information, properly recorded, are available for current use and will be passed on to future generations in as good and safe a condition as practicable, having regard to current knowledge and resources. The museum should carefully monitor the condition of collections to determine when an object or specimen may require conservation and restoration work and the services of a qualified conservator and restorer.

Research necessity

Our research necessity for the project was to:

- 1 find a infirmity points that created problem and risk for museum collections in Iran
- 2 find a serious risk factors in a especial town that had this factors
- 3 Choose effective tool and technology as entry data points for computer interface in museum collection.

Iran

We live in Iran and we should try to find important risk factors about our museums and solve these problems. The most of famous museums in Iran are located in Tehran and unfortunately none of them have enough monitoring system for the indoor environment conditions. Tehran has many problems as many country's capitals, Such as air pollution, traffic, population. Nonetheless Tehran is old city and has many ancient sites, historic buildings and archives and museum collections. Above risk factors threat people and museum collections. Cars are chiefly to blame for Tehran's heavy pollution. In Tehran more and more Iranians are buying more and more cars with predictable results congestion and smog Tehran has many cars which are at least 20 years old and do not have filters such as catalytic converters to reduce pollutants.

About the weather in Iran and especial Tehran can we say Iran can experience extremes of temperatures with very cold winters and scorching summers. Much of the interior of Iran is made up of a high mountain plateau averaging from 900-3,000m above sea level. This highland plateau is flanked by the Alborz Mountains to the north and the

Zagros mountains to the south. July and August are the hottest months in Tehran with temperatures reaching 40 degrees Centigrade. The weather in Tehran is very dry with little rainfall.

Museums in Tehran

Tehran has many museums, such as Niavaran Palace, National Museum of Iran, Glassware Museum of Tehran, Sa'd Abad Gallery of Fine Arts, Reza Abbasi Museum and another places. All of them have many objects. For example The National Museum of Iran is an archeological and historical museum located in Tehran. It preserves ancient Persian antiquities including pottery vessels, metal objects, books, coins etc..

Thus, there is still a long way to go before preventive conservation will be a part of daily routine in museums, historic buildings and archives. Organic materials such as leather, silk, paper and wood form a large proportion of the total number of heritage assets in museums and historic buildings.

So the aim of this paper is to present the state-of-the-art of preventive conservation strategies for all objects in Museums, historic buildings and archives. Goals of this project were:

- 1- Preventive conservation strategies should be the responsibility of all museums in Iran
- 2- Developing a interface monitoring software tool to help museums
- 3- Developing an early warning system based on an effect sensor for all objects
- 4- Development of integrated management strategies.
- 5- Showing results from monitoring in museums for informing
- 6- Beginning the first step for monitoring environmental conditions in Iran

Designing the intelligent monitoring system and testing

First step : The National Museum of Iran in Tehran was selected for monitoring. The original museum Building One was designed by Andre Godard, a French architect. Plans are underway for the construction of a new building, as the current one lacks the capacity and standards for preserving all of Iran's excavated treasures. The museum consists of two buildings. The post-Islamic part of the museum was inaugurated in 1996 and consists of three floors. It contains various pieces of pottery, textiles, texts, artworks, astrolabes, and adobe calligraphy from Iran's 1,400-year Islamic history.

Second step : all collection in museum was sorted. For example Building One is dedicated to the pre-Islamic collection, while Building Two contains post-Islamic artifacts. Building One consists of three halls. The three halls contain artifacts from the lower, middle, and upper Paleolithic, as well as the Neolithic, Chalcolithic, early and late Bronze Age, and Iron Ages I-III, through the Median, Achaemenid, Seleucid, Parthian, and Sassanid periods. The oldest artefact in the museum are from Kashafrud, Arband and Ganj Par, sites that date back to the Lower Paleolithic period. Mousterian stone tools made by Neanderthals are also on display in in the first hall. The most important Upper Paleolithic tools are from the Yafteh Cave, dating back approximately 30,000-35,000 years. There are also 9,000 year old human and animal figurines from Tepe Sarab in Kermanshah Province among the many other ancient artifacts.

Third step : the location of museum was investigated. The city of Tehran is divided into 22 municipal districts such as ArAbad, Arrous, Ekhadeh Olampik, Ekhtiyariyeh, Elahiyeh, Evin, Farmanieh, Gheitariye, Gholhak, Gisha, Gomrok, Hasan Abad, Amanar. The national museum is located in centre of Tehran that is in number 6 of municipal. This museum is located in Toopkhāneh square also spelt as Tupkhāneh which is a major town square Maidan-e Toopkhaneh and a neighborhood in the south of the central district of the city of Tehran, Iran. Tehran has a poor public transportation network, so this square is always crowded. Tehran's climate is largely defined by its geographic location. Summer is usually hot and dry with very little rain, but relative humidity is generally low and the nights are cool. The majority of the light annual precipitation occurs from late-autumn to mid-spring, but no one month is particularly wet.

Beginning to design

A main part in this project was designing hardware and software interface for monitoring the museum environment to results that research project give detailed information to the museum staff, so that they can implement a proper preventive conservation strategies. Our system was designed and manufactured in hardware and FPGA integrated circuit laboratory of Computer Engineering and Information Technology department of Amirkabir University of Technology. Three months was deadline for testing and give results from system monitoring. Laboratory environment was very similar to the internal museum environment for both of these places are in same municipal. Steps of set up and handling of intelligent monitoring system were complied successfully. Our goals were best preservation method for unstable materials and Buys time to plan and raise money for preservation.

System properties

An important part of system is data logger. When the set power turn on and set up and restart again, the set is ready to accept instructions about internal museum environment, For example we know all Organic Materials will deteriorate in a 'normal' environment of 70 F and 50% RH but it also depends on the type and condition of your collection, or we know maps, music, manuscripts, including Special collections 50 F and 30% extends life expectancy from 40 to 240 yrs. We can calibrate all inputs and outputs in this system. The system Outputs can be fan or heater or cooler or damper or light alarms. This system can monitor Relative humidity, temperature and some of air pollution in museum. In defining indoor air quality in museums there is a focus on the following components; SO₂, NO_x, O₃, H₂S, soot, acid and alkaline particles, HCHO, and volatile acids. For organic materials, SO₂, NO_x and O₃ are the most hazardous gases. SO₂, H₂S, NO₂, CO gases are detected from the laboratory environment and Niavaran Palace complex by our intelligent monitoring.

Museum equipments are important for high quality outputs. Therefore this system can give entry data and show results on LCD of computer and moreover if input has any command for example turn on the fan the system can run this command. Output diagram that show in LCD has high and low value about entry data from sensors. This diagram is similar to sinusoidal wave. All data store in data base and can process in best style. Data bases are based on excel software. All data can remain in data base til one week. So first we should specify and register minimum and maximum of Relative humidity, temperature and some of air pollution in museum with keyboard of system then if our selected museum had enough equipments, we can register outputs of system with best format. Many data was earned in three months from system and different type of diagrams and shapes were drawn that can help to museum staff.

RESULTS

However, the total effects of the complex synergistic interaction of pollutants, relative humidity, temperature, light and U_v-radiation and its effects are not elucidated by the measurement of individual parameters. Several giving data is different with another data, because the system monitoring was installed in another place in north of Tehran which was Niavaran Palace complex. Niavarān Palace Complex is situated in the northern part of Tehran. It consists of several buildings and museums. The Sahebqranīyeh Palace from the time of Naser al-Dīn Shah of Qajar dynasty is also inside this complex. After final testing, system monitoring installed in Ahan Nama Museum. This museum is part of Niavaran Palace complex. The works of this museum have been exhibited in two parts; pre-historic art and the contemporary art works of Iran and the world. Some of the works include, pre-Columbian works, the metal works of Lorestan,

This museum has several differences with the National Museum of Iran. Ahan Nama Museum is located in north of Tehran and has less air pollution and we had clean air. Next point of this discussion at the moment, time of monitoring the museum environment was in winter of 2009, but before output data was earned in summer. Results from monitoring in museum show that indoor concentrations of outdoor pollutants depends on building type and usage. For example results from monitoring both the inside and outside of the Historic Museum in Ahan Nama, show that NO_x values were found at not equal amounts indoors and outdoors, while the SO₂ concentration indoors was reduced compared to the outdoor values. But these values were difference in the National Museum of Iran, because it is located in centre of Tehran. NO_x, SO₂ values were found at dangerous amount indoors and outdoors.

Monitoring System designed in two steps:

- 1- Hardware
- 2- Software

Hardware

- Inputs or sensors
- Processor or microcontroller
- Outputs
- Medium circuits

Software

- Editor
- Assembler
- Chip schematization Copulative
- simulation

All output diagrams in LCD monitor in computer were compared with reference diagram, because our equipment of calibration was limited and unfortunately non of company and organizations did not help us. So we had to compare our output voltage from sensors system monitoring with standard voltage in downloaded datasheets from internet. So it was very difficult and our results could be unbelievable and unpromising and results should be read several times, only because this project and final goals help to improve our collection museums and it was very important for our country.

CONCLUSIONS

At the moment, there are several points funded in research project going on in our collection museums with problems concerning preventive conservation, many problems are in selected museums such as:

- Pathology the museum and museum objects
- High humidity Existence and its effects on the walls
- Existing high smog and particulate pollution in cabinet of museums

ifferent museums and with internal projects SAARM projects . Since 2007 working as a student at providence QOM.

M P T D P T R P D R D T R

r. Tatyana G. Bogomazova

Peter the Great Museum of Anthropology and Ethnography Kunstkamera of the Russian Academy of Sciences
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TR T

Peter the Great Museum of Anthropology and Ethnography Kunstkamera of the Russian Academy of Sciences is one of the oldest museums in the world; it was founded by Peter the Great in 1714; its collection numbers about 1,900,000 pieces. It is the leading research and museum institution in Russia that deals with the study and informatisation of world people's cultural heritage, traditional cultural, social anthropology, physical or biological anthropology, archaeology, and museum studies. Kunstkamera collection, unique one by its cultural and chronological scope, describes the culture of nations from the Stone Age up to the present from all over the world. Among 1 886 733 museum units about 800 000 units comprise illustrative fund, containing unique still images illustrating world native cultures, collected by Russian academic scientific expeditions of 19th-20th centuries. These are printed photos, glass and film negatives, post cards, sketches, drawings from former Russian Empire, India, China, Korea, Japan, Mongolia, South-Eastern Asia, Indonesia, some African countries, Northern and Southern America etc. In 2008 77,000 most valuable of them were digitized and now are being described and put in the museum collections management data base to become an Internet image library - the largest web library of the kind in Russia.

TR D T

Expectations of web users, together with social and technological developments, have influenced an expanding trend among cultural organisations to offer wider inclusion and greater versatility in the presentation of collections and related information in their digital spaces. Russian cultural heritage institutions have invested significantly in digitization programmes and the results are transforming access to cultural content - photographs, manuscripts, artworks and the archaeological architectural heritage - many of them are now available in digital form online.

This changing perspective led museums to concentrate on telling stories about the objects, thus enabling visitors to construct semantic meaning around them, which especially important for anthropology museums. Historical narrative communicated establishes connectedness between the museum objects, visitors and various layers of information concerning their past context and exposes cultural objects to new audiences around the world.

The Multimedia Informational-Exposition Complex MIEC project of the Peter the Great Museum of Anthropology and Ethnography Kunstkamera of the Russian Academy of Sciences MAE RAS began as a result of collaboration between the MAE RAS and the St.-Petersburg Foundation for Investment Projects FISP with its Cultural Investment Facility CIF. The main objective of the project was to create a new knowledge-based context for understanding, interpreting, managing and disseminating data concerning anthropology and history of science heritage preserved at the museum.

On a technical level, MIEC was aimed at providing real-time indexing, capture, processing and recording of data. All the data is stored in a relational database. The indexing of the records was done according national standards, which incorporate international ones, but data input often exceed them in terms of consistency and knowledge richness. Data entry redundancy, reconciliation and accuracy of input were basic principles of data validation.

One of the primary goals of the project was increasing the content-streaming capabilities of the Museum through various digital devices operating both individually and in tandem, off-line and on-line, providing adult visitors and children with information on the cultural and social anthropology of world peoples.

After completing first stage of the MIEC the Ford Foundation helped the museum to develop it and provided a grant for the project "Creation of Automated Photo Depository of MAE RAS with Internet catalog", which started in July 2008.

T PR T

Implementation objectives

The main objective of the project "Creation of Automated Photo Depository of MAE RAS with Internet catalog" was to create a new knowledge-based Internet catalogue to present visual collections of the museum to users enabling them not only for information retrieval, but also exploring, interpreting, managing and further disseminating through a number of proactive web tools. This is one of most effective ways in which cultural heritage can become widely accessible for professionals and public and thus contribute to the improvement of the quality of life in contemporary Russia as a multi-national society. It also makes a considerable contribution to the development of information society in general, reconfiguring the way of museum acquisition dramatically.

Automated depository will ensure secure storage of digital Illustrative fund as active fund accessible through collections management data base and Internet for scientific, publication and creative industries purposes. At the same time damage of passive fund negatives, prints and transparencies will be minimized.

Implementation

The whole MIEC project has been specially adapted to its visitors' perceptions, using data acquired through an ongoing investigation begun in 1998 1, 2, 3, 4, 5, 6. All together MIEC applications constituting its framework meet the following requirements:

- maintain national standards;

- encourage open source approach;
- facilitate data reuse;
- safeguard scientific accuracy through multidisciplinary study;
- provide interoperability;
- combine presentation with interpretation;
- exploit all available visual information sources of the museum.

Proposed activity of the project “Creation of Automated Photo Depository of MAE RAS with Internet catalog” includes:

- Organization of the project working group
- development of standards, regulations, thesaurus and references to digitize, tag and store the illustrative fund - sufficient descriptive, administrative and structural metadata to ensure future access;
- development of the special module in the museum collections management system to input and tag images;
- Procurement of equipment: scanning complex for straight-line digitizing, file storage, graphic stations with licensed software;
- digitizing, input in the museum collections management data base and tagging of 40 thousand of most valuable images;
- development of the program module connecting the museum collections management data base with the museum web site;
- development of the image catalog accessible through museum web site, including pda and wap versions;
- Creating of the whole complex of the automated photo depository with file storage connected to Internet catalog through the museum collections management data base and accessible to wide audience.

Expected results of the project are as follows:

- Installation and startup of scanning complex for straight-line digitizing and storing of the Illustrative fund;
- digitizing of 40 thousand most valuable or/and deteriorated still images negatives, prints and transparencies ;
- development of the module of Illustrative fund in the museum collections management data base with special thesaurus and references;
- Input and tagging of 40 thousand units of illustrative fund in the museum collections management , which will allow to develop web catalog as well as to make their reconciliation and register in the State Museum Fund of Russia;
- development of regulations to scan, store, input and tag next 50 thousand units of illustrative fund;
- development of computer catalogue of still images, including web, wap and pda, based on museum collection management system, which will ensure access and retrieval of images to different audience;
- development of clear and complete technical specifications;
- Production of reliable master files;
- detailed quality control of processes.

Content integrity includes:

- documentation of all policies, strategies and procedures;
- Use of persistent identifiers;
- Recorded provenance and change history for all objects;

- verification mechanisms;
- Attention to security requirements;
- Routine audits.

Content maintenance includes:

- A robust computing and networking infrastructure;
- Storage and synchronization of files at multiple sites;
- Continuous monitoring and management of files;
- Running programs for refreshing, migration and emulation;
- Creation and testing of disaster prevention and recovery plans;
- Periodic review and updating of policies and procedures.

The project has improved institutional infrastructure of the museum through establishing of the museum’s Methodological Collections Management Database Committee, the department of Information Technologies, the department of Technical Computer Service, the Kid’s Centre, etc. Today the MIEC and the Photo Depository are supported by 45 administrative work stations used as data input terminals set all round the museum.

Infrastructure

The infrastructure of the projects consists of two main parts:

1. Administrative part;
2. User-oriented part.

The user-oriented part is a part of the web interface of the Federative Russian Photo Catalog



Administrative part consists of the relative data base and a number of networked data input terminals housed in the working space of the museum. The user oriented part will be available through the web as a part of the museum website by the end of 2009.

Description of every photo includes the following data fields:

- Registration number
- Title
- Ethnicity
- Date
- Location
- Author/Producer
- Collector
- Expedition
- Subject attribute
- Genre
- Commentation
- Key words/Folksonomy.

creation of the photo archive connected to the website
 and the database

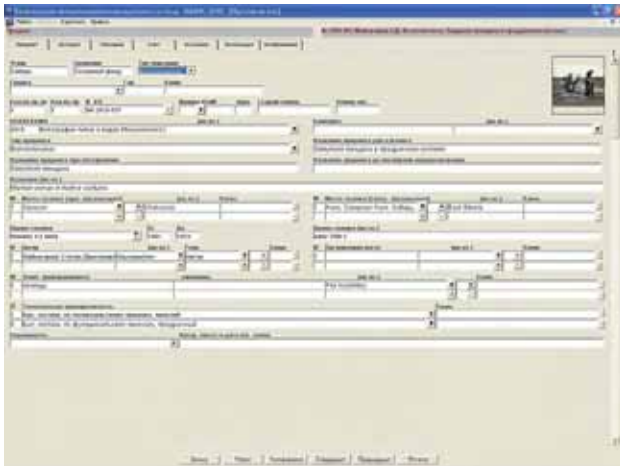


photo archive connected to the website
 and the database



Web catalogue will offer every user opportunity to get basic text information and rich visual information for personal exploration of world cultures. Photo collection of the museum will vividly portray symbols, rites, and human values from all around the world, allowing the visitor to make a mini "world tour" online and contribute his own revelation through folksonomy tool.

Photos from the collections include unique visual documents from Eurasia, islands of South-Eastern Asia, Africa, Northern and Southern America. The earliest materials date back to 1880s – they were obtained by the Statistical Committee of the Russian Empire at Caucasia and Central Asia. Considerable part of visual data are photos collected during numerous Russian and foreign expeditions: Russian-Swedish expedition to the Arctic Ocean on schooner " Vega" 1870-1880, expedition to Mongolia of the Russian Imperial Geographical Society in 1880s, expedition of the Dutch anthropologist A. Grubauer to Malay Archipelago in the turn of 20th century, expeditions of prominent Soviet geneticist academician N. Avilov to Afghanistan and Ethiopia in 1920s, ethnological expeditions to Central Asia organized by the Academy of Sciences of the USSR in 1920s-1930s. Valuable photo collections from Ethiopia were given to the museum as a gift by doctors of Russian hospital in Addis Ababa late 19th c. Excellent photo collection was brought to the museum by A. Sevrugin – court photographer of shahs of the Kojar dynasty in late 19th – early

20th centuries. He occurred to be the first photographer ever filming Persia Iran.

Rich photo collection of the museum was formed due to efforts of numerous people – artists, art critics, camera men, professors, writers, journalists, diplomats, scientists, etc. National scope of the collection is really impressive – among others it depicts culture even of smallest nations of Siberia, Ains of Sakhalin and Hokkaido, Lapps of the Kola Peninsula, Uigurs and Ungans of Central Asia, Armenians of Iran etc.

Legal issues

Web catalogue created in the framework of the project will have the following legal coverage:

- All photos are protected by copyright law and are Copyright 2009 by Peter the Great Museum of Anthropology and Ethnology of the Russian Academy of Sciences;
- The database, including text and digital images, are provided only for educational purposes and printing of these image files is authorized only for reference and research.
- The images are not to be published, exhibited, sold or placed in another repository, archive or library without the written permission of the Peter the Great Museum of Anthropology and Ethnology of the Russian Academy of Sciences. Any materials used for academic research or otherwise, should be fully credited with the source.
- The accuracy of the archive information was determined from museum documents and records. In case any conflicting information appear it should be provided to the Museum
- Images are scanned as is and do not represent the size or quality of the originals. Professional quality reproductions are available from the Museum for a fee.
- The Museum makes no representation or warranty as to the accuracy of these electronic resources.

The MIEC in general and the Photo repository in particular was developed with KAMIS technology which is one of the leading cultural heritage inventory software products in Russia, applied in more than 200 museums.

KAMIS is based on advanced Oracle BMS in client-server architecture and ensures automation of all essential aspects of museum information activities. It is highly configurable system and comes with multiple search and viewing options and customizable thesaurus. Simultaneous work of unlimited number of networked stations is ensured by high reliability, safety, and fail-safe operation rates. Information in any language and with different symbols can be input in the database. Any database query results can be exported into various customized formats, such as text, PDF or XML.

The project must accomplish two macro objectives:

- to foster collaboration and synergies among on-going projects and existing initiatives of photo archives across the European research area and worldwide;
- to raise up awareness on, and the criticality of, digital preservation challenges and to help museum

professionals and citizens in recognising the central role of digital preservation issues and the need for action in this field for cultural exchange and setting cultural dialogue.

It is envisaged that the experience gained through the development of the MIEC project with its Photo depository can be beneficial to neighbouring countries. The aims of the MIEC share identical concerns in cultural heritage management and interpretation. The applications developed can be readily adopted and adapted for the inventory, presentation, decoding and management of cultural heritage within anthropology museums of other regions and countries.

Continuation of the project envisages introduction of new technologies into MIEC with its photo depository – development of Web 2.0 Internet applications, podcasting, mobile, wap/pda technologies.

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Our special thanks to the specialists of the St.-Petersburg companies, who contributed to the successful implementation of the projects as experts, consultants and contractors.

**The living culture of Korean village
exhibited at the Museum**

Bae, Young-ong

**The living culture of Korean Chinese village
exhibited at the Museum**

Bae, Young-ong

Professor, Department of Folklore, Andong National University, Korea

A lot of Korean Chinese live around Jilin and Heilongjiang in the name of Joseonjok race . There were three ways in which they moved to these regions. Some people volunteered to migrate to these areas from Joseon Korea in order to cultivate the land from the 1860s. Some moved into these regions to work for Korean independence during the Japanese occupation. Others came to these places from Korea in accordance with the migration policy for peasants when imperial Japan exploited Manchuria.

Among these people, the third group largely inhabit Andong village in Jilin. From January 29th to February 5th, 2009, BK21 Brain Korea Twenty First Century project team of the folklore department, graduate school of Andong National University made an academic investigation of the village to understand the changes in its living culture. Prof. Bae Young-ong as director and 13 investigators joined the survey. The project team has organized investigations, and since September 22nd, 2009, has exhibited their digitized materials at Andong Contents Museum for the traditional Korean culture jointly with those working for the museum.

Andong village was built in the bleak wilderness by two hundred eighteen families that were moved there by imperial Japan which founded Cheoksik Exploiting and Colonizing Corporation. This is the village where poor peasants from such areas as Andong, Sangju and

Mungyeong of Gyeongbuk Province began a new life together. The people from Andong were the majority at that time, so the village has been called Andong village up to now. Looking back on those days, the residents say that they were deceived by imperial Japan's propaganda that they could live luxuriantly in Manchuria. Currently one hundred five people of twenty nine families have their address there, but sixty of them live in Korea. Only 12 people are the first generation who moved into the village. Sixty five houses remain, most of which are vacant.

What the team investigated includes the whole living culture: village history, village location and topology, agricultural production methods, markets, housing, clothing, food, life history, legends, religious faith, seasonal customs, and folk songs. The investigation team classified and organized pictures, moving pictures, and recorded materials according to the fields. Then it set up the theme for the exhibit jointly with the museum. The exhibit theme was settled as "Is it going well there in Andong?" This theme of saying hello is both what people of Andong here say to those of Andong village in Ilin and what those of Andong village in Ilin say to the people of Andong here. The living culture of Andong village in Ilin is divided into five subthemes and exhibited: village life and housekeeping, markets and food, rituals and religious faith, life history, and songs and stories. The first three themes are exhibited in the form of 'digital slide show' and the last two, in the form of moving pictures.

This exhibit shows how the people of Andong village in Ilin settled in a strange land and have lived their lives, how they have inherited Korean traditional culture, and how their culture has changed in the course of their adaptation to the different national system and natural environments. Their culture has four currents blended: retention of their own initial culture at the time of settlement language, big holidays, food and so on, acceptance of Hamgyeongdo province culture of North Korea in order to adapt to cold climate housing structure and a transportation tool called 'balgu', acceptance of the Han race culture of China

some recipes and spices, a frying cooker, the language of the Han race , and newly developed culture due to national policies Women's day, the Elderly's day, anniversary of founding Yenben Korean Autonomous Prefecture, farming the state-owned land .

The exhibit reveals the lives of the people from Andong, Sangju and Mungyeong, and their joys and sorrows. Leaving the Korean Peninsular, they have been called Joseonjok race in a strange land. The exhibit has broadened people's interest in the history and lives of overseas Korean people. It also provides opportunities to think about what the tradition of Korean culture is to them, and what it means to them. There has never been exhibited the results of survey and research about a certain village culture of Korean Chinese called Joseonjok. Therefore, this exhibit is a very meaningful occasion to understand the tradition and changes of the national culture, and overseas Korean people's culture.

박물관 전시실로 옮긴 해외 한민족 마을의 생활문화

배영동(안동대학교 민속학과 교수)

중국에서 한민족(韓民族)은 ‘조선족’이라는 이름으로 길림성과 흑룡강성을 중심으로 다수가 살고 있다. 이주 동기를 기준으로 보면 이들은 세 부류다. 첫째는 1860년대부터 토지를 개간하여 살기 위해 조선에서 자발적으로 이주한 사람들이다. 둘째는 일제강점기에 한국의 독립운동을 하기 위해서 이주한 사람들이다. 셋째는 일제가 만주를 개척한다는 이름으로 영세농민 이민정책을 펼 때 한국에서 이주한 사람들이다.

이들 조선족 가운데 세 번째 부류에 속하는 사람들이 밀집해서 살고 있는 길림성 안동촌의 생활문화 변동을 이해하기 위해서 2009년 1월 29일부터 2월 5일까지 안동대학교 대학원 민속학과 BK21(Brain Korea 21th Century)사업팀에서 학술적인 조사를 하였다(조사단장 배영동 교수, 조사원 13명). 그리고 조사팀은 조사 결과를 정리하여 안동에 있는 전통문화콘텐츠박물관과 공동으로 그 박물관에서 2009년 9월 22일부터 영상전시를 하고 있다. 안동촌은 1936년 일제가 척식주식회사(拓植株式會社)를 설립하여 이주시킨 218호의 가족들이 황량한 황무지에 건설한 마을이다. 이 마을은 한국의 경북 안동, 상주, 문경 지역 출신의 가난한 농민들이 모여서 새로운 삶을 시작한 마을이다. 특히 안동 출신 사람들이 가장 많아서 ‘안동촌’으로 불린다. 당시 상황을 회고하는 주민들은 “만주에 가면 잘 먹고 잘 살 수 있다”는 일제의 선전에 속았다고 말한다. 현재 이 마을에는 29가구에 105명이 주소지를 두고 있지만, 그 가운데 60명 이상이 한국에 와서 살고 있다. 이주 1세대는 12명뿐이고, 65호의 주택이 남아 있으나 빈집이 더 많다.

조사한 분야는 마을의 역사, 마을의 입지와 형상, 농업생산방식, 시장, 주생활, 의생활, 식생활, 생애사, 설화, 신앙, 세시풍속, 민간가요 등의 거의 생활문화 전체를 망라하였다. 조사팀은 각 분야별로 사진, 동영상, 녹음자료를 분류하고 정리한 후에 전통문화콘텐츠박물관과 공동으로 전시주제를 설정하였다. 전시주제는 “그쪽 안동은 잘 있니껴?”로 정했다. 이 주제는 한국의 안동에서 길림성의 안동촌을 향해서도 성립되고, 길림성의 안동촌이 한국의 안동을 향해서도 성립되는 표현이다. 그들의 생활문화를 5개의 소주제로 나누어서 전시했다. 제 1 주제는 마을생활과 살림살이, 제 2 주제는 시장과 음식, 제 3 주제는 의례와 신앙, 제 4 주제는 생애담, 제 5 주제는 노래와 이야기로 정하였다. 제 1, 제 2, 제 3 주제는 ‘디지털 슬라이드 쇼’ 기법으로 전시하고, 제 4, 제 5 주제는 ‘동영상 전시’를 하였다.

이 전시에서는 안동촌 사람들이 낫선 땅에 정착하여 어떻게 살아왔는지, 한국의 전통문화를 어떻게 전승하고 있으며, 다른 국가체제와 자연 환경에 적응하면서 문화가 어떻게 달라졌는지를 헤아리도록 하였다. 그들의 문화에는 4 가지 흐름이 혼합되어 있었다. 이주 당시 가지고 간 문화를 지속하는 것(언어, 명절, 음식 등), 추운 기후에 적응하기 위해서 북한의 함경도 문화 수용한 것(가옥형식, ‘밭구’라는 운반연장), 중국 한족의 문화를 수용한 것(일부 조리법과 향신료, 튀김용 조리용구, 한족의 언어), 정부정책에 따라서 새로 생긴 문화(부녀절, 노인절, 조선족자치주창설기념일, 국유농지 경작방식)가 바로 그것이다.

전시를 통하여 70 여 년 전에 한반도에서 헤어진 안동, 상주, 문경사람들이 지금은 이국땅에서 조선족으로 불리면서 살아온 삶의 모습과 애환을 살필 수 있다. 또 해외 동포의 역사와 삶에 대한 관심을 넓힐 수 있고, 해외 동포들에게 남아있는 한국문화의 전통이란 어떤 것이며, 또 그것이 어떤 의미를 지니는지 생각해 볼 수 있다. 아직 국내에서는 중국 조선족의 특정 마을 문화를 조사, 연구한 결과를 대중들에게 공개하는 전시가 없었다. 따라서 이 전시는 민족문화의 전통과 변동, 해외 동포의 문화 이해를 위해서 뜻있는 행사이다.

Objects of Ethnographic Museums

in Wikimedia Commons

Raoul Weiler / Annette B. Fromm

Objects of Ethnographic Museums in Wikimedia Commons

Raoul Weiler , Samia Ahmed El-Sheikh Ph. . Annette B. Fromm Ph. .

Abstract

The proposal to include objects of ethnographic museums in Wikimedia Commons aims the reduction of irreversible loss of cultural diversity. Cultural diversity is a major concern for UN and UNESCO. This is an outstanding opportunity for Wikimedia to be active in this domain and stimulate the compilation of ethnographic arts and related values. It is estimated that today on earth more than 6,000 languages are spoken, representing a similar number of ethnic entities, and that by mid century one tenth will remain practiced. With the disappearance of a language, a cultural heritage disappears with above all its human values and beliefs.

Making available the collections of ethnographic objects and collections by Wikimedia is therefore very precious. Besides the artistic and cultural value of the project, it has also an outspoken encyclopedic character. The unique Wiki approach allows the building virtual museums, bridging the dispersion of objects around the world.

Several gatherings have taken place with persons from different horizons: the International Council of Museums in Paris and linked to UNESCO, colleagues from Wikimedia located in France; directors of museums in France, Netherlands, Belgium and the chair of ICME International Committee for Museums of Ethnographic , a section of ICOM. From the side of Wikimedia it was suggested that Wikimedia Commons would be the most appropriate place for this topic. This multidisciplinary group finalized the method to be used for compiling pictures and data of museum objects.

With the help of ICOM/ICME four museums were identified for starting a pilot project: Denmark, Copenhagen; South Africa, Cape Town; Korea, Seoul and Egypt, Cairo. Professor S. A. El-Sheikh of Cairo, was present at the Wikimania in Alexandria in 2008 and already has included some items in Wikimedia Commons.

1. The Frame

The fear of a massive loss of linguistic and cultural diversity is well recognized to happen in the next half century. It is expected that by 2050 from the present 6,000 languages spoken on earth, will remain about one tenth, no more. With the disappearance of a language, the culture human values and beliefs of that group of people vanishes as well ^{1,2,3}. Each culture is an element of the global knowledge of humankind. That global knowledge is composed of all people who lived on earth, independently of they belong to large population groups ⁴. *en ou and uture a n e at on* as expressed by Professor Mircea Malitza of Romania ⁵.

Museums, libraries and archives of all kinds keep track of human artistic, intellectual activities over historical periods. The linguistic and of cultural diversity of humankind, is a de facto richness, which should be safeguarded as much as possible. This present initiative is a contribution for a

Chair Workgroup Ethnographic Museums Objects in Wikimedia Commons. Professor Emeritus, Belgium
Helwan University, Professor, Cairo
Chair ICOM/ICME International Committee for Museums of Ethnography

and e b t for ur o e of tud educat on and en o ent ater a e dence of ec e
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For illustration, in the Table 2 from ICOM and Table 3 from ICME and ASEMUS/ASEF, overviews are given of museum data:

Table 2

- ICOM International Council of Museums, Paris, France	
- Total Number of u eu ub c a ere World Wide	53,017
- Total countries	202
- Museum Institutions members of ICOM	1,700
Some affiliated International Organizations	
Africom : African Countries	53
Some Regional Organizations	
Asia-Pacific Countries	23
ICOM-Arab	9
ICOM-LAC	18

Table 3

- ICME International Committee for Museums of Ethnography	
Ethnographic Museums World wide	1,750
Estimated number of Objects	several millions
In museum reserves	90.00%
- ASEMUS Asia-Europe Museums Network ASEF Asia Europe Foundation	
Bi- multi-lateral association of ethnographic museums, comprising about 60 museums, 2003	
- facilitate the sharing of our joint Eurasian cultural heritage;	
- historical relations have a legacy of major asymmetries in museum collections;	
- many European museums hold large collections of Asia with key Asian heritage not available in Asia itself;	
- develop mechanisms, instruments and projects to redress 'asymmetry' and	

The emergence of Wikipedia – the free, web-based and collaborative multilingual encyclopedia supported by the non-profit Wikimedia Foundation - is a major event in our modern world. Indeed with a fast growing number of definitions in about two hundred languages, Wikipedia-initiative offers a knowledge compilation incomparable in human history. About Wikipedia, statistics of August 14, 2009 are listed in Table 4. On Wiki-website much more data and graphics are available.

Table 4

	ome	ikipedia data
Total languages :	230	1 uly 2007
Total Articles :	7,735,252	1 uly 2007
English articles:	1,858,154	1 uly 2007
English articles:	2,995,724	15 August 2009
Total wiki pages:	17,697,770	15 August 2009
Total users:	10,302,333	15 August 2009

Therefore it was thought that Wikipedia, with its division Wikimedia Commons, would provide an excellent environment for the inclusion of the objects of ethnics groups. In such a way, the initiative would be a major contribution in the reduction of irreversible loss of cultural diversity. Cultural diversity is a major concern for UN and UNESCO.

This is an outstanding opportunity for Wikimedia to be active in the cultural domain and stimulate the compilation of ethnographic arts and related values. Making available the collections of ethnographic objects and collections by Wikimedia is therefore very precious. Besides the artistic and cultural value of the project, it has also an outspoken encyclopedic character. The unique Wiki approach allows the building virtual museums, bridging the dispersion of objects around the world.

2. The birth of a working group

The idea was first presented at the Wikimania gathering in Taipei, Taiwan in 2007. At the Wikimania meeting in Alexandria, Egypt in 2008 a renewed presentation took place. At that occasion a contact was established with a colleague from the Helwan University, Cairo, Professor r. S. A. El-Sheikh, interested in collaborating with Wikimedia Foundation and starting with the inclusion of tissues and woven objects of the Coptic Museum in Cairo, and in later phase, other museums in Egypt as well.

In the mean time several gatherings took place in Paris, France, at ICOM, with leading persons from different horizons: - ICOM, the International Council of Museum in Paris and linked to UNESCO; - colleagues from Wikimedia located in France; - directors of museums in France, The Netherlands, Belgium and - the chair of ICME, International Committee for Museums of Ethnography, a section of ICOM.

From Wikimedia it was suggested that Wikimedia Commons would be the most appropriate place for this topic.

The multidisciplinary group finalized the methodology to be used for compiling pictures and meta-data of the museum objects on the basis of existing recommendations from ICOM/ICME.

The idea was withheld to include in catalog-style of the objects, including maximum two electronic photos, the usual description like material, date of manufacturing, size and the ethnological origin. As to the languages to be used for the description of the object: the language s of the country of the museum, English and if available the language of the ethnographic entity.

In Table 5 the findings are presented ⁹ :

Table

<p>- Museums in general exhibit only a very small part of their collections; the <i>re er e</i> can be as high as of their collections. Therefore the visualization is very important and is an added value for the museum itself.</p> <p>- Focus on :</p> <ul style="list-style-type: none">- <i>t a u</i>- <i>o a a t o a tua u u</i> <p>- Compilation:</p> <ul style="list-style-type: none">- Catalog-style like: picture max 2 , material, size, geographic ethnic info, description in native 'other used' languages, period of origin, acquisition info, etc.- <i>tandard at on and tructure of ta ata</i>

With the help of ICOM/ICME four pilot museums were identified for beginning the project : Denmark, Copenhagen; South Africa, Cape Town; Korea, Seoul and Egypt, Cairo. The start with including objects in Wikimedia Commons was made possible from a direct contacts at Wikimania in Alexandria, as mentioned above. <http://brianna.modernthings.org/tag/wikimania/> .

The Coptic museum in Cairo disposes of an important collection of tissues and woven pieces, and was readily accessible for taking photos and data compilation. Two of a series of objects were recently included in Wikimedia Commons. The description and pictures are available on the following websites: [http://commons.wikimedia.org/wiki/File:Coptic Museum 019.jpg](http://commons.wikimedia.org/wiki/File:Coptic_Museum_019.jpg) ; [http://commons.wikimedia.org/wiki/File:Coptic Museum 02.jpg](http://commons.wikimedia.org/wiki/File:Coptic_Museum_02.jpg)

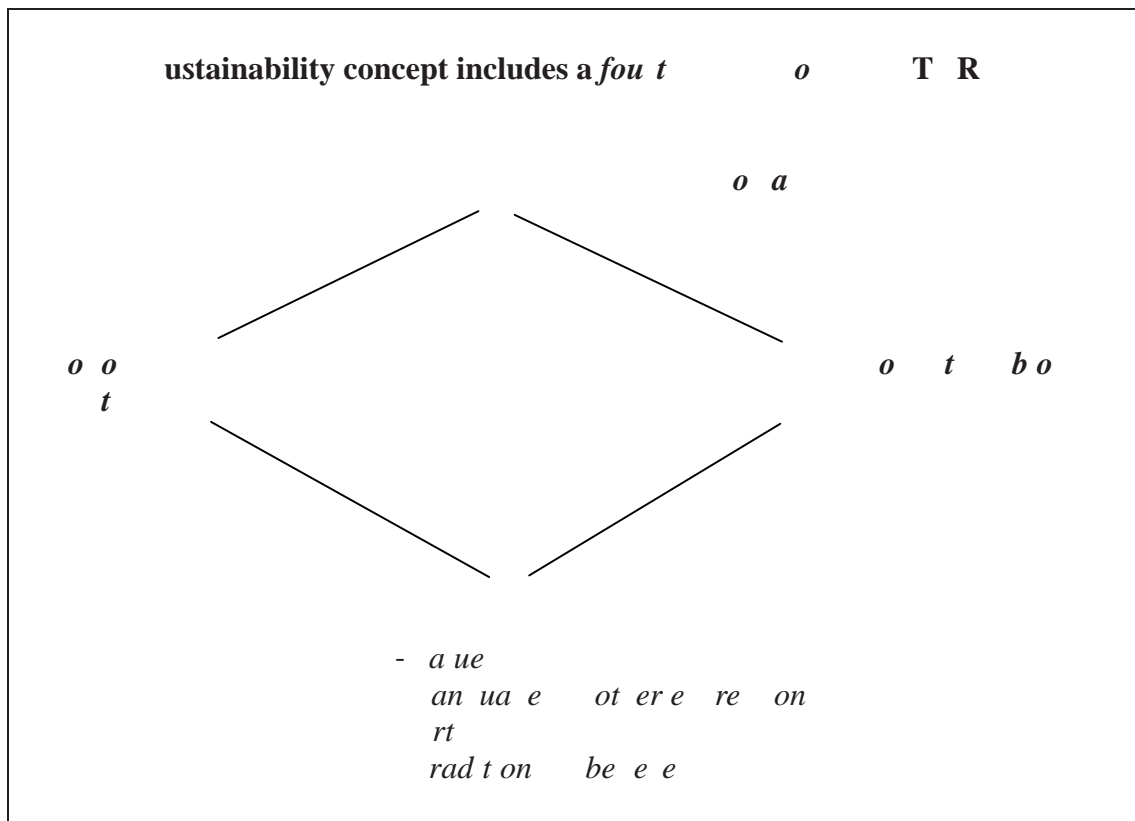
3. What next?

The *u ta nab t ue* may be less known in museum environments, however it is one of the most important topics, and is now on the top of the agenda of international and national institutions. Generally, only three domains or pillars are taken into consideration: economy, social and environment. However, the *cu tura d en on* remains all to much absent, although quite essential for the future of humankind. Within the cultural domain figures the most important characteristic

namely the diversity. Civilization and cultures have emerged around the globe and along history of humankind. When humankind loses its diversity, it is lost for the generations to come and the world to live in will be a boring one.

In Figure 1 below a schematic representation of the four domains of sustainability is drawn. The safeguarding of so many cultures with their languages is definitely an urgent matter for all of us and in particular for museums.

Figure



Museums as an expression of the commons. Together with the sustainability issue appears another essential feature for societal groups, namely the concept of the commons. All kinds of expressions of arts, handy craft tissues, etc. emerge from the creativity within a group of humans and has the meaning of the cultural identity. These contributions from the members of the group people belong to their culture and are an element of survival.

The cultural diversity has been discussed at several occasions at at several levels within the UN Institutions. From these endeavors remarkable reports have been published.

4. Conclusions

- This initiative to include objects of Ethnographic Museums in Wikimedia Commons addresses critical issues of humankind's *cu tura d er t* and is a supporting pillar of overarching umbrella

of sustainability.

- The *enc o ed c c aracter* of the compilation of ethnographic objects complies with the concept of Wikimedia and in particular Wikimedia Commons.
 - The Culture in general and its heritage belong to *t e co on ood of u an nd* conceptually they are already present in Wikipedia and the other components of the Wikimedia group. The ethnographic dimension of this project -and perhaps other art museums in the future- enlarges substantially the knowledge base of Wikipedia, which is free and accessible for any citizen on earth.
 - Technology allows for the first time in history to create the *rtua u eu* collections, disseminated around the world. This feature increases the value of this project dramatically, since it would otherwise not be possible. Together with the virtual museum concept the *re er e of u eu* -up to ninety percent of the collections- are made accessible to large public as well.
 - The inclusion has started with the initiative with the Coptic Museum in Cairo.
- We call upon each of you to enhance the pace of implementation.

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PP D A few data of museum of well known museums as examples

The focus on the magnitude and richness of cultural heritage present in some larger museums is illustrated with a few examples. It shows that we have to do with very large amounts of objects, most of the time hidden to the larger public and isolated by geographical barriers. In total one may speak of several millions of objects, fabulous. With this initiative both hindrances can be overcome.

1. Anthropological Collections of the *American Museum of Natural History* ¹⁰

Anthropology Collection Statistics

Archeology	329,000
Physical Anthropology	29,000
Total number of catalog records:	540,000

The division's collections are comprised of three general types: archeological excavated, etnohistoric, and biological materials human remains .

Collections database

Over 100,000 objects from Pacific, North American, African, Asian, and Textile etnohistoric collection are available and detailed description

The data-base can be searched by country, region, culture, object name, etnohistoric category, catalog number and donor name; explored by viewing objects on display in AMNH exhibit halls.

Pacific Ethnographic Collection	27,000 objects on line
North American Ethnographic Collection	49,000
Asian Ethnographic Collection	45,000
African Ethnographic Collection	37,000
Textile Collection	10,500

2. *American Museum of Natural History*, Washington C, US ¹¹

The collection includes more than 800,000 objects, as well as a photographic archive of 125,000 images.

3. *Royal Museum for Central Africa* Brussels Tervuren , Belgium Wiki ¹²

Collections
 10,000 animals
 250,000 rock samples
et no ra c ob ect
 20,000 maps
 56,000 wood samples
 8,000 musical instruments

4. Museum *ua ran* Paris, France ¹³

In total 267,417 objects belong to the collection. Since 1998, the museum acquired 8,168. Over 3, 600 objects are exhibited 1.35% .

Continent:	America	97,372 objects
	Africa	70,205
	Asia	54,041
	Oceania	28,911

Additional objects : music instruments. ■

**Objects of Ethnographic Museums in Wikimedia
Free Objects of the Ethnographic Collections
of the Ghent University Belgium
presented as concept files in Wikimedia
a story about an old collection starting a new virtual life**

Pauline van der Zee

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re ented a conce t f e n Wikimedia a tor about an o d co ect on tart n
a ne rtua fe*

r. Pauline van der Zee

The Ethnographic Collections of the Ghent University in Belgium consists of items from all over the world, but the collection specializes in objects from Africa, Oceania and Native Americans. Due to a cutback in expenditure, the department of Ethnic Art is phasing out. Consequently, its collections lose their educational function. A group of former students now tries to start up again scientific research in ethnic art by means of the project proposed by Prof. r. Weiler. It offers the opportunity to create a new role for the collections.

The idea behind the project is that information about the objects should be given in the language s of the country of the museum, in English but also in the language of the ethnographic entity origin of the objects. The aim to translate information into the native language will enable the descendants of the makers of ethnographical objects to comment on the given information. In this way, people will be able to add that information that they find is important. As their way of looking at things is different than that of western researches and/or admirers of ethnographic artefacts, a discussion will take place between these two groups. What Westerners call an “ethnographical object” is often “an ancestor” in indigenous terms. This exchange of knowledge certainly will contribute to strength of this *ed a*-project and will give way to new research.

the object of the ethnographic collection of the present
is intended as a contribution to Wikimedia about an old
collection that is a virtual file

r. Pauline van der Zee

This contribution is meant as an announcement in addition to the article

the object of the ethnographic collection In this paper I want to stress
the challenges and opportunities the *ed a* project proposed by Prof. Raoul
Weiler offers, not only for the Ethnographic Collections of the Ghent University
in Belgium, but especially for indigenous people all over the world whose
ancestors made the objects that can be found in our museums. From my contacts
with people in West Papua and other Oceanic regions, I know how important it
is for them that attention is paid to their art and culture. This essay is therefore a
passionate plea in favour of building virtual museums and bridging the
dispersion of ethnographic objects around the world. But first let me discuss the
Collections and the practical and ideological aspects of the project, as it aims to
reduce the irreversible loss of cultural diversity.

The Ethnographic Collections of the Ghent University in Belgium consists of
items from all over the world, but the collection specializes in objects from
Africa, Oceania and Native Americans. It's a rather small and old collection, as
the oldest artefacts date back to the early 1820's Indonesia . In 1905, a
collection of "doubles" from Oceania was bought in Berlin from the *u eu f r*
er unde together with objects from Togo and Southwest Africa. Prof. Frans
Olbrechts already lectured on ethnology and ethnic art in 1936. In that same year
he started the "Ethnographic Museum", for which he acquired the fern sculpture
from Vanuatu. I will discuss this beautiful object called *nenna* later on because it
is considered one of the concept files.

The scientific expedition to the Ivory Coast in 1938/1939, organized by Olbrechts was unique. Hundreds of well documented objects were collected during this expedition. Vandenhoute and Maesen, two of his former students, thoroughly investigated the art production of the Ivoirien and the Senufo peoples. Thanks to an exchange of artefacts with the Denver Art Museum in 1939, 150 objects of Native Americans were added to the “Ethnographic Collections”. These University Collections served as a basis for students in ethnic art, a discipline of art history. Nowadays there are more than 4000 pieces in storages and 400 on permanent display.

Due to the recent changes of in university curriculum and cutbacks, the department of Ethnic Art of the Ghent University was phased out. Consequently the collections lost their educational function. A group of former students¹ however was aware of the importance of the collections. In an attempt to preserve the scientific research in “ethnic art” by means of the Ethnographic Collections, they decided to volunteer for the virtual museum project introduced by Prof. Dr. Weiler. It offers the opportunity to create a new role for the collections. As a virtual museum it may attract a great deal of popular interest, and perhaps even interest from indigenous people.

Contact with remote areas such as the Pacific has improved greatly due to Internet availability. In 2001, I did research in the Asmat area in West Papua. There I realized that even in these regions, where there is only a very limited availability of electricity, Internet access was possible. The Asmat are aware of the fact that ancestor figures made by their predecessors are kept in museums in Europe and in America and that their ancestors can be found almost anywhere in the world. Asmat people can see these pieces on Internet and that is something

¹ Their names are: Nacha van Steen, Anouk van der Kelen, Karen Andree, Katrien Hermans, Mira de Moor and Eveline Seghers.

for them to be proud of. They recognize the styles of the village where these sculptures were made. In this way they can reconstruct their history and may even get into contact with their ancestors from fifty up to hundred years ago. This is really amazing

The idea behind the project is that information about the objects should be given in the languages of the country of the museum, in English but also in the language of the ethnographic entity origin of the objects. The latter aspect seems crucial to me. “Why getting through the trouble of all those languages? Researchers and other interested people will understand English” was a remark made by an American colleague when I recently announced the *ed a* project during the conference of the Pacific Art Association in Bonn Germany . This is hard to explain to a person who is used to speaking one language only. And apparently the man does not go to places as remote as the Asmat area, where only a very few Papuans speak English. Their lingua franca is *a a a ndone a*

Even in cases where people may speak a western language, it seems better to choose one's native language. As ethnographical objects are often seen as persons, as ancestors or spirits, it is likely that people prefer to speak or write about them in their own language. Most of these objects are related to myths – which are always told in the mother tongue- and to rituals or custom. Of course it is not possible to get access to all these languages - but as I mentioned in the two cases before - to use a lingua franca is already a move in the right direction.

The files could also help revitalizing of art production. This year Marcelin Abong, director of the *anuat* Cultural Centre of Port *ila*, was my guest in the Ethnographic Collections of the Ghent University. He and his friend, a journalist for the *anuat* Post, had seen a photo of our fern sculpture of

anuatu in the catalogue of the recent Oceania exhibition in Brussels. Both men were deeply impressed by the figure, took their time to look at it from all angles, and they also took a lot of photos for a newspaper. The idea arose to publish the material and ask readers if they knew more about fern sculptures. The anuatu Cultural Centre would then try to stimulate artists to pick up the fern carving tradition. This is the reason why one of the concept files is about the fern sculpture. The strength of the *ed a* project suggested by prof. r. Raoul Weiler is due to the fact that it will enable the descendants of the makers of ethnographical objects to use the photos for inspiration, comment on the given information, and share local knowledge with us. On the other hand, this exchange of knowledge will give lead to new research.

Three former students worked these last months and weeks on their concept file.² A lot of discussion is going on about all kinds of technical difficulties.

ifferent registration software for museums does exist, but a conversion between formats is a very complex matter. It certainly will not be easy to turn these systems into the *-format*. In fact, a new kind of structure has to be developed in which the different fields will fit as well as a thesaurus and specific wordlists to describe ethnographic objects. Moreover as our ambition is to become a global interactive *ed a*-portal for indigenous heritage, we definitely want to be also accessible in their native languages. Of course we hope to get support from different fields. In future we want cooperate with other museums, cultural groups and individuals. A lot of work still has to be done before the system will work to everyone's satisfaction.

This period is interesting. At the moment Museums of Ethnography are in a kind of transition; the postcolonial discourse is no longer relevant. Museums invite

² These files - spears of Enggano Indonesia , a fern sculpture *nenna* from anuatu Oceania , and a *dudu* mask from New Ireland Oceania - will also be placed on the website of the Ethnographical Collections of the Ghent University: <http://www.flwi.ugent.be/etnischekunst/>

representatives of cultural groups related to the subject of exhibitions on opening ceremonies. They ask contemporary artists to display their works next to traditional ethnographical objects. The voices of communities in diasporas are made heard louder in the museum space. Also doors are wide open in the virtual museum this *ed a*-project wants to build, as the -format allows everyone to speak

**Creating museums without museum
: use of common communication devices
for democratization of heritage**

avid Casado-Neira



David Casado-Neira
Professor
University of Vigo

Title: Creating museums without museum: use of common communication devices for democratization of heritage

ABSTRACT The aim of our research project, which its first results we could like to present here, is

to develop a free platform to accede to on-line information on a topic or object with a general communication device for consumer use, such P As, mobile telephones and others provided with GPS function.

Information is given in museums under two principles: first, information is provided by one institution one voice with one discourse, which offers competent but univocal information , and second conventional information panels and audio-guides are expensive, this is not affordable for many museums with poor economic resources. In addition museums are institution which demand wide resources.

Our goal is to facilitate the access to information and the opening of micro museums with poor resources. This platform may allow visitors to automatically locate and accede to information of public domain in different formats: image, text, audio f.e. by using on-line services like wikiloc or wikipedia. This is an advance for institutions, for communities and young initiatives with small or no budget which could offer public domain information as exhibition support or to create an guide tour with maps, text, audio, images and video support on based on free information and resources.

Many communities could create their own virtual museums with contains on the web, contains that could previously downloaded or automatically located and acceded via internet *in situ*. With this platform micro museums *ad hoc*, natural spaces, open air museums or points of interest or a guided tour outdoors could be created anywhere without infrastructure at the place. This points to the democratization and universalisation of heritage and museums, thus a museum could be opened or found anywhere, and given information could come from different points of view. This could be specially interesting to areas and communities with no facilities and economic support to open a conventional museum.

urban ethnography
and the Role of the Folk Museum

Cheon, Ingi / Kim Hyun-Kyung

Urban ethnography and the Role of the Folk Museum

Cheon, Jingi. Kim Hyun-Kyung.(The National Folk Museum of Korea)

I Until now, the main subjects of ethnographic research in Korea have been areas of agricultural and fishing villages. It has been the main direction of ethnography to record the modes of life of traditional societies that based themselves on primary industries. This view of associating folklore only as a product of traditional societies has been reflected in the National Folk Museum's collection of relics and direction of exhibitions in the past. However, not only does the Korean population now live in Seoul and other major cities but their livings are based on industries that are much more diverse in form. In other words, the way of living for Koreans has changed. This is the background upon which the National Folk Museum has executed urban ethnographic research that looks at folklore as the living culture of the modern urban population. The National Folk Museum is also expanding its projects based on materials showing the modern city folk life.

II The National Folk Museum's urban ethnographic research project began in 2007. In this research of diverse themes and subjects, the life histories of urban individuals form its basis. Koreans have endured the rough and high tides of history from the Japanese colonial period to Korean War, arduous democratization process, and industrial and economic development. The lives of modern Koreans, therefore, form a people's history that reflects Korean modern and contemporary history. Their lives were what formed the foundation upon which the lives and cultures of various groups constituting cities were recorded. This is a process by which the cultures of a city, like a huge and complex mass, is structurally analyzed according to their regional and group characteristics. Researched and recorded in this research as cultural groups of a city included urban businesswomen, various religious groups, evictees from urban development regions, and teenagers who had previously been excluded from research as they were seen as a middle group between children and adults.

The urban ethnographic research also accompanies a research on household as part of studying material culture. Here, 'Salimsari' refers to a general living culture formed in a relationship between materials arranged in and around a house and persons who use those materials. In other words, urban household research begins with recordings of materials through which the lives of the urban population are studied and material cultural history of urban families recorded. As such, urban ethnographic research requires a larger variety of themes and subjects and seeks to bring changes to the methods of recording. One example is the use of records from informants. The urban people easily leave records of things through various media and collect such records. Therefore, informants' journals and photographs serve as valuable sources of information, especially considering that researchers cannot be with the subjects all the time. Informants provided important information in such cases as researches held in locations at which a researcher cannot be present e.g. students' school life or long-term researches that may yield deviant results despite the participation of a researcher e.g. dietary patterns .

III Outcomes of the urban ethnographic research executed by the National Folk Museum will be presented in a compiled ethnographic report, a report that utilizes 3 space formation techniques and multimedia materials such as photograph, sound sources, or videos. A compilation of these materials will be made available to the public through the National Folk Museum website. The museum is also involved in collection and archive projects based on records collected in cities. Household research and other records of everyday materials will be

collected as relics that show the modern urban population's everyday life and material culture. Multimedia data collected in the process of the urban ethnographic research will be preserved and utilized as historical materials that represent contemporary Korea. In today's cities that are fast-changing with many urban redevelopment projects under progress, keeping a record of the pre-redevelopment city using various media is, in particular, a pressing challenge. Relics and materials collected and catalogued this way will be used for the National Folk Museum's future exhibition projects that seek to exhibit not only the civilizations of traditional societies but everyday lives of the modern and contemporary populations. As such, the National Folk Museum will continue to play its role as the museum of the modern and contemporary life history through its urban ethnographic research projects.

(발표문)

도시민들의 삶에 대한 기록과 민속박물관의 역할

천진기 · 김현경

1. 한국의 도시화 그리고 도시민속의 등장

2. 국립민속박물관의 도시민속 조사

- 1) 민중생활사로 기록하는 도시의 근현대사
- 2) 다양한 계층으로 세밀화 된 조사
- 3) 살림살이조사
- 4) 조사자와 피조사자의 다면적 기록

3. 도시민속 조사결과의 기록과 활용

- 1) 매체의 변환: 멀티미디어 민속지의 시대로
- 2) 유물의 수집과 자료의 아카이브
- 3) 도시생활사 전시

4. 오래된 유명한 것에서 현재의 익숙한 것으로

I. 한국의 도시화와 도시민속의 등장

- 농업을 기반으로 하던 한국사회가 산업사회로 전환이 되면서 삶의 근거지가 도시로 변하게 된 것은 이미 오래 전의 일이다. 그만큼 도시민들의 삶에 대한 민속학적 연구의 필요성도 오래전부터 많은 논의가 있어 왔다.

- 그러나 실제로 현대 도시사람들의 삶과 문화에 대한 기록은 거의 없는 실정이었다. 우리의 민속은 여전히 1차 산업을 기반으로 하고 있는 지역에서, 오래된 전통문화를 훨씬 더 익숙한 대상으로 여겨 왔다.

-이러한 조사 연구의 한계를 극복하고자 민속을 현대도시인들의 살아있는 생활문화로 폭넓게 바라보는 국립민속박물관의 도시민속조사는 시작 되었다.

- 지난 2007년부터 국립민속박물관에서 진행 중인 도시민속조사 사업을 바탕으로, 우리의 도시민속 조사 방향과 그 결과물들의 활용 방안들에 대한 이야기를 하고자 한다.

- 지금까지의 현황을 정리하는 간략한 발표가, 이후 각국에서 진행 중인 현대 도시인들의 생활사 기록과 그와 관련한 박물관의 전시 및 유물 수집 사업의 현황을 공유하는 계기가 되기를 기대 한다.

II. 국립민속박물관의 도시민속 조사

- 도시민속문화를 조사·기록 하는 과정에서, 그간 적지 않은 시행착오 들이 있었다. 그러는 과정을 겪으며 몇 가지의 효과적인 방법들이 축적되었고 조사의 큰 틀을 설계 할 수 있었다.
- 조사의 방법 뿐 아니라 조사의 대상에서도 우리는 끝없이 다양한 시도를 하고 있다. 복잡하고 다양한, 그리고 빠르게 변화하는 도시와 그 사람들의 문화적 모습을 담기 위해 우리는 앞으로도 끝없는 고민을 해 나갈 것이다. 지금까지의 결과물들을 사례로 그러한 고민의 과정에 대하여 이야기 해 보고자 한다.

1. 민중생활사로 기록되는 도시의 근현대사

- 현장에서 제보자를 만나면 으레 ‘고향이 어디십이까’라는 질문을 건네게 된다. 고향은 그 사람과 그 사람을 통해 발현되는 많은 문화적 현상들을 설명해 주고, 조사의 물고를 트여주는 기능을 한다. 그러나 무엇보다도 태어난 곳을 묻고 나면 출생부터 지금까지의 살아온 시간들이 이야기에 이야기로 꼬리를 물게 되기 때문이다.
- 어디에서 태어나서, 어떻게 자랐으며, 어떠한 일을 했고, 어떠한 것들을 경험했는지... 그렇게 이야기를 듣고 있으면 그 사람의 살아온 시간만큼 우리의 사회적 시간도 함께 거슬러 올라가게 된다.

● 서울 정릉 우삼순

- 1943년 전라남도 신안에서 태어난 우삼순 씨는 한국전쟁 당시 고아가 되어 전남의 고아원에서 자랐다. 4.19 때는 교복을 입고 거리고 나서 민주화 항쟁에 앞장섰다. 베트남 전에 파병되어 군시절을 마친 우삼순은 인천과 부산의 자동차 공장에서 일하며 자동차 산업의 주역이 된다.

● 서울 아현동 함남슈퍼할머니

- 1928년 함경남도 함흥에서 태어난 이정자는 씨는 고향을 잃은 실향민이다. 이시하라 마사코라는 일본 이름으로 함흥고등학교까지 졸업한 당시의 신여성 이었다고 말한다.
- 일제시대 일본군위안부 소집령이 있어 이를 피하기 위해 부랴부랴 서울대 나온 남자를 찾아 혼인을 올렸다고 한다. 결혼 후 몇 해 지나 한국 전쟁이 발발했고 고향과 부모 곁을 떠나 부산으로 피난을 내려간다.
- 아이 셋과 부산에서의 힘든 피난생활을 하고 남편의 직업을 구하기 위해 서울로 무작정 올라왔다. 서울에 올라와 찾아간 곳이 아현동이었고 당장 머물 곳이 없었던 식구들은 아현동 산7번지에 흙구덩이를 파고 그 위에 짚을 올려 안식처를 만들었다. 그렇게 서울 산동네의 ‘토막민’으로 살다 반찬가게를 하며 살림을 조금씩 늘려 ‘함남슈퍼’의 주인이 된다.
- 그동안 모은 재산으로 자녀들을 모두 출가 시키고, 이제 재개발이 되는 아현동에서 또 다시 이주 계획을 세우고 있는 이정자 할머니는, 고향에 두고 온 어머니를 꿈에서라도 한번 보고 싶어 매일밤 울며 기도를 하다 잠이 든다고 한다.

- 여러 가지 다양한 대상과 주제의 조사에서 도시민 개개인들의 생애사는 기본이 된다. 일제강점기시대부터 한국전쟁, 치열했던 민주화과정, 산업과 경제 발전이라는 역사의 격랑을 헤쳐 온 현대 한국인들의 삶은 한국의 근현대 역사를 보여주는 민중사가 된다.

2. 다양한 계층으로 세밀화된 조사

- 이러한 사람들의 이야기들을 바탕으로 하여 도시를 형성하는 다양한 집단들의 삶과 문화를 기록하였다. 이는 문화의 지역적 특성뿐만 아니라 다양한 집단별 특성을 통해, 거대하고 복잡한 덩어리वाद 같은 도시의 문화를 구조적으로 분석해 나가는 과정이다.

● 여사장

- 한국의 가정에서는 흔히 남편을 ‘바깥양반’. 부인을 ‘안사람’이라고 부른다. 남성 노동의 중심영역을 집 밖으로, 여성 노동의 중심 영역을 집 안으로 인식하고 있는 것을 볼 수 있다.

- 그러나 이러한 경계는 차츰 사라져 가고 있다. 현재 도시 사회에서 집안에만 있는 ‘안사람’을 찾는 일은 점점 더 어려워져가는 실정이다.

- 이러한 생계 구조의 변화 속에서 여성 경제 활동인들을 주목하게 되었다. 특히 이들 가운데 서도 자신들의 이름으로 사업체를 꾸리며 상업 활동을 하는 여성 사장님들에 대한 이야기에 주목 하였다.

- 이들은 때때로 “여자로 태어나서 사장님 소리 들으면 잘 살은 거지”라고 말한다. 그리고 동시에 “다음 생에 다시 태어나면 평범한 여자, 집에서 살림하는 그런 여자”로 살고 싶다고 이야기 한다.

- 이러한 모순된 상황의 현실에서, 우리는 한국 사회가 그 여성들에게 무엇을 바라며, 여성 스스로는 어떠한 사회적 모습의 자신을 바라고 있는지 다시금 생각해 볼 필요가 있다. 이를 위해 여사장님들을 통하여 사회적 성의 현 모습을 기록하는 조사가 진행 되었다.

● 재개발 - 스카이하파트

- 오늘날 한국의 도시에서 빼놓을 수 없는 관심거리는 도시재개발 사업이다.

- 서울을 예로 보면, 한국 전쟁 이후 대규모 인구 이동과 함께 이들의 주거 지역이 형성된다. 일할거리 먹을거리를 찾아 서울로 모여든 사람들에 의해 도시의 마을은 팽창해 나간다.

- 1960년대에 들어서면 서울을 중심으로 아파트가 보급화 되는데, 1969년에 세워진 서울 정릉에 스카이 아파트가 그 대표적인 사례이다.

- 오늘날 서울의 각 곳은 다시 한번 도시 재건설을 계획 중에 있다. 이러한 흐름 속에 철거민이라는 또 한번 대대적인 이주민들도 생겨난다.

- 40년 스카이 아파트의 역사를 이야기 해주는 그곳의 주민들을 만났다. 그들을 통해 스카이하파트의 역사와 함께한 그들의 주거 생활과, 도시의 변화로 인해 새롭게 새로운 정착지를 준비해 가는 이주민으로서의 모습을 함께 기록하였다.

● 서울 토박이들

- 언급하였다시피 도시 서울은 각 타지에서 올라온 많은 이주민들에 의해 인구가 늘어난 곳이다. 그러나 이주민들뿐만 아니라 수백년 수도서울의 역사를 이어 가는 이곳의 토박이들

도 이곳 서울의 한 부분을 지켜나가고 있다.

- 근현대 도시 서울의 급속한 변화 속의 서울 안에서 수백년 한마을의 역사와 문화를 이어가는 사람들을 기록하였다. 정릉에 '손가정'이라는 마을을 이루고 사는 밀양 손씨의 후손들이 그 조사 대상이었다.

- 정릉천이 있고 손가정 노인회관이 있는 일대가 이들의 주요 주거지이다. 오늘날 많은 수의 사람들이 타지로 나가 살고 있지만 아직도 한집건너 한집이 친족이 되는 마을이다.

- 음력 7월 그믐이면 밀양손씨의 시제를 올리고, 음력 10월 초순에는 마을 산에서 산신제를 모시고 있다. 사진은 산신제를 지내기 위해 제물을 준비하는 모습으로 아직도 매년 소머리를 삶고, 떡과 각종 음식을 장만해서 제를 모시고 있다.

● 종교인으로 사는 사람들

- 도시의 여러 집단을 구분하는데 있어 사람들의 직업은 큰 요소가 된다. 세상의 많은 직업 가운데 '믿음'을 직업으로 하는 이들의 삶을 기록하였다.

- 다양한 민속신앙을 기반으로 무속과 불교 등이 중심이었던 한국의 믿음 체계는 근대화 이후 천주교와 개신교가 널리 보급 되었고 현재는 원불교와 정교회 이슬람교 까지 세계의 다양한 종교가 전파되고 있다.

- 다양한 믿음체계가 현재의 균형을 유지하고 있는 우리 사회 안에서 그 종교를 믿는 신도가 아닌 그 종교를 이끌어 나가는 종교 지도자들을 조사의 대상으로 선정하였다.

- 스님과 목사 등, 종교 지도자라는 직업으로 살아가는 이들을 만나 직업인으로서의 그들의 삶을 조사 하였다.

- '세상에 목석같은 사람이 어디 있겠느냐'라며 출가 전날 밤을 회상 하는 우리 사회아들로써의 스님을 기록하고, 신도들의 본보기가 되기 위해 자녀들의 사교육을 맘 놓고 못시키는 것이 가장 미안하다고 말하는 가정의 아버지로서의 목사님을 기록하였다.

- 이들이 종교지도자라는 직업에 따르는 그들의 삶을 통해, 우리 사회에서 규정지어놓은 종교적 이념과 윤리의 삶을 볼 수 있다. 또한 각기 다른 종교를 넘어 한국사회의 한 구성원으로 살아가는 하나의 사람으로서 우리의 스님과 목사님을 되돌아보았다.

● 청소년들

- 도시의 다양한 집단을 대상으로 하는 조사 가운데 마지막으로 청소년들을 대상으로 진행한 조사에 대해 소개 하고자 한다.

- 한국에서 민속의 기록과 연구 대상은 주로 노인을 포함한 성인 어른이 중심이 되었다. 아이들을 대상으로 일부 놀이와 민요, 민담 등의 연구가 있어왔지만 어른도 아이도 아닌 청소년에 대한 연구는 그나마도 부재한 실정이었다.

- 오늘날 아이에서 어른이 되기까지 새롭게 고쳐 배워야 할 것들은 점차 늘어 청소년기는 더욱 확장되었다. 일반 적으로 사춘기 이후를 시작으로 하여 대략 10년에 다다른 시기가 이에 포함된다.

- 청소년들을 대상으로 하는 조사는 종교와 세시와 일상, 물질 등 다양한 주제로 이루어 졌다. 가장 대표적인 것으로는 속신과 점복 그리고 '아이에서 어른이 되는 과정'이라는 이름의

현대적 성년의례에 관한 조사가 그것이다.

- **속신과 점복**의 연구는 서울의 중앙여자고등학교 전교생들을 대상으로 이루어 졌다. 전교생을 대상으로 설문조사를 실시하였으며, 심층 면접 조사로 질적조사를 수행하였다.
- 여고생들을 통해 7,000여개의 속신이 조사 되었다. 대표적인 사례들로는 ... 있다.
- 점복은 시내 변화가나 영화관 근처 등에 테이블을 차리고 있는 점술가들을 통해 보기도 하며, '사주카페'라고 하는 이러한 점술가들이 있는 커피숍을 찾아가기도 한다. 또한 인터넷을 통해 서도 점을 볼 수 있다.
- 여고생들은 성인들과 마찬가지로 생년월일을 기반으로 하는 사주와, 신점 등을 보기도 하지만 타로카드점과 별자리 점들을 보기도 한다.
- 점을 본 학생의 70%가량은 점의 결과가 어느 정도 맞거나 정확하다고 답한다.
- 속신의 결과로 이야기 하거나, 점복을 통해 알아보고자 하는 것들은 대부분 공부와 시험, 연애와 사랑, 건강과 성, 복재수돈, 귀신도깨비에 관한 것들로 나타난다.
- 이는 신앙 전승물로서의 속신을 넘어 여고생들의 일상에 있어 어떠한 것들의 이들의 삶에 중요한 목표가 되고 있는가를 보여주는 결과이다. 대학입학과 학교 성적으로 인한 스트레스, 그리고 변화하는 신체 및 인간관계에 대한 호기심 등은 속신을 이야기 하는 원동력이 된다.
- 2008년 도시민속조사에서는 국민대학교의 대학생들을 대상으로 '**아이에서 어른이 되는 과정**'에 관한 설문조사를 실시하였다. 과거 한국 전통사회에서는 관례나 계례 혹은 들들들기 등의 성인식을 거친 이들을 어른으로 대우하였다. 오늘날 만 스무살이 되는 해의 5월 셋째주 토요일을 '성년의 날'로서 정하고 있지만 그것의 관습법적인 효력은 미약한 상황이다.
- 그러나 사춘기 이후 사회의 완전한 성인이 되기까지 청소년들이 배우고 경험해야 하는 것들은 분명히 존재 한다. 전통적인 의례는 사라 졌지만, 어른이 되기 위해 새롭게 배우고 경험해야 할 것 들을 더 많아져 간다. 그리고 이들의 사회적 청소년기는 더 확장된다.
- 국민대학교의 학생들을 통해 이들에게 어른된다고 느낄때가 언제 인가를 질문하였다. 가장 많은 학생들이 주민등록증을 발급받을 때라고 대답했으며, 대학입학과 아르바이트 등을 통한 경제 활동 등을 답하기도 하였다.
- 각각의 사례들을 분류하면 다음 그래프와 같다. 주민등록증 발급, 대학교 입학, 성인식 등 '법제도'를 통한 어른되기가 전체의 29%로 가장 많은 비중을 보인다. 그 다음 선거나 집회의 참여, 장례식에 참석하거나 결혼식에 초대 받았을 때, 군 복무를 하게 될 때와 같이 '사회적인 참여나 의무'를 수행할 때 어른이 된다는 느끼는 응답이 21%를 차지하였다.
- 아르바이트나 취직과 같은 '노동과 경제력', 음주나 흡연, 의복과 화장 등 '기호와 차림세를 통한 어른되기' 등을 이야기 하기도 한다. 그리고 연애와 결혼, 출산 에 관한 응답이 11%를 차지 하였고, 주거 분리와 부모세대의 죽음, 신체의 변화나 경험 등을 통해 어른이 된다고 생각하고 있음을 말했다.
- 이러한 설문 결과를 바탕으로 각각의 사례들이 청소년들의 일상에서 어떻게 나타나고 진행되는 가를 알아보았다.
- 이와 같이 청소년들의 성장과 사회화의 과정에서 어떠한 민속문화를 전승받고, 그러한 것

들을 어떻게 향유해 가는 가를 알아보는 일은, 변화하는 민속의 현 모습을 찾아내는 일이며 그 미래를 내다 볼 수 있는 연구 자료가 될 것이다.

- 또한 이러한 조사를 활성화함으로써, 청소년들 스스로가 민속의 전승자이며 향유자임을 알릴 수 있다. 이들 스스로가 자신들의 삶에 대한 문화적 가치를 인식함으로써 더욱 건강하고 발전적인 문화 전승의 주체로 성장해 나갈 것이다.

3. 살림살이 조사

- 다음은 도시민속조사에 있어 물질조사에 관한 이야기를 하고자 한다. 지금까지 모든 도시민속조사는 살림살이 조사를 동반하고 있다.

- ‘살림살이’는 집의 공간에 따라 배치되는 물건과 이를 사용하는 사람과의 관계에서 형성되는 생활문화 전반을 일컫는다. 물건에 대한 기록에서 시작하여 그 물건을 통해 나타나는 도시인들의 생활과 삶을 알아보고, 더 나아가 도시 가정의 물질 문화사를 기록해 나가는 것이 도시 살림살이조사이다.

- 조사를 위해서는 2인 이상이 거주 하는 가구를 선정하고 선정된 가정의 식구들을 대상으로 기본적인 생애사 조사를 실시한다.

● 물건조사

- 식구들 개개인에 대한 정보가 어느 정도 수집되면, 본격적인 물건 조사가 시작된다. 집의 안방에서부터 화장실과 마당까지 집 전체에서, 크고 작은 모든 물건들에 대한 조사를 실시한다.

- 먼저 조사를 시작 하는 공간의 각 벽면의 사진을 찍고, 주 출입구에서 좌측 벽의 최 상단에 있는 물건에서부터 물건의 번호를 매긴다.

- 물건의 촬영과 위치 파악이 진행 되는 동안 또다른 조사자는 제보자에게 물건에 관한 각종 정보들을 질문한다. 물건의 명칭, 구입이나 증여 혹은 제작 등의 입수 경로, 입수시기, 물건의 상표와 가격, 물건의 사용 빈도 및 사용방법 등 물건에 얽힌 가능한 모든 이야기를 인터뷰로 담는다.

- 이렇게 조사를 하여 2인 가구의 경우 1,700여점 4인 가구의 경우 2,200여점의 살림살이들이 조사 되었다.

● 물건을 사용하는 사람과 물건의 쓰임 조사

- 물건에 대한 조사가 마무리 되면 제보자의 일상생활 속에서 물건의 쓰임에 관한 참여관찰을 진행 한다. 아침부터 잠자리에 들 때까지, 물건을 사고 모으고 사용하는 주인공들의 일상을 기록 하고 그 안에서 사용되는 물건들을 각각 기록 한다.

● 조사 내용의 정리

- 살림살이 조사는 물건의 사진을 찍고 인터뷰를 하는 과정에서 가능한 동시에 조사되는 내용을 모두 정리 하는 것이 좋다. 물건의 번호에 따라 사진과 물건의 정보들을 표로 구성하여 정리 한다. 그리고 물건에 대한 추가적인 인터뷰들 역시 채록하여 함께 표로 만들어 놓는다.

- 작성된 물건의 목록에는 박물관의 통합유물관리시스템에서 사용하고 있는 유물의 용도별

분류 기준에 따라 물건의 용도를 구분해 둔다.

- 이렇게 해서 정리된 2000여점 가량의 물건들은 물건의 용도와, 공간, 입수시기, 입수방법, 주 사용자 등에 따라 데이터의 검색 및 통계화가 가능해 진다.

4. 조사자와 피조사자의 다면적 기록

이처럼 더욱 다양한 대상과 주제로 변화를 필요로 하는 도시민속조사는, 기록의 방법에서도 변화를 모색하고 있다. 그 대표적인 예가 제보자 기록의 활용이다.

● 제보자들이 소장하고 있는 일기와 사진

- 일기나 사진과 같은 민중 생활 기록들은 민속조사에 있어 이미 좋은 자료로 많이 활용되어 왔다.

- 오늘날 기록 매체의 발달로 도시인들은 손쉽게 다양한 매체들을 이용하여 기록을 하며, 기록된 자료들을 소장·보관하고 있다. 디지털카메라 등의 보급으로 일상의 영상기록은 더욱 흔한 일이 되었다. 인터넷 생활의 발달도 민중 기록에 많은 영향을 준다. 인터넷을 통한 메일이나, 개인의 홈페이지에 작성하는 일기 등도 이미 보편화 되어 있는 것들이다.

- 제보자들이 소장하고 있는 일기와 사진 등은 조사자가 함께 하지 못한 시간들의 자료가 된다. 조사자 스스로가 제작해 놓은 과거의 영상과 글을 통해 지나온 그들의 과거 생활사를 되짚어 갈 수 있다.

● 제보자 스스로 그들의 일상을 기록

- 이와 같은 기록 방법과 매체의 발달을 적극 활용 하여 제보자 스스로 그들의 일상을 기록해 보도록 권할 수 있다.

- 제보자 스스로가 자신의 일상을 기록하게 된다면 조사자가 함께 할 수 없는 장소나, 조사자가 참여하여 실재와 다른 양상이 기록될 우려가 있는 경우 등에 적극 활용 할 수 있다.

- 예를 들어 학생들의 ‘학교생활’에서처럼 조사자가 동반 할 수 없거나 동반을 꺼리는 상황에 대한 기록이 가능해 진다. 또한 제보자들 스스로자 자신들의 상황을 사진으로 촬영할 때 더욱 자연스러운 일상에 대한 기록물들을 얻을 수 있다는 장점이 확인되었다.

- 한편 가정에서의 상차림처럼 참여관찰을 할 경우 이방인을 의식하여 실제 상황이 위조되는 경우, 그 상황에 참여 중인 또 다른 제보자로 하여금 기록을 유도 할 수 있다. 실제 식생활 조사에서는 가정의 자녀로 하여금 부모님이 차려주시는 매일매일의 식단을 기록하도록 하여 보름간의 식단과 음식의 재료 등을 기록 받았다.

- 그러나 조사자의 권유로 이루어지는 기록 가운데 일기와 같은 경우, 기록을 하는 제보자가 기록물의 공개를 염려하여 표현에 장애가 생기는 문제점도 발견할 수 있었다. 때문에 반드시 추가적인 심층인터뷰를 병행하여 기록물뿐만 아니라 그 안의 사람들의 의식을 다각도로 검토할 수 있어야 한다.

Ⅲ. 도시민속 조사 결과의 기록과 활용

1. 매체의 변환: 멀티미디어 민속지의 시대로

국립민속박물관에서 실시한 도시민속조사는 제일 먼저 민속지 작성을 통하여 조사 결과물을 발표한다.

- 오늘날 기술의 발달로 현장에서는 더욱 다양한 방법의 기록이 용이해 졌으며, 이렇게 기록된 콘텐츠의 전달 방식 역시 급격히 변화 하고 있다.
- 이런 환경 속에서 도시민속조사의 민속지는 인쇄되는 일반도서의 형태에서 한걸음 더 나아가, 사진·음원·동영상 등의 멀티미디어자료와 3D 공간구성 등의 기법을 활용한 DVD 보고서를 제작 하고 있다.
- 인쇄되는 책으로는 그 수량이나 매체의 방법상 모두 담을 수 없었던 것들이 DVD를 통해 전달 될 수 있다.
- 이러한 작업은 단순한 이북의 형태를 넘어 각종 멀티미디어 자료를 동원하여 생생한 현장을 우리의 컴퓨터 안에서 되살려내는 e-culture village에 지향 점을 두고 있다.
- 앞으로 이렇게 만들어진 멀티미디어 결과물들은 앞으로 박물관의 인터넷 홈페이지를 통해 누구나 접근 가능하도록 서비스 할 계획이다.
- 또한 웹에서 구현되는 e-culture village는 조사자를 통해 주어지는 정보뿐만 아니라 일반인들이 기록하는 정보들이 함께 모이는 쌍방향 문화 소통의 장으로 활용되는데 장기적 목표를 두고 있다.

2. 유물의 수집과 자료의 아카이브

박물관은 기록된 도시 현장의 자료들을 바탕으로 유물수집과 아카이브 사업을 진행한다.

● 타임캡슐사업

- 현재 국립민속박물관에서는 근현대 분야 중 광복이후부터 현재까지의 현대 생활사자료가 되는 물건들의 수집계획인 '타임캡슐 프로젝트'를 진행 중에 있다.
- 생활사유물자료의 유형이 점차 다양해지고, 자료의 변동주기가 짧아짐에 따라 현대 생활사 자료를 수집이 필요를 느끼고 있다.
- 도시민속조사과 같이 지역민속 조사사업에서 조사된 생활사 자료를 타임캡슐 사업에 적극 활용할 계획이다.
- 즉 도시의 살림살이조사 등을 비롯하여 기록된 일상생활 속의 물건들이 현대 도시민들의 일상생활과 그들의 물질문화를 보여주는 유물들로서 수집되게 되는 것이다.
- 이러한 과정을 통해 박물관은 더욱 생명력이 있는 물건, 이야기가 있는 물건을 소장 전시할 수 있게 된다.

● 아카이브와 자료 서비스

- 도시민속조사 과정에서 우리는 다양한 기록매체를 활용하여 현장의 모습을 기록한다. 이렇게 기록된 자료들은 당대의 모습을 담은 역사적 자료로 박물관에서 영구 보존·활용될 것이다.
- 특히 도시재개발 사업 등으로 빠른 변화가 이루어지고 있는 도시의 실정상, 다양한 영상매체를 통해 개발 이전의 도시를 기록하는 일은 시급한 과제이기도 하다.
- 현재 지난 2007년도의 주 조사지였던 서울의 아현동은 이미 마을의 절반 이상이 모두 사라진 상태이다. 우리가 기록한 아현동 마을과, 아현동 사람들은 다시는 볼수 없는 현장의 모습이 되었다.
- 도시민속조사사업팀은 2007년 이후부터 현재까지 개발, 변화 되어 가고 있는 도시의 모습을 장기적으로 영상 기록하고 하고 아카이브 자료로 축적하고 있다.
- 도시민속조사 과정에서 생산된 기록 자료들과 그리고 현재에도 진행중에 있는 도시개발 영상 등은 앞으로 아카이브 서비스를 통해 일반인들에게 공개 활용될 것이다.

● 정보 제공 동의서와 초상권 문제

- 도시현장에서 기록한 자료들이 일반인들에게 모두 공개 될 때, 반드시 염려해야 되는 문제가 있다. 바로 기록된 사람들의 초상권에 관한 문제 이다.
- 우리는 조사 과정에 제보자로부터 기록된 자료의 학술적 활용을 허가 받는 동의서를 받는다.
- 그러나 주 촬영대상이 아닌 인물이 기록매체에 담겼을 경우, 혹은 동의서를 받았다 할지라도 자료의 공개시 제보자의 신상에 좋지 않게 작용 할 수 있는 자료들에 대한 자료는 공개에 어려움이 있다.
- 더욱이 일반인들이 웹서비스 등을 통해 자료에 대한 접근이 점점 더 용이 해 지게 될 상황에서, 일반인들의 기록을 불특정 다수를 향한 대국민 서비스를 개시할 경우 미처 예측하지 못한 문제점이 발생할 수 있어 더욱 세심한 검토가 요구된다.

3. 도시 생활사 전시

● 목적

- 대학과 개인 연구자들의 민속 조사와 달리 박물관에서 실시하는 민속 조사는 조사 결과물을 통해 민속지 이외의 다양한 연계 사업으로 연장해 가야 한다.
- 특히 전시 사업은 보고서를 접하지 못한 일반인 혹은 책으로는 어렵고 멀게만 느껴지는 사람들을 위해, 우리 도시의 삶과 문화를 시각을 비롯한 다양한 감각으로 체험하고 느끼는 장을 만든다는데 그 의의가 있다.

● 근현대 생활문화 전시 현황

- 국립민속박물관은 현재 상설 전시장의 한 코너에서 근현대유물을 전시중에 있다.

- '검약(儉約)', '라디오', '화폐'등 70~80년대의 생활을 보여주는 주제를 선정 각각의 유물들을 전시 중에 있다.
- 또한 새롭게 수집되는 근현대 유물들의 공개를 통해 박물관의 자료 구입 경향과 근현대 생활사 전시 사업에 대한 관심을 높이고자 전시실 복도의 '새 자료와 보존처리'라는 코너를 통해 현재 수집 중인 근현대 유물들을 소개 하고 있다.
- 라디오와 텔레비전뿐만 아니라 1960년대 서양의 복식문화가 자리 잡았던 시절의 의복들을 만날 수 있다.
- 야외 전시에서는 '추억의 거리'를 조성하여 60~70년대 당시의 상점과 건물들, 그리고 생활문물들을 보여주고 있다.
- 이발소와, 만화방, ... 등을 그대로 재현해 놓고 있으며, 일부 공간은 개방되어 있어 보는 전시뿐만 아니라 체험 할 수 있는 전시를 진행 중에 있다.
- 이러한 근현대 생활문화에 대한 전시는 앞으로, 도시민속조사를 바탕으로 수집되는 유물들을 통해 그 폭을 넓혀갈 것이다.

● 계획 및 전망

- 아주 오래된 옛 유물들을 통해 우리의 역사를 알려주는 전시도 중요하다.
- 그러나 현재 살고 있는 사람들의 멀지 않은 과거를 돌아보며, 당시의 삶에 의미를 부여하는 전시는 이를 통한 학술적인 감성을 전달해주는 것뿐만 아니라 당대 삶에 대한 비판적 접근 등을 가능하게 한다.
- 아울러 그들의 기억이나 현재 일상 속의 문화들을 객관적 시각으로 바라봄으로써 우리의 삶과 문화에 대해 새롭게 인식하는 계기가 될 것이다.
- 박물관은 박물관 나름대로 통시적인 전시를 개최함으로 다양한 전시 기법 등을 선보일 수 있는 능력을 배양하게 된다.

IV. 오래된 유명한 것에서, 현재의 익숙한 것으로

- 박물관은 인간의 삶과 문화에 대한 모든 것들의 집적소라고 할 수 있다. 과거의 인간들의 모습부터 현대 인간들의 생활을 보여주는 곳이다.
- 현재까지 국립민속박물관이 수행한 도시민속조사는 박물관을 찾는 사람들에게 박물관이란 오래되고 유명한 것들만 보여주는 것이 아니라 현대의 우리 삶 속에서 아주 익숙한 것들도 매우 큰 의미를 가진다는 것을 보여준다고 생각한다.
- 익숙한 것들에 대한 관심, 주변에 있는 흔한 것들에 대한 관심을 갖는 국립민속박물관의 도시민속조사에 많은 관심을 기울여 주셨으면 한다.
- 인사말...

The Great Silk Road
through the colors and shapes of cultural heritage
from the East to the Mediterranean
Photography and Tourism

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**Title: The Great Silk Road through the Colors and Shapes of Cultural Heritage from Far East to
Mid- olga Area: Photography and Tourism**

Abstract

The aim of this contribution is exposition of colors and shapes throughout the Silkroad history by the visual images, photography and world heritage from China to Mid- olga region of Russia. The history of Great Silk Road is history of moving of colors and shapes. The cultural landscapes and aesthetic traditions of Silkroad history is resource for intercultural creativity and development in global time. The modern postmodernist stylistics set and form new forms of cultural attraction with strongly pronounced art color and social mobility. Tourism and photo are allocated among the most dynamically developing constituents in modern culture. Tourism is as a way of expansion of a cultural reality. Effective and most accessible means of cultural screen and archiving is the photo. The photo allows to overcome a syndrome of parting with just open seen and to fix a swift-flowing life, as much as possible to keep its documentary accuracy. If tourism opens to the person new cultural horizons the photo does this open world accessible to repeated use. We consider the contemporary tourism as one of ways of Silkroad's tradition revival. And photo enables express the new dialogue and archiving in space of culture by means of art images of Great Silk Road.

**The National Museum of Mongolia
Creating an Institution
for the Presentation and Dissemination
of Cultural Heritage of Mongolia**

ashdendeв Bumaa

Full title: The National Museum of Mongolia – creating an institution for the Presentation and Dissemination of Cultural Heritage of Mongolia

Short title: Role of National Museum of Mongolia in society

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Introduction to National Museum Mongolia

In this presentation the author describes activities of National Museum of Mongolia, which holds the largest ethnographic collections in Mongolia, in relation to mutual understanding, reconciliation and peace concerns and the role of museum in the society.

The National Museum possesses a collection of around 46,000 archaeological, historical and ethnographic objects, relating to Central Asian history and history of Mongolia from the earliest stages of humans to the end of 20th century. In 2002, the Museum defined its mission statement as;

To be leading museum in the promotion and research of national history, culture and ethnography. The museum acts as the central institution for all museums of Mongolia since 2008.

National Museum of Mongolia is much more than a place of storage it is an institution in service of society, continually developing means of communication with public, especially through exhibitions of material evidence of people, their actions, and their environment for the purpose of study and education.

Exhibitions and activities have been carried out by the National Museum of Mongolia since the 1990's to present and disseminate knowledge and ideas relating to historical and cultural heritage of Mongolia. These endeavors aim to give a sense of enjoyment of learning, and explore various ways and forms to broaden the audience of the museum as well as meet the increasing demands of the educational role of the museum. The shift in Mongolia towards a more democratic society has ushered in a change in the role of museums and their relationship with academic and public communities. The museum has gained some achievements in documenting, studying, and enriching collections. Also in displaying well-founded exhibits with interpretation and dissemination of Material and Intellectual Properties. Since 1991, the Museum has been renovating displays and object labels, publishing exhibition catalogues, a self-guiding brochure, Teachers Resources Kit, scientific publications, and introducing modern technology such as an audio guide, comprehensive internet page and e-guide at the Museum entrance. The Museum also has developed sound relationships and information sharing with domestic and international museums, research institutions, tourist companies and media.

Role of National Museum of Mongolia in Reconciliation and Peace

What should an institution like ours do in service of society through exhibitions, interpretation, education, and publication of traditional national cultural materials? On one hand it is interesting that the population of Mongolia is mostly Mongols, who speak one Mongolian language. As of 2008, the population of Mongolia is 2.7 million, 90 percent population are Mongolians, 8 percent are Turkish natives and there are few mongolized Khamnigan people of Tungis origin. The main group of Mongolian nationality Halh comprise about 80% of Mongolian population. ¹ Historical and Cultural Atlas of Mongols. UB.2004.P.144. As statistics from 2000 show that 4,3 percent are Kazakh people of Turkish origin. There are approximately 20 ethnic groups in Mongolia. So issues of race and ethnic groups seems less a problem and museum does not strongly face reconciliation of ethnic groups yet. On the other hand, fostering mutual understanding, respect, and reconciliation remains a challenge in Mongolia. We see some discrimination in our society today, especially through people in power giving special advantage to people from their local or ethnic groups. Mongolia is divided into 21 *aimags* or provinces. We have seen some recent examples of Mongolian political parties trying to take advantage of differences between groups for political purposes. There is also misinterpretation and mis-use of cultural heritage. As the National Museum, the Museum should concentrate more on conducting civic dialogue between different social, ethnic, religious and local groups. Failing to do so only increases social problems.

If our museum as a national museum is supposed to present the one history of a country, then how can it present the many histories that ethnic groups bring with them? Should a National Museum show as it did in communist times one story in order to make a clear identity for its people, or should it recognize that there are many stories and many of these are not so positive?

As a goal of the museum is to promote national pride and to disseminate information about Mongolia's cultural heritage then we should create an institution which presents and disseminates of the cultural heritage of Mongolia; traditional nomadic culture, the rich history, culture and tradition of ethnic groups, which can be a bridge between past and present.

Collecting, Documenting and Studying of Ethnography Objects

Ethnographic collections are approximately 25.5% of the total collection of National Museum of Mongolia. The Museum has ten exhibition halls, three of them are devoted to the ethnography of Mongolia. These are the Traditional Clothing and Jewellery, Mongolian Traditional Culture and Traditional Life halls.

The Museum is committed to collecting objects of all Mongolian ethnic groups of Mongolia, past and present. Even though the Museum did not organise special ethnographic expeditions in the 1990's, most of our new acquisitions have been ethnographic objects, purchased from individuals. But between 2004-2007 the Museum has paid more attention to archaeological field expeditions and archaeological acquisitions. Therefore archaeological findings have increased. The Museum had joint archaeological expeditions with researchers from six countries. One part of the *Reindeer Stone Project* in collaboration with the National Museum of Natural History in the Smithsonian Institute was the study of the Tsaatan reindeer herder people of Mongolia. Reindeer stones are ancient stone monuments found in Mongolia. This project complements ethnographic studies, by documenting Reindeer herder people's ecological knowledge, herding practices, and rituals including shamanism in order to understand and publicize the challenges they currently face.

² The Reindeer Stone Project. Anthropological Studies in Mongolia. 2002-2004. 2005. P.12.

Since 2008, the Museum again began to collect some ethnographic objects and in the Acquisition Plan for 2009-2015 the Museum administration gives more importance to ethnographic objects.

Among our ethnographic collections our Museum promotes especially traditional national costumes and jewellery, in order to attract more visitors, to present and disseminate knowledge about ethnic groups and the two nationalities Mongolian and Turkish for mutual understanding and respect. Because costumes are such a memorable highlight of our collection often foreigners call our museum just simply "the museum with costumes". Visitors want to know all about traditional costumes and the stories associated with them. By telling the stories of the costumes, we are telling the story of Mongolia. By learning about costumes children can gain understanding of different parts of Mongolian history and traditional custom. Promotion of traditional costume is a way of reviving and preserving cultural heritage and to respect the traditional culture, heritage and history. During the Visitor Survey made by museum volunteer Virginia Jones in 2003, who was capacity builder and who implemented a museum marketing project, 31% of visitors wrote that the most interesting hall is Clothing and Jewellery, 25% said Mongolian Traditional life, 26% Mongolian Empire III Century. ³ Report of Visitor survey-questionnaire. Also in the Museum Visitor's Book there are many notes that traditional clothing is great display.

The national costumes of the small ethnic groups of the past were almost forgotten by the mid 1950's, and the clothes of Central Mongolia become most popular. Therefore within the Museum's collection the majority of costumes are Halh while some other ethnic groups costumes are few, a number of costumes of some ethnic group costumes are incomplete, and some ethnic groups costumes are not in the Museum's collections. These have been identified as significant gaps which must be filled in order to hold a truly representative national collection. For display the Museum is making copies of some of our ethnic costumes. Ethnic costumes in the free market are expensive; therefore the Museum could not buy them with our modest government budget. In 2008 the Museum made a copy of the costume of the Khazad and Reindeer people ethnic minority in North of Mongolia which are now on display. In 2009 museum plans to acquire or make a costume of Hamnigan people minority in Eastern Mongolia .

Documentation and research of the ethnographic collection is needs to be developed. The Collection Catalogue is incomplete, and the story of the object is not reflected fully in the inventory book, especially provenance of the objects not clearly noted. This makes trouble in identifying the material culture of ethnic groups. Our Museum curators do make Catalogue Cards of the ethnographic collections and do study some of the costumes in depth. We would say that representation of minority ethnic groups facilitates the study of their culture.

Our Museum Curator Ch.Tuultsetseg who is Zahchin one of the ethnic groups in the Hovd aimag took active part in Museum activities which were carried out in Hovd aimag has begun to write about differences of material culture of that ethnic group. ⁴ Some features of Mongolian saddle and technology making.- Nomadic heritage.T. III.Fasciculus 1-23. UB.2008. P.203-213. However, our Museum Curators do not much involve ethnic group elders in the museum activities, and they should do this more. We still do not have enough information on the history, customs, and intangible heritage of different groups of our population. Study of museum objects can reveal ideas which academic researchers do not capture and making clear many cultural phenomenon.

Display and Interpretation of Ethnographic Collection

Clothing and Jewellery hall was renovated in 2007 and consists of five sections. There are traditional hats, ceremonial costume for a state officials, ethnic costumes, seasonal costumes and accessories and

jewellery. Ethnic costumes are the central and most impressive section. In the hall ethnic groups are generally presented equally. But the hall called Traditional Life, specific ethnic household items from minorities are not represented enough.

Display and interpretation of the costume collection still needs to be improved. Therefore some renovation of the costume display is included in the new project called Documentation and Preservation of Costume Collection. The Muslim Kazakhs with their different customs could be collected and interpreted in the exhibitions more widely, Kazakh costume collections can be enriched. Most of the Museum displays are about the ethnic groups that are Buddhist. In 2009 Traditional Culture and Traditional Life hall were renovated. Sections about Buddhist culture and Shamanism were removed from Clothing and Jewellery hall to Mongolian Culture hall to a new section called Worship and Religion of Mongolians. This section can be extended because tradition of shamanism and worship of nature, sky and harmony with them plays an important role in Mongolia still today.

Displays should be planned in way that visitor can understand the main concept of the hall and gain knowledge and information and enjoy their visit to the museum. One of important tool is object labels and information panels. Therefore our museum updated and rewrote labels and made information panels and translated them into English. This Project was implemented by generous support of the Prince Claus Fund, Netherlands. Introductory panels, section panels and labels combine text, photographs, maps and diagrams. The result is that the Museum has accurate and informative labels which are clearly visible, easy to understand, and will encourage visitors to discover more. Panels about the Mongolian population and composition of ethnic groups, traditional hats, women's headdresses and other introductory panels are now informative and attractive.

But even these new captions and object labels could be more informative, especially the labels of the Traditional Life and Traditional Culture halls. Still we have many visitors asking for more explanation of the objects on display, which we know from the Museum Visitor's Book comments. For example Curators could explain the origin of the ethnic groups and the influence of different cultures upon each other, which can help in the mutual understanding. In the object labels also we have found that Curators have used local Mongolian terminology which needs further explanation for foreign audiences. Also I think that in the Traditional Life and Traditional Culture halls the specific features of the ethnic groups can be more focused and interpreted, for example, oral heritage and traditional dance of Western Mongolians could be presented in more detail. Nomadic Mongolians have an extremely rich oral culture, more even than material culture which has luckily come down to us. The Museum could also co-operate more closely with the Intangible Heritage team of the Cultural Heritage Center of Mongolia to achieve this.

Public Programs

The Museum has not only had been renovating ethnographic displays and object labels in the display, but also organizes temporary exhibitions promoting traditional culture - especially national costumes - in its scientific publications, catalogues, *ef u d n roc ure*, *eac er Re ource t* audio guide, web page, and e-guide. Museum was part of the "Festival of Mongolian Costumes" in 2003, a festival that included an exhibition, workshops and a conference.

In 2003-2004 the Museum implemented a marketing project and challenged itself to focus on parts of Mongolian culture that are most important. 5 Alina Compana Preserving Mongolia's cultural Heritage big Responsibility.-The *on o e en er*, a local newspaper in English, July 9th, 2003. Museum volunteer Virginia Jones with the Museum staff used traditional costume and jewellery effectively in

creating strategic marketing and activities such as a Family Day to attract more visitors. In a special program Costume Workshop children tried out different kinds of clothes and posed on a stand and in the exhibition they had opportunity to play traditional games and participate in hands-on activities such as constructing a *ger* the Mongolian word for yurt, or felt tent .

In 2006 the Museum participated in a symposium and exhibition on embroidery in *arkhan aimag* of Mongolia. The object of the accompanying workshop was to transfer traditional techniques of old Mongolian masters to young embroiderers. Participants came from all parts of the country and contributed local styles and techniques. A publication entitled *bro der* was produced following the symposium.

From 2007 onwards we have been organizing workshops at the Museum to pass on some textile techniques to children and prepared accompanying literature. In these workshops we have focused on techniques that are easily learned and fun for children in order to revive interest in old techniques. The technique of creating three dimensional knots with intricate patterns and three dimensional buttons is inherent to Mongolian clothing and constitutes a unique heritage of Mongolian culture but is generally no longer passed down to the younger generation.

In the past three years the Museum has organized exhibitions on Mongolian traditional culture more often than before including exhibitions about; Mongolian National Celebration, Mongolian women's needlework, traditional games and Mongolia's traditional musical instrument, the horse head fiddle. Mongolian women's needlework focused on the change in traditional clothing in recent centuries inspired by political and social influences. A main component of the display was the changing embroidery styles and techniques together with the evolving technology. Historical photographs from the museum storage were very interesting for visitors.

While more than half of exhibitions organized by the Museum abroad were ethnographic exhibitions, most domestic exhibitions have been about archaeology and the history of Mongolia. Also the Museum hosted an exhibition about shamans, including Buriad shamans from Russia and a cultural exhibition from Kazakstan, who are our neighbours and some Buriad and Kazakh people we have in Mongolia.

Education work

The National Museum of Mongolia is committed to the creation of educational services that will contribute to the ongoing development of children's life skills and knowledge and that will facilitate their active participation in the civic and cultural life of their community. Museum has implemented several education projects such as *on o an tor e* , *at ona u eu of on o an tor* the name of the museum from 1991 to 2008 *n our* and *eroe* . During 2001-2002, the Museum worked with a Museum Education expert Ms Sally Watterson from Australia under the Australian Volunteers International Asia Program. As the Museum is primarily about Mongolian history and culture, it was decided the target audience should naturally be secondary school history students where intensive Mongolian history teaching takes place. Following a visit to the Museum, school groups are offered entertaining lessons based on the tour and including guessing games and drawing pictures.

Museum Curators created a *eac er Re ource t* for use in the classroom, and an *n our* brochure. An outreach exhibition, accompanied by Museum staff delivered *on o an tor e* to countryside school children and has covered the east, south and north-eastern regions of Mongolia. This touring exhibition from our Museum was visited widely by countryside school kids, even settlements situated in remote regions. 6 The National Museum of Mongolian History: Successful Strategies and Lessons learned. – Selected Museums of East Asia: Approaches to Museum Education and Outreach Programmes. UNESCO office Beijing, 2007 P.31-39. *on o an tor e* *n our* and

eroe education programs mostly focused on the history, independence of Mongolia and historical persons.

The Museum has also organized activities outside of museum. For example, replicas of national costumes have been brought out of the Museums Children's Room for the activity organized in the squares of the city. Museum public and educational programs was possible to due to support of many organizations such as Open Society, Art Council, Canada Fund, Embassy of USA in Mongolia, Prince Claus Fund for Culture and evelopment, AICA apan International Agency , Australian olunteers International and Youth Ambassadors of Australia.

istorical ollection and Reconciliation and Peace ssues

The reconciliation that the Museum deals with is more a reconciliation of the past to the present. The Museum presents earlier cultures, for example, Hunnu and Turks and Khitans as powerful empires that helped shape modern day Mongol identity. It presents them respectfully, which is a way the Museum promotes respect for other cultures. Early Turkish and Uighur States hall was renovated by TICA of Turkish Government and National Museum of Korea donated showcases to Ancient History of Mongolia hall.

In the display there is model of the Mongolian capital Karakorum as it would have looked at the time of Mongke Khan 1251-1259 . The city grew fast, just like its population - a multi-ethnic mix of cultures from the four corners of the world, including Khitan, Chinese, Tibetan, Uighur, Persians, Indians as well as many European prisoners of war: French, Germans, Hungarians, Russians etc. There were "twelve idol temples" i.e. Taoist and Buddhist temples , "two mosques", and a Christian Nestorian church. The capital was as example of how Mongolian rulers in the 13th century practiced and promoted religious tolerance, unprecedented at that time in world affairs, and allowed for universal freedom of conscience within their realm. 7 .Boldbaatar.The Role of Mongols in Global and Regional.UB.2007. page.197. The model was donated by Embassy of Federal Republic of Germany.

The 20th century collections of the Museum preserve and reflect Mongolian traditional cultural practices and their modification under the Manchu ynasty, Socialist government and more recently capitalist period. What to take care of and what to exhibit from the recent past is important. Does the presentation of the past in post-communist Mongolia only mean the replacement of the existing stereotype narratives? We are responsible to be truthful and realistic. By displaying them we helping to reconciliation process. Our museum as National museum must present facts and also to help the nation to heal. Museum shows light sides of the 20th century Mongolian history and acknowledges the bad parts of the past so it can help the society to move on. The Museum tells people what happened the recent past. At beginning of the Educational Project in 2001, the Museum organized a meeting with secondary school teachers. They expressed great demand for additional materials for teaching 19-20th century history. The displays about the political and religious purges in our Museum and the ictims Museum another Museum in Ulaan Baatar seek to reconcile the actions of the 20th century with a democratic Mongolia by presenting the truth. We do not shy from telling to public the sad parts of history about totalitarianism and purges. At the end of 1930's the communist government unleashed a campaign of purges on Mongolian society, including the Buddhist church and people seen as enemies of the state, including the intelligentsia. Buddhist monasteries were the center of traditional culture and spiritual center of Mongolians. Among Buryiad peoples, who were purged widely, were representatives of our national intelligentsia, one of the purges that targeted Buryiad ethnic group is interpreted in the Museum.

By presenting and interpreting the purges of the Buryiads, the Museum acknowledges the past and helps to heal. Also our display shows to visitors history of both the communist Revolutionary Party and Democratic Party. We display the first seal of the Revolutionary Party and the first seal of the Democratic Party. Costumes of Government leaders, from both the Revolutionary Party and Democratic Party are in the collection. I want to note that the changes and evolution of Mongolian culture needs to be studied in more detail, as there are many gaps in the collection of 20th century Mongolian history. A good Collection Development Policy and display of 20th century can contribute to the process of making our museum place for healing, reconciliation and building democracy.

National Museum of Mongolia is a Professional Methodological and Informational Center for Mongolian Museums

In April 2008, the Mongolian Government issued a resolution to change the previously named National Museum of Mongolian History to the present National Museum of Mongolia. By this resolution our Museum became the central museum of Mongolia, whose duty it is to provide all Mongolian museums with professional-methodological guidance and information. Our museum aim is to help in the promotion of all Mongolian museums as a place to explore shared heritage and local identity. Local museums should be more active in reaching out to local communities by encouraging participation in specific museum activities and by sensitizing the local population to the importance of local heritage preservation. We will promote the idea to the Mongolian museum community that "Museums have to be forums for the promotion of community relations and peace." And also, we will promote UNESCO's idea that equitable exchange and dialogue among civilizations, cultures and peoples, based on mutual understanding and respect and the equal dignity of all cultures is the essential prerequisite for constructing social cohesion, reconciliation among peoples and peace among nations" in the our museum journal which called *Ueue* 8 Report of the Working Group on Cross Cultural Issues of the International Council of Museums ICOM , 89th session of the Executive Council of ICOM on December 1997:

Local ethnic groups inhabit the northern and western peripheries of Mongolia. At the moment I am advising a Master's thesis being prepared by the director of the museum in Bayan-Ulgii a western province or aimag of Mongolia . The Kazakh make up the main population of this aimag and they co-exist with Urianhai, Tuva and Dorvod people. His thesis concerns developing travelling exhibits on the peoples and cultures of that aimag. His museum presents material culture of each ethnic group, collects most specific objects and organizes travelling exhibitions every year in the two *u* smaller local division of the aimag since 2007 and has been participating in the Cultural Day activity in the sum. The director of this museum along with his curators is developing a program for travelling exhibitions taking account specific each sum. They are planning to make secondary school children as target of the program. 9 H.Hizilbai. Role of the local people in the protection of the Cultural heritage.-Museum News. To be published in the number 2, 2009. At the meeting of Kazakh people, held in June 2009 it was discussed that issues include unemployment among Kazakh people has increased, and education level is lowest among all Mongolia aimags. 10 . H.Islam.Lack of policy concern to ethnic minorities. Century News. July16th number 163 3235 . A newspaper: The meeting declared the importance of keeping Kazakh language, culture and tradition.

Academic Outcomes and Provocative Ideas

Concerning changes to be made in the activities of our Museum we suggest the following:

- providing more information about museum objects and develop activities based on them.
- Make vital changes in the documentation and research, which will have big impact in the role of museum in society.
- To organize cultural and ethnographic expeditions like those being organized by archaeologists in collaboration with foreign institutions;

- To work closely with regional museums;
- To make our museum a 'place of memory' which can serve for reconciliation and building democracy;
- To pay more attention to collecting intangible heritage and its interpretation in the activities of the Museum.
- To improve public access to cultural objects
- To involve representatives of the ethnic groups in the areas of museum work.
- To have an ethnographic museum in Mongolia. Ethnographic eco - museums will present culture and also promote community development and will help in solution of social problems.

QUOTATIONS

- 1 Historical and Cultural Atlas of Mongols. UB.2004.P.144.
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- 3 Report of visitor survey- questionnaire.2003.
- 4 Some features of Mongolian saddle and technology making.- Nomadic heritage.T. III.Fasciculus 1-23. UB.2008. P.203-213
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- 7 .Boldbaatar.The Role of Mongols in Global and Regional.UB.2007. page.197.
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**The Museum of the Galician People
as a container of values for different publics**

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The Museum of the Galician People as a container of values

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ABSTRACT:

We can see ethnographic museums as a very important social organization that is a contribution of this paper. At the same time, we can see how one museum can be made with a strong and open structure to all society. This paper is a small sample of different values that we can find in our museums. The structure of the Museum of Galician People lets us show how one museum can contribute to develop a social identity.

PAPER:

In this paper I would like to present a few characteristics of a very in depth investigation about a case study of the Museum of the Galician People.

This research was designed to understand the knowledge of the elements that converge in the fracture between museums, their functions, their public and the society that creates them. The aim is to search for the knowledge required to understand identity versions. That identity should be understood as project, a project that joins willingness around the visions of future. Through all identity projects solutions will be found for issues that the present is formulating in the nowadays Galicia.

In order to meet these objectives it is required to analyze a specific case and identify which are the identity statements upon which the ethnographic activations in Galicia are based.

It is essential to analyze the organization that provides the grounds for the museum structures and functions. The organizational forms of a museum logically have a peculiar configuration, since they must be according to the objectives set by these institutions. But in addition, they should be linked to the logics that originate from the previously examined relationships between these institutions, their legal basis, the criteria of the framework of disciplines that give direction to their contents and the role they are expected to fill as institutions of the society.

Therefore the noticeable problems in the museum practice (social implication in the museums, selection and consequently definition of the concept of patrimony and the relationship museum-identity-patrimony) are closely linked to the current cultural politics and with the social image that is being given to the items that become part of the patrimony. Highlighting the course of the elements that are involved in the selection of pieces, entities and patrimony management policies, it is possible to establish a typology of the "patrimonial activations" (Prats, 1997), of patrimonial agents and of museum institutions.

In summary, the analysis units of research was related to the practices of patrimonial management, the specific characteristics of these institutions as organizations and the identity versions handled between the museum discipline and the museum practice.

The analysis units was then the organizational practice, specifically the one related to the functions to be carried out, the identity versions and the patrimonial management, activities and uses in which the identity as well as the characteristics of the organization become apparent.

I would like to present first some facts about Galicia. These facts can contribute to the knowledge of the specific cultural and economic context of The Museum of the Galician People.

After that I will show a few characteristics of ethnographic museums in Galicia. Finally we can understand the importance of the Museum of Galician People. This museum is located in Santiago de Compostela, the government and cultural capital of Galicia.

1. - A few notes about Region of Galicia

Galicia is a historical autonomous community in northwest Spain, with the status of a historical nationality and was one of the first kingdoms in Europe.

For the most part the south has a border with Portugal, the West and North with the Atlantic Ocean and the Bay of Biscay, respectively. The East has a border with other Spanish autonomous communities. Galicia has a population of more than 2,700,000 people that are concentrated in the seven most important cities (1).

Galicia has preserved few of its dense Atlantic forests that are very important support to traditional agriculture. It is relatively unpolluted, and its landscape composed of green hills, cliffs and *rias* is very different from what is commonly understood as Spanish landscape.

Galicia has the presence of many fjord-like inlets along the coast, estuaries that were drowned with rising sea levels after the ice age. These are called *rias*. The *rias* are important for fishing, and make the coast an important fishing area. The Galician coast is a zone rich in fish and seafood that began to excel the cultivation of fish and tourist advantage of the natural resources but also the patrimony, as much material as immaterial.

Inland, the region is less-populated and suffers from migration to the coast and major cities in Spain.. The terrain is made up of several low mountain ranges crossed by many small rivers that are not navigable but have provided hydroelectric power from the many dams. Galicia has so many small rivers that it has been called the "land of the thousand rivers".

Galicia is a land of economic contrast. While the western coast, with its major population centers and its fishing and manufacturing industries, is prosperous and increasing in population, the rural hinterland are economically dependent on traditional agriculture, based on small landholdings called *minifundios*.. However, the rise of tourism, sustainable forestry and organic and traditional agriculture is bringing other possibilities to the Galician economy without compromising the preservation of the natural resources and the local culture. The Galician economy pivots between industry, cultivation of the land and fishing.

The spoken languages are Galician and Spanish. Galician is the local language derived from Latin. It is closely related to Portuguese.. The Galician Language was very important in Middle Age but it lost importance because the influence of Spanish language had on the government. Spanish was the only official language for more than four centuries (16th – 19th). Since the end of the 20th century, the Galician language also has an official status, and both languages are taught in Galician schools. There is a broad consensus of support within the region for efforts to preserve the Galician language.

The current government of Galicia was established on the 16th of March, 1978, and is reinforced by the Galician Statute of Autonomy, ratified on the 28th of April, 1981. It is run by the *Xunta de Galicia*, headed by a president and run by a parliament. Santiago de Compostela is the capital of the autonomous community of Galicia and a UNESCO World Heritage Site.

The Way of St. James is the pilgrimage to the Cathedral of Santiago de Compostela, where tradition has it that the remains of the apostle Saint James are buried. The Way of St. James to Santiago de Compostela is a pilgrimage route registered as UNESCO World Heritage. (2)

2. - About Ethnographic Galician museums

There are a lot of museums in Galicia with different themes, different organization and different proprietors. (3)

The number of ethnographic museums has been increased in the last years since the 20th century. The increase of initiatives for the creation of small subject museums is a reality in all of Spain.

In Galicia, from the 1980s, new local museums have opened positioning themselves in the ethnography field, and encouraged by the public administrations understanding that the creation of a museum in a given village constitutes, in the long term, an element of economic development for the community and in the short term, a sign of an efficient local management (Branha, Marinho, Mourinho, 1999).

Some museums are too small to be called museums. Their collections, employees, and functions are not enough to be recognized as museums by the government.

In most cases these small museums have an associative trigger. The willpower that is behind these organizations declares without being entirely conscious a vision of a local identity stuck in the past. Also they attempt the assimilation of the museum functions without having the required resources and support to carry them out.

The initiatives that pursue the creation of small ethnographic museums responded to private interests, the necessity of an auto reference according to the criteria set by the different disciplines and that, throughout the Galician history, were formed as identity elements.

The root of many of these initiatives of small ethnographic museums is in the consideration that the identity as a nation resides in the remains from the past. This is not an exclusive consideration in Galicia. Since the different people and groups related to museums do understand the role of museums as signs of identity. Also being the expression of the nature of any given community, either historic or current. In these museums there are necessary elements to define the essence of such community which is home to their site are guarded, or it should be.

Nevertheless, when the cultural perspective is used as an additional tool in the resolution of problems, culture stops being perceived as superfluous, an ornament, from which can be spared, and starts being considered by its people as something necessary that brings quality of life in all dimensions of the existence.

In this regard, a display of the Galician culture as exotic and unitary, the reality of a plural Galicia needs to be understood. It is in this way, that it becomes essential to identify the interests of the different groups, in order to make room for a complex identity and with synergic relationships between the diverse social segments to which this proposal of life in common it is presented to, and that are necessarily part of the identity project.

Contrary to this line of thinking and action, we stand at the other end, in which the identification of "being Galician" is not so much a patrimony as a negotiation process, ever changing, where the main characteristic is the active democratic trait. From this new perspective it is intended that the citizenship that forms this country lives its history as something of their own and not as a product of which it is only the consumer.

The Museum of Galician People is a significant case in this sense. This Museum had been pioneer in the global vocation to show the Galician culture. Also it developed the Galician identity and it opened thinking of the future. The beginning of Museum was recognized and validated our popular culture.

**orward to the ast:
hat is the ordinar ethnogra hic museum in Ta i istan**

Tajikistan is a country of magnificent nature, ancient culture and extraordinary living craft skills, especially textile and ceramic production. As an independent state it has been facing enormous challenges over the last years, at present there are great infrastructure needs, unemployment and lack of opportunity for local population

Setting the scene At present there are 56 museums in Tajikistan. Most of them are under authority of the Ministry of Culture, Regional Oblast Authorities and Local Municipalities and have Official Registered Status. These are also private, school and corporate museums. Some famous archaeological sites are considered to be part of museum services.

Museums are a relatively recent creation in Tajikistan. The first museum - the National Museum of the Republic of Tajikistan named after K. Bekhzod in Dushanbe, - was founded by Soviet decree of 1934. Most of the regional museums were founded in 1970-1980-ies during the decades of distortion of the Soviet Union. By the end of the Soviet period every province in Tajikistan had its own museum. It is possible to assert, that Tajikistan has a tradition of setting up comprehensive collections on regional history throughout the country, which provides an unrivalled visual resource for specialists and general public. Most of regional museums are the only cultural institution in their towns or provinces. Their survival and development influence positively the life of local communities, they are of inestimable value to their regions as well as to humankind.

Practically all museums have archaeological and ethnographical collections, and some museums are rather rich on this material. There is one specialized ethnographical museum in Tajikistan – the Ethnographical Museum of the Institute of History named after A. Konish of Academy of Sciences of the Republic of Tajikistan in Dushanbe. A number of world known archaeological museums of Tajikistan also are under the authority of Academy of Sciences, for instance, the National Museum of Antiquities in Dushanbe and the archaeological museums in the Sogdi Region: the Penjikent Historical and Architectural Reserve and the Sarazm Historical and Cultural Reserve.

Over the years of independence several new museums were founded and some museums were renovated in different regions of the country Khudjand, Khulbuk, Kulob . The ethnographical materials form the central part of their collections. New museums got rather good exhibition facilities and equipment, but they still have very typical for all Tajik museums problems with collection management, documentation and storage and have no visitor oriented programs. Their foundation influence the situation quantitatively, but not qualitatively

A complex technical and academic support as well as complex museum expertise was available to museums during the Soviet period. Researchers of different scientific fields, conservators, designers and educators from across the Soviet Union worked in Tajikistan and conducted excavations, field research, collecting as well as taking the leading part in the interpretation and presentation of the museum collections for the public. Practically all this expertise vanished after the collapse of the USSR in 1991.

Due to serious political, economic and social turmoil, no professional training program was possible for museum staff in the Republic.

Unfortunately museums have languished in Tajikistan for the last two decades. They suffered from an almost total collapse of resources since 1991 over the civil war and years of economic decline. The lack of funding is usually considered as the main problem for museum development by the Ministry of Culture as well as by the museum staff. Some international bodies, foundations and agencies are supporting different cultural and museum programs. Nevertheless, museums in Tajikistan appear to be completely unaware of the great changes that have happen in museums elsewhere in the world in terms of re-defined social goals, educational purpose and customer focus.

Experience of personal visits to Tajik museums in 2007 and conversation with the museum staff make clear that the main problems of the Tajik museums lie in the field of their management, profes-

sional expertise, information provision and their social interaction with other institutions, governing bodies and with public tourists and local communities .

The state of museum field in Tajikistan today is characterized by the following combination of circumstances:

- The absence of reliable information on museums. The official statistic is rather limited and not authentic. As a result many reserved collections are completely unknown to the general public and specialists, and it is hard even for republican officials to discover exactly, how and of what kind items are held in the museum collections.
In the Internet one may find the fragmentary information about some Tajik museums on the sites devoted to tourism and sightseeing in Tajikistan. Usually the information on museums is limited to several typical phrases. The National Museum of Antiquities is the only one museum, represented in Internet with a special web page. It was developed by the Ryukoku University Digital Archives Research Center Shiga, Japan and is hosted on the web-site of this University – www.afc.ryukoku.jp/tj
- All state museums depend on the state budget and do not have any alternative sources of funding. The efforts deployed by foreign funds and organization, which provide grants for the museums, do not change the situation in general. The cultural heritage is still not used and perceived by officials as a potential economic resource and social tool.
- The legislation system in the museum field is not developed. There is lack of important regulations such as the State Regulation on Collection Management Procedures for the State Museums. It makes difficult to set and to monitor the inventory of the national collections, to control the collection management activities, to plan the museum development. The situation is complicated with the absence of legislation literacy among officials and museum staff in the field of preservation and management of cultural heritage.
- The collection management practice and procedures are not developed. In most of the museums there is just a preliminary understanding of what do the museums have in their collection and a vague idea of what might have been lost over the years of economic decay and civil war. The collection management work is not funded; the museums are able to get funding mostly for mounting of exhibitions. The museums of the Academy of Sciences demonstrate rather good level of collection management and good understanding of procedures of acquisition, accessioning, disposals and inventory. Academic museums managed to keep qualified personnel; their collection management practice is strongly connected with the field research and archaeological excavations.
- The main risks to collections in Tajik museums and to ethnographic collections as well are posed by a lack of basic collection care and housekeeping in the museums. Among the common problems are the insect infestation, damp, unacceptable climate conditions and light levels. Damage to collections is occurring often because of inappropriate display and handling methods, bad storage conditions and lack of security. As a result a lot of valuable and irreplaceable material, especially textiles is destroyed totally and de-accessed from the collections regularly. In a lot of museums ethnographical items are damaged with mould and corrosion. It is not just the exhibition value, which has been lost; a great deal of scientific information is gone too.
- The museum's social function doesn't reflect the needs of the society, local communities and non-resident visitors. Most museums today are organized and used as gala halls, decorated with cultural values, where the official delegations are welcomed, or as memorial places, which have to be visited during official festivals and celebrations. Governing bodies see the museums as an effective tool for ideological work and propaganda. Visitor flows in most Tajik museums are very low, and audiences will have to be developed through targeted activities. Strong training for museum staff is

essential in this area, so that they can develop a pro-active approach, rather than simply providing a passive facility.

- Regardless of their location and quality of collections, all museums have the same theme structure of the permanent exhibitions. It was inherited from the Soviet model of exhibitions, of regional museums in 1970-ies. Typical exhibition consists of archaeological material, followed by rural agricultural material, ethnographic textiles and costumes, 20th century political history and local industrial products. Sometimes natural history collections present an initial component. Over the years of independence the new final component has been added to this structure – the materials on the history of independence and about President Emomali Rakhmon. Today the main ideological and educational function of the museums is to visualize the idea of New Independent Tajikistan as a direct heir of the Sassanid Empire and the personality of President E. Rakhmon as the successor of the emir Ismaili Samoni, famous founder of the independent state in the Central Asia in the I century. In some museums portraits of E. Rachmon and I. Samoni are exhibited together.
- In this model the ethnographical material has to be placed between ancient archaeology and collections on modern history. Thus the traditions, most of which are still alive in Tajikistan, are presented by the museums as the distant past. One will never see the ethnographical material in the exhibitions devoted to the modern period. According to museum exhibitions ethnographical collections are interpreted within the paradigm of the past. Past is glorified and romanized, it helps to promote the national self-consciousness of the Tajiks as the most ancient indigenous nation in the Central Asia.
- Despite of the great amount of the ethnographic collections in the museums the national diversity of Tajikistan is not promoted by the museum exhibitions, the traditional culture of Tajiks in general is the only subject for museum displays. The cultures of other ethnic groups in Tajikistan such as Uzbek, Russians, Kyrgyz, Arabs, Gipsy etc. are not the subject of collecting or exhibiting. A local distinctiveness is not clearly brought out in the exhibitions.
- Most of the permanent exhibitions in Tajik museums remained unchanged for two decades or more. All over Tajikistan they are monotony and sameness. The exhibitions were designed to show things, rather than to investigate stories together with a visitor. The information provided to visitors sometimes is limited with the short labels in Russian or Tajik. Usually there is no contextual information to explain the valuable collections. This is mostly due to the Soviet practice of guided tours in the museums, which is still now rather developed in the museums of Tajikistan.
- Inter-activity, a key factor in attracting public elsewhere, is as noticed absent in Tajik museums. In the newly renovated museums inter-activity is understood as placing in the exhibition hall of an expensive T screen. To encourage the discovery spirit, creativity and active learning at visitors of all ages Tajik museums have to enhance their permanent exhibitions in “cheap and cheerful” interactive manner, to include in their programs touching, active observing and doing things with objects and/or supporting materials from the collections. The ethnographical museum collections have a good potential to be used in those interactive programs. It is apparent, that museum staff requires training in the development of the interactive programs for visitors.
- The displays in regional museums do not make sufficient connections between the ethnographical items on display and traditions, way of living of the local population. Encouraging awareness of the importance of local cultural environments and heritage sites should be an important part of a museum’s mission. It will help local people to see the museums not only as places, where the state and the local authorities may demonstrate their achievements, but first of all, as places to impress their own views, hopes, memories and access to knowledge. Some museums in Tajikistan have the potential to encourage and to present living crafts and traditions, including music, dance and the prod-

ucts of the local craftsmen. Thanks to their rich ethnographical collections Tajik museums have the potential to be at the heart of local cultural events, festivals and celebrations. Some of the museums, which are visited by foreign tourists, may contribute to community development by creating shops for locally made craft items to be sold to visitors.

Issues for the development of the museums in Tajikistan

- The key issue for the development of the museums in Tajikistan is the complex training of the museum staff. Tajik museum staff includes a significant proportion of young and middle-aged people, but most of them have been isolated from professional networks and training opportunities for at least 18 years even in their own country and are very poorly paid. But in Tajik museums we met some very dedicated people too. Under deficit of resources and endangered conditions of preservation of collections the museum staff in their daily work demonstrate, that Tajikistan has a strong will to care about national heritage and is interested in extending the access to it. A long-term program of training for museum staff could make a significant difference to the effectiveness of daily work of museum staff. It will help museums to become a highly valued community asset at all levels throughout the country, and to play an important role in reinforcement of regional and national identity, supporting the growth of educational opportunities and promoting cultural diversity inside and outside the country. In the much longer term, they can also enhance the development of tourism.
- It is absolutely essential for preservation of the ethnographical museum collections in Tajikistan to provide the museum staff across Tajikistan with a long-term training on collection care. The conservation provision of the Tajik museums is a problem which is to be decided on the national level. The centers of excellence for conservation work may be developed on the base of museums in the capital of Tajikistan. International museum community and UNESCO might be able to assist such an initiative.
- The ethnographic collections have been formed in Tajikistan museums for more than 60 years. But in the mid of 1990-ies practically all museums stopped the acquisition because of the lack of funding. A lot of valuable items are known to be in private hands. Museums are regularly offered materials for purchase, but their inability to respond is undoubtedly a factor in both the legal and illegal export of cultural items. Tajik museums are today ready to co-operate with the foreign museums and academic centers on development of the joint expeditions and collecting programs, which will let to preserve the valuable ethnographical material in the museums. Ministry of Culture of Tajikistan over the last years is investigating the possibility of setting up a Museums Purchase Fund for potential acquisitions.
- Museums in Tajikistan urgently need to overcome the informational isolation, to come together on the national level and to work with international museum community to exchange experiences, share good practice and speak together with one voice. It is highly desirable for this purpose to strengthen the Association of Museum Professionals of Tajikistan and form a national ICOM Committee.

Project

The problem of inaccessibility of the ethnographic museum collections in Tajikistan is viewed as a complex one, which has to be resolved by the efforts of the world museum community. The important step to make the ethnographical collections of Tajik museums accessible and known worldwide was undertaken in 2007-2008. The Electronic Inventory of the Museums of Tajikistan ELINT – project was developed by the Peter the Great Museum of Anthropology and Ethnography, Kunstkamera Russian, Academy of Sciences in co-operation with UNESCO and Ministry of Culture, Academy of Sciences of Republic of Tajikistan and Cultural Center Bactria in Dushanbe ACTE .

The database is an essential starting point for a longer-term national plan for museum development in Tajikistan. It includes contact details and brief information on the type and size of collections, history of foundation, description of exhibitions for each museum, their masterpieces and a photo gallery. A rich range of information was collected from different sources: statistic information from the state authorities, annual reports of the museums, published literature, interviews and visits to 45 museums all over Tajikistan.

ELINT – project encourages the public and officials throughout Tajikistan to value and enjoy these collections, especially ethnographic ones. Although these collections are housed in different kinds of institutions - national, municipal, corporate and private - they have an increasing role to play at all levels of public education and life-long learning.

The main objective of the ELINT-project was to protect and enhance the Tajik national patrimony. By developing a completely full multi-language Russian, English and Tajik web-resource and publication of brochure on the regional museums of Republic of Tajikistan the project extends the access to Tajikistan and first of all to its cultural heritage, creates for them new business and communication opportunities in scientific research, tourism and museum field and creates conditions for preservation of the endangered cultural properties, held in the collections of the Tajik museums.

The ELINT-project raises the national and international profile of many regional collections and encourages further research into them, and their use in different museum programs, exhibitions and publications. The Project highlights the need for research in regional collections and for extension of co-operation between regional museums, national museums and research centers inside and outside the country.

Through the project it becomes possible to evaluate the ethnographic museum collections. This knowledge is indispensable for the preservation and development of museums in Tajikistan and contributes to entirely new and unique inventory of the historical and cultural monuments of Tajikistan.

The completed inventory Tajik museums is presented on publicly accessible web-pages through the web-site of Peter the Great Museum of Anthropology and Ethnography Kunstkamera, Russian Academy of Sciences <http://elint.kunstkamera.ru>. It is designed to be of use and interest to scholars, curators and the wider educational sector, to craftsmen, artists and tourists companies.

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 S R C T A T

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ICOM-ICME 2009 Seoul Conference
Museums for Reconciliation and Peace:
Roles of Ethnographic Museums in the World
Oct 19 Mon-Oct 21 Wed

Vladimir Esterenko, Adezhda Elni, Rina Hafizova

Abstract
Abstract

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What is general subject of this paper? It is to show the humanistic bases of the cultural diversity through material samples of world heritage in universal and local landscapes of culture. The history of world culture is a great school of thought, humanism and peacemaking. It is infinite of resource for dialogue, mutual understanding, intercultural reconciliation and sustainable development. This resource should be used to serve the humankind. The aim of our paper is the study of scientific heritage of Claude Levi Strauss and humanistic traditions of structuralism as important sources of social development and intercultural reconciliation in global time. Anthropology is great resource of humanism, peace building and development. The patterns of world heritage preserve the invaluable experience of cultural diversity, traditional awareness and folk creativity for humanity and so anthropological artefacts could be strong the instrument of intercultural reconciliation and social development. However many unique cultures and traditional societies are under threat of destroy and disappearance by the global transformations and technological expansion. It is necessary to preserve historical memory and cultural succession of generations for sustainable development of global civilization. Especially, it is very important in contemporary changing culture. Integration of scientific and public forces for resolve this task is general social mission of urgent anthropology. The structural method of study of world heritage allows us to define the models of intercultural communication within contemporary culture and its sustainable development.

**In Search of Peace and Tolerance
: The Role of Houses of Culture
a Case of National Museums of Kenya**

aniel Kibet arap Mitei

MUSEUMS FOR RECONCILIATION AND PEACE

National Museums of Kenya Report:

In Search of Peace and Tolerance: The Role of Houses of Culture, a Case of National Museums of Kenya.

Daniel Kibet arap Mitei

Public Programmes Coordinator

Introduction

The National Museums of Kenya (NMK) had its origins in the early collections of the East Africa Natural History Society. These were formally handed over to the colonial Government of Kenya in 1939. After Kenya's independence in 1963, an Act of Parliament established NMK as an institution.

From small beginnings NMK has grown into a diverse and dynamic organization that is actively involved in public education, collection management and research. Museum departments specialize in a great range of subjects, from ethnography and palaeontology to botany, ichthyology and molecular genetics among others. Their work is translated for the public by the departments of education and exhibits. As well as the main Nairobi National Museum, NMK operates museums in major towns across the country. A range of National Monuments, including rich archaeological and palaeontological sites such as Gede, Koobi Fora and Olorgesailie, are also open to the public.

According to the NMK'S Director-General, Dr Iddle Farah, "...our Museums' mission has expanded from one of passive collection and specialized scholarship to include active participation and commitment in meeting today's many needs of Kenyan society". Dr. Farah's message is echoed well by Debra Roberts when she said "continuity gives us roots; change gives us branches, letting us stretch and grow and reach new heights".

NMK like other organizations has not been left out in trying to search for answers to problems bedeviling our societies. It strives to be relevant to the societal needs.

“Museums, like other organizations, are political: attention is needed to the reality of decision making and to the use of power and authority. Credibility is everything.” D.J.G. Griffin, 1990. J.M. Griffin and D.J. Symington, 1997, said “Museums don’t function in some isolated environment but are affected in their programmes by what is going on in schools and the community. Socio-economic status is the principal determinant of museum visiting.....”

Cultural Heritage Department

The Cultural Heritage Department is one of the oldest Research Departments of NMK. Previously called Ethnography, the department came into existence in 1970, headed by Anthropologist Jean Brown, to whom a number of the Museum's outstanding collections are credited.

At the time, the department was mainly engaged in conservation of material culture. Today, in addition to collection, documentation and conservation of tangible and intangible cultural heritage, the department undertakes research on various socio-cultural and environmental issues.

Over time, the department has expanded in its structure and functions in the Culture and History section which is to be complimented by an Art Section set to be established. The Culture and History section consists of five units which are Anthropology, Linguistics, History, Curation, Documentation and information. The Art Section consists of three units which are Contemporary Art, Art History, Curation and Documentation. As part of this expansion, the department has continued to establish close links and collaboration with the local and international communities and partners in fulfilling the vision and mission of the NMK.

Mission of the department

To research, collect, document, preserve and present to public items of Kenya’s cultural heritage for education purposes and for their cultural and aesthetic value.

Objectives

- To collect and document Kenya's tangible and intangible cultural heritage and preserve them for posterity.
- Present the ethnographic collection to the public through exhibitions and lectures for educational purposes and for the public's enjoyment.
- Conduct research on relevant socio-cultural themes in Kenya and disseminate the findings to the public.
- To promote the appreciation of the rich and diverse cultures of Kenyan communities through the Culture and Heritage Clubs of Kenya
- To enhance the application of indigenous knowledge for cultural and biodiversity conservation and for development
- Collaborate with other NMK departments as well as local and international institutions to fulfill the above stated objectives.

Research projects

The department undertakes research and documentation into the people's history, culture and dynamics. Among the key research projects undertaken over the past five years are:

- Socio-cultural mapping of cultures of Kenya
- Honey guide-honey hunters research project in Nakuru, Mukogodo and the Ndoto Mountains.
- Kanga Stories
- Traditional peace and conflict resolution,
- Documentation of El-Molo Cultural Heritage
- Human-Wildlife Conflict Management in Samburu District

- Music and legends in the Lake Victoria region
- History of Kenya's big three cities (a traveling exhibition)
- The social function of the board game: A case study of the Samburu
- Samburu initiation ceremony, "Ilmuget".
- The Effects of Western religions on traditional African arts and crafts: the case of Kisumu and Marsabit districts,
- Traditional prediction of future events,
- Popular urban cultures of Nairobi.

Collections

The department houses approximately 50,000 ethnographic objects spanning 100 years of collections and representing majority of the ethnic communities of Kenya, photographic slides and a small reference library. These were acquired through private donations and field collections. They are a vital source of information on ethno-genesis, ethno-history, economy, technology, beliefs, leadership, health, education, aesthetics, entertainment and societal defence.

The objects which include Weapons and tools, Body-wear (clothing and ornaments), Containers, Ritual objects, Furniture etc are used as research and teaching materials, attracting both local and foreign researchers and students.

The objects are also used in mounting exhibitions in National Museum galleries across the country for educational and recreational purposes. The department therefore acts as national repository for cultural materials where conservation and preservation is undertaken.

Exhibitions

The major function of an exhibition is to use one's collections to communicate with the public on a physical, intellectual and emotional level, on any particular subject (Ruiters and Nyawose 2008). The department occasionally puts up temporary or permanent exhibitions on selected themes at Museum galleries around the country. Currently, an impressive permanent exhibition entitled "Cycles of Life" is open at the Nairobi National Museum while Cultural dynamism exhibit will soon be put up.

Other past exhibitions include Hazina: Traditions, Trade and Transitions in Eastern Africa, The Kanga, Treasures of Kenya, Kenyan head dresses, costumes and ornaments and Traditional African vegetables.

Collection/research-based services

Culture and Heritage club of Kenya- an outreach program for educating the public on the rich tangible and intangible cultural heritage of the Kenyan communities organizes public lectures and outings.

- Training of interns
- Facilitation of Institutional and individual research collaborations

Collaboration

The department collaborates with other organizations in order to effectively realize its objectives. Some of the past and present supporters and collaborators include:

1. British Institute of Eastern Africa (B.I.E.A)
2. British Museum (UK)
3. Kenya Museum Society (KMS)
4. The Christensen Fund (USA)
5. Institute of Anthropology, Gender and African Studies, University of Nairobi (I.A.G.A.S)
6. Tervuran Museum of East and Central Africa
7. Swedish-African Museum Programme (SAMP)
8. Athletics Kenya- Department of Athletics museum
9. Ford Foundation
10. Kenya National Archives
11. UNESCO
12. University of Western Cape, South Africa
13. Smithsonian Institution (USA)
14. Other local and international organizations.

Other roles of the department

The other important roles NMK's Ethnography section play are:

- i) The Promotion of peace, healing and national cohesion. This task has never been more important than now that the country has just come out of the 2007 post election violence. This is carried out through exhibitions, lectures and symposia e.g through search for identity as in the Asian-African exhibition in which after more than 100 years of being away from the Indian subcontinent, the Asian African community has commendably tackled the question of who they are and what their identity is in a homeland where they are visibly different from its other citizens. They form a community that came from one continent, and has its homeland in another. They are not pure Africans, as their traditions derive from the Indian sub-continent; yet they are not pure Asians, as many generations know Africa as their only home.
- ii) Through collection of both tangible and intangible heritage, the department acts as a memory of the nation.
- iii) Acts as an institution that promotes the harnessing of traditional knowledge, its processing and transmission for utilization in solving some challenges facing the community (eg. health and food security). The department from time to time organizes exhibitions and lectures to promote healthy living by promoting use of traditional vegetables and promotes farming of the traditional food crops which are resistant to pests and drought.
- iv) The department's activities contribute towards socio-economic development of the community and its location through development of social enterprises like promotion of communities' indigenous art and craft e.g Lamu's material culture which is best shown by its traditional furniture, carved doors and smaller artifacts, such as the miniature dhows that are popular with tourists.
- v) Through international partnerships the department fosters international relations and understanding between different nations through exchange of cultural materials in the form of loans and exhibitions.

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h an ethnographic museum for Angkor

CHAU SUN K rya

PRESENTATION DURIN ICME - SEOUL

CHAU SUN K rya - CAMBODIA

hy an ethnographic museum for Angkor

The stones of the temples that seem frozen behind the enigmatic smiles of the Bayon Temple towers were built by humans to immortalize their achievements. These masterpieces were born as a result of the builders wanting to express their beliefs and leaving a creative imprint.

How do we discover cultural expressions hidden behind these majestic monuments? The creation of a museum dedicated to Khmer civilization and culture is one that would emphasize the objects and the events of the daily life of the inhabitants from Angkorian time to the present. It would enable visitors to discover a broader range of Cambodian lifestyle and would assist in identifying this country outside of the fame of its imposing archaeological heritage.

Research completed over numerous years on the ethnological and anthropological character of Khmer civilization needs to be displayed. This will facilitate visitors' understanding and desire to deepen their knowledge of the life of the Khmers of Angkor both in the past and present. Emphasis should also be put on the importance and consummate skills related to the hydraulic systems engineered by the great builders of Angkor as these masterpieces continue to serve the people; the *barays* (large reservoirs), canals and dams. Visitors can not only discover the ancient history of Cambodia, but also understand the implications of this era, as related to contemporary Cambodia.

Behind a glorification of the past, what can an ethnographic museum reveal besides the prestigious monuments? It is undeniable that they represent the unique element of unity of Khmer contemporary society.

Angkor is a prime factor of universal reconciliation for all Khmer, irrespective of their level of society. The capital of the Khmer empire from the 9th to the 15th centuries, it is first and foremost a truly unique cultural heritage. Bearing memories of the past and through them offering hope for the future, the extensive archaeological remains in the modern-day northern province of Siem Reap, have for centuries founded Khmer identity. However, Angkor designates not only a geographical region and its remarkable monuments and artistic artifacts. Most importantly, it represents a dynamic cultural complex that spreads beyond national boundaries, while profoundly penetrating all aspects of Khmer society, as a remarkable model for coherent territorial management.

An ethnographic museum for Angkor will open Khmer civilization to the world and assist Khmer people to be aware of their roots, whether they are living in the country or living overseas.

Such a museum will play three main roles for Khmer people and Cambodia of today.

. RECONCILIATION AND PEACE FOR KHMER PEOPLE:

Cambodia is in the process of justice for victims of the Pol Pot regime, 30 years after the nightmare of genocide

The country is rebuilding economically, but people who lived through the tragedies of war and ill-treatment of the Khmer Rouge period, have never obtained justice. The younger generation did not suffer and does not have to fight the trauma of wars and tragedy.

The creation of an ethnographic museum, while reinforcing the cultural and historic specificities of Angkor, will reveal the rich intangible heritage, still widely unknown to the public.

Reviving their ancient history will remind Khmer people of the richness of their culture. The physical, intellectual and spiritual inheritance from their ancestors will promote Khmer recognition of the glorious past. Reinforcing ancient history will result in a recompense for recent history. Discovering their common roots will reunify both the people who physically faced the Khmer Rouge regime and those who were not there during this period.

A museum is a neutral place where both Khmer and foreign visitors can share differences and similarities of the historical, cultural, linguistic and religious particularities of their respective civilizations.

. RELI IOUS TOLERANCE:

In Cambodia, religious syncretism existed in ancient time as it does today. Destruction of this tradition occurred during the Khmer Rouge regime when religious practice was strictly prohibited.

Testimony of religious tolerance is obvious in the Angkor period as is evidenced by:

- Angkor Wat temple, built in the 12th century was devoted to the god Vishnu when Brahmanism was practiced by King Suryavarman II;
- Bayon temple, constructed at the end of the 12th century, representing the co-existence of Buddhism and Brahmanism; although the great king Jayavarman VII introduced Buddhism, he never denied or prohibited the Brahmanism cult;
- Baphuon temple, built in the 10th century was devoted to Brahmanism by the King Udayadityavarman II and in the 13th century, King Ang Chan erected a giant statue of Buddha to worship the Buddhism cult without destroying the Hindu temple.

In Cambodia today, Buddhism is the state religion, mentioned in the Constitution, nevertheless freedom of worship is absolute. About ninety percent of Khmers are Buddhists, but in the country, pagodas, churches or mosques are set up in villages and towns and the population with their different beliefs, live together.

Cambodians celebrate, whatever their religious beliefs, three New Years: the international, then Chinese/Vietnamese and in April, the Khmer.

. CULTURAL TRADITIONS AND VALUES OF ALL COMMUNITIES PRESENTED IN EVIDENCES:

The Cambodian population also includes ethnic minorities who live principally in the northeast. These tribes also possess their own languages and traditions that differ from those of the Khmer population.

Under the Khmer Rouge, many Cambodians fled the country to seek refuge abroad, creating a new minority called the 'overseas Khmer'.

A museum that will display all the characteristics that are integral to Khmer culture: beliefs, traditions, customs, houses, costumes, culinary arts, & etc. will allow all Cambodians, whatever their horizons and origins find themselves in a land of many facets, which only heightens their cultural diversity and richness.

When these different minorities can appreciate their cultural diversity, the gap between the Khmer who lived under the Pol Pot regime and those abroad, will be reduced by gathering together a civilization scattered throughout the world. Minority groups certainly have their place in an Ethnographic Museum and this is also a guarantee for preservation of their culture into the future.

**Respecting Cultural Diversity
: A Path to Reach Communities**

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Respecting Cultural Diversity: A Key Way to Reach Communities*

Abstract

Over the last decade, museums in Vietnam, including museums of ethnology, have experienced a lot of changes in ways to reach audiences and to meet their demands. The Vietnam Museum of Ethnology (ME) is the leading museum in the country in making bridges with its different audiences, and in creating activities that encourage community engagement. Established in 1997 with a mission to represent cultural traditions of 54 ethnic groups in Vietnam, instead of producing static exhibitions sending political messages like many other museums at the time, the ME has found innovative ways to encourage self-representation and community participation. Respecting cultural diversity is the key principle to guide the museum's collecting, exhibiting and organizing educational and public programs. Through a study on how cultural heritage of Cham people, an ethnic minority whose culture and history is very little known to the general public, is represented at the ME, this paper will discuss the ways in which the ME promotes mutual understanding among different ethnic groups, as well as bringing communities together for peace and reconciliation.

The Vietnam Museum of Ethnology (ME) is the nation's youngest and most popular national museum. Unlike the other six national museums, the ME does not belong to the Ministry of Culture, Sports and Tourism, which governs the system of museums in Vietnam. It operates under the auspices of the Vietnam Academy of Social Sciences. This allows the

ME to maintain the scientific quality of its research, but also prevents it from benefiting from funding allocated for museums. Nevertheless, the ME is one of two national museums with ethnographic collections from the fifty-four ethnic groups and a mandate to preserve and present the cultural heritage of these people. This paper investigates the diverse ways in which the ME represents ethnic cultures, through a focus on the Cham people. It argues that, in a multicultural society like Vietnam, respect for cultural diversity is how the ME reaches communities and brings them together for peace and reconciliation.

The first museums in Vietnam

Museums were introduced into Vietnam by the French through the *École Française d'Extrême-Orient* (French School of Oriental Far East), known as the EFEO. The task of the EFEO was to carry out research on "archeology, linguistics, and study of ancient texts,

* This paper is developed largely from my MA Thesis:

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history, museography and an ethnology practiced on the ethnographers' feet" EFEO 2000: 6 . The EFEO created two museums and put three local museums in Vietnam under its scientific control. The museums established by the EFEO include the Louis Finot Museum in Hanoi, Tonkin, which was founded in 1898 and reopened in 1932, and the Cham Museum of Tourane Đ Nẵng , Annam, which was established in 1915 and officially inaugurated in 1939. Other museums under its control include the Khải Định Museum, created in Huế by the emperor and bearing his name 1923 , the Branchard de la Brosse Museum in Saigon, Cochinchina, created by the Governor Blanchard de la Brosse 1929 , and later the Archaeological Museum of Thanh Hoá which was established by emperor Bảo Đại 1936 .

Following the French colonial period a number of museums were created and managed by the Vietnamese people. The Louis Finot Museum of the EFEO was transferred from the French to the Vietnamese Government in 1958. The content of the former museum was then changed to adapt to the new mission of the National History Museum which was to present "the long history and brave tradition of struggling against foreign invaders during the construction and the defense of the country by the Vietnamese people" Phạm Mai H ng 1990: 9 . One year later, the Vietnamese government established the Revolutionary Museum, the first museum built by the Vietnamese people themselves. This museum was created to celebrate the victory of the Vietnamese revolution led by Vietnam's Labor Party.

The museum was opened on January 6, 1959 to celebrate the birth of the Indochinese Communist Party. The exhibition included thousands of photos, documents and objects to "demonstrate stages of the history of revolutionary movements in Vietnam from the birth of the Vietnamese Communist Party to the present day" Phạm Mai H ng 1990: 25 . In the same year, the Army Museum was established to reflect the role of the army in the cause of defending the country. The Army Museum was opened on December 22, 1959, fifteen years after the birth of the Vietnamese army, to "introduce systematically and generally the process of building, developing, struggling and winning by the revolutionary armed forces under the direction of the Vietnamese Communist Party since 1930 to the present day" Phạm Mai H ng 1990: 67 . Not long after, in 1961, the Museum of the Viet Bac Autonomous Regions was created as "a splendid cultural product, the first modern architecture for the people of the former bases of revolution and resistance" Phạm Mai H ng 1990: 53 . This museum was later renamed the Vietnam Ethnic Cultural Museum in 1990. A number of national museums were created during a short period of time which reflected the attitudes of the Party and the Government toward museums. Museums in Vietnam have served and continue to serve scientific and educational purposes, as well as helping to realize the political goals of the Party and the State.

The establishment

The idea of an ethnographic museum in the Đ Lạt area in the Central Highlands was first conceived by members of the EFEO in 1932. On June 30, 1938, the Museum Administration was divided into two parts: the Department of Art and Archaeology and the Department of Prehistory and Ethnography. Paul Levy, who was the head of Ethnological Services of the EFEO from 1937, was put in charge of the Department of Prehistory and Ethnography of the Louis Finot Museum. Later he continued working on the Đ Lạt museum, but unfortunately, this project never came to life. Even though a museum of ethnography was not realized during the French period, a museum of ethnology was built in Hanoi by Vietnamese people many years later.

In 1968, the Institute of Ethnology was founded by Vietnamese Government to "conduct basic research on ethnic groups, on the material, spiritual, socio-cultural uniformity and diversity of all ethnic groups and ethnic areas in Vietnam and in the world, thereby providing the government with a scientific foundation for planning ethnic policies and socio-

economic strategies” IE 2000: 24 . Four years later, in 1972, French ethnologist Georges Condominas paid a visit to the Institute of Ethnology and was invited to give a lecture at the Institute. On this occasion, he introduced, for the first time, the notion of a museum of ethnology to vietnamese ethnologists and encouraged his vietnamese colleagues to build one in Hanoi. In 1979, the department of Museology was established within the Institute of the Ethnology. In the same year, the Insititute made a request to the Government for building storage to house the collections. In 1981, the Institute of Ethnology received the Government’s permission to prepare an Economic and Technical Plan for the construction of an entire museum. But it was not until December 1987, one year after the *Đổi mới* policies were initiated, that the Government officially approved the Proposal to build the vietnam Museum of Ethnology. In 2005, the Prime Minister issued a decision to establish the vietnam Museum of Ethnology ME , an independent institution under the National Center for Social Sciences and Humanities now vietnam Academy of Social Sciences . This decision demonstrated the high priority the Government gave to preserving traditional cultures of the ethnic groups as well as toward ethnic minority peoples. The ME, like other museums in vietnam, is a scientific and educational center as well as an institution that serves the political goals of the Government and the State.

Since the beginning, the ME has had a mission to undertake “scientific research, collection, documentation, conservation, exhibition and the preservation of the cultural and historic patrimony of the nation’s different ethnic groups.” It also serves to “guide research, conservation, and technology that are specific to the work of an ethnographic museum”

Phạm Mai H ng, Nguyễn ấn Huy, L M Lương, et al. 2001: 369 . The museum is composed of two parts: an indoor exhibition and an outdoor exhibition. This idea, coincided with the concept of the EFEO about an ethnographic museum, which “would be composed of a building in which all appropriate objects would be conserved and represented methodologically to contribute to the study, and a park in which there would be examples of the principal types of habitation that existed in Indochina” BEFEO 1933: 484 .

Audiences

Although the museum of the EFEO was an academic institution rather than a museum for the general public, the Bulletin of the EFEO reported that the Hanoi museum attracted not only “cultivated Europeans” but also indigenous people, especially Kinh art students who came searching for inspiration and models from minority objects. Of a total of 4,171 visitors in 1919, there were 3,571 local people and 377 were European BEFEO 1921: 400 . This showed that even though museums were new to vietnamese people, many sought to enhance their knowledge through them.

It is common that visitors to the museum include more organized groups, such as cadres or school students, rather than individuals because the institutions that send those groups usually subsidize the visits. Those visits are usually as rewards for outstanding academic performance or responses to certain policies. For example, delegations of 300-400 students at a time to a museum are common for many national museums in Hanoi. It illustrates that the Inter-ministerial Instruction 18/TTLB- HTT-G T on March 15, 1994, which tasks schools to take their students to museums and cultural historical monuments, and revolutionary and resistant bases, has been implemented. Organizing excursions to several museums within a day demonstrates that schools do not pay attention to the quality of their students’ visits. However, they can claim then that they have fulfilled their job, which is to bring their students to museums. Many of the teachers who accompany students have not visited museums before, so they must rely on museum guides to lead the tours and to tell the students about exhibitions. Furthermore, children receive a traditional education which is based on passive listening rather than exploratory learning. Thus, it is not

uncommon that school groups, as well as many other Vietnamese visitors, expect to hear a lecture from the museum guides. This requires the museum to find ways to attract visitors and to fulfill the museum's mission of raising public awareness of ethnic cultures.

Indoor Exhibition: Third Floor

The permanent exhibition of the ME is organized according to geographical and ethnic language classifications. Approximately 700 objects of fifty-four ethnic groups are displayed in 97 showcases covering the two floors of the museum building. The first floor is dedicated to the representation of the people inhabiting the lowland such as the majority Viet Kinh, and three other ethnic groups that belong to the Viet-Muong language group. The second floor represents the cultures and lives of the people living in the valleys and in the mountainous areas, such as the people speaking the Tay-Thai or the Hmong-Yao languages. An exception is a section on the second floor representing the Cham, the Hoa Chinese Vietnamese and the Khmer, who live in the plains. The idea is that visitors go from the lowlands to the highlands, meeting with the majority people first and then the minority ethnic groups.

The Cham have a population of approximately 130,000 people. They live mostly in Ninh Thuận and Bình Thuận provinces in the central part of the country, with a small number in An Giang, Đồng Nai, Tây Ninh and Ho Chi Minh City in the South. Cham people belong to the Malayo-Polynesian language family. They are descendants of the ancient Champa Kingdom, a powerful state that existed and developed strongly in Central Vietnam from the second to the end of the 15th centuries. The ancient Champa people left a valuable cultural heritage, including ancient shrines and towers of which My Son sanctuary was inscribed by UNESCO in 1999 as World Heritage. My Son is famous for its "exceptional example of cultural interchange, with the introduction the Hindu architecture of the Indian sub-continent into South-East Asia" and the Champa Kingdom was, from UNESCO's viewpoint, "an important phenomenon in the political and cultural history of South-East Asia, vividly illustrated by the ruins of My Son in Quang Nam province"¹. In addition to the ruins, images of Cham women in traditional long clothing, carrying water on their heads, or dancing in front of the ancient towers in traditional rituals and festivals are commonly advertised on television and websites as ways to promote tourism. In terms of artifacts, the archaeological collection of Cham sculptures were first displayed at the Cham Museum of Tourane (Đà Nẵng) now Cham Sculpture Museum by Henri Parmentier, Head of Archaeological Service of the EFEO in the early decades of the 20th century where they are still on view. In Hanoi, visitors can only admire Cham objects at the National Museum of Vietnamese History, which was originally the Louis Finot Museum. Some objects displayed as works of art at the Fine Arts Museum.

At the ME, Cham culture is represented at the second floor, toward the end of the permanent exhibition. Although the museum has approximately 500 Cham objects, only a few are on display. As soon as visitors enter the section on the Cham, Hoa and Khmer Peoples, they see a diorama of a man standing by a water buffalo cart, which has very big wheels, and a woman surrounded by pottery... Traditionally this cart is pulled by two buffaloes to transport rice, maize, wood, pottery, and other products. This object was made in 1956 and was collected by the museum in 1996. Objects in dioramas are presented in such a way to create the contexts for? . In addition, life-sized manikins in traditional costumes of Cham men and women are also displayed showing people's working lives. Thus, through the diorama, pottery making and the means of transport of Cham people are represented through the eyes of museum curators.

¹ World Heritage List Home page. UNESCO. 9 September 2009 <http://whc.unesco.org/en/list/949/>

Next to the diorama two glass cases are dedicated to objects used in rituals and objects used in the daily life of Cham people. The objects are displayed as works of art, by which “the museum emphasizes on the value of the works of the objects’ creators and therefore, encourages the preservation and development of those works” Phạm Mai H ng, Nguyễn ãn Huy, L M Lương et al. 2001: 372 . In addition to the objects on display, the

ME has three levels of labels, including section labels, case labels and object captions. All labels are written in ietnamese, French and English. According to Pauline Turner Strong, labels “situate displayed objects in a wide range of social, cultural, historical, and material contexts, only some of which are physically present in the display case or exhibit hall”

Strong 1997: 42 . The museum labels not only speak about the displayed objects, providing explanatory information, but also convey messages from their authors. Labels at the ME bear the authoritative voice of a national museum because the authors are anonymous. All the labels are written in the third voices such as “they” to refer to ethnic groups. For example, the section label of the The Cham says that “...The Cham have a long history in the deltas of central ietnam. In the second century, they founded the kingdom of Champa that achieved a brilliant culture.”...

The ME’s permanent exhibition provides a national representation of ietnam’s fifty-four ethnic groups based on the principle of “unity-in-diversity”. Although the ME is more advanced than other museums in creating exhibitions that include different layers of information, it still shares the conventional approach of representing culture, which is through the lens of museum curators. Because of limited space, the permanent exhibition could not represent all aspects of ethnic cultures. However, it is vital for a national museum in the capital city to include all ethnic groups in the exhibition, therefore the permanent exhibition was developed in such a way that could enhance “public knowledge and cross-cultural relationships among the groups and between ietnam and the rest of the world”. Soon after the opening of the permanent exhibition in October 1997, the ME started to find more ways to represent ethnic cultures, focusing on architectural houses in the museum’s outdoor space.

Outdoor Exhibition: Community Involvement

The principles for the outdoor exhibition were: 1 to present characteristics of ethnic people related to the environment and landscape; 2 to present full-sized architectural houses and tools which are not able to be displayed indoors; 3 the content of the outdoor exhibition must be different from that of the indoor; and 4 the outdoor exhibition must be a park for leisure and community activities.

“Typical” dwellings of different ethnic groups living in different parts of the country were planned for the outdoor exhibition. For example, there is one house of the Hmong people from the high mountainous area of the North, one of the Tay people who live in the valley and one of the Cham from the Southern delta. The museum also tries to show diversity in styles and forms of houses, ranging from the house of the iet people which sits directly on the ground, to the stilt house of the Tay; from the long house of the Ede, to the communal house of the Bahnar. These houses are made of different materials such as wood, bamboo, brick, and beaten earth, and constructed by various techniques.

To develop the outdoor exhibition, the ME took an innovative approach. Instead of displaying and interpreting “other” cultures, the museum staff collaborated with local communities in the representation process. To make sure that “cultural agents are respected,” the ME worked with local communities in selecting the houses, then “invited local people from ethnic groups to Hanoi to reconstruct their own houses” at the museum. In this way, the museum “encourages them to represent their own cultures through these houses.”²

² See Nguyen ãn Huy’s paper presented at the Asia-Europe conference on museums “Reforming the

The first structure that was presented at the outdoor exhibition in 1998, on the occasion of the Asean Summit in Hanoi, was the Giarai Tomb. Later, the ME gradually built other houses and the outdoor exhibition was finished in 2007 with a total of nine houses and two tombs.

h ha hous

The Cham house is the first architectural complex that visitors see when they visit the outdoor exhibition. When a visitor enters the gate, she faces the *than* house. On her left-hand side are the *than t n* and the *than in* houses; and on her right-hand side are the *than w u* and *than σ* houses. *han* is where the house owners sleep and welcome guests. This house is always faces south. *han σ*, which faces west, is the place where weddings of the family's daughters take place, and where they live after the weddings. *han w u*, which is next to the *than σ*, is where the older sister's family move into when her younger sister gets married so that the newlywed couple can stay in the *than σ*. The *than t n*, which faces east - the sacred direction, is the place for the most respected people of the family. *han in* is where meals are cooked and livestock are kept.

It took the ME three years to finish the Cham house complex, from 2001 to 2004. The museum staff worked closely with colleagues from Ninh Thuan museums and Cham specialists to select the houses. Three families contributed their houses to the museum: *han* came from Mr. Ph Như Lập's family; *than t n* was from Ms. Ph Thị Ho ng's family; and *than w u than σ* and *than in* were from Ms. Nại Thị Cùa's family. *han* was the first to be constructed in 2001, the rest was built in 2004. In the houses, objects are displayed as they were in their original places. The ME made careful documentation of the building processes. Later, the label representing the *than* clearly states that: "After two months of work, 14 Cham artisans under the direction of Mr. Kiền Khải and Mr. Sĩ ễn Ngọc reconstructed the house at the museum." In addition, the label gives more detailed information about the place where the house comes from: "This house is from Trường Thọ village, Ninh Thuận Province."

The houses in the outdoor exhibition have clearer identities than objects in the permanent exhibition. In the process of exhibiting these houses, community people were invited to engage in the interpretation of their own heritage. Hence, the authoritative voice is shared between the museum and community. Unfortunately the words in the labels still use the third voice. Nevertheless, the outdoor exhibition illustrates the museum's efforts to promote mutual understanding and mutual respect for ethnic cultures. Visitors to the museum now have a general introduction to the Cham people in the permanent exhibition, enjoy looking at some objects and then experience the Cham house complex. The Cham house is important not only for visitors, who find it "very interesting history and museum", but more importantly, for Cham community people who live in Hanoi As illustrated by a visitor's comments on 24th March 2005 in the comments book: "As a Cham person who works in Hanoi, only today that I have a chance to visit the architectural houses of my own people. How wonderful it is ". The Cham house not only allows visitors to experience the uniqueness of the architectural style, it also serves as a source of inspiration for visitors to learn more about Cham culture. An Indonesian visitor shared his impression of his visit to the Cham house on the 16th May 2005 : "This is the first time that I have seen a Cham house with my own eyes. Next time I will visit Cham area in order to better understand their culture." The outdoor exhibition of the ME creates an exceptional experience for visitors. It is also the most popular attraction for Museum audiences.

iving Traditions

Understanding the importance of community involvement in museum activities, the ME not only collaborates with communities in exhibiting houses at the outdoor exhibition, but also in organising the *living traditions* program. This program which started in September 2000 has become a regular activity for the museum. The program aims at preserving and promoting Vietnam's cultural heritage by encouraging self-representation at the museum. This process requires a very close collaboration between the museum and its communities. The museum staff need to understand the performances or demonstrations that they plan to organise at the museum, and then together with the communities, develop a plan for the events. Using community people at the museum to reconstruct houses and present craft demonstrations and workshops allows the heritage owners to represent their own cultures to the wider public. Ethnic people feel very proud that their cultures are respected and more responsible for safeguarding their cultural heritage. They also feel that they are a part of the museum, in other words, that the museum also belongs to them.

Not only does the ME promote self-representation, it also promotes cultural exchanges and development. In April 2002, the ME organized pottery making demonstrations of the Viet, the Cham and the Thai peoples. Cham potters from Bàu Tróc village, Ninh Thuận province came to Hanoi to demonstrate their traditional ways of making pottery. The potters did not use wheels, but used their hands instead to shape the pots while their bodies moved around the pots. Although pottery had a long tradition, Cham people in Bàu Tróc village faced a decline in their craft because their products were not well marketed. To promote Cham pottery, the ME developed a pilot project which provided Cham potters with new designs and new technique to burn the pots. The first pots were successfully produced by Cham potters at the ME using gas kilns on the 7th May 2003 as a result of tireless efforts of the ME to promote ethnic cultures.

Conclusion

The Vietnam Museum of Ethnology, through a respectful attitude towards cultural diversity, has contributed a great deal to the representation of Vietnam's fifty-four ethnic groups for national and international audiences. The museum has diversified its approach to interpreting ethnic cultures moving from using third voice to encouraging first voice. In the permanent exhibition, the authority of representing Cham culture belongs entirely to the museum, whereas in the outdoor exhibition, this authority is shared, though the majority is still held by the museum. Indoors, visitors can only see objects that are displayed in glass cases and in dioramas; outdoors they experience the objects. Labels in the permanent exhibition provide limited information about the artifacts; in the outdoor exhibition, object owner details are presented. First voice is especially appreciated in craft demonstrations and in temporary exhibitions that use direct quotes from interviews. Hence, through museum exhibitions and diverse community engagement activities, public awareness of and respect for ethnic cultures, such as the Cham, has improved. Once mutual understanding and mutual respect is promoted, conflicts will diminish and peace will be established in our world.

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Picture 1: Water Buffalo Cart of Cham People at the permanent exhibition, Vietnam Museum of Ethnology, 2009



Picture 2: The Cham house complex at the outdoor exhibition, Vietnam Museum of Ethnology, 2009



Picture 3: Cham women demonstrate pottery making at the Cham house, Vietnam Museum of Ethnology, 2003

AT A ST AC
R CT ST AR S T RA C
S S RS CT S
R T RC T RA CAT

Martha Llanos

AT A ST AC R ST AR S T RA C
S S RS CT S R T RC T RA CAT

Martha Llanos,Ph
Paulo Freire Forum. Per
IAIE International Association Intercultural Education

You need to know the village from which you come, before you can know the village to which you are traveling' (ancient proverb)

In today's world the search for peace is crucial. There is a need to rethink and expand the notion of education that must be a lifelong process to encourage people to think critically and to act responsibly. The development of personal and collective awareness of their environment will encourage people to play an active role and identify every space as a potential foundation for peace.

This XXI century represents a long journey featuring many challenges. The analysis of the overall world situation provides us with a collective concern about Peace and the possibility to join efforts and discover new possibilities within existing institutions, human resources and others. Metaphorically as pilgrims we will need a strong awareness and recognition of the learning processes.

In this century the overall scenario has main features such as Sheldon Schaeffer Unesco Regional Director mentions:

- A change of the desired development model from economic growth to social cohesion and human-centred development
- A widening rift between rich and poor and increasing social exclusion the growing importance of education for poverty alleviation and social inclusion
- Alienation and de-humanisation in the process of material development the need for humanistic values education
- The exploding AIDS epidemic the need for better preventive education and new roles for teachers and schools
- Rapid changes of economic structures and labour market needs education for adaptability to change rather than for specific occupational skills
- The rapid advance of ICTs and the increasing digital divide among and within countries the role of ICTs to reduce disparities in educational access and quality
- Globalisation the need to preserve cultural identity and the "localisation" of the development process
- An apparent increase in intolerance, violence, and terrorism the need for inter-cultural, inter-faith education and education for peace

Based on the above the best way to prepare ourselves for a meaningful interaction in the XXI century is to have a social competence that implies diversity, inclusion and equity. It is important to realize that the cultural and linguistic diversity is inherent to the human beings. Each culture has the right to see and read the world in its own way to have their unique cosmivision and this is shared as member of a family, community, clan and others.

Therefore for a more democratic function our multicultural and plurilingües communities it is necessary a new paradigm and that is based on a cultural citizenship that gives recognition to the pluralism and the diversity. This new type of citizenship recognizes diversity as an intrinsic value.

NEW PARADIGMS IN DEVELOPMENT

Human Development concepts as proposed by Amartya Sen, Nobel Prize in Economy equals development with Freedom stating that the basic objective of development is to create an enabling environment for people to enjoy long, healthy and creative lives. The capability approach (Sen, 2000) gives resources for thinking about social justice and education. Summarizing Sen's proposal, he pointed out that:

- ✓ 'People are the real wealth of a nation. The basic objective of development is to create an enabling environment for people to live long, healthy and creative lives'
- ✓ Freedom as development - freedom of choice, control of one's own life.
- ✓ "income and wealth are not ends in themselves"
- ✓ "capability to function is what really matters"
- ✓ capabilities are "the freedom that a person has in terms of the choice of functioning, given personal features and his/her command over commodities"
- ✓ For a social judgment is necessary to determine the opportunities that person have to choose, including opportunities for women, children, indigenous, elder, handicapped

Development now includes human rights, human security, gender, environmental issues, population, sustainability and culture. Development is defined analytically as a process of strengthening human capabilities and expanding human choices. Provides us with a frame of analysis that brought human rights and development together, therefore Human rights integrated into a coherent philosophy of human development provides a broader strategy for economic development and human progress.

HUMAN RIGHTS

The magnitude of human capacity is unlimited, examples are the ability to discover, to create, to invent, to appreciate, to heal, to preserve. Within this "Cultural diversity" is a "common heritage of humanity" and to save it is an ethical responsibility, based on respect for human dignity. (Universal Declaration on Cultural Diversity, 2001)

Human rights promote democracy and social progress. Even where children have access to school, the quality of education has to be considered. A rights-based approach to education, which emphasizes quality, can encourage the development of school environments in which children know their views are valued. It includes a focus on

respect for families and the values of the society in which they are living. It can also promote understanding of other cultures and peoples, contributing to intercultural dialogue and respect for the richness of cultural and linguistic diversity, and the right to participate in cultural life. In this way, it can serve to strengthen social cohesion

Human rights education is essential to the development of peace making capacities and should be integrated into all forms of peace education. The conceptual core of human rights education is human dignity, its recognition, fulfillment, and universalization. It is through human rights education that learners are provided with the knowledge and opportunities for a deep reflexion and understanding about the essential contribution that human rights can make to peace education, providing the basis for a holistic more comprehensive view of human experiences.

The right to development implies the right to improvement and advancement of economic, social, cultural and political conditions. Improvement of global quality of life means the implementation of change that ensures every person a life of dignity; or life in a society that respects and helps realize all human rights.

Social development implies that the basic needs of the human being are met through the implementation and realization of human rights. Basic needs include access to education, health services, food, housing, employment, and the fair distribution of income. Social development promotes democracy to bring about the participation of the public in determining policy, as well as creating an environment for accountable governance. Social development works to empower the poor to expand their use of available resources in order meet their own needs, and change their own lives. Special attention is paid to ensure equitable treatment of women, children, people of indigenous cultures, people with disabilities, and all members of populations considered most vulnerable to the conditions of poverty.

EDUCATION A TREASURE FOR ALL

Education is considered to be one of the principal means in fostering a deeper and more harmonious form of human development, thereby reducing poverty, exclusion, ignorance, oppression and war. Democracy, human rights and peace remain central to our goals for education. Paulo Freire offers the notion of conscientization and critical pedagogy with acknowledgement that society is dynamic rather than static. His pedagogy is truly liberatory and transformational, providing support for peace education in the era of globalization. It is a privilege to share with different cultures and an intercultural approach leads to better and stronger human understanding that favours the development of quality learning processes.

“The Treasure Within”, the report to UNESCO by the International Commission on Education for the Twenty-first Century, known as Delors report constitutes the most valuable proposal for education in our century. It established that education is based upon four pillars: learning to know, learning to do, learning to be and learning to live together. Without all the four pillars education would not be the same, however the

pillars : **learning to be and learning how to live together** constitutes key elements in today's vision of education with the purpose to contribute to peace building.

Learning to know is the understanding and use of knowledge. Related abilities include critical thinking, problem solving and decision-making .

Learning to do is linked to the mastering of cultural tools, i.e. objects or patterns of behaviour, in order to act. The related abilities are linked to the practical application of what is learned.

Learning to be acquiring universally shared values developing one's self-identity, self-knowledge, and self-fulfilment, the complete person in essence, developing wisdom and becoming immersed in one's culture empowering people to learn about ourselves and discover life mission.

Learning to live together relates to the ability to, respect, welcome, embrace, and celebrate difference and diversity, traditions, beliefs, values, and cultures, this diversity enriches our lives and contributes to responding constructively. It enables people to live in increasingly pluralistic, multi-cultural societies to provide a peaceful environment for sustainable development, constructing the peace in the minds of people

One of the learning needs for living together more successfully is therefore to know and to be able to strengthen an identity both rooted in the best community, nation and global traditions, whilst carrying out their renewal for the common good.

Essentially, the challenge is to learn to discover that, in the world, there are many people who speak, feel, think and act differently, not only because they belong to other cultures, but also because they share the same need to seek well-being, justice and beauty. This is a very important aspect that in today's reflexions plays a key role. The basic question of who is the "other"?

There is also a need to learn to discover that these "other" or "others" can not be stereotyped with value judgements measured by what could be western projections, fashion, standards defined by whom? These "others " are human beings in constant interaction with their social, material and symbolic accomplishments. They are part of a culture, with all its successes and limitations.

This involves contributing to an education which will give them the tools to find in others parts of themselves, the best of themselves, to provide all men and women with opportunities to build a "multicultural common identity" together which respects diversity.

INTERCULTURAL EDUCATION

In a globalized world, the intercultural contact is part of a daily life, the lack of multicultural understanding may lead to countless outbreaks of xenophobia, exacerbate nationalism, ethnic misunderstanding, violence and wars. Education has a very

important role to play in this regard, therefore the fulfilment of human rights and especially on the indigenous children rights have to be a priority.

From a holistic perspective we understand **education as a life-long process that reaffirms identities, cultures and epistemologies** and the intergenerational transmission of knowledge is fundamental to this process. In the original peoples culture concepts of education focus on community development which encompasses a broader and holistic conception of well-being as it relates to the spiritual, cultural, emotional social and physical well-being of the whole community. The methods of transmission are through the spoken word, visual imagery and ceremony. Historically indigenous literacy, learning and life vision were preserved and passed via oral tradition, kept in the memories of the Elders of each community.

Other forms of communications include: Dance, Songs, and Stories that constitute a wealth of expression within any given culture. All original cultures use oral traditions. Storytelling is a fundamental way for education. If we are to understand indigenous literacy we must listen to Aboriginal people as they share their stories, their ways of living, cultural literacy nurtures identity, pride and self-esteem; it demands the intergenerational learning and education; it empowers Aboriginal Peoples towards self-determination while demonstrating the knowledge and strength of indigenous approaches to education.

The aim of intercultural education is to prepare children for life in a multicultural, multiracial society by imparting an understanding of the culture and history of different ethnic groups, promote a better understanding of world beliefs and cultures ,encourage religious and social tolerance and work against any kind of discrimination and marginalization.

In this perspective the relevance of Intercultural dialogues is crucial. Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes.

In this sense, intercultural dialogue processes or encounters are to foster and involve creative abilities that convert challenges and insights into innovation processes and into new forms of expression. The basic concept of how our lives can be enriched by the opportunities to share, to cooperate and to have the experience of diverse cultures only relates to a deeper recognition that difference and diversity are opportunities and are a valuable resource for development. The ability to respect, welcome, embrace, and celebrate difference and diversity in people and in their histories, traditions, beliefs, values, and cultures, are fundamental values for Peace.

Based on the above is a priority the development of public awareness, concern and a sense of personal responsibility for the global challenges people face and to empower people to get practically involved into the process of creation of the better future for humanity.

From early childhood, it should focus on the discovery and understanding about people, whether education is provided by the family, the community or the school, children should be taught to understand other people's reactions by looking at things from their point of view. Where this spirit of empathy is encouraged in schools, solid land for intercultural dialogues and peace is created.

Educators need to have a better anthropological and pedagogical understanding of children's diversity of experience and diverse cultural background to ensure that educational services reflect the cultural and linguistic diversity and encouraging Indigenous children to move fluently amongst and between cultures reinforcing the values of their own identity.

REFLEXIONS ABOUT ETHNOGRAPHIC MUSEUMS AND PEACE EDUCATION

Education in the XXI century should be focus with the objective of: the overall development of the human being, in their personal, emotional, social and spiritual dimensions. Education is permanent in a lifelong process and all human beings without any distinction are educational agents. Therefore Innovative thinking is required in order to bring new networks already present in our society to be part of this great effort of Constructing Peace and assure a sustained human development.

Today, there is a strong call to build enhanced partnerships where each and everyone participates bringing a unique contribution to the cause of human rights education. It is about building trust, synergy and alliances where they have been absent or weak. It means enlarging our vision well beyond the paradigm of teachers/students, governments/ constituents, donor/recipient. It is about recognising the unique strengths of each stakeholder and creatively seeking to optimise them for the common goal towards uplifting human rights education.

We will focus on the search for partnerships for quality education, based on human rights and centred on values for a peaceful world .The role of ethnographic museum for the potential contribution on the new paradigms of education for the XXI century that is learning to be and learning to be together and within that the great possibility to contribute as well on the advocacy towards indigenous children rights and towards intercultural or multicultural education.

The intercultural dialogue already mentioned, the respect and awareness about people's values, way of living, contributions and others is already present in the objectives of ethnographic museums that promote a more active engagement with the communities. The notion of "intercultural education" "peace education" "human rights" and "cultural literacy" all refer essentially to museums mission to contribute to the capacity to understand, respect and interact with people from different cultural backgrounds, essential basis for Human Development and Peace.

As a researcher in the field of poverty and human development have lived and spend lengthy periods of my life living in different cultural settings understanding ways in which families rear their children, their vision of life, education and the interaction they have with nature, people and others.

The overall experience and the use of ethnographic research methodologies contributed to both personal and professional enrichment and reaffirm commitment towards people potentials and my awareness on universal human values, helping people record their ways of life as part of their heritage, to gaining recognition of their needs and rights, and appreciate their contributions.

Human development is the focus of my mission in life and I can see that basic world vision of original peoples cultures are present in today's priorities for peace and humankind, however acknowledgement and recognition still has a long way still children, women and indigenous cultures are marginalized in this world.

Since my childhood years I love also museums, they were able to feed into my passion for traveling for, mingle with new people and was able to recreate different experiences and I love to visit historical places basically I consider myself a Pilgrim of Peace and it is now that reflecting on possible allied I realized the already existent potential of museums, of art methodologies of interactive and overall to there are many spaces for learning how to live together in Peace.

Ethnography involves the researcher's study of human behavior in the natural settings in which people live. Specifically, ethnography refers to the description of cultural systems or an aspect of culture based on fieldwork in which the investigator is immersed in the ongoing everyday activities of the designated community for the purpose of describing the social context, relationships and processes relevant to the topic under consideration. Ethnographic inquiry focuses attention on beliefs, values, rituals, customs, and behaviors of individuals interacting within socioeconomic, religious, political and geographic environments. Ethnographic analysis is inductive and builds upon the perspectives of the people studied.

Ethnography emphasizes the study of persons and communities, in both international and domestic arenas, and involves short or long-term relationships between the researcher and research participants. In search of this new possibilities the ethnographic museums offer a very rich environment in which to recreate values, objects, scenes of life of different cultures and promote intercultural understanding.

A very interesting pilot project is currently taken by the Institute of Cultural Heritage Emilia Romagna, within their project framework they point out the basic principles:

- 1) Considering intercultural dialogue as an interactive, bi-directional and dialogical Process
- 2) Embracing a dynamic, dialogical notion of "heritage" as a set of cultural objects – both material and immaterial – that should not only be preserved and transmitted, but also re-negotiated and re-constructed in their meanings
- 3) Responding to the growing diversity of the museum audiences by working with all types of collections – i.e. not being dependent on the immediate or superficial relevance of objects or documents to specific cultures and communities

- 4) Encouraging cross-cultural discussions, debate and understanding between mixed Groups
- 5) Developing intercultural attitudes and skills such as the ability to question one's own points of view, the awareness of one's own multiple identities, and an openness to individuals and groups with different cultural, ethnic, or religious backgrounds
- 6) Focussing on process and methodology as well as on the acquisition of new interpersonal, social, civic and intercultural attitudes and skills
- 7) Involving the target audience in planning the initiative
- 8) Working and committing long-term with audiences, through the inclusion of community voices in planning, interpretation, documentation and display
- 9) Producing didactic material for a wider audience
- 10) Training additional museum staff in intercultural matters
- 11) Promoting interdepartmental co-operation or cross-sector partnerships to maximize the broader social impact of projects.

The above framework represents a clear understanding of the need to look at museums potentials as world visions connectors and facilitating networking with other Educational institutions .

NEW DIMENSIONS

As an educator and Human Development artist emphasis has to be place in the concept of a museum as a Place of encounter with life, with peoples dreams, with their achievements, all guided with the umbrella of Peace Education based on Intercultural understanding. We live in a very dynamic world and museums have to be revived as intergenerational, intercultural, promoters of innovation and creativity.

Art and Drama how schools can recreate characters, dialogues, interactions of given cultures, time and others and have forums, the use of Forum theater, Playback and so many forms of theater can be used.

Storytelling: How an ethnographic museum can recreate important documents and episodes with the network of storytellers in the place that they serve.

Creating stories: How an ethnographic museum can promote creative writing and values discovery about the different objects, documents and others.

Objects coming to life. Selecting some specific ones of cultural heritages let the audiences use their imagination, the power of mind and connect generations and people from different cultures.

Perceptions among cultures. Let the creative ability of the Curators be expressed on exhibitions on how among cultures we see each other. There is a very interesting exhibition currently in Peru about afroculture and at the same time how the Andean culture saw the afro and how it was expressed in some dances and dresses.

"Stories of Human greatness" Inviting people from different cultural backgrounds and ethnias to share episodes of their lives.

Workshops and Ateliers to bring multicultural understanding and include direct members of different cultures.

Biographies and Values.

Museums Caravans. As itinerants for programmes within communities

Cultural Camps or Retreats. Experiencing life in different times and cultures

Themes that relate different Cultures.

An overall Communication Strategy and New dimensions in Training will be required for the staff of already existent museums as part of a professional development of museums practitioners with an intercultural and peace education perspectives.

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**Exploration and Practice on the Cultural
Protection and Inheritance of Ethnic Groups
in Developing Countries**

**(A Report of the Project
of Ethnic Museum in Guangxi China)**

Qin Pu

Location and Practice on the Cultural Protection and Inheritance of Ethnic Groups in Developing Countries

(A Report of the Project of Ethnic Museum in
Guangxi China)

Binu

Today, under the background of enormous changes of the world and with the unexpected fast steps of economic globalization, the protection of traditional culture has become a public agenda facing all the countries in the world, and the voices for co-existence of multi-cultures have become strong. In China, the protection of traditional culture and the preservation of the diversities and co-existence of ethnic cultures have also become a great and serious challenge facing the Chinese society and concerning with the future fate of Chinese nation. Nevertheless, it's fortunate that the Chinese government has always been persistent in keeping tradition concepts and has long been ready for operational institutions in dealing with such problems, so we are not at our wits' end when overwhelmed by the waves of unexpected situations sweeping simultaneously through urban and rural China.

The Situation of the Protection of Ethnic Culture and Cultural Relics in Guangxi China

Guangxi is a frontier area where has long been a settlement for 11 ethnic groups with a total population over 18,000,000; they are *huan*, *ao*, *iao*, *on*, *hui*, *u ao*, *i ao*, *i*, *aonan*, *in*, *ui* and so on. In history, there were various cultures with long histories existing in Guangxi owing to its geographical factors, such as *u uo* culture, *u* culture, *ian* culture, *hu* culture and *an* culture from central China. Even "*an*" foreign culture had flowed in by way of "The Maritime Silk Route" 1000 years ago. All the cultures on the land influenced, exchanged with and interacted on each other, creating the rich and profound traditional ethnic culture of Guangxi and leaving us a unique ethnic culture ecology in present state.

Diversity and Richness

Guangxi is a region with a long history, a large territory and a great number of ethnic groups, which have resulted in different cultural forms and contents owing to the diversities of ethnic groups, their different ethnic branches and of the different

geographic features, shaping a diverse and rich ethnic culture.

Multi-ethnicity and Rarity

Different ethnic groups have their own unique cultures.

Conventional and Completeness

Many traditional cultures have been in systematic and complete preservations because of Guangxi's special location in a frontier area and a late-development region, and also because of the comparatively remote habitations of many ethnic groups.

Infiltration and Compatibility

The settlement of the ethnic groups in Guangxi is featured with its wide living area being scattered by small habitations, and the ethnic groups have long been contacting and communicating with each other, thus the ethnic culture of each group is characterized with its unique tradition on the one hand and has infiltrated into each other and has been compatible with each other on the other hand.

Harmonious and Ecological Features

For thousand years or more, people of each ethnic group of Guangxi have been born here, and have grown here and developed here. It is the soil and water of Guangxi that have gestated the culture here, which for its perfect preservation, has become a harmonious landscape of human culture and nature.

Nevertheless, accompanying with the fast steps of modernization as well as the extension and deepening of market economy in China, the ethnic areas where were comparatively remote from the outside world in the past, are now continuously shocked by various foreign cultures. As a result, some precious ethnic cultural heritages are being endangered.

Thoughts and Explorations on the Construction of Ethnic Museum

Beginning from the late 20th century, the people's government of Guizhou province in China has pioneered in building eco-museums in China by borrowing the eco-museum concept from the United States and European countries with the purposes of protecting and inheriting the ethnic cultures in China. We have been keeping an eye on the progress of this great culture project in our neighboring province and have began to be exposed to the concept of ethnic-museum originated from Europe. At the same time, we also began to have a study of the local condition, hoping to put the mode of eco-museum into the practice of the protection of Guangxi's ethnic cultures.

In the year 2002, after preparations for many years, Guangxi government started the construction of Guangxi Nationality Museum in the capital city Nanning. With its 30,000 square meters, this modern museum will be a large-scale professional museum for the preservation, protection, study, inheritance and display of the various traditional ethnic cultures in Guangxi. However, there is another feasible way for us to go, that is, the construction of eco-museum, a way to protect the traditional ethnic cultures which are rooted in a large number of ethnic villages and are now facing the culture shocks from outside world and are colliding with them; it is also a way that has been proved by the practical and successful experience of the eco-museums built in Guizhou province and in other countries. In 2004 we began to explore the construction of eco-museum with Guangxi characteristics.

Guidance from Experts Throughout

Guangxi Eco-Museum Construction Research Team is formed by experts from such fields as ethnology, archaeology, historiography and local historiography, working on the feasibility researches relating to the construction of Guangxi eco-museums and always giving special guidance to project construction. This system contributes much to the government's scientific decisions, and also helps greatly at the first stage in promoting the new concept among the residents living in areas where the projects are carried out.

Initial Pilot Projects

Initial pilot projects are set up; the starting basic points for pilot projects and the necessity for the common awareness of the pilot projects are confirmed. In more detail, the pilot projects are chosen according to the principles of eco-museums and those "fresh and living culture manifolds" with strong ethnic color, with some historical cultural relics, and with their present natural and cultural ecology being well preserved are chiefly considered. Moreover, the construction of our eco-museums are led by the high-level government, so common understandings must be reached between the high-level government and the lower-level governments and between governments and the local residents in regard to the issues of the targets, the sitings, the management, the financing and so on; an extensive common understanding is the guarantee for the implementation of the pilot projects.

Learning and Experimenting

Eco-museum is an exotic in China, so it is important for us to understand well the key concepts of eco-museum and then to put it into practice according to the situation in China. At the end of 2003, an "Advanced Seminar on Thoughts and Modes for the Construction of Guangxi Eco-museum" was held in Nandan county in Guangxi, where the first eco-museum would be built. There were over 50 members from local governments and from the protection departments of cultural heritage received special training at the seminar, and some famous experts, including Su Yonghai, the

well-known Chinese museologic theorist, had come all the way to Nandan to give lectures. The “Eco-museum Project Implementation Group” from Guizhou also came to Nandan with their practical experience for 6 years. Until now, we still emphasize continuous learning and researching in various forms.

Intensification of Local Consciousness of the Villagers in Eco-museums

One characteristic of eco-museum is the participation of the local people. We emphasize that more efforts shall be done in organizing local people to participate the work of eco-museum during the long-term protection of traditional culture, and also realize that only when the local residents are actually mobilized, and are willing to be involved in the work and become the hosts of eco-museum at last, can it be possible to fulfill the goal of effectively protecting and inheriting the regional ethnic culture.

The Related Legal Principles of the Chinese Government

“Protection being the chief task and rescue the first important; rational utilization and strict management” — These legal principles of the Chinese government for culture heritage protection are also applicable to eco-museums, the construction of which is the demand of the protections of both natural and human resources, with its long-range goals of future strategy. The construction of eco-museums with Chinese characteristics is a starting point for the hosts of the eco-museums to develop regional economy and to construct a better homestead, whereas the protection of all the local resources with “special values and importance of cultural elements” is the basic cultural guarantee for the fulfillment of this goal and its sustainable development.

At the end of 2003, Guangxi government selected three village-level regions as the pilot projects of eco-museums in Guangxi; all three were of ethnic groups, namely, they were villages of *Huan* in *Jiuzhou* town of *Yinxi* county, of *Ai* *U* *ao* in *Lihu* town of *Nandan* county and of *Yon* in *Miaojiang* town of *Shanjiang* *Yon* autonomous county. After two years, the basic construction work of the three projects was finished and the routine work began. However, after the exploring and practicing for over two years, we were more clearly aware that there just was the real starting point rather than that of two years before, for we were strongly convinced that no undertaking originally belonging to cultural sphere like this involved so many social problems and relating so closely with the village people’s change of lifestyle and the social development in a region and in a certain village; likewise, no cultural course requiring the participation of residents would encounter so many conflicts between values, manners and interests in its promoting process, and would have so many difficulties in correctly guiding and solving these conflicts. This exploration will last longer and we are aware of the persistence and perseverance needed.

The Project in the Construction of Guangxi Eco-museum

From the three pilot projects we know that there are still many problems on the way

of the construction of eco-museums with Guangxi characteristics, but the fact cannot be unnoticed that eco-museums do have played a role in protection and inheritance of ethnic culture. So after further summarizing and analyzing, we made a decision to form a union between Guangxi Nationality Museum under constructing and the 10 eco-museums that are to be built one after another so as to shoulder together the task of the protection, research, transmission and display of ethnic cultural heritages, which is the government's policy to be implemented all over Guangxi province. For this purpose, we worked out the *construction of ethnic eco-museums*, making a comprehensive plan for the project's related aspects such as regions, ethnic groups and their influences, radiations, profits and research programs, aiming at building the next 7 ethnic eco-museums in central Guangxi, west Guangxi, north Guangxi, southeast Guangxi and East Guangxi before the middle of 2012, so as to form the "10" in the "1 10 Project" with the previous 3 pilot projects together ; while the "1" in the Project stands for Guangxi Nationality Museum. In the proposal, besides some cultural reserves are delimited in the chosen areas of each ethnic eco-museum, suitable sitings inside and outside the reserves are assigned to build exhibition centers with rational scale and with their landscapes and features in harmonious with the cultural reserves; at the same, it should be convenient for the villagers to make use of the centre or perform activities in the exhibition centers. In more detail, apart from the local historical features and ethnic cultures being exhibited in the exhibition centre, memory workshops and guest rooms and other facilities are set up for researchers' short stays and on-the-spot investigations. The 10 ethnic eco-museums will become the workshops and research bases of Guangxi Nationality Museum, continuously supporting Guangxi Nationality Museum with stores and research fruit; network technology shall be used to connect the 10 eco-museums with Guangxi Nationality Museum, thus a platform is to be set up for sharing resources and research achievements and holding exhibitions. In this way, a union to promote the development of our course shall be established.

- 1 Guangxi Nandan Lihu Baku Yao Eco-Museum
- 2 Shanjiang Long Eco-Museum
- 3 Baise Lingzhou Zhuang Eco-Museum
- 4 Guibei Lingchuan Lingtian Changgangling Village Hang Eco-Museum
- 5 Guibei Longsheng Longji Zhuang Eco-Museum
- 6 Guidong Hezhou Liantang Hakka Round House Eco-Museum
- 7 Guixi Naban Black-cloth Zhuang Eco-Museum
- 8 Rongshui Miao Autonomous County Antai Miao Eco-Museum
- 9 Guinang Longxing Shandao Eco-Museum
- 10 Guizhong Xixiu Yao Autonomous County Yao Eco-Museum

(Two maps are demonstrated in this chapter: the map of projects built and under

building distinguished by different color; the map of architecture and landscape.)

The ongoing project of Guangxi Ethnic Eco-Museum
Guangxi Ethnic Eco-Museum “1 10” Project, the protections and inheritances, and cultural transmission and economic development are under going in Guangxi now.

Establishing the Related Management Rules Timely
Provisional management rules on ethnic eco-museums shall be formulated, and protection organizations for folk culture shall be established in each eco-museum reserve accordingly to make village rules and measures. And some management regulations have been worked out independently by some eco-museums, for example, management regulations on Hanian eco-museum, management regulations on Accotuhuan eco-museum.

Guiding All the Cultural Protection Work in the Community with Long-range Plans
Protection plans for eco-museums shall be made and infrastructures such as village environment and roads shall be regulated and improved; cultural model households shall be set up and be positively guided in doing well the work of protection and cultural display. Besides, the work of collecting and rescuing material culture shall be strengthened and protections and maintenance shall also be carried out as for the unmovable objects, residential architectures and related sites of cultural relics. What's more, culture memory engineering shall be done well through collecting, excavating, integrating and file establishing of the village culture and history and by making complete recording of the intangible cultures through ways as investigation and photography of festival activities, customs and rituals, so as to acquire a large amount of valuable materials.

Establishing Residents' Most Consciousness for Eco-museum Practical Protection
One characteristic of eco-museum is the participation of villagers, for this reason we have chiefly put our efforts in organizing the local residents during our early work stage. For example, by displaying the construction of the exhibition centre, residents were organized to donate actively their traditional production tools, living appliances, or to display their craftwork and collections; also, seniors are encouraged to pass on their traditional technology to the next generations and by doing this, residents may gradually change their identities from “bystanders” to “participants” and then to “managers”.

Teaching and Learning Culture as a Normal Work
Each eco-museum shall designedly carry out the teaching and learning of culture

according to the actual conditions. Examples of such activities are: regular traditional handicraft training classes held by *ingxi iuzhou huan* Eco-museum and by *Nabowen Black-Cloth huan* Eco-museum, and regular trainings for monochord and Nom Chu by *ongxing in* Eco-museum. With the normal and regular teaching and learning of culture, the chains of teaching and learning can be extended on and ethnic cultures can be developed better on the bases of transmission.

holding Regular or meetings of eco museums

Work meetings of eco-museums shall be held both in the first half and the second half in each year; persons in charge of local cultural administration department of each project and in charge of each eco-museum shall attend the meetings and introduce the work being undertaken in each eco-museum. In this way, persons present at the meeting can exchange work experience and study together the problems encountered and its solving measures in the work of eco-museums so as to promote soundly all the work of eco-museum.

Developing Tourism to Accelerate the local economy and Cultural Protection and Inheritance

Governments and tourist departments at various levels shall put eco-museums as key promotion programs, while the eco-museums themselves shall attract tourists through ways of holding exhibitions, performing dance and singing programs and displaying customs and rituals and ethnic handicrafts, etc. Residents in eco-museums can benefit from tourist hotels, folk custom performances and self-produced ethnic handicrafts, which in turn shall result in the inheritance and utilization of ethnic crafts and cultures, and at the same time shall increase the local residents' senses of ethnic cultural proudness, self-respect and self-confidence, thus strengthening gradually their culture consciousness.

Practical values and roles

The practical values of eco museum Concept to China

The concept of eco-museum has practical values to the protection and inheritance of traditional and ethnic culture in the under-development economical areas in China. The traditional museums protect and exhibit their collections and relics in places different from the primitive environment of the collections, making the collections absolutely separated from their original environments; whereas the "1 10" Project of Guangxi Ethnic Eco-museum protects and displays the collections not only in their original environments but also in other places and environments. What's more, there are protections and exhibitions in the form of tangible cultural heritage, and also the protections, inheritance and display in the form of intangible heritage; besides, all the changing and developing process of the politic, economical and cultural aspects in the reserve areas of ethnic eco-museums are recorded. In this way, the Project shall have solved the problem that "the fish can not live without water" or "the museum collections cannot live without their primitive environments". The practical values of

the concept of eco-museum adopted in the protection, inheritance of the traditions and ethnic cultures in under-development economical areas of China have been verified through the concepts being introduced, experimented, explored and innovated in China in recent 10 years.

Creative Location on Eco-museum Theory and the Project

1 The “10” Project has drawn a lesson from the eco-museums that have already been set up in China, considering in a rational way the problems such as sustainable and professional development of the ethnic eco-museums established, the permanence of cultural institutions, the unexpected situations and multi-modes of protecting cultural heritage. Special and creative preventions and treatments have been prepared for these problems;

2 Different national situation, cultural diversities, learning and studying of previous practical experience have been stressed; the fact that the residents in the reserves are to experience a comparatively long period of a process from passive participation to active participation and then to democratic management has been objectively realized and dealt with during the practice of China’s ethnic eco-museums. And by the guidance of the governments at three levels and by the initial collective participations of experts from different research fields, “Guangxi” modes and ways are created in the practice of China’s eco-museums.

3 Under the guidance of the international concepts of eco-museums, the specialization of eco-museums is stressed, and the maintenance of the basic functions of traditional museums and the modern concept of “eco-” protection and display are effectively combined together so that a good performance of eco-museums in culture protection and inheritance (education) shall be guaranteed;

4 Practical experience and drawbacks are summarized and studied at a theoretical level, and more scientificity is achieved through plans formulated, involvements of governmental macro-control and enactments of a series special practical regulations; a stable relationship of intensity and alliance between the key projects and other projects is established; various powers and resources are shared together; other social responsibilities, though with additional profits, are also taken actively. More, efforts have been made in promoting the local social and economical development and are welcomed by local villagers, adding more to the Project in aspects of participation and sustainability.

5 The established projects have exerted their functions well in cultural heritage protection and in speeding up the local social and economical development —— this implies that for its creative performances, the 10 Project shall be recorded in the development histories both of the international eco-museum and China’s eco-museum.

Furthermore, it offers special references and sets up a unique model for the construction of Chinese new rural areas and for the culture protections in China, just naming some of the latter: historical streets, historical towns and villages, industrial relics and other large-scale relics or the relics in open areas.

5.3 Two Achievements of Eco-museums in China

There are two achievements of eco-museums in its practice in China. Firstly, it ended the history that many rural residents could not enjoy museum culture in their residential areas. Traditional museum is a symbol of urban civilization and has nothing to do with the development of rural culture during the museum's development over 100 years in China; while eco-museums established in rural areas shall have great impacts on the construction of China's public culture system. Secondly, the practice of building eco-museums in ethnic areas with the purposes to protect ethnic culture ecology is a systematic engineering, which combines together comprehensive protection, local protection, self-protection and protection in development. At the same time when eco-museums become research bases for experts and scholars to study ethnic culture, they bring their by-products, namely, the coming of tourists of various levels, thus leading to the development of eco-museum tourist industry, which includes cultural tour, eco-tour, academic tour and so on. As a result, an all-round development in society, economy and culture shall be put forward and the material life of the people in the community shall be improved. What we have seen is that in the ethnic regions and villages where eco-museums have been established or will be established, the local ethnic brothers have unprecedentedly increased their awareness of culture rights and interests and have been gradually conscious of the systematic inspection, careful protection and inheritance, and the development of the traditional and ethnic culture of their own ethnic groups.

Problems Facing Us

1 It is a complicated and long process for the residents in eco-museum reserves to participate into the protection and inheritance work and to change from passive participation into active democratic management. On the one hand, the concept of eco-museum has practical importance to the protection and inheritance of the traditions, ethnic cultures in the under-development areas in China; on the other hand, the practical way of protecting and inheriting Chinese national culture, especially ethnic culture, or the way of building eco-museums is to be carried out in typical Chinese rural areas, where usually are ethnic villages with culture completely preserved and with economy comparatively late developed. The above factors determine the fact that the participation of the residents in eco-museum reserves shall experience a long and complicated process from their passive participation to their conscious democratic management. So it is a difficult problem in the practice of China's eco-museums to guide the residents of the reserves from passive participation to conscious participation and then to democratic management, and at the same time

guarantee the reserves' sustainable development. The treatment of this problem to a large extent will also influence the development way of China's eco-museum course.

2 There are many practical problems in the sustainable development. How to negotiate and keep long the relationships among governments, specialists and residents, as the three are important social basic conditions for the sustainable development during the construction of eco-museums with Chinese characteristics? Since the development of tourist industry are surely to cause new culture shocks in the protection reserves of ethnic eco-museum, how to deal with the relationship between the protection of traditional ethnic culture and the exploitation of tourism, then how to keep a balance between the protection of cultural heritage and the demands of the local residents for modern lifestyle? Last but not least, how will the government operate and manage the special "cultural institution", and how will it guarantee the fund investment?

"The 1 10 Project of Guangxi Ethnic Eco-museum" is still on going, and we know from its constructing experience of 6 years that it has a long way to go. We will continue the practice and exploration of the project, for it is of great importance to the development of human civilization. We will do our best for the protection, co-existence and development of the multi-cultures of the world

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**A discussion on museums innovative functions
in the Construction of Urban Cultures
– The Hunan Nationalities Museum
illustrated as an example**

by Mo-Hua

A Discussion on Museums Innovative Functions in the Construction of Urban Cultures

The Yunnan Nationalities Museum Illustrated as an Example

Abstract: Urban culture plays a vital role in constructing modernized cities as well as increasing and enhancing cultural connotations of cities, which is the way leading to an innovative development of modernized and civilized cities. As a typical representative of urban culture, the Yunnan Nationalities Museum the Museum actively assumes its responsibilities as a cultural institution. The Museum has already done lots of groundbreaking work and achieved some social benefits in terms of its social functions such as expanding social education institutions for students as well as promoting innovative cultural and arts activities.

**Urban Culture is the Soul and Foundation for Building up Modernized
Cities**

Cities Museums Suggested to Play a Multi Cultural Role

**Yunnan Nationalities Museum's Exploring Efforts in Building up a City's
Diversified Cultural Connotations**

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