

Abiti Adebo Nelson (Uganda)

Post Conflict Memorial preservation for reconciliation and the promotion of peace: The ‘Case of the Pabbo Internal People’s Displaced Camp Memorial.’¹

This paper concerns the restoration of dignity and cultural values in post conflict places in Northern Uganda, where people suffered for over two decades. During the conflict, about 80% of the population were forced to live in Internally Displaced Persons (IDP) camps, which affected their minds and changed the landscape of the region. Pabbo became the first and largest camp in Northern Uganda with an estimated population of 75,000 people at the height of the conflict. The cultural leaders as well as the religious leaders in the North expressed the need for integrating cultural values in the resettlement. For example, the Acholi are still using the *Mato-put* (forgiveness) traditional justice system of communal harmony, reconciliation and healing.

The Uganda National Museum has partnered with the Acholi cultural institution to identify and document traditional cultural properties. The idea is to revive the cultural values for the younger generation who did not have the opportunity to enjoy their culture during the period of war, and to also work with the community to preserve their memories as a living museum in order to promote peace and reconciliation. When the civil war ended in Northern Uganda, the IDP people returned to their original homelands, but they still return to the camp in homecoming, recollecting memories. Community-based memorials have fostered *Mato-put* to attain traditional justice, reconciliation and harmony. At the Museum questions arise of how the living site should be interpreted, what will be the curatorial approach, whose voices will be heard, and why do we need the war memorial as a living site? This paper will provide a background to the conflict in northern Uganda and ask delegates to consider how the museum might collaborate with communities to foster reconciliation through respect for cultural traditions.

Michael Uusiku Akuupa (Republic of South Africa)

Museum and Living museums in post-apartheid Namibia: A critical look

After independence in 1990, the postcolonial Namibian state accentuated the need for a national cultural pride based on the cultural characteristics of 'Namibian-ness'. As such, this was supposedly done to fulfill the need for social cohesion and reinvention. The above sentiments were stated in the 1999 presidential report of the commission of inquiry on education, culture and training. The report was followed by an adoption of a policy document titled *Unity in Diversity and Creativity for Prosperity* in 2001 which, amongst other things, not only called for the "preservation of heritage and culture" but also its "development through research."

Accordingly, NGOs, non-profit organizations and various communities with the support of government undertook to create what came to be known nation-wide as cultural villages or living museums. Interestingly, the living museums that came into being did not attract local nationals, but rather tourist. Travelers can afford to purchase the spectacle of the perceived 'authentic' African and his or her past. Local national cultural heritage became a subject for tourist consumption in exchange for foreign currency.

From my ongoing research in the Kavango region of north-eastern Namibia, this paper looks at the problem of the commodification and the staging of African culture under the guise and pretence of "preservation." I argue that the living museums create a danger of freezing Africans in a timeless past for the tourists' gaze and the financial interests of the few. Further, there is a greater risk of presenting Africa as a stagnant continent that does not respond nor relate to global activities or changes. While the agency of local participants in living museum operations is acknowledged, the conspicuous absence of the narrative of the development of culture present in Namibia's culture policy is questioned.

Mario Buletic (Croatia)

Mediating culture in the frame of everyday life practices

Ethnographic museums tend to be aware of the contextual and immaterial dimensions when representing certain aspects of the past and present way of life of a particular group of people. This fact means that they are also conscious of the constant tension and dialectical relation between local and global, tradition and modernity, and forms of preservation which is defined as cultural heritage and its commodification. Independent of cultural differences and backgrounds present in a particular territory, this dynamic aspect of culture embraces all social actors and is reflected in each segment of everyday life. The relation of museum authorities with local communities is always a sort of negotiation. Such discussion normally results in creating forms of representation, or if we prefer, cultural mediations. Questioning everyday life practices of communities concern and the mediation of it to wider public could be a strategy to keep 'living culture' active.

In addition, under the universality of everyday life, cultural diversity and particularities can be perhaps more equally expressed, recognized and included in the dominant discourses of majorities. In this paper, I will discuss recent fieldwork which focused on different aspects of traditional Istrian music and other museum practical work in order to discuss and explore possibilities that ethnographic museums can have in mediating communities' cultural practices of everyday life, rather than to rigidly and authoritatively represent and somehow freeze them in a space and time.

Kathrin Dürrschmidt (Namibia)

Living Museums as a way of preserving cultural knowledge?

Malian Writer Amadou Hampate Ba popularized the following African proverb, 'In Africa when an old man dies, a library burns to the ground.' He was reflecting the importance of oral tradition in Africa and the social problems that occur through the loss of traditional knowledge and of cultural identity.

The assumption of the Living Culture Foundation Namibia is that the process of the loss of cultural identity can be reversed with the concept of the Living Museums which are supported in Namibia. A Living Museum is first and foremost seen as a traditional school for the children of a community to understand their cultural background, 'If you know your origins you can understand your present,' It is seen as a place where traditional knowledge can be circulated and cultural memory can be reproduced.

The aims and expectations of the Living Culture Foundation Namibia, however, may differ from the original motivation of the rural communities which are establishing Living Museums. Their main aim is to make a living out of the one thing that they still have their cultural beliefs and traditional skills. The only sustainable way to make a living out of a Living Museum is to present the traditional culture for paying guests, to form interactive programs in which the visitors take part in the traditional culture.

- Within that context some critical questions emerge:
- Is the actual cultural mission and vision of a Living Museum commercialized through the museum business?
- Are the presenters and actors products of the tourism industry?
- Can a Living Museum preserve traditional culture in a sustainable way?
- Can a Living Museum create an interest in traditional culture within the next generation and thus preserve cultural knowledge (and cultural identity)

This presentation will answer these questions from the Namibian point of view.

Raffaella Fontanot and Bartolo Sanchez (Mexico)
**The Jimtk Tohono Exhibition: An Experience in
Participant Museology**

This paper provides a shared experience of a community project involving an ethnic group located in northwestern Mexico, the Tohono O Otham (people of the desert). We begin with the localization of their territory, divided since the second half of the 19th century by the U.S. border, converting the Tohonos into a group of people with a triple nationality (Mexican, American and Tohono). They have not always accepted by both countries, a situation that has affected their civil rights and overall form of living. In the description of their ancestral tradition their relationship with nature and *mestizos* (non-Tohono Mexicans) that share the same land will be explained, as well as their unstable relationship with state institutions that partially recognize and respect their traditional organization.

At the decade of the 1990s, an international economical agreement between the United States, Mexico and Canada (TLC) accentuated historical differences and affected the autonomy of the Tohonos taking them out of their communities. It forced families to move into larger cities where they have had to confront the *chuchikas* (non-Tohonos) on the loss of their traditions, the most important issue being their language which is at high risk of extinction.

In the last ten years, a group of people from the eight Mexican Tohono communities, Quitovac, Cumarito, Pozo Prieto, Sonoyta, Caborca, Puerto Peñasco, Pitiquito and El Bajío, compromised in rescuing their material and intangible legacy. They were seeking numerous ways to accomplish this goal, some of them dedicating themselves full time to it, diminishing their capacity to raise money for their families.

This paper will concentrate on one of these efforts, a permanent exhibition in a community city museum located in the largest city of their territory, El Museo Historico y Ethnografico de Caborca (Historic and Ethnographic Museum of Caborca, MHEC). The Museo was designed on the principles of new Museology, as established since 1972 in several international conferences. The third way of new museology, largely practiced in Mexico for the last three decades, is called Participant Museology. It was used for the planning of the Jimtk Tohono exhibition in MHEC by a group of Tohonos from the eight communities, with the assistance of an historian with knowledge and practice on participant community projects. Testimonies of this experience and an evaluation of results will be used to explain from their point of view, the change and permanence in Tohono history as reflected in overall aspects of culture. They add to group reflection on topics such as the safeguard, research and spread of the universal values of Tohono O Otham tradition to the rest of the world.

Silvia Forni (Canada)

A museum fit for a king. Art, heritage and politics in the Cameroonian Grasslands

Since 2000, a number of museums have been built and opened in different kingdoms in the Cameroonian Grassfields. While the initial project was spearheaded by COE, an Italian NGO which assisted with the building of the first four museums, the others have been brought to existence through the support of a French-led project including a number of public and private partners. Although the museums have benefitted from a certain degree of foreign financial support their *mise en place* could not have been possible without a strong level of involvement from the local leaders (*fon*) and also, to a certain extent from the community. Grassfields museums are, in fact, an extension of the palaces that radically alter the function of objects associated with rulers and regulatory societies. With the creation of these museums, large sections of the palaces' treasure, access to which was restricted along hierarchical and gender lines, have been metamorphosed into 'collections' easily accessible to community members and foreign visitors. Yet, by measuring the enthusiasm with which an increasing number of rulers has chosen to embark on the building of a museum, one could argue that these institutions provide a different form of 'treasure,' one to be used as a visual statement of power on a different level.

Based on recent fieldwork, this paper analyzes the social function and life of these local institutions, some of which have been in existence for almost a decade. In particular, I focus on the different uses that local rulers have made of these small museums to foster and promote their kingdoms on the local, national and international arenas. I analyze the museums as a new component of contemporary material culture of power that reflect broad ranging political agendas and specific uses of the global concept of heritage as a means to place these relatively small polities on the map *vis a vis* national authorities and the international community.

Fabienne Galangau-Quérat and Yves Girault (France)

The museum's experience in Cameroon as a media for tangible and intangible heritage

Understanding how community museums exhibit heritage through a different approach can enrich the appreciation of museums as a specific media for heritage preservation. This paper will focus on Cameroon which offers a good example of how museums can be used to assert identity and legitimacy of traditional authorities. This country can be described globally as economically “poor” and in the museum context, lacking a national museum and a national heritage inventory. The exception is the Grassfields region where, since the end of the twentieth century, a museum renaissance has taken place. This ongoing process is not supported by the government but held up by the traditional chiefdoms of this region. They established a network aiming at the development of the communities sharing common ethnical patterns. This carries out a large diversity of cultural actions, among them is the setting up of living museums aiming at expressing traditional values, the inventory and preservation of material and intangible cultural heritage, and a specific way of displaying traditional objects in exhibitions. This process shows a dynamic of museums development with a horizontal dispersion in a context of cultural politics promoted by communities and stimulated by some tourist agencies.

Far from the idea of communities being manipulated, our study shows how these small community museums have been used to revitalize traditional and intangible values and assert traditional authority. It shows the core role played by the museums as tangible media displaying intangible values. Museums in this regional context appear as a ‘cultural mirror mapping and reflecting reconstructed political histories’ supported by careful exhibitions of intangible and tangible heritage. These strategies are practiced in a context of increasing identity awareness, and offer us a kaleidoscopic image of a complex ethnical history.

Galia Gavish (Israel)

The Sheba Connection

My first encounter with Ethiopian ceramics was in 1985 during a ceramic workshop in Yeruham, a small town in the Negev in the south of Israel. The sculptures were mainly figures of working men made by men originally from Ethiopia. There they worked in metalworking, weaving, embroidery and agriculture. The sculptures were new to their tradition; they bear a great resemblance in style to Ghanaian sculptures.

One of the women at the workshop told me that she, too, is a potter but she did not have work to show. Later I learned that the Jewish women were working on the production of all the ceramic cooking pots. My first opportunity to closely observe the Ethiopian women potters at work came in the summer of 1991, when Beersheba's mayor asked me to look at an Ethiopian ceramic workshop there. In the workshop there were about 25 women working in complete silence, one could hear only the sound of the work on the wet clay. From time to time, the women periodically blew into the vessel as if giving it life. At the end of the work they kissed the vessel for good luck. Several women were seated outside on the ground in the shade (in a very hot day). Here, they were drying the pots in the sun. Some of the pots were half done and the others were almost finished. During time spent waiting, the women potters took a small lump of clay and created small figurines. As an archaeologist by training I felt like I had seen archaeology come to life.

This paper will discuss the exhibition of Ethiopian ceramics, "The Sheba Connection," with comparison to the archaeological pottery which was created. A Foundation purchased a collection of vessels and figurines; comparison objects were borrowed from the archaeological department. We had a basalt grinding stone about 3000 years old; one of the women immodestly started to demonstrate how to use it. I employed Ethiopian women to demonstrate their ceramics knowledge to the visitors of the museum. Almost the whole Ethiopian community came for the opening. One very important result that followed was that people started to buy their products. The whole community was so proud of their traditions and that they were shown to all.

Viv Golding (United Kingdom)

Museum theatre and live interpretation in UK museums

In this paper, I consider two UK museum sites where theatrical techniques and live interpretation are employed. My first case study is the Celtic Village at *St Fagin's Museum* in Wales and the second case is at the seventeenth century historic house *Clarke Hall* in England. At both these sites, my focus is on the experiences of primary school children aged between seven and eight years old who are studying at Key Stage Two of the National Curriculum. The paper poses a number of questions for anthropology museums and heritage centers. It asks to what extent the museum and heritage experiences may enhance pupil's learning and understanding, not only across subjects in the school curriculum, but also to expand their appreciation of 'Other' cultures through examining their home culture in a specific time/place. At both sites the aim is for pupils to be transported into 'other' worlds, in the long distant and more recent pasts of their home country, through active engagement. At *St Fagin's Museum* pupils practice Celtic technologies to make shelter (a wattle and daub wall) and food (grinding flour), while at *Clarke Hall* they 'dress' in reproduction historic costume (servants) and tackle household chores (making butter, dusting with bird wings). A video of these site visits will enable us to examine the broad value of such experiences. Do they progress learning across the curriculum and of 'other' cultures? How? Are such activities appropriate for children but not relevant for older visitors? Why?

Lydia Icke-Schwalbe (Germany)

The changing museum's concept: From colonial site collections to preservation of cultural heritage

The original European historical concept of a museum has more or less been transformed into modern education and cultural centers of younger National State Museums. Basically, we feel uneasy, when we talk about 'National Museums' which grew out of colonial site collections after reaching national independence. The historical colonial museums collected and presented items and information about the land and inhabitants from the point of view of the European understanding of the colonial rulers. Their original intent was to demonstrate the wealth and beauty, the industrial crafts and efficiency of the colonized area for the benefit of the European nation. During that time two parallel museum institutions emerged, one in the so-called motherland, see the traditional museums in the capitals of the Netherlands, Great Britain, Spain or Germany, and the other in the native region, the colonized country. In the 19th and beginning of 20th centuries, Natural History Museums which included Ethnography were established as academic institutions along with developing special teaching and research subjects in universities all over Europe.

The modern, contemporary national museums, however, should talk with and represent the living traditions of the people concerned, not about them. Naturally, the concept of education has to be included in the regional museum, and it has to reflect the living cultures, their traditions and dynamics, while primarily serving as an educational cultural house. Cultural Houses for themselves, made by themselves, like the National Museum of the American Indian in Washington, D.C. How should they generate money? They do it with tourism and by presenting performances for paying visitors. Or they sell their crafts, living objects, instead of collecting and storing them as historical documents.

Such museums are in a permanent move. Only parts of the original museum's concept will be achieved in regional museums. The rest, especially the historical documentation of the tangible and intangible heritage and research, should/must be provided by the historic museums in European countries, which can afford the material needs and costs for conservation and research. In museums of the 21st century, the conceptual tasks are globally divided between visitors coming for tourism and the museum's strategy to meet different world-wide aspects. The modern institution of the Museum creates a global village in itself!

Søren la Cour Jensen (Denmark)

The Museum of Knud Rasmussen and the Inuit of the Arctic

Between 1903 and 1933, the Danish Polar explorer, Knud Rasmussen (1879-1933), travelled across the entire Arctic region of the Inuit, or Eskimos. On his travels he collected tales and myths from all known Eskimo tribes in the Arctic. Travelling by dog sled, he got a close and intimate relationship with all of the people he met because he was in command of the local language.

Knud Rasmussen was born in Greenland. His father was a Danish priest and his mother part European and part Greenlander. He identified himself with the Danish colonial community, but at the same time learned to master the skills of the Eskimos. He was perceived as a Danish and Greenland national hero, and is still regarded as such. His most famous expedition was a trans-Arctic dog sledge journey on which he collected both the intangible culture of the Eskimo and more than 20,000 artifacts which were later to be transferred to the National Museum of Denmark.

The Knud Rasmussen House is a memorial house in Hundested, Denmark. The management the house now plans a regular new museum focusing on Rasmussen and his field of work, the tales, myths and ways of living of the Eskimos on the threshold of the modern age, and the still more dominant contact with the European civilization.

Using Knud Rasmussen as mediator, the new museum is going to exhibit the culture of the Eskimos, both artifacts and intangible culture. In letting the culture of the Eskimos be transmitted through the work and life of Knud Rasmussen, the visitor will have a chance to relate more easily to this distant and foreign culture, from a European perspective.

Laurie Kalb Cosmo (Italy)

The History of Exhibiting Africa in Italy

Humans, animals, and objects from the African continent have contributed much to the history of European spectacle and display. Since the early Roman Empire, when carnivorous animals were transported to the northern Mediterranean as war trophies from Africa and sent into the arenas to fight, African life and culture were phenomena to be documented and collected, though ultimately overcome. In Europe, particularly Italy, the history of collecting has to do with the history of Empirical and later colonial expansion.

This paper will track the history of collecting Africa in Rome, from its beginnings in Antiquity to the late Renaissance, when princes and naturalists acquired curiosities to expand their intellectual and political worlds, and up to the early twentieth century, when anthropologists came of age during Italian colonial expansion. To trace the history of collecting Africa in Italy, one may turn to various museums in Rome. In many cases, the original Roman repositories that held items from Africa, were they 16th century curiosity cabinets or university collections, either no longer exist or have been greatly diminished. Objects from these early collections were then redistributed piecemeal to newer Roman museums that had their own, more modern classification schemes. Such relocations have been at the expense of the objects' original significance.

Today, while the collecting history associated with African objects is largely absent in museum displays, interest exists in Rome's ethnological museum in using the collections to promote cultural awareness among new immigrants. However, the disconnect between objects from Africa, in some cases collected 500 years ago, and the newcomer experience of Africans to Italy today is quite large. The paper will explore the relative value of museum collections whose prior collecting histories have been silenced or ignored as a tool for community building among new immigrants.

Baerbel Kerckhoff-Hader

Open Air Museums in Germany and the Performance of Culture

The development of European museum concepts as well as the aims of open air museums has been marked by waves since their development in the last decade of the 19th century. These trends are linked to social development and cultural movements. Against this background this paper focuses on the highly recommended Franconian Open-Air Museum in Bad Windsheim, Germany. Opened in 1982, its 30th anniversary will be celebrated this year.

Due to the successful concept of modeling the museum area the museum transmits a unique type of regional attractiveness. Over the years along with the museum as a total exposition, visitors could see 'living situations' like houses under construction or the maintenance of the museum site by craftsmen and farmers or demonstrations former kinds of work. But it was the change in everyday life and economy in the last thirty years that has influenced the museum program. Step by step, according to the expectation of the public and the politics, 'the life of museum' changed. Terms of recreational society, event, and infotainment have to be discussed, when looking at today's open air museum under a growing factor not only museological, but also of regional governmental aims such as the cultural industry.

Comments derive from my long-term observation of the museums from before the opening. In addition for the past 15 years I have served as Vice President of the museum association which lead to the museum's foundation by the regional government.

Kunwook (Vanya) Lee (Korea)

**Experiments to Exhibit Things that are Intangible: A Study of Special Exhibitions;
Arirang and Multiculturalism**

It is generally the fact that 3 dimensional objects are mainly used in museum exhibitions. However, the culture and the life of humankind are not composed of only material objects. Oral inheritance handed down from long ago naturally is with us, and diverse social phenomena are part of our history. This paper deals with personal experiences of exhibiting not the tangible objects, but intangible heritage and a social concept. Two exhibits were directed in 2012, one of which covered *Arirang*, a folk tune of Korea, and the other narrated lives and cultures of marriage immigrants, a new phenomenon in the contemporary Korean society.

No particular 3D objects appeared when the subjects of the exhibits were music or the immigration of women. Nevertheless, both themes contained profound stories of people; they became the base of depictions in the exhibitions. These exhibitions are especially notable in that they were the first to describe intangible cultural heritage and social concepts or phenomenon via several experiments such as utilization of oral records, bilateral co-work with the object lender.

Olefile V. Letsebe (Botswana)

The Living Museum and Cultural Villages: Revival of Traditional Cultures in Botswana

The museum in Africa is generally understood to be adapted from the European model. They were usually started by Europeans expatriates, often scientists, missionaries, colonial officers, or adventurers who collected materials for their scientific, ethnographic and/or aesthetic value. These artifacts sometimes found their way to museums inside or outside their countries of origin, to be displayed in glass case settings for show to the elites and foreign tourists. The non-elite indigenous communities often did not identify with these kinds of museums. Of late, an effort has been made to make the African museum more inclusive, relevant, and responsive to its primary market, which is its local community.

One of the most effective ways to show meaning in the museum setting is through living museums. These are seen in many contexts and perspectives such as industrial (e.g. mining) museums, historical battle reenactments, crafts making exhibits where living actors (sometimes with animals) perform.

In today's African renaissance, many aspects of traditional African culture, which were displaced in the Western context as either superstitious or barbaric have experienced a great resurgence. In Botswana, these can be seen in, among others, the revival of initiation rites, traditional dance, song, praise poetry and cultural festivals. The cultural village phenomenon is springing up all over Botswana, both as a place of cultural affirmation and as a vehicle for economic empowerment. Ethnic entities usually establish these villages where tourists come and enjoy their distinct culture in a 'living' setting while corporate bodies will set up the villages with the overriding motivation being profit margin.

Jesmael Mataga and Farai M. Chabata (Lesotho)

Interpreting cultures and (Re)presenting Ethnic Diversity: 'Traditional Villages ' in Zimbabwe

Representation of African ways of life within the confines of colonial museums and sites has a long history that stretches back to the establishment of the institutions themselves. In Africa, the colonially derived museum is negatively perceived as a colonial institution that appropriated and objectified African customs, traditions and material culture and still struggles with that legacy. The museums occupy a paradox position where on one hand they have to offer objective, authentic representation of cultures while on another they are expected to serve as entertainment, educational and to some degree tourist resources. How to balance this dichotomy is a challenge that the museum in Africa faces.

In this paper, we look at the challenges of attempts to traverse this paradox within the museums in Zimbabwe. Using examples of the Shona village at the Zimbabwe Museum of Human Sciences and the traditional village at the Great Zimbabwe World Heritage Site, we critique the role of museum representation of ethnic diversity in African museums. Zimbabwe has more than eleven local groups with the largest being the Shona and Ndebele. Presenting this ethnic diversity within the confines of a traditional museum/site is dogged by challenges of limitations of space and financial resources, a situation that has led to representation that (re)enforces exclusion and stereotypes leading to 'objectification' of those represented and an alienation for those unrepresented.

Heidi McKinnon (USA)

Evolving Responsibilities: Social Relevance and Expanding Museum Constituencies

This paper explores the complexities of and opportunities for reframing museum agendas and engaging with pressing humanitarian, environmental and social justice content through unexplored avenues of exhibition development. We have entered an era in which social responsibility is emerging as the rubric for assessing almost every aspect of our lives, urging us to reflect on the world we have created and continue to shape. As public institutions internationally feel pressure to moderate larger truths and weigh the risks of being provocative and socially relevant against the possibility of distancing themselves from large donors, they are losing legitimacy as stewards of those larger truths in contemporary society. Is it enough to talk about reform and debate the concept of the 'post museum' or should we be looking for altogether new means to engage our constituents and new definitions of who our constituents really are? The present article will offer concepts and examples for expanding the role of the museum to address some of our most pressing societal issues through examples of innovative collaborations that marry international development and knowledge exchange in non-traditional ways.

Lidija Nikocec (Croatia)

The ideal Istrian village: an imagined rural past

Until the 1950s, central Istria was seen as a somewhat backward area because of a prevalence of traditional culture. Since that time, however, many agricultural aspects of rural life have disappeared. In the last 15 years, Istria has become famous in this part of Europe for a form of farm holiday known as agrotourism. Many former farms which had abandoned cattle breeding and agriculture many years ago, have now taken up agrotourism trying to reconstruct some facets of country life in beautified and idealized packaging. Instead of pigs and cows, they often keep horses and donkeys. They decorate their spaces with ethnographic objects from the past, competing, to the certain degree, with local museums by collecting these objects.

The agrotourism transformation is stimulated equally by local authorities and professional tourist agencies; it is seen as an optimal way of joining local cultural identity to economy. However, since it is largely influenced with a general notion and the popularity of ecological and rural tourism, the common aesthetics of Mediterranean country life are also present. Therefore, the ideal of 'Istrian Tuscany' is often mentioned in the media.

The growth of agrotourism has resulted in a new notion of the central Istrian village that now dominates the area. Inspired by agrotourism, many households also follow the new pattern, both widening this new stereotype of rural Istria and stereotyping themselves at the same time. The result not only is a more unified picture of the central Istrian village, but also encourages the staging of 'authenticity.' Moreover, it influences local heritage institutions to promote an idealized, unproblematic, petrified past. This paper will examine the role of rural heritage stakeholders on several levels, from farmers and homeowners to museums and international marketing. Who owns the imaginary rural past?

Anette Rein (Germany)

The performance of culture and tradition: Are living museums part of a global theatre?

Ethnographic museums of German-speaking countries are in a deep crisis. In regards to their collections, many of them are overwhelmed by a great speechlessness. They have lost their voices, those of the collectors, of colonialism and, furthermore, those of the scientists, who research the items. Some of the museums try to integrate new voices, voices of the communities and of the public. Others exclude these voices and directly invite (mainly Western) artists to develop their own artistic inspirations connected with ethnographic artifacts. This paper asks what are we doing with our collections and who will be allowed to speak for them; is salvation in sight?

The concept of the 'Living Museum,' which was developed in the 1970s, appeared to have established ways out of this dilemma. This new type of (re)presentation seemed to kill two birds with one stone; old and living traditions could be performed by the communities themselves. A traditional context should bring new perspectives to the communities as well as to the objects and, at least, to the ethnographic museums.

If we study the performances of 'Living Museums' in different countries, we identify very easily that they follow a clear structure in their ways of representation. Being part of a global theatre, 'Living Museums' work with a common dramaturgy to be accepted as 'true' representatives of the culture they feature. We have to pose the question if there are special perspectives opened on the stages of 'living traditions' which cannot be displayed by ethnographic museums.

As long as the 'Living Museum' remains a closed institution where the public comes, pays an entrance fee, experiences a collection and/or life performance, and goes home, there will be no betterment. It is my active aspiration to uphold new open spaces, which are not obliged to fixed choreographies, and which can offer inter- and transcultural dialogues to facilitate new avenues for an enriching mutual understanding of different concepts of ways of living, and furthermore, to find new voices to speak about the objects, connected with specific lifestyles.

Per B. Rekdal (Norway)

Commodifying Culture? Tourism and 'traditional objects'

In 1969-70 I studied the 'curio' production and marketing around the Victoria Falls, particularly on the Zambian side. In the decades after, I have, through short visits, followed the development of these objects and the way they are marketed.

Back in the sixties and seventies much of the trade was in 'European' hands and they participated actively in shaping the objects. One can safely state that Western conceptions of 'Africa' were at the core of the marketing, and the objects themselves mostly had an origin from the local traditions, though changed to fit other uses and users. While the European traders tried to sell objects as being authentic parts of a traditional world, particularly expressing traditional religious beliefs which were mostly pure fantasies, the local traders never really considered that aspect much.

More recently, the objects and the market itself has become part of the routine world of tourism: Very few attempts are made at selling objects as something genuine and local traders have taken over. But the European dealers are still there, now promoting their concepts about 'Africa' through hotels, staging 'Africanity' in different ways.

This development is not unknown in Norway. The country was originally marketed as a kind of European primitive and 'ethnic' objects and 'ethnic' hotels were created about a hundred years ago. And in Norway, we can see in Zambia too, tourism shapes one's self-conception and becomes facts about oneself.

Martin Tindi (Kenya)

Museum, Peacemaking and conflict Resolution

Museums all over the world are evolving as dynamic centers of socially vital and relevant research activities. This is a bold move away from that age old concept of museums as places where material and non-material heritage of the past are stored. Many museums in developing and developed countries are now important centers of research and other academic engagements. Modern museums, therefore, find themselves in a world of technological advancement and rapidly changing cultural and socio-economical terrain.

The National Museums of Kenya has included in its research, education and other activities, the important socio cultural and economic issues affecting the communities in Kenya. Problems related to urbanization, culture and politico-economic change are becoming more vivid in our current societies, as the days go by.

The 'Indigenous methods in peace and conflict resolution Project' was initiated as a research project focusing on the role our diverse traditions played in the settlement of conflicts, whether domestic or external, and how such positive parts of our cultural heritage could be utilized in the current and future set-ups. The use of indigenous knowledge in conflict resolution and in peace making has been quite insufficient.

The question then becomes what roles can museums play towards promoting the use of indigenous knowledge as a resource especially in the key area of conflict resolution and peacemaking? How can museums promote local initiatives of peacemaking and conflict resolution through research, sharing and learning the diverse methods of conflict resolution and peacemaking? How can museums achieve these lofty but necessary goals?

In this paper I suggest networking and collaboration between the museums and other key institutions in the areas of conflict resolution. Exhibitions of art work and artifacts symbolizing peace and offering space for dialogue and discussion; initiating more public programs would also be vital in making museums and culture resourceful to the communities thus more lively and relevant to the needs of the society.

Kaingu Kalume Tinga (Kenya)

The Malindi Cultural Museum: Challenges in the 21st Century

The National Museums of Kenya, mandated by the government as the country's custodian of heritage, currently boasts about thirty museums countrywide. Additionally, the Community Peace Museums of Kenya has twenty museums while the Community Museums of Kenya owns fifteen museums. Early in the 21st century, the Ministry of Culture established cultural centers throughout the country objectively to showcase Kenya's diverse cultures. Most of these museums or cultural centers are ethnographic in nature. In many, regional communities hold annual cultural festivals within the centers as part of preserving their respective cultures and enlivening the museum experiences for both local and foreign visitors.

The National Museums of Kenya organizes such festivals in some parts of the country including Malindi. The Malindi Cultural Museum is based on showcasing cultures representing indigenous communities from the Coast Province. But the museum is faced with several challenges, chiefly the proliferation of private or community museums christened 'Cultural Villages,' 'Living Museums' or 'Cultural Centers.' They exhibit almost similar, if not the same, themes which demonstrate the intangible cultural heritage of the respective communities.

Further, local communities feel that they do not earn any meaningful financial benefit from the museums under the National Museums of Kenya, a government organization. The National Museums of Kenya lacks adequate financial resources for research especially on intangible cultural heritage, documentation and exhibition of these cultures according to international standards. This paper examines how the Malindi Cultural Museum, by extension, ethnography museums in Africa, can remain sustainable in the midst of such challenges. It advocates the modernization of museum practice in museums of ethnography, proactive measures to effectively collaborate with communities, the new county government and the corporate world.

Sylvia Wackernagel (Germany)

Culture as a commodity and beyond: cultural exchange in 'living' museum settings with examples from the First Nations communities Wendake/QC and Alert Bay/BC, Canada

In my paper, I will explore the question of how two Canadian First Nations communities present their culture to visitors using museum settings as spaces to speak for themselves. Musical performances and craft demonstrations play a major role, turning museum spaces into living ones. However, some challenges arise considering the complex nature of cultural identity and the urge to fit into a specific role, to be recognized as 'native' by tourists. Is cultural diversity presented in a way that preserves tradition, whereas the dynamisms of living cultures are still appreciated?

Using the case of the living museum *Onhïia Chetek8e*, privately operated by some individuals of the Wendat First Nations community of Wendake near Quebec City, I will outline to what extent cultural aspects are commodified and the dynamisms of living cultures widely ignored. Within the community, cultural revitalization has been favored in critical discussions on authenticity and cultural commodification. During a long preparation phase community members were involved in the planning process of a new community-owned museum. One could argue that museum settings have had an impact on the emergence of thinking about cultural identity.

The Kwakwaka'wakw First Nations community of Alert Bay in British Columbia manages two cultural institutions open for the visiting public: the U'mista Cultural Center which supports craft demonstrations of local artists, and the Big House of Alert Bay which turns into a living museum during the summer welcoming local visitors and international tourists alike. Here, traditional dances and songs are shown and explained to visitors. Although being the center of attention, the dancers and singers do not feel 'turned into exhibits.' They enjoy the opportunity to present and preserve their own intangible cultural heritage. What conditions have to be kept in mind? Could they be transferred to other living museum settings in the world?

Kiwon Yi (Korea)

Commodifying Culture through Intangible Heritage in the National Folk Museum of Korea

Museums around the world are paying increasing attention to the preservation of intangible values besides tangible heritage resources in a rapidly changing world. The National Folk Museum of Korea, since its opening in 1946, has engaged in research and archiving activities pertaining to intangible and folk heritage. To achieve the underlying objectives, it works closely and cooperatively with relevant communities; testing and applying the ideas in the exhibitions, and publishing the research outcomes on intangible heritage projects and related undertakings, regularly. Recognizing the importance of intangible heritage, the Museum in 2006 launched the publication of the *International Journal of Intangible Heritage*.

To serve the increasing needs of visitors and local residents, the Museum is expanding programs of traditional Korean performances, seasonal customs events and educational activities based on the accurate and comprehensive understanding of Korean folk traditions. A variety of performances and seasonal events engages our visitors, particularly, the foreign tourists. These specially designed, authentic Korean intangible offerings enrich visitor's cultural knowledge and experiences through presentations, displays and active participation.

One such program is designed for four-member families, who visit a cultural village under the auspices of the Museum's educational service for two days. The onsite visitor attractions and opportunities include experiences of village life such as, villager's daily activities, rural lifestyle, countryside occupations and sports like weaving ramie, playing folk games, planting rice plants in Spring and harvesting in Autumn and staying at villagers' house. It provides educational program opportunities to familiarize young participants with village lifestyle and rural settings and to learn the importance of joint family system.

This paper will discuss a variety of programs on Korean intangible heritage and explain how they are important to museum users in understanding authentic Korean folk traditions and culture, in an appropriate way.