
ABSTRACTS

Heritage as Contemporary Co-Production Co-Owners, Co-Producers and Co-Funders

Liane van der Linden | The Netherlands

The international traveling exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk* attracted almost two hundred thousand people in four months to the Kunsthall in Rotterdam. This show was accompanied by a special weekend program that was organized by Wijkatelier op Zuid, a project that aims to highlight and make more effective use of the fashion potential of the Rotterdam-South district and its residents. Wijkatelier seamstresses come from different ethnic and cultural backgrounds; their skills include a variety of sewing, appliqué and embroidery techniques, some of which are now all but forgotten. Working in a temporary space at the Kunsthall, they developed their own interpretation of one of Gaultier's couture tops. Although the visitors were impressed by the women's dedication and craftsmanship, heritage professionals questioned the reasoning behind this collaboration. By inviting the Wijkatelier, was the Kunsthall hoping to establish new audiences for Gaultier's widely recognized heritage? Or did this event involve the production of new Rotterdam heritage as created by Wijkatelier op Zuid? Or was it mainly a matter of community arts or the creative economy?

For heritage organizations these are the guiding questions of our age, an era where the relationships between catwalk and sidewalk, the local and global are defining life in the city. More than half of the world's population is now living in a city and this percentage is expected to rise. Moreover, cities are not only accommodating an unprecedented level of ethnic and cultural diversity but are also generating an ever-increasing number of lifestyles that are based on age, political affiliation and socio-economic position. So what do these metropolitan developments signify for museums? How do museums work with their specific metropolitan heritage, which is being described with a sweeping gesture as the new heritage: the heritage of minorities, immaterial heritage, digital heritage and also the metropolitan heritage of tomorrow. And how do they imbue that heritage adds value by creating connections with different times and different audiences?

In my presentation, I will discuss four high-profile examples of the various ways in which the Netherlands brings its heritage up to date. All these examples are based on inclusiveness as a principle and co-production as a working method. Here, heritage constitutes a critical interaction between heritage specialists, researchers, artists and people with experience knowledge: a co-production that is certain of wide-ranging support.

Liane van der Linden (Tandjung Pinang, Indonesia, 1957) is a historian. She began her career at Rotterdam's World Museum and was until recently the director of Kosmopolis Rotterdam, a cultural organization that traced, presented and helped to collect the heritage of both today and tomorrow. Kosmopolis developed and produced an intercultural program for six years that was based on the belief that art, culture and diversity are forces that shape our society. Its objective was to forge links between new public groups and existing cultural institutions, between those who do and those who think, and between local neighborhoods and the city centre. Due to cutbacks in cultural expenditure, Kosmopolis was recently forced to close its doors. Through its legacy at www.kosmopolisrotterdam.nl, knowledge, experience and networks are being passed on to all those who wish to make further use of them.

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Georgian National Museum Presenting Cultural Minorities of Georgia

Natia Khuluzauri | Georgia

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Georgia, a country located at the crossroads of Asia and Europe, was always known for its ethnical diversity and tolerance towards other cultures. Nowadays, together with ethnic Georgians, more than fifteen ethnical minorities live in Georgia.

The Georgian National Museum (GNM), an administrative umbrella organisation overseeing research institutions and the major museums of Georgia, was established in December 2004. Its origins go back to 1852, when the Museum of the Caucasian Department was founded. The museum owns collections of the traditions and lifestyles of the various people living in Georgia, as well as the art created by them. In close collaboration with the ethnical minority museums in Georgia, GNM often develops various programs representing cultural minorities of the country. Some examples are exhibitions of German Artists; Kurdish Material Culture; Azerbaijan's hand-woven carpets; a self-taught Jewish painter; Armenian Artists of Georgia. Diasporas (official associations of ethnic minorities) and Embassies, as well as separate individuals are actively involved in the preparation processes of such exhibitions and educational projects. GNM's top level curators and scholars, who represent different ethnical groups, often lead preparation processes of such programs. They can provide priceless information with regard to their nation's history and culture.

The presentation covers projects implemented during the past eight years by the GNM on the representation of history, culture and art of the migrated societies and their descendants living in Georgia. It will also include Georgian artists who migrated to France.

Information about all events organised by GNM and about culture and art of the ethnic minorities of Georgia are usually spread and advertised by means of published material (catalogues, brochures, etc.), the museum web-site and FB page, as well as other media, including participation of the Diasporas representatives into the TV and Radio shows.

Natia Khukuzauri is a PHD student at the Ivane Javakhishvili Tbilisi State University, Faculty of Humanities. She is an art historian and holds a Master's degree of the Apolon Kutateladze Tbilisi State Academy of Arts. Specific fields of interest are ancient gold smithery, the history of sculpture, and museum management and administration. At present, she works as Head of the Director General's Office, at the Georgian National Museum.

Migrant and Non-migrant Communities Sharing Museums: the experience of Greece

Alexandra Bounia | Greece

Human mobility is a complex phenomenon with a series of important repercussions on material, political, emotional, judicial, social, economic and inevitably cultural levels (Rocha-Trindade, 2010). Issues related to migration affect, and have affected, almost all nations in the world. These issues are relevant to both countries that lose their citizens, and to countries that are at the receiving end. Museums on the other hand, being mirrors of society but also important contributors in shaping the way society understands itself, have been trying during the last couple of decades, to deal with issues of migration and present them either as part of their temporary or as part of their permanent exhibitions.

But how do people understand these efforts of museums, especially in countries such as Greece, that has experienced migration on many different levels? How do people relate to this phenomenon, which has affected a large number of families in the past and does influence society at large at the present? And how important do they think museum efforts are? Are histories of migration part of the narrative visitors expect to see in museums and how much contemporary ideas and views regarding migration influence visitors' expectations when visiting history or archaeology museums? How do communities of migrants, old and new ones, view museums, especially museums that have at their heart the representation of the nation? Do they feel that they can contribute to this and how can this be achieved in their view?

This presentation will discuss these issues on the basis of data collected from qualitative research in Athens in 2011 and 2012. The first set of data was collected at the National Historical Museum of Athens, as part of the research for the European funded program EUNAMUS (European National Museums: Identity Politics, the Uses of the Past and the European Citizen). The second set of data was collected as part of a front-end evaluation project regarding the refurbishment/re-naming of the National Folk Art Museum in Athens. The first set of data involves visitors in a national museum, but also the views of minority groups, who participated in focus groups. The second set involves non-visitors and their views of representing contemporary migration in a historical museum. A comparison of the views expressed by visitors and non-visitors, migrants and non-migrants will be made with data collected from other European case studies on similar occasions.

*Alexandra Bounia is associate professor of museology at the Department of Cultural Technology and Communication of the University of the Aegean. She studied archaeology and history of art at the University of Athens and museum studies at the University of Leicester, UK. Her research interests are the history, theory and management of collections and museums, the interpretation of material culture, and the use of audiovisual technologies as interpretive media. She has published in Greek and international journals and participates in research projects in Greece and abroad. She co-edited with Susan M. Pearce the book *Collector's Voice: Ancient Voices*, which was published in 2001 by Ashgate Press. Her book 'Collectors and Collections in the Ancient World: The Nature of Classical Collecting' was published in 2004 by the same publisher, while in 2009 her book 'Behind the Scenes of the Museum: Collections Management in Contemporary Museums' was published in Greek by Patakis Publications.*

From the Memory of Forced Migration to Cooperation and Dialogue: a case study

Ilaria Porciani | Italy

The Fiume Museum in Rome was created in the 1960s by Italian exiles who fled Istria and Dalmatia after World War II. Its history helps to focus from a new perspective on the construction of an (imagined) community and on the role of museums to build cohesion and identity in case of migrations and more specifically 'forced migrations'. It also contributes to concentrate in a new way on the process of constructing material heritage in order to materialize the nation and to crystallize a center for the community. The construction of a new historical narrative on traumas, identities, national belonging and contested heritages, and providing opportunities for joint research across the borders are other tasks of the museum. In this museum public history, politics of memory and public use of history come together, while the items displayed – often personal belongings and artifacts- are of great interest from an anthropological point of view.

The museum puts on display the national myths of the Istrian community created by Gabriele D'Annunzio in 1920 and the violent memory war on the foibe – the natural pits in the carsick area where about 3000 victims of political violence were thrown (dead or still alive) from 1943 to 1945. It has been active in helping to promote a special law on the memory of the Foibe victims.

Nowadays this archive-Museum has engaged in dialogue with Slovenian and Croatian historiography. Through deeper knowledge, analysis of the sources and dialogue the museum is fostering a more correct debate and opening the way to reconciliation between 'those who went' and 'those who stayed'.

Ilaria Porciani (Rome, 1952) is Professor of Modern and Contemporary History at the University of Bologna. She is a member of the editorial board of Passato e Presente and of the Journal of Modern European History. She serves on the board for the Centro per la Storia Culturale and is a member of the International Federation of Public History. Since 2010 she has coordinated the Bologna unit of EuNaMus, the Framework 7 European Project on the history of European museums. Among her most recent publications are 'Atlas of European Historiography' (co-edited with Lutz Raphael), Palgrave 2010 – which takes into account history museums all over Europe – and 'Setting the Standards' (co-edited with Jo Tollebeek), Palgrave 2012, where she published an extensive essay on History museums in Europe. She is presently writing a comprehensive book on museums of history.

From Museums to Society: the archeological ceramics in the city of Belém

Diogo Jorge de Melo | Brazil

The archaeology collection of the Museu Paraense Emílio Goeldi, which contains mainly ceramics, formed the basis of a cultural phenomenon that occurs in the city of Belém do Pará (Brazil) named "Marajoara". This part of the museum collection, which includes artifacts collected from all over the Amazon, became a distinguished and important representative of the cultural diversity of this region's past. These artifacts constitute a kind of local identity, which is popularly called Marajoara. It represents several archaeological cultures, with special attention to the cultures Marajara, Tapajônica, Maraca, Aruã and Cunani. The name Marajoara itself refers to artifacts collected in the locality of the same name, mainly marked by an archaeological culture called Marajoara .

Today the aesthetics of these artifacts have been massively reproduced in Belém. This started in the sixties, when Master Raimundo Cardoso was the first craftsman to make replicas of these archaeological ceramics. We can find these results in various places of the city such as

museums, cultural centers, fairs and even in monuments. The mapping of this phenomenon, makes a contribution to a better understanding of the sources of these symbolic paths in the city and of the strong identity of Marajoara , which constitutes an ambiguity between past and present in a multi-cultural hybridity.

Diogo Jorge de Melos is Professor at the School of Visual Arts and Museology of the Universidade Federal do Pará. De Melos has a Geology Master of Science of the Universidade Federal do Rio de Janeiro and did his PhD in Teaching and History of Earth Science at the Universidade Estadual de Campinas. His fields of Research are theoretical museology, science museums, history of science, paleontology and archeology.

Do Museu Paraa Sociedade: as cerâmicas arqueológicas na cidade de Bélem

Diogo Jorge de Melo | Brazil

A coleção de arqueologia do Museu Paraense Emílio Goeldi, principalmente as cerâmicas, serviram de base para um fenômeno cultural que ocorre na cidade de Belém do Pará, Brasil, nominado “Marajoara”. Pois esta coleção, por abranger artefatos coletadas por toda a Amazônia, se tornou uma notória representante da diversidade cultural do passado da região. Sendo, que as estéticas destes artefatos acabaram por serem massivamente reproduzidas na cidade. Inclusive se constituindo em uma espécie de identidade local, denominada popularmente de “Marajoara”, que abrange representações de diversas culturas arqueológicas, das quais destacam-se as culturas Marajara, Tapajônica, Maracá, Aruã e Cunani. Cabe destacar que o nome “Marajoara” é alusivo aos artefatos coletados na localidade de mesmo nome, marcada principalmente por uma cultura arqueológica também nomeada de Marajoara.

Logo o mapeamento destas representações na cidade de Belém, apontam para vários locais da cidade como museus, centros culturais, feiras e até patrimônios edificadas, que sofreram estas influências. A gênese deste fenômeno foi na década de 1960, quando o Mestre Raimundo Cardoso, que foi o primeiro artesão, começou a realizar réplicas destas cerâmicas arqueológicas. Já o mapeamento deste fenômeno, está servido para entender as fontes destes percursos simbólicos na cidade e buscando entender esta forte identidade “Marajoara”, que se

constitui em uma ambiguidade entre passado e o presente, que constitui-se em um hibridismo pluricultural.

The Social Role of History Museums Today

Marie-Paule Jungblut | Switzerland

Traditionally, history museums have defined their mission as telling a community's story through collections, exhibitions, historic sites, educational programs and publications. Although today's museums use these means along with the latest communication tools available from contemporary digital technology, there is a significant shift underway in the field.

The shift involves a change in perspective toward taking responsibility to tell an inclusive story that reflects the diversity of the people in the museum's sphere. Looking at its work through this perspective, the museum is committed to find ways to address people of all ages, backgrounds and orientations. The museum has the potential to contribute to the development of identity and to create a sense of belonging among those who have been marginalized and whose stories have not been told. An effect of this new perspective is the weakening of the concept of a 'history museum as a storehouse for tangible remains'. In addition, inevitable changes in the museum's allocation of its financial resources and on the profile of professional staff are needed to realize a broader mission.

This presentation will explore the implications of the above-described changes on existing collections, collection policy and pedagogical programs. It will also address their profound impact on the emerging public perception of museums as active, social forces in their communities.

Marie-Paule Jungblut is a historian, who has completed the studies history, German philology and psychology at the universities of Göttingen and Florence (EUI). She is the Director of the Historical Museum Basel (CH) since August 2012. Between 1992 and 2012 she was curator and then vice-director of the Luxembourg City History Museum. She also lectured museology at the Universities of Liège (B) and Luxembourg (L).

Hamba Ngezinyawo (Going on Foot): “The Worlds of Migrancy, 1800-2014”

Fiona Rankin-Smith & Peter Delius | South Africa

South Africa is internationally infamous as the site of a systematic and pervasive system of racial discrimination. What is less well known is how uniquely fundamental migrant labour was to the making of modern South Africa. In no other society in the world has rural transformation, urbanisation and industrialisation been as comprehensively based on migrant labour as in South Africa.

In 2014 the Wits Art Museum (WAM) at the University of the Witwatersrand in Johannesburg will host an exhibition entitled *The Long Journey Home: "The Worlds of Migrancy, 1800-2014"*. The exhibition extends across disciplines and will explore the history and complexity of the migrant experience in South Africa through a range of ethnographic objects, art works, photographs, film and audio clips, archival documents, interviews and other art forms such as performance, music and dance.

WAM houses important and growing collections of more than 10,000 ethnographic items, ranging from West, Central and Southern Africa as well as a significant collection of contemporary South African art. Exhibitions mounted by WAM often juxtapose ethnographic objects with contemporary artworks, exposing the dynamic nature of tradition, social change and modernity, thus challenging historical notions of interpretation of material culture. The exhibition in 2014 will include objects from the Museum's collections and contemporary artworks and ethnographic items borrowed from major institutions across South Africa including national archives of photography, historical papers and film. Important contemporary artworks that comment on historical references to the migrant labour system include the brilliant animated film “Mine” that chillingly depicts the perilous conditions faced underground by renowned South African artist William Kentridge. The exhibition will show the rich creativity of material culture made by migrants, such as beadwork applied to clothing, with installations that critique historical museum display conventions.

In the presentation professor Peter Delius will present the historical backdrop of the exhibition. Fiona Rankin-Smith will interrogate the framing of the themes and present images of artworks, objects, archival documents and film excerpts and sound-bytes from the exhibition.

Fiona Rankin-Smith joined the University of the Witwatersrand Art Galleries in 1984. She is currently Special Projects curator of the new Wits Art Museum located on the University campus. She has curated many important exhibitions of contemporary and African Art within the University and at other national and international venues. Publications and curated exhibitions include, 'Engaging Modernities: Transformations of the Commonplace' (1993) 'Voice-Overs: Wits Writings Exploring African Artworks' (1993), 'Democracy X: Marking the Present: Re-presenting the Past' (2004) 'Halakasha! Featuring artworks on the subject of soccer and soccer culture coinciding with the Fifa World Cup' (2010) and 'Figuring Faith: Images of belief in Africa' (2012).

Professor Peter Delius is head of the History Department at the University of the Witwatersrand. Over the last 40 years he has played a leading role in revising the social history of the region with a particular focus on migrant labour, rural transformations and heritage. He has also been involved in many different initiatives to provide more accessible and popular forms of history through both text and film. His books include 'The Land Belongs to Us' (1983), 'The Conversion' (1984), 'Apartheid's Genesis' (1993), 'A Lion Amongst the Cattle' (1996), 'Democracy X: Marking the Present: Re-presenting the Past' (2004) and 'Mpumalanga :History and Heritage' (2007).

Mémoire de la traite des Noirs et de l'esclavage: en exemple, un regard sur l'île de Gorée (Sénégal)

Abdoulaye Camara | Sénégal

L'histoire de la traite des Noirs correspond à l'une des périodes les plus douloureuses que l'humanité ait connue. Les causes, les modalités et les conséquences de la traite transatlantique et de l'esclavage sont bien connues, et cet épisode long de plusieurs siècles a laissé des traces multiples (matérielles et immatérielles) s'exprimant de différentes manières dans les différentes régions du monde.

Un crime contre l'humanité, reconnu et condamné par les différents textes internationaux, mais dont l'expiation pour une partie des communautés noires devrait passer par des excuses, des repentances ou des réparations.

Des actions ont été menées au nom du souvenir : « la Route de l'esclave » (1994), « la Journée internationale du Souvenir et de la Traire Négrière » (1997), la reconnaissance de la traite négrière européenne comme un Crime contre l'Humanité par beaucoup d'Etats.

La reconnaissance oui, mais la réparation et les excuses font l'objet de vives controverses en Afrique et hors d'Afrique. Peut-on vraiment demander des réparations ? Quel serait le montant du préjudice ? Les réparations devraient-elle revêtir une forme morale, politique, éducative, ou culturelle (aménagement de sites de la traite, création de musées, ...) ? Qui sera assigné pour les réparations ? Toutes ces questions peuvent être posées, mais les réponses ne peuvent être que polémiques.

Dans cette communication, le regard sur l'île de Gorée devrait permettre de montrer à travers quelques exemples comment l'Etat sénégalais entretient la mémoire de la traite et comment il a mobilisé les ressources du patrimoine historique liées à la traite pour le tourisme ; comment des musées et des écoles font passer les messages à leur public?

Abdoulaye Camara est Chercheur au Laboratoire d'archéologie de l'Institut fondamental d'Afrique noire Cheikh Anta Diop, Université Cheikh Anta Diop de Dakar. Experiences professionnelles: Chercheur à l'Institut fondamental d'Afrique noire de Dakar depuis 1981; Ancien Conservateur du Musée Historique du Sénégal à Gorée (1989 à 2005); Ancien Conservateur du Musée d'Art africain (2005 à 2008) Il était Vice-président de l'ICMAH, (2004 à 2010) et Membre du Comité de déontologie du Conseil International des Musées ICOM de 2005 à 2011. Quelques publications: Sur le patrimoine sénégalais, l'Histoire de Gorée, l'archéologie africaine, les Amas coquilliers du Delta du Saloum, les musées africains.

The United States Colored Troops (USCT):

training camp of William Penn at La Mott in Pennsylvania

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. **Alfonz Lengyel, RPA** | The United States of America

In this presentation a report about the fate of the Camp William Penn will be given, which was founded in 1863, during the Civil War. It was the first training camp in American History of Black- American soldiers. During the past years Dr. Alfonz Lengyel has been fighting for

the inclusion of this site in the National Historic Landmark Program in order to get the National Landmark Status for the Camp.

Alfonz Lengyel holds a law degree from Hungary (1948), a masters degree from California (1959) and a doctors degree from the University of Paris (Sorbonne - 1964). Dr. Lengyel taught art history, archaeology and museum management in France, Germany, USA, and directed excavations in Yugoslavia, in Italy, Tunisia, and in Xi'an (China) from 1991 annually. Dr. Lengyel is an elected member of Michigan and New York Academies and The International Council of Museums (ICOM/UNESCO), as well as a number of American and foreign professional organisations related to art history, archaeology, and museology. Dr. Lengyel is the founder of the Sino-American Field School of Archaeology and vice-chairman of the ICMAH workgroup 'The slave route'.

Patrimônio, Memória, Direito Cultural e Território

Rossano Lopes Bastos | Brazil

O artigo em tela trata das categorias consideradas importantes para o início do debate sobre o processo de escravidão que teve lugar em especial na área do Atlântico. Os conceitos elencados objetivam instrumentalizar e qualificar as abordagens sobre a escravidão enquanto processo de ocupação de território, desenvolvimento econômico, formação cultural, direitos humanos e memória.

Buscaremos no registro arqueológico seu viés de contribuição e formação da memória social. Entre as doenças da memória a que é mais danosa é aquela que insiste em ser esquecida. Não se trata de recuperar uma lembrança, de evocar um período de nossa história. A verdade é que jamais atingiremos o passado senão nos colocarmos nele de saída. Assim, diante de ressurgimentos de documentos de várias épocas, sendo eles de qualquer natureza (ósseos, iconográficos, materiais, orais, arquitetônicos, arqueológicos, humanos etc.) cabe uma investigação transdisciplinar, que busque não o ressurgimento do passado, mas a memória, sua identidade, sua correlação de forças que possibilitou os acontecimentos que marcaram os territórios enquanto paisagens e enquanto mundo simbólico e vivido.

Por outro lado, a discussão dos direitos humanos como fenômeno jurídico e político, onde procuramos mostrar sua feição ideológica que não pode ser entendida a margem de seu contexto cultural. Esta tendência é a que permite que o direito possa ser entendido sem

subtrair-se dele sua capacidade e sua possibilidade de transformar-se e de transformar o mundo a partir de uma posição que não seja hegemônica. Conviver com uma memória de sangue será menos traumático que conviver com o esquecimento, com a exclusão dos episódios da nossa história que causou tanto sofrimento.

Rossano Lopes Bastos, Arqueólogo IPHAN em São Paulo, Livre docente em Arqueologia Brasileira pelo MAE/USP. Professor Colaborador do Museu de Arqueologia e Etnologia da Universidade de São Paulo (MAE/USP). Professor da disciplina de Gestão do Patrimônio Cultural Arqueológico da Universidade Santo Amaro. (UNISA) São Paulo. Professor do mestrado e doutorado Instituto Politécnico de Tomar/Universidade Trás-os-Montes. Portugal

Patrimoine, Mémoire, Droit Culturel et Territoire

Rossano Lopes Bastos | Brazil

L'article apparaît sur l'écran des catégories considérées comme importantes pour le début du débat sur le processus de l'esclavage qui a eu lieu en particulier dans la région de l'Atlantique. Les concepts énumérés visent à équiper et à qualifier les approches sur l'esclavage comme un processus d'occupation du territoire, le développement économique, l'éducation culturelle, droits de l'homme et de la mémoire.

Cherchez dans les archives archéologiques votre contribution de polarisation et de la formation de la mémoire sociale. Parmi les maladies de la mémoire qui est plus dommageable est celle qui insiste sur l'oubli. Ce n'est pas de récupérer une mémoire, évoquant une période de notre histoire. La vérité est que nous atteindrons le passé, mais jamais le mettre dans la sortie. Ainsi, avant la résurgence des documents de différentes époques, ils sont de toute nature (os, matériaux iconographiques, oral, architectural, archéologique, etc humain.) Ajustements d'une recherche transdisciplinaire qui ne cherche pas la résurgence du passé, mais le souvenir leur identité, l'équilibre des forces qui ont permis les événements qui ont marqué les territoires et les paysages tout comme univers symbolique et vécu.

D'autre part, la discussion des droits de l'homme comme phénomène politique et juridique, qui a cherché à montrer leur fonction idéologique qui ne peut être compris la marge de leur contexte culturel. Cette tendance est celle qui permet le droit peut être comprise sans le soustrayant sa capacité et sa capacité à se transformer et transformer le monde à partir d'une position qui n'est pas hégémonique. Vivre avec une mémoire de sang sera moins

traumatisante pour vivre avec l'oubli, à l'exclusion des épisodes de notre histoire qui a causé tant de souffrances.

Rossano Lopes Bastos, Archéologue IPHAN à São Paulo et professeur d'archéologie brésilien à MAE/USP. Professeur collaborateur du Musée d'archéologie et d'ethnologie de l'Université de São Paulo (USP-MAE). Professeur d'Université de gestion du patrimoine culturel de Santo Amaro. (UNISA) São Paulo. Professeur du master et doctorat Instituto Politécnico de Tomar/Universidade de tras-os-Montes. Portugal.

Representing Migration and Slavery in South African Museums

Shahid Vawda | South Africa

This paper describes the migration of three groups of people in South Africa and the way they are/were represented in museums, specifically the Slave Lodge at the Iziko Museums in Cape Town, the Usumduzi Museums in Pietermaritzburg and the KwaMuhle Museum in Durban.

First it describes the case of slave migration from South East Asia to the Cape Colony, a consequence of Dutch colonialism. Secondly, indentured labour from India to South Africa, a consequence of British colonialism, is discussed. Finally, the internal migration of the Griqua from the middle interior of South Africa to the city of Pietermaritzburg will be talked about. This is a result of the historical expansion of both colonial powers into the interior of modern day South Africa.

In essence these are two groups of migrants from outside of Southern Africa, and one group of internal migrants.

The questions that will be addressed are: how is this history represented in museums ('who migrated?', 'when and why?'); did museums and the descendants of slaves and migrant communities co-operate in making the exhibitions and what were their respective expectations?. Are there any similarities and/or differences in their stories and their representations, and in what way did their histories contribute to the larger narrative of a new history and nation building in South Africa?. Could it be that South Africa, as a modern nation, is the result of multiplex waves of migrations, both from without its national spatial boundaries and from migrations within its borders?

Shahid Vawda is Professor and Head of the Department of Anthropology at the University of Witwatersrand in Johannesburg. Vawda studied anthropology and sociology at the University of Durban-Westville and took a Master of Arts degree in Social Anthropology at the Queen's University in Belfast. Shahid Vawda has taught a wide range of topics, such as social theory, pre-colonial Southern African societies, third world development and heritage and representation.

Dissertation: "Hidden Migration : Livelihoods, Identities and Citizenship: Malawians in the City of Durban, at the University of KwaZulu-Natal."

Current research: 'The Social and Cultural Impacts of Heritage Tourism in KwaZulu-Natal'; 'Urbanization, Migration and Social Dynamics in the City of Durban'; 'A Survey of the Perceptions of Communities Towards Traditional Authorities in eThekweni Municipality'.

“Slavery is not sexy”: (co)creating a slavery trail in the Golden Age exhibition

Annemarie de Wildt | The Netherlands

This year the Netherlands commemorates the abolishment of slavery in the Dutch Caribbean in 1863. For this occasion the Amsterdam Museum has created a slavery trail through the exhibition *The Golden Age*. The city of Amsterdam proclaimed 2013 as a ‘jubilee year’ because of several anniversaries, ranging from 400 years of Amsterdam canals to 125 years Concert Hall and several others. The slavery commemoration is a somewhat awkward element in this jubilee year. In the poster campaign in the city, highlighting the various celebrations, the abolishment of slavery is left out. The emphasis is on the ‘easier’ and less disputed accomplishments.

The programme committee of the museum decided that adding an extra ‘slavery layer’ to the Golden Age exhibition would be our contribution to the commemoration. Reasons to participate were the involvement of Amsterdam in the slave trade, the exploitation of Surinam and the Antilles during the 17th and 18th century, and the presence in our city of a large community of descendants of enslaved, especially from Surinam.

There were discussions in the museum about the ‘slavery layer’. Several colleagues thought slavery was a ‘difficult subject’. They doubted that our regular audience (mostly white) would appreciate the intervention in the highly successful Golden Age exhibition. The trans-Atlantic

slave trade and its heritage provoke strong emotions, because of the traces it has left until today and the heterogeneity of the participants in the debate on the heritage of slavery. The Amsterdam Museum, like most museums in the Netherlands, is a 'white' institution. There are no descendants of enslaved in curatorial positions, nor are there many objects related to slavery in the collection.

In my presentation I will talk about the way in which we co-operated with the Afro-Dutch community, descendants of enslaved Africans and with institutions dealing with the slavery past. Some people in the museum feared this co-operation would lead to 'activism'.

I will also deal with the process of creating the trail. And of course I will speak about the product: the trail itself that acknowledges the subjectivity of this 'difficult heritage'. Slavery heritage is also immaterial, therefore I will also talk about all kind of activities that will be organised around the commemoration.

Annemarie de Wildt (b. 1956) is a curator at the Amsterdam Historical Museum. She studied history and has previously worked for the University of Amsterdam, Dutch television, the Anti Apartheid Movement, and as a freelance exhibition organizer and cultural consultant. At the Amsterdam Historical Museum Ms. de Wildt has created many exhibitions on topics such as prostitution, the second World War, Amsterdam songs, sailors' tattoos, urban animals, and the relationship between Amsterdam and the House of Orange. She has also worked on many public history and participatory projects and contributed to various story websites.

A sensory design study of the exhibition

'The Atlantic: Slavery, Trade, and Empire'

An examination and analysis of the impact of using design sensations in museums and archaeological sites

Chayanon Sowanna | Thailand

A physical setting to display slave trade can either be neutral or arousing. Displaying and combining objects of art, artefacts, and archival documents, which are widely studied, an exhibition designed with a special focus on sensory arousal has the potential to deliver special emotional messages to its target audience. The Atlantic: Slavery, Trade, Empire gallery in the

National Maritime Museum in London (UK) presents how the transatlantic slave trade diversified people's lives on three continents and influenced the world today.

This presentation aims to understand how the exhibition was displayed and designed with a special attention to stimulate the senses of the visitors. It will also look at the way it affected nonverbal reactions of the visitors. The gallery and its visitors were observed and analysed as part of a larger study called 'Sensory design: an examination and analysis on impacts of designing sensations in museums and archaeological sites', which included thirteen different archaeological exhibition cases.¹

The gallery The Atlantic: Slavery, Trade, Empire was created on the occasion of the 2007 bicentenary of the abolition of the British slave trade. It displayed materials from the 17th century to the early 19th century, related to the slave trade and the abolition of slavery. The specific target group was students in the United Kingdom. Also, various special programmes were provided and aimed at audiences of African and Caribbean heritage. Throughout the gallery visual, audio, olfactory, haptic, and orientation design were included to make the visit of the exhibition more intense. By using the observation method, this study uncovered visitor behaviour patterns, which were stimulated by sensory media. For example the study focused on how the visitors interacted with the persons with whom they visited the exhibition, and how much time they spent looking at objects and reading text panels.

Chayanon Sowanna is an interior architect at the National Science Museum (NSM) in Thailand. Sowanna's research interests include human nonverbal behaviours in built environments, museum design, and architecture. She received a B.Arch. in Interior Architecture from Chulalongkorn University in 2007. After, she worked for ISM Interior Architecture Workshop and obtained her license in Architecture. Later in 2010, Sowanna won the Royal Thai Government Scholarships for Museum Exhibition Development and subsequently received an MA in Public Archaeology from University College London. From then on, she has been assisting the public, policy makers, and stakeholders on developing museum exhibitions.

¹ The study was supervised by Tim Schadla-Hall of the Institute of Archaeology, University College London

Introduction to the Museu Nacional

Luiz Fernando Dias Duarte | Brazil

Luiz Fernando Dias Duarte is a Professor at the Post-Graduate Program in Social Anthropology, The National Museum (Museu Nacional), Federal University of Rio de Janeiro (UFRJ). His Ph.D. in Human Sciences was obtained in 1985, at UFRJ. He is Senior Researcher of the Brazilian National Research Council (CNPq). He acted as Director of the National Museum at Rio de Janeiro (1998-2001) and as a member of the National Trust Commission (IPHAN/MINC). He has published extensively on the Social Construction of Personhood (or Self), through ethnographical fieldwork concerning family, religion, sexuality, sensibility and nature. Most recent paper in English: 'Damascus in Dahlem: art and nature in Burle Marx' tropical landscape design'. Vibrant, v.8 n.1, 01-06/2011. ISSN 1809-4341.

National Museums of South Africa: The intricate balance between infrastructure development, new settlements and memory production and circulation

Pam Ben-Mazwi | South Africa

This paper looks at the use of physical infrastructure in preserving memory. It analyses the limits and strengths of the physical space and the effect this has on knowledge/memory production and consumption. The paper also looks at the pressures of safe-guarding memories and of creating new facilities, as more people move to urban spaces. In this context the need for infrastructure development and memory preservation becomes intertwined at one level and conflicted at the other. Embedded in the creation of new settlements are memories brought by the new inhabitants, the need to preserve these valuable memories and to create relevant facilities for their expression and appreciation. However on the other hand, the demand for basic shelter sometimes conflicts with the presence of these facilities as they are seen as luxuries by inhabitants of informal settlements. As such, and in some cases, heritage sites and museums are invaded and this leads to theft of collections, equipment and vandalism of the

infrastructure. This paper will therefore look at the conditions of South African heritage infrastructure, security concerns, findings of a survey that was conducted and will conclude with proposed interventions.

Ms Pam Ben-Mazwi was born in Port Elizabeth, South Africa. Ben-Mazwi is a qualified teacher, estate agent, auctioneer, facilities manager and immovable asset manager. She started her career in 1989 as a teacher in Mathematics and Business Economics. She furthered her studies part time and obtained her BCom degree in Business Economics and Economics in 1994. In 1997 she resigned as a teacher and started a career in the property management sector. From 1997-2001, Ben-Mazwi ran her own company called Pam Properties, leasing and selling residential and commercial properties.

In 2001 she started working as a government employee in deferent managerial positions related to property management. Currently, she is the Director of Infrastructure Management in the National Department of Arts and Culture, South Africa. Here she is responsible for the infrastructure development of the National Museums, Performing Arts institutions, Archives and Libraries.

“That’s My Granny!” Immigrants in Europe Recognize Their Past in Dutch Archaeological Theme Park

Luc Eekhout | The Netherlands

Since the 1980s European amateur archaeologists founded archaeological theme parks and interpreted (pre)history by living a pre-industrial past. Prehistoric dwellings were re-created, and medieval houses were built with old techniques. Experimental archaeology flourished in postmodern societies. These projects attracted a lot of visitors, volunteers and scientists as well. Science was mixed with nostalgia, imagination and environmental ideologies. Until recently archaeological theme parks were looked upon as representing local or regional history. Educational hands-on programs attract busloads of children.

Nowadays, Eindhoven Museum has been experiencing a radical change. Immigrants from all over the world are entering the region as expatriates and migration workers. The majority of visitors to our archaeological theme park are composed of family groups, attracted by the

education programs. We explicitly approached immigrant organizations en multinational companies to promote our museum and together we created a 'think-tank' to develop interesting programs. To the surprise of many immigrant visitors, they find the pre-industrial scene they know from their country of origin. A young politician of Eindhoven city, from Turkish descent, remarked to me: *'this is the life my grandma lives!* Globalization of local archaeological reconstructions?

Drs. Luc Eekhout studied history at Leiden University. Invited to join the staff of the Royal Netherlands Navy, he went to the Naval Staff School and did historical research for eight years before becoming the director of the National Carriage Museum at Leek in the Netherlands. He oversaw the publication of a website and a catalogue of the three national European carriage museums in Vienna, Lisbon and Leek. In cooperation with the Portuguese Museu Nacional dos Coches he prepared a tripartite project with Brazil. Since 2010 Luc is director of Eindhoven Museum, he participates in the ICMAH Conference as treasurer of EXARC, the AO representing archaeological open-air museums and experimental archaeology.

The negation of identity and musealisation in the village Maracaña

Maria do Socorro Reis Lima | Brazil

The village Maracaña was formed during the past decade by a community of ethnic Maracaña Indians, on the site and in the building of the former Museum of the Indian. This museum was established in 1847 in an old mansion, as a study centre for indigenous traditions. It was deserted in 1977. The Indians formed spontaneously a village, where they made traditional crafts, grew food, and promoted many cultural events in the area, with the aim to preserve their own culture in the city.

Recently the Maracaña area has undergone drastic changes as a result of renovations for the nearby Maracaña Stadium, which will house the FIFA World Cup in 2014. As a consequence the nearby area suffered drastic interventions, because football is a symbol of

Brazilian identity. The local Municipality removed the natives by violent force, because of this urban renewal, and they moved to another place in the area, without visibility for the promotion of their culture, like they were used to perform in the village Maracaña.

What happened in Maracaña demonstrates that the indigenous identity in the Brazilian nationality is denied, to the imposition of a civilised identity in a globalised modernity. The study of an area like this, with a potential for musealisation, accentuates the importance and legitimacy of spontaneous musealisation processes performed by indigenous peoples. These citizens are not considered natives, because they are only descendants. This generation has both an urban culture and the culture inherited of their families. The negation of musealisation is the alienation of indigenous identity.

Maria do Socorro Reis Lima is a social scientist at the Federal University of Pará (1997), doing especially research on the Museu Paraense Emílio Goeldi. She studied anthropology at the University of São Paulo (USP) (2003) with the special research topic of the Goeldi Museum and the Museum of Archaeology and Ethnography of the USP. She is currently Assistant Professor of museology at the Federal University of Pará, as an anthropologist. She has been working mainly on the following themes: museums, ethnographic collections, artefacts, tangible and intangible culture, etnoestética and social and inter-ethnic relations. Four years ago she started a special research project on communities in urban expansion areas, where significant cultural changes take place. She is a PhD student of museology at UNIRIO (Universidade federal do estado do Rio de Janeiro).

Shared histories: co-creating Conscious Heritage products for museums of Archaeology and History.

Michil Huisman and Andrea Kieskamp | Netherlands

Conscious Heritage is a new concept for the development of products closely associated to museum collections and everything a museum represents: expertise, quality, authenticity, source of stories. Conscious Heritage aims at co-creating a visible brand for museum stores

which uniquely tells the story behind its products, often based on intangible heritage connected to them. It is based on cooperation between museums, local (crafts) communities and designers. With this concept museums can combine their social role with cultural entrepreneurship.

In this special meeting, ICMATH-members will be given an opportunity to delve into the concept and explore the possibilities of jointly creating a product collection based on their museum collections. Members are invited to provide the presenters with further insight in how Conscious Heritage can best provide a service which fits with their demands.

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Georgian National Museum Presenting Cultural Minorities of Georgia

The presentation covers projects implemented during the past eight years by the Georgian National Museum (GNM) on the representation of history, culture and art of the migrated societies and their descendants living in Georgia. It also will include Georgian artists who migrated to France.

Georgia, a country located at the crossroads of Asia and Europe, was always known for its ethnical diversity and tolerance to other cultures. Nowadays, together with ethnic Georgians, more than fifteen ethnical minorities live in Georgia.

GNM was established in December 2004. It is the administrative umbrella organization overseeing research institutions and the major museums of Georgia. Its origins date back to 1852, when the Museum of the Caucasian Department was founded.

Collections describing traditions and lifestyles of the various people living in Georgia, as well as the art created by them are largely preserved in the GNM storages. In close collaboration with the ethnical minority museums in Georgia, GNM often develops various programs representing cultural minorities of the Country. Exhibitions of German Artists; Kurdish Material Culture; Azerbaijan's hand-woven carpets; self-taught Jewish painter; Armenian Artists of Georgia, are to name a few. Diasporas (official associations of ethnic minorities) and Embassies, as well as separate individuals are actively involved in the preparation processes of such exhibitions and educational projects. GNM's top level curators and scholars, representing different ethnical groups bearing priceless information regarding their nation's history and culture, often lead preparation processes of such programs.

Information about all events organized by GNM as well as about the culture and art of the ethnic minorities of Georgia are usually spread and advertised via published material (catalogues, brochures, etc.), official web-site of the Museum and FB page as well as the other sources of media, including participation of the Diaspora representatives into the TV and Radio shows.

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Support equipment required: Lap-top, projector

Language of the presentation: English

Georgian National Museum Presenting Cultural Minorities of Georgia

Natia Khuluzauri - The Georgian National Museum

Georgia is situated at the crossroads of Asia and Europe. It is bounded by the Black Sea to the west, by Russia - to the north, by Turkey and Armenia - to the south, and by Azerbaijan - to the east. Since the ancient times, due its convenient geographical location on the Black Sea and later on the historical Silk Road, Georgia was actively involved in trading, successfully generating close relations with different cultures. Thus, influences of different cultures as well as ethnic diversity were always characteristic for the Country of Georgia. That caused formation of very unique, sustainable culture of this Country, representing interesting mix of eastern and western way of thinking.

Right in the centre of Tbilisi, the capital of Georgia, Christian church, Muslim mosque and Jewish synagogue have been proudly standing side by side for centuries now.

Nowadays, more than 15 ethnic minorities live in Georgia – Abkhazians, Armenians, Azeris, Belorusians, Bulgarians, Estonians, Germans, Greeks, Jews, Moldovans, Ossetians, Poles, Russians, Iranians, Turks and Ukrainians.

The Georgian National Museum (GNM) was established in December of 2004. It is the administrative umbrella organization overseeing research institutions and the major museums of Georgia, including Museums of Georgian History, Fine Arts, Tbilisi History; National Gallery, regional museums, research institutions and etc.

Rich photo-archive of the GNM includes invaluable documentation for the scientists interested in ethnography, traditions, culture and nature of Caucasian region starting from 40ies of 19th century.

Since Georgia has been cultural centre of Caucasus region for centuries, it is quite natural that exhibits preserved in the Georgian National Museum reflect traditions and lifestyles of not only people living in Georgia, but different Caucasian nations, too.

In support of this statement, allow me to introduce the educational project implemented by GNM in collaboration with A-MUSE-ALL program with the support of DVV international, in 2005-2011 (German-Georgian organization).

Exhibit of the German researcher and artist Max Tilke, who travelled in the Caucasus and created approximately 80 watercolour paintings of different ethnic groups living in Caucasus in their national costumes, describing their way of life, traditions and rituals at the same time. Paintings were forgotten. Only in 2005 – 100 years later – they became alive as they were displayed at Tbilisi History Museum (Carvasla) and catalogue was published.

The first exhibition was followed by the series of travelling exhibitions in the rural lands of Georgia during the period of 2007-2011. We were mainly trying to focus on the regions where ethnic minorities are largely presented (Samtkhe-Javakheti, Qvemo Kartly, Shida Kartly dominated by Armenians, Azeris and Ossetian people).

Educational, interactive programs were designed for different age groups in 2007-2011 (adults, school age and children). This program turned out to be very interesting and loved by people everywhere presented. It affectively increased respect among different people living in Georgia, demonstrating mutual assimilation our people have gone through during centuries making them to be similar in many ways, yet very different.

Photo exhibition titled "Multicultural Georgia", held at the Open Air Museum of Ethnography (part of GNM) in 2011, is a good example as to how material culture of Greeks, Jews, Armenians, Azerbaijanis, Kurds, and Ossetians can be displayed together in Georgia, and promote cultural collaboration and intercultural dialogue, support audience to deepen theoretical knowledge and demonstrate coexistence of different ethnic groups on the land of Georgia.

Georgian Jews settled in Georgia since 6th century BC. While they kept their religion and freely practiced they assimilated with the locals, spoke in Georgian, wore the same clothing and never lived in ghettos. Although more than 80 thousand immigrated to Israel after the fall of the Soviet Union, they have kept their ties with the remaining 20 thousand and travel back to their homeland frequently. One of the leading curators of the GNM, Georgian Jew, Ms. Lela Tsitsuashvili often organizes exhibitions to represent cultural minorities of Georgia.

Shalom Koboshvili personal exhibition, dedicated to his 130 Anniversary in 2006, was the first among them. This very interesting Georgian Jewish self-taught painter was forbidden to paint by his parents according to Jewish traditions. His dream only fulfilled when he started working at the Jewish Museum in Tbilisi, Georgia as guardian and started painting at age of 61 (in 1937). He painted for three years (until his death) and created paintings representing life and history of his people, leaving unique ethnographic material to future generations. Shalom Koboshvili exhibition was supported with the catalogue published in four languages (Georgian, Hebrew, English and Russian).

In 2008 exhibition titled "Eternal Flame" dedicated to 60 Anniversary of State of Israel, and 75 Anniversary of the Jewish Museum in Georgia, was held.

The third exhibition – Georgian Jews - History and Culture, representing diverse objects - archaeological, ethnographical, fine art etc. was held in 2010.

All three exhibitions were organized together with the Historic-Ethnographic Jewish Museum, collections of which are temporarily kept at the Georgian National Museum (The Historic-Ethnographic Jewish Museum situated in the building of the cupula-shaped synagogue, was closed by the soviet government in 1951 and its collections were moved in different Museums now united under the Georgian National Museum umbrella).

Exhibition of Armenian Painters of Georgia was prepared in the same format in 2011; collections of the Georgian National Museum as well as collections preserved at the Georgian State Museum of Theatre, Music, Cinema and Choreography, Shota Rustaveli Theatre and Literature Museum were presented at this exhibition. Viewers had a pleasure to get equated with the late 19th century art of Armenian artists and their view of Georgian landscape, people and traditions as well as theatrical sketches.

The Georgian National Museum is a holder of unique collection of the Oriental Art, diamond of which I would say is the famous collection the Qajar Dynasty portraits. Within the frames of twinning project (the first twinning Project implemented in Cultural Field and supported by the European Union was held between the Georgian National Museum and the State Museums of Berlin, in 2010-2012) collections of Oriental Art were cleaned, restored and conserved according to the latest standards and exhibited into the newly renovated space of our Museum.

Together with other objects Qajar Dynasty portraits tell a story of Iranian people to their descendants now living in Georgia.

Exhibition representing Azerbaijani rugs, painting and graphic, national instruments, brass and pottery, giving the full impression about unique culture of Azerbaijan was held in 2013 in collaboration with the Museum of Azerbaijani Culture named after Mirza Fatali Akhundov (in Tbilisi).

I would also like to give you a quick view at the series of projects dedicated to representation of Kurdish and Yazidi Cultures at the Georgian National Museum.

For the exhibition representing Kurdish Material Culture from the collections of the Georgian National Museum a Kurdish cleric person brought traditional accessory from his own home to replace the missing part of the costume displayed for the audience, which appeared to be a successful example of partnership of the museum and the representative of the minority of our Country. Kurdish festival held at Open Air Museum of Ethnography was one of the colourful and joyful events in 2010.

And finally, the latest event of the GNM to showcase the ethnic minorities of Georgia was “Culture at the Crossroads of Time” dedicated to Yazidi culture, held in the Georgian National Museum in the beginning of 2013.

The Yazidi are a Kurdish religious group. They currently live primarily in Iraq. Yazidi have quite strong community in Georgia too, though during the project held at the Georgian National Museum they were dressed up not the way they appear in Georgia (with very colorful dresses) but the way they are dressed up in their original country of Iraq.

The project’s aim was to provoke interest for Yazidi Culture and traditions among the Georgian youth. The photo-exhibition was supported with the modern electronic music created especially for this event. Special designed T-shirts were hand-painted with traditional Yazidi images. At the end traditional music was turned on and traditional wedding dance was performed by the Diaspora representatives dressed up in traditional costumes. The dance went on over and over again as more and more people were enjoying dancing along. Project was initiated by Yazidi House, funded by Open Society Georgia Foundation and implemented by Art- group.

As such, one of the main priorities for the Georgian National Museum is to present Georgia with its diverse culture and uniqueness bringing people closer to each other with its interactive programs. We try to spread knowledge about our past and this way serving for our future.

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My special thanks are devoted to the Prof. David Lordkipanidze (General Director of the Georgian National Museum) and Dr. Nino Lordkipanidze (Chief of the Archeological Project Development Team and my PhD advisor) for their priceless advices and support; Dr. Renée Kistemaker (International Committee for Museums and Collections of Archaeology and History (ICMAH) board) for her precious advices and giving direction when choosing the theme of my presentation; Dr. Myriame Deledalle, Dr. Bongani Ndhlovu, and Dr. Philippos Mazarakis (International Committee for Museums and Collections of Archaeology and History (ICMAH) board) for accepting my application as an ICMAH member, their precious advices and encouragement and welcome they extended to me as the new member of ICMAH. Ms. Mahnaz Harrison, consultant of the Georgian National Museum who is always ready to share her experience and knowledge.