

**ICOM South-South Dialogue of Museums Meeting
&
Scholarship Program for Young Museum Professionals**

- Final Report -

São Paulo
December 2013

Realização



Promoção



This report presents activities carried out in the **ICOM South-South Dialogue of Museums Meeting and Scholarship Program for Young Museum Professionals** in São Paulo. These actions were made possible through the special support of the State of São Paulo Secretariat of Culture and its *UPPM* – Unit for the Preservation of Museological Heritage, having *Pinacoteca do Estado* – The State’s Pinacotheca – as its associated managing body. Such initiative formed part of a continued support programme to ICOM Brazil led by the São Paulo State Government in the context of the 23rd General Conference of ICOM – International Council of Museums, which happened in Brazil in 2013.

Apart from presidents of National Committees of ICOM from African and Latin American countries who attended the Conference, ICOM selected grantees coming from the same regions were also invited to come to São Paulo in the post-Conference period to take part in the ICOM South-South Dialogue of Museums Meeting, which aimed at raising key future cooperation points to be developed between the above nations and Brazil. As an action complimentary to the Meeting, a three-day internship programme in São Paulo State Museums was organised, achieving surprising results and enunciating the need for such exchanges to be replicated in other museological encounters.

We wish to use this report to broaden access to the contents and results of these actions to other members of the museum community, with the intention of stimulating new related activities.

We would like to thank the São Paulo State Secretariat of Culture, the Pinacoteca of the State of São Paulo, University of São Paulo, the Permanent Forum of Museums and the entire team that made the South-South Dialogue of Museums possible. We would also like to thank the museum administrators and staff who welcomed the interns, as well as all of those who participated in the activities, who gave meaning to the activities promoted by ICOM Brazil.

Maria Ignez Mantovani Franco
President of ICOM Brazil

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ICOM South-South Dialogue of Museums Meeting

August 18-20, 2013

Pinacoteca of the State of São Paulo Auditorium

Introduction

The idea for this event, sponsored by the São Paulo State Secretariat of Culture and the University of São Paulo, came out of discussions between the presidents of the National ICOM (International Council of Museums) Committees of Africa, Latin America and the Caribbean during meetings in June 2012, at UNESCO headquarters in Paris. Given that representatives from these regions would be conveniently present in Brazil during ICOM Rio 2013 and the need to strengthen relations between the professional communities of Brazilian museums in São Paulo and these regions, we looked for common difficulties and similar circumstances that could benefit from an exchange of experiences and best practices and created an agenda that became the ICOM South-South Dialogue of Museums.

The Meeting occurred on August 18, 19 and 20, 2013, during the week following the 23rd ICOM General Conference in Rio de Janeiro, in the auditorium of the Pinacoteca of the State of São Paulo. The objective of the Dialogue was to offer opportunities for networking, dissemination of information, creation of professional ties and cooperation between the participants.

Over 100 participants were invited, representing the following organizations:

- International Council of Museums (president, vice president and executive board)
- Brazilian Committee of the International Council of Museums
- Memory of the World/UNESCO
- Presidents of the National ICOM Committees of Latin America and Africa
- Presidents of the Regional Alliances (ICOMLAC and ASPAC)
- President of AFRICOM
- São Paulo State Secretariat of Culture (Secretariat of Culture, UPPM and Pinacoteca of the State of São Paulo)
- Representatives of the State Systems of Brazilian Museums (SP, RJ, MG, ES, BA, PA, GO, CE, SC, RS, DF, PR and SE)
- Institute of Advanced Studies of USP

- Scholarship Recipients/Interns of the ICOM Scholarship Program for Young Museum Professionals in São Paulo
- Representatives from 33 countries (see lists in Annexes 1 and 2)

This initiative has always been intimately linked with ICOM Brazil's role in issues associated with the study and preservation of tangible and intangible cultural heritage from the past and present.

As part of the Brazilian National ICOM Committee's commitment to organizing the 23rd International ICOM Conference, 60 of the 129 scholarships anticipated were funded, including representatives from 110 national ICOM committees, 31 international committees (thematic) and young professionals from ICOM member museums.

With regard to the funding of the scholarship program for young professionals (for those up to 35 years of age and employed in museums or similar institutions) we received support from the Getty Foundation, ICOM Foundation, ICOM, Vice President's Office for Culture and University Extension of USP, Executive Vice President's Office for International Relations of USP, and São Paulo and Rio de Janeiro State Secretariats of Culture. Eighteen of the scholarship recipients participated in internship activities in museums of the state of São Paulo after participating in the South-South Dialogue of Museums.

Technical Visit to the Afro Brazil Museum

The first activity conducted on August 18 was a technical visit to the Afro Brazil Museum, at Ibirapuera Park, shortly after the group's arrival in São Paulo. After being welcomed by the staff at the Afro Brazil Museum the participants had the opportunity to see the exhibitions and projects under development at the museum.

According to the scholarship recipient from Algeria, Hakim Bouakkache, the Afro Brazil Museum was visited shortly after arriving in São Paulo and is an example of the fusion between origin, culture and modernity:

“Après la clôture de la 23eme conférence générale de l'ICOM, les boursiers, dont je faisais partie, ont prit la route vers Sao Paulo, le 18/08 /2013. A l'arrivée on avait visité Museu Afro Brasil - São Paulo, un musée qui montre les origines africaines des brésiliens (cultures, religion et autres), les longues périodes d'esclavages. C'est aussi un musée qui contient des surfaces pour l'art moderne, a l'intérieur du musée on peut passer d'une aire a l'autre, ce circuit montre qu'on ne peut séparer les trois contextes ; origine, culture et modernité. ” Hakim Bouakkache, Algeria

Monica Gorgas, from Argentina, views the visit as one of the high points of the activities and sees the exhibitions as discourses that contradict the official version:

“En el caso del museo Afro Brasil desde su entorno exterior siendo el resultado de más de dos décadas de investigaciones y en donde el rico patrimonio de los afrodescendientes es indudablemente un espejo en donde esta población largamente marginalizada puede ver reflejada la riqueza de su cultura.

(...) En el museo Afro Brasil es muy interesante la forma en que se percibe la estrecha relación en que África pervivió en la memoria de los que alguna vez llegaron esclavizados. Se destaca como el museo de alguna manera se opone a un discurso oficial que ha sido proclive a la marginalización y por último destacar la exhibición temporaria como una muestra que los oficios de los afro donde los afrodescendientes no fueron siempre instruidos sino que traían conocimientos ancestrales que supieron aplicar con creatividad e ingenio.” **Informe presentado por la Conservadora de Museos Mónica Risnicoff de Gorgas, Directora del Museo Nacional Estancia Jesuítica de Alta Gracia y Casa del Virrey Liniers**

Program for the ICOM South-South Dialogue of Museums Meeting

The thematic proposals covered three general areas of common interest between Latin America (ICOM LAC), Africa (AFRICOM) and the Caribbean:

1. Emergency Plans
2. Education
3. Exhibition Projects

The approach adopted for the Dialog was designed to encourage discussions in plenary sessions and the creation of a final document, with analysis and recommendations for museums and the bodies responsible for them in these regions.

The following is a brief report on the topics addressed and what was presented and discussed during the panel sessions. Summaries follow the content presented by the reporting secretaries.

First Meeting

Moderator: Carlos Roberto F. Brandão (Chairman of the Organizing Committee for the 23rd Conference of the International Council of Museums, correspondent member of the MoW-IAC)

Reporting secretary: Rudo Sithole (AFRICOM)

Presentations:

- SEC SP (Marcelo Araújo, Culture Secretary of the State of São Paulo)
- ICOM (Hans-Martin Hinz President 2013-2016, Hanna Pennock, Acting Director General)
- ICOM Brazil (Maria Ignez Mantovani Franco, President)

The first meeting served to introduce the ICOM South-South Dialogue of Museums to the participants and the plan to discuss the similar or identical difficulties or circumstances shared by the museums of Africa, Latin America and the Caribbean, in search of solutions that already exist in these regions. The idea was to strengthen relations between Brazilian museum professionals in São Paulo and colleagues from these regions.

The November 2012 meeting was mentioned, with the presence of ICOM LAC, AFRICOM, MoW and ICOM Brazil, when the main themes were elected: 1. Museum management models, exchange of experiences and search for solutions for the common problems faced in the similar environments and circumstances of Africa, Latin America and the Caribbean; 2. Emergency preparations (one of ICOM's main areas of concern) especially with regard to natural disasters and those caused or induced by man, with the aim of developing specific recommendations on how to prepare museums and staff in these regions to face emergencies, which will lead to the drafting of a proposal for the training of museum staff in Africa, Latin America and the Caribbean for common and predictable emergencies; 3. Reestablishing significant connections between Africa and African diaspora in Latin America and the Caribbean and their heritage; 4. Investigate how museums in Africa, Brazil, Latin America and the Caribbean can involve local communities in the process of designing and developing exhibitions with the aim of ensuring that the objectives and narratives are appropriate and relevant for these communities.

The approach of the meeting as well as the objective of drafting a final document with analyses and recommendations for museums and the bodies responsible for museums were explained. An explanation was given about the technical visits to the museums of São Paulo,

one of the most relevant aspects of the event, which provided an opportunity to network and create and/or strengthen professional ties between the participants.



Material printed for entry and participation in Event.



Panel composed of Marcelo Araújo and Hans-Martin Hinz, moderated by Carlos Roberto F. Brandão.



Plenary Session.

Emergency Plans

Moderator: Beatriz Espinoza (ICOM Chile)

Reporting secretary: George Abungu (ICOM)

Presentations:

- Emergency Plan for Museums (Rosaria Ono, FAU USP)
- Blue Shield in Brazil (Alessandra Labate Rosso, Blue Shield)

Coordinator of the Plenary session: Maria Ignez Mantovani Franco (ICOM Brazil)

The first presentation was by Rosaria Ono, a specialist in museum security. She presented some concrete examples of museums with safety risks and followed them up with minimum measures that should be taken. Her main focus was on the need to develop specific emergency plans for each institution, paying special attention to the areas of collection and research, types of exhibition and structural configuration of the building in which the museum is housed.

Next, Alessandra Labate Rosso presented São Paulo Blue Shield, a branch of Brazil Blue Shield. The structure and history of the organization was presented, which was founded after a balloon fell on the roof of the São Paulo Cultural Center. Alessandra explained why volunteers needed to be ready to act jointly with public authorities to safeguard the works.

Both stressed that not only cases of fire and natural disasters should be considered, but also vandalism, theft and trespassing given the recent protests around Brazil.

Once the plenary session was opened to the floor, a question asked by Ono about how many of those present had emergency plans in their institutions was met with alarm. The low percentage of positive responses was noted by all. Various points were raised about why this was the case, the lack of financial incentives being the primary reason found.

An exchange of expertise was highly recommended by the professionals present, who emphasized the need to focus on problems that affect southern regions more than Europe, which suffers from infestations and floods, for example. In summary, it was said that we should share training procedures for emergency situations and adapt or create a manual to prepare trainers to address practical issues.

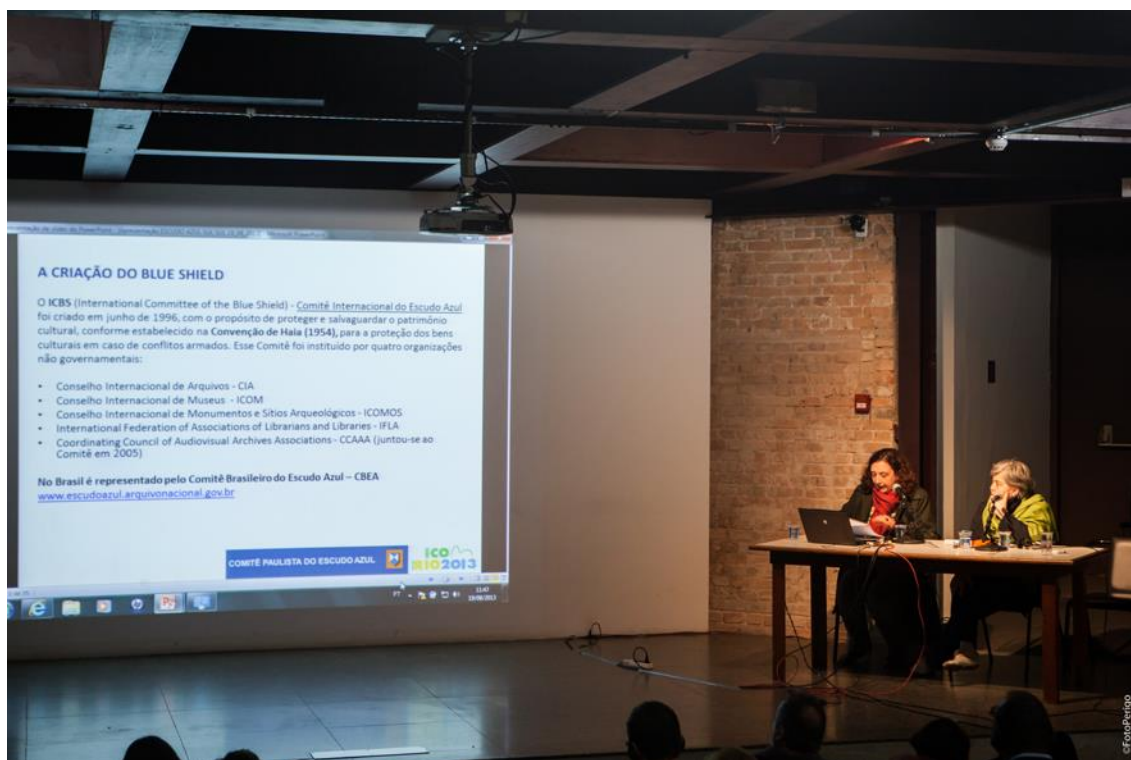
Acting Director General of ICOM, Hanna Pennock, stressed that the security committee (ICMS) already has some manuals on the topic translated into ICOM working languages and that they can be found on the institution's website and the website for the security committee; in these manuals there are recommendations for practices, proposals, checklists and definitions of terms commonly used. After this statement many present emphasized the need to gather all the documents that exist within ICOM on security on a single platform in all languages, since not every country has the same level of access to current ICMS guides. The possibility was raised of bringing them all together on the ICommunity platform with a link to the Task Force recently launched at the 23rd Conference and to Blue Shield.

A place should also be created where feedback can be gathered from institutions in order to update and improve the manuals. Another important point raised was that these security manuals should contain more concerns from Africa and Latin America.

Finally, it was emphasized that each country should encourage their members to form national Blue Shield committees.



Emergency Plans for Museums presented by Rosaria Ono.



Blue Shield in Brazil presented by Alessandra Labate Rosso.



Panel moderated by Beatriz Espinoza and plenary session coordinated by Maria Ignez Mantovani Franco.



Members participating in the plenary session.

Education – Panel Discussion 1

Moderator: Joana Monteiro (ICOM Portugal)

Reporting secretary: Lauran Bonilla-Mercayy (ICOM Costa Rica)

Presentations:

- Pinacoteca of the State of São Paulo Sociocultural Inclusion Program (Gabriela Aidar)
- Activities with hospital patients by Museum of the Portuguese Language (Marina Toledo)

Coordinator for the Plenary session: Adriana Mortara Almeida (ICOM Brazil)

Gabriela Aidar began by presenting the Sociocultural Inclusion Program, created by the Education Action Center of the Pinacoteca of the State of São Paulo, where the South-South Dialogue was held. She presented the history of the Pinacoteca and its geographical location in the city, with the typical contrasts of Brazil, and the abundance of cultural equipment and low-income communities in the surrounding area. The location was specified to show why museums must be proactively—and not reactively—located so as to foster education and sociocultural inclusion. She then presented the educational service of the institution, Educateca, and its activities with students, the general public, teachers, the elderly, the visually and physically handicapped, temporary exhibitions and access to the permanent collection.

The definition of accessibility used by Educateca was presented by the speaker, a concept associated not only with inclusion but with education as a whole. Accessibility should not be limited only to physical disabilities. It must encompass cognitive aspects. This means that in addition to concerns about circulation, entry and access to the spaces, museums should concern themselves with being emotionally accessible to visitors. This has to do with the visitor's intangible relationship with the museum, with the way in which someone absorbs and understands the content that is being presented, how comfortable people feel inside that environment and how welcome they feel in its exhibition galleries and other spaces.

In a study on Brazilian attitudes toward culture, it was discovered that 68% of the public has never visited a cultural center or museum; 71% said that the high prices are an obstacle to visiting cultural centers and 56% said that they do not frequent these places because they feel that they do not belong there. Museums must actively work to break down barriers in order to include people who feel marginalized. To this end, Pinacoteca has a program called PISC which is intended to ensure access to cultural heritage for the vulnerable

public (social vulnerability is broadly defined, and frequently used Brazil to describe groups that are at high risk of having their rights violated. Many times we think of these vulnerable populations as being low income, but the concept is a little broader, covering all types of problems, ethnicities, social classes, etc.), especially those who live around the museum (homeless or squatters, drug addicts and young people who are not in the formal education system).

Gabriela explained that PISC establishes partnerships with social organizations to conduct activities with vulnerable groups: programs for social educators, with a view to promoting the idea that they link their work with museums, not only the Pinacoteca, where 25 educators are invited to describe what they do and receive educational print material for social educators called "Arte+"; extramural programs, initiated in 2008, in partnership with two institutions near the Pinacoteca, with workshops, switching the media used every two months with meetings once a week (in this program what is most interesting, is not the material produced, but rather the experience); and educational visits received by the museum, such as a group of homeless people who visit the Pinacoteca monthly, and outside the museum, like another project where large images were printed on billboards installed outside the museum, opening up a dialogue inside and outside the Pinacoteca. Another program prepares young people to organize visits for other young people, creating a sense of appropriation of the museum and its collection.

Finally, Gabriela explained the program "Community and Museum," initiated in January 2013. The South-South Dialogue was an opportune moment to talk about the project because it was borne out of collaboration between the Museu de Antioquia, in Medellín, Colombia, and based on community projects that are being conducted there. The project is conducted in conjunction with two organizations in São Paulo and not with the museum. The NGO Líder City, a youth center in a neighborhood in eastern São Paulo, hosts a program where participants are asked to bring significant objects and a mirror, in order to see themselves from a different perspective. The other is a group of Guarani Indians, one group works with children and the other with women. The children play with traditional games and experience something that they know well. For the women, it is a cooking project. They name a recipe that they want to make, the museum purchases the ingredients and, then the recipe is written in Guarani and Portuguese.

Next, Marina Toledo presented the project DENGGO, an initiative by the Museum of the Portuguese Language with patients in hospitals. Dengo is an African word that means goodness, sweetness, and reflects the aim of the project, which is conducted in hospitals. The

project deals with the Portuguese language and Brazilian culture, the identity of our people and their diversity: different accents, different cultures within the country and includes other Portuguese-speaking countries.

DENGO deals with tangible and intangible goods, where technology is an important tool and its own language. Since 2007, the educational team at the Museum of the Portuguese Language has been wanting to leave the museum to work with communities that are incapable of coming to the museum. This gave rise to the program with hospitals and children that cannot leave them. Computer terminals with crossword puzzles from different languages (African languages, French languages, etc.) were created. The challenge was to take the collection to a chemotherapy room in hospitals where adolescents have to sit for long periods of time thinking about their condition. It is based on our digitized collection and is taken on laptops to the hospital to quiz patients about Portuguese and Brazil as a whole.

DENGO goes to the hospital and tries to create an air of curiosity. *Ciao*, for example, is a word that comes from Italy. In Italy it can mean hello or goodbye, but in Brazil it means only goodbye. At the start, the team only worked with the computer, but many times visits were repeated with the same child. They then began to develop other materials, such as games and graphic material, for example, the “Cooking Pot of Cultures,” where children are given replicas of food, made of plastic, which are placed in the cooking pot after they consider where the name of that food comes from.

Marina noted that it was important to stress two things. the first was that the Museum of the Portuguese Language is a collection that lives in the mind of the visitor, in the cultural knowledge that these children served by the DENGO program have, therefore, there are many approaches to the Portuguese language. The work is guided by the patient, in an individual manner and in an open space. The second is that the project would not be possible without the support of the medical and nursing team.

One of the main challenges of DENGO is to measure the legacy of this experience for people. Since when you work in hospitals many times you lose track of people once they are released. A way around this was to obtain feedback from the doctors and nurses.

The Museum intends to expand the program for 2014 to also serve the elderly.

During the plenary session, moderated by Adriana Mortara Almeida of ICOM Brazil, Mariana Pla, a representative from Argentina, manifested a specific interest in obtaining the opinion of doctors and nurses about DENGO, since many times educational projects really come up against questions of how to quantify their success. With regard to that described by

Gabriela Aida, Mariana said that the Pinacoteca program was a useful, creative and inspiring example, which encourages us to think how we can reach other societies in our countries, considering that many times there are barriers that block the inclusion of a larger public. She added that it is important to understand that experiences and emotions can be found and shared inside and outside of the museum.

The representative from Tanzania briefly outlined his institution's program which deals with handicapped children and proposed the sharing of experiences in this particular area at some future time.

Margaret, an educator with the Pinacoteca, asked Marina, a staff member at the Museum of the Portuguese Language, how they were able to establish a connection with the hospitals to carry out the DENGGO program. Marina explained that after the initial contact a visit to the hospital is made, next, diseases are studied and discussed with the doctors and nurses, who provide assistance regarding the space to be used, relations, the health and disease that the children are suffering. The program also receives support from psychologists, who together with the team accompany meetings throughout the year to work on issues that arise when implementing the program. Next, Marina read a statement from an educator, "Hospitals had many times been considered taboo, a place of death. After working with DENGGO, I have let go of these prejudices. Now I see the hospital as a place of life."

Mila, an educational coordinator at the Pinacoteca, raised the issue of continuity of the programs. Sponsors are interested in visibility and normally want their names associated with temporary exhibitions, but the educational programs, which many times take years, face difficulties in securing continuous support. Since funding is unstable and uncertain, when we are able to obtain funding for specific programs, the Pinacoteca works internally to maintain the programs in a sustainable manner.

Carlos Catalão de Quito, from Ecuador, questioned Gabriela as to how Educateca was able to develop the discourse of the exhibition to make it intelligible for the vulnerable audiences. Gabriela responded that the discourse for Educateca is developed around a universal discourse established by the museum as a whole. There is no model, but they've tried to establish paths that are more interesting for the visitor, in this way, the groups of visitors helped to build the program.

Andrea, from the Secretariat of Culture of Rio de Janeiro, spoke about the city's experience in the field of education. One of the largest problems found was the relatively small public attending museums, and one of the largest reasons for that was difficulty in transportation. To try to attract a larger audience, innovative strategies were sought out to

develop interest in cultural organizations, while at the same time, seeking opportunities for funding.

Gabriela Aidar was asked how the Educateca program was able to overcome social barriers. She responded by saying that the educational service was drawing up strategies to create an interpretation room, a space for open dialogue with visitors since the next frontier is based on creating something continuous from isolated experiences. She stressed that the museum has to have feedback, has to outdo itself by using contributions from visitors. Mila added that this would be an ongoing building process, maintaining a more fruitful relationship between the curator and the educational service. So within the same institution, there are two levels that we are trying to unite, two roles for the museum, one of them is art history and the other is broader and works with the construction of an institution that is public and concerned with equality.

The representative from Nigeria, Elizabeth, thanked the speakers for their presentations and spoke a little about a program at the museum where she works, the National Museum of Nigeria. There they have inclusion programs for the visually, hearing and physically disabled, which includes the organizing of a handicrafts workshop and competitions in different regions of the country in order to bring the museum closer to the people. The overriding issue is funding, since the government says that it does not have the budget to support these initiatives at the museum.

Adriana Mortara Almeida added that both the Pinacoteca and other Brazilian museums have many other programs for disabled people, which had not been mentioned. These programs are important for achieving inclusion and the sharing of experiences is an excellent opportunity to show that small museums are also capable of creating interesting programs with very little funding.

The representative from Mozambique, Daniel, who is pursuing a master's degree in museums and heritage, said that cognitive access is important because the heritage of a museum is complex. After noting that there was a certain similarity between Mozambique and Brazil, and that the issue of accessibility a global phenomenon, Daniel asked the speakers how the programs presented measure cognitive evaluation, considering that people impacted have different types of knowledge and levels of informal education.

Gabriela answered by saying that the evaluation of cognitive access in educational programs is difficult. Some of the exhibitions, primarily those on contemporary art, contain a more complex discourse that is difficult to mediate. Cognitive keys, that create a relationship between the visitor and the museum, are not always easily found. Each person will relate to

an exhibition in a different manner. As such, the question of how to evaluate the effectiveness of access or an action remains. Currently the Pinacoteca uses an evaluation model from Great Britain which assesses not just formal education (content), but also interpersonal skills, social skills, change in values, enjoyment and creativity, covering, in this way, more subjective ground. The first question is: what did you like best about your visit? And the answers range from critiques of the art to impressions about the elevator, the bathroom, or the relationship of the employees with visitors.

Adriana Mortara Almeida added that it is possible to assess, but the most difficult part is figure out what you're getting at, even after achieving different objectives. The idea that a certain items can't be assessed because they are very subjective has to be overcome, since it is possible to control variables. Marina said that, despite the difficulties, it is important to get involved in activities to obtain these cognitive evaluations, even if there is no specific measurement method.

After this affirmation, Gina Barte from the Philippines said that Brazil has always been a fertile landscape that reflects many of the needs of developing countries. In addition to working in museums, Gina also develops projects related to development. In both sectors there are many unknowns. For any kind of intervention that involves marginalized individuals, indicators are very important to developing projects and are a good way of assessing programs. In interventions designed for development, sustainability is very important. We have to be involved in long-term projects and have realistic expectations, understanding these things to justify our missions. The museum sector is generally concerned with quality, but quantity could be further developed as an indicator. In this sense, she questioned speakers about the criteria used to focus on a certain areas of marginalization; how the teams were trained and how the programs planned their sustainability.

Vincent, from Botswana, spoke about the 2011 project for people with mental problems at the museum where he works. He mentioned that after piquing curiosity, the visitors continued to return to the museum, and the challenge is to incorporate them in a continuous manner in the project. With regard to risk management, he believes that it is not necessary to have something concrete for the participation of disabled people in museums.

With regard to what Gina said, Gabriela added that some evaluations and numbers are easier to collect than others. Regarding the method for selecting the projects, there are two main criteria: reach communities near the museum and bring them into the space; it is a two way street. With regard to the teams that will take part in the program, Educateca chooses people that already have experience in the area and who want to work with these vulnerable

people, those who can empathize with these groups. Marina stated that in the Museum of the Portuguese Language they try to work with as many different types of publics as possible. Inside the museum they don't select a specific public, but rather work with those who come to museum and try to reach all of them.

Samuel Franco stated that the main objective of the meeting was to gather members from different countries of the region to gain a better understanding of the weaknesses and strengths they have in common and, armed with this, boost the credibility of ICOM before national governments and private cultural institutions. Opening the discussion to alternatives for funding, including funding from ICOM as discussed in the general assembly of the 2013 conference in Rio.



Pinacoteca's Sociocultural Inclusion Program (Gabriela Aidar)



Activities with hospital patients organized by the Museum of Portuguese Language presented by Marina Toledo.



Panel moderated by Joana Monteiro and plenary session coordinated by Adriana Mortara Almeida.

Education – Panel Discussion 2

Moderator: Lourdes Monges (ICOM Mexico)

Reporting secretary: Lauran Bonilla-Mercayy (ICOM Costa Rica)

Presentations:

- World Documentary Heritage (Lothar Jordan, *Memory of the World*)
- Education in Museums (Denise Grinspum, ICOM Brazil)

Coordinator of Plenary session: Maria Izabel Branco Ribeiro (ICOM Brazil)

Lourdes Monges, a representative of ICOM Mexico, opened the panel by saying that social changes have brought many changes to the world of museums and, therefore, the lectures that address these challenges would certainly inspire all those present, who would then return to their countries ready to share this marvelous information.

Next, Lothar Jordan presented the Memory of the World (MoW) program for education and research in UNESCO museums. Lothar is a teacher of literature and worked nine years in a museum of literature. He has served as president of ICOM's committee for literary museums and as a UNESCO representative within ICOM. He is working to improve relations between the two institutions, in an effort to create a win-win situation for both sides.

ICOM's current strategic plan encompasses the target of strengthening the leadership of the institution and the sector of heritage. There are three heritage programs within UNESCO: Cultural Heritage and World Heritage (1972); MoW (World Documentary Heritage, 1992); and Intangible Cultural Heritage (2003). ICOM can play a role in each of these programs.

MoW is a program within UNESCO's Communication and Information Sector and has objectives regarding world documentary heritage: facilitate preservation, facilitate universal access, increase world awareness of its meaning and value. On its 20th anniversary, in 2012, the program had protected 299 documents, split between regional (Asia, Pacific and Latin America) and national records (Australia, Latvia, etc.). Three examples were given: Oscar Niemeyer's architecture archive, the documents on the voyages of Emperor D. Pedro II of Brazil abroad and the Emperor's collection of Brazilian and foreign photography of the 19th century.

Besides its International Advisory Committee (IAC), MoW has the following regional committees: MOWCAP (Asia/Pacific), MoW Brazil (Latin America/Caribbean), ARCMOW (Africa) and 60 national committees. It encompasses all heritage institutions.

Museums need to become more involved in this project and ICOM could be a stronger stakeholder in the program, by encouraging its national committees to work with the MoW to safeguard documents. The idea is that everyone should have the same access to the information contained in these documents, using new information technology and digital libraries.

The MoW needs projects in schools throughout the world, projects aimed at safeguarding documents for the memory of the world and for the memory of communities. At the university level, MoW is fighting for the maintenance of established academic disciplines (history, museology, etc.) and for a new academic disciplines, such as memory of the world studies. The idea is for NGOs like ICOM to help introduce MoW into curricula and other types of education through academic associations and political institutions.

An example of MoW education that has already been implemented is a course in Tunisia on German studies of texts on collective memory, institutions and mediation of documents. Tunisians can use it to learn about German culture, but can also apply it to develop Tunisian heritage.

A interdisciplinary (transversal) and international system of research and education on documents will create virtual teaching and research environments that can be used by different disciplines to develop a network of cooperation between corresponding institutions and members.

Next, Denise Grinspum, from ICOM Brazil, presented her lecture entitled "The importance of determining educational policy." It began by defining the word *learning*, first by Carlos Rodrigues Brandão, who said that "All human activities result in learning processes," and the second by Antoni Zabala, who divided learning into three types of content: conceptual (facts, concrete information), procedural (procedures, how to do it) and behavioral (learning to be).

Denise mentioned a meeting during the Dialogue on risk management, noting that after those discussions, everyone understood that technology alone will not help in relating to the public, or safeguarding heritage or in communication. Non-formal education is not mandatory in school and there is no set of formal policies established in this sense.

As previously mentioned, each museum has its own needs and decision-making processes. Denise gave two examples in which she was involved: the Lasar Segall Museum / Ibram (1990-2000) and the 27th Bienal of São Paulo (2006).

In the research that Denise conducted at the Lasar Segall Museum (MLS), the primary question was: Do schools have a fundamental role to play in the education of the institution's

audience? The initial hypothesis was at the school had a vital role in this aspect and a more one important than others. In education on heritage, the museum and school shared the responsibility for the education of different publics. In her research, Denise concentrated on schools that visited the MLS collection at least 3 times between 1996 and 1999:

- School 1: 2,230 students, in operation for 36 years, between 1996 and 1999, around 500 visited the museum (near the museum)
- School 2: 1,300 students, in operation for 30 years; 265 students (low income, outskirts)
- School 3: 4,000 students, 65 years in operation (offered other courses like gymnastics); 283 went to the museum (private school)

The results came through interviews and questionnaires filled out by students and their parents. Three aspects draw our attention:

- # 1: all schools presented same deviation
- # 2: Shopping malls were the most visited site, for a lack of cultural alternatives
- # 3: Theater and cinema were primary activities.

The return rate to the museum was generally low and the conclusion was that the museum was not part of the activities of the parents of some of the children; the visits were conducted by the schools. The museum, through its educational policy, began to employ projects to help the families become moderators for the museum and the children, in a long-term Sunday program called “Art and Family.”

In 2006, Denise was called on to coordinate educational activities for the 27th Bienal. Based on research that had been completed at the Lasar Segall Museum, they created the Bienal School Program where 75% of the visitors were from social classes A and B (with free admission), but access and accessibility are not the same thing. Schools from a wide area were brought to the program, primarily from the outskirts of the city, in an effort to introduce an affirmative action concept by working with social educators. The primary work proposal was to promote interaction with the work of the artist Laura Lima, which served as inspiration for the creation of masks, allowing students to interact with the Bienal. The idea is that this would provide a broader and different perspective on the Bienal

Denise emphasized that it must be said, however, that educational policy has to be agreed to and accepted by the museum and/or institution. The educational and curator teams have to work together on the same education and inclusion policy.

After commenting that both of the presentations had common points of interest for various areas, the moderator opened the floor to questions. The first point, raised by a representative from Mauritius, was that in various conventions on museums ICOM and UNESCO have diverging opinions, and his question was who the countries should seek out to work with MoW.

Lothar responded by saying that each museum can prepare a nomination for MoW and take it to their national UNESCO representative. Museums worldwide could recommend more documents for safeguarding. In relation to the various resolutions, he stressed that there should be better cooperation between ICOM and UNESCO; if ICOM leaders place more importance on the program, they could strengthen the MoW.

Carlos Roberto highlighted that two projects had been discussed, a permanent one in a house-museum and a temporary one in another; what had been discussed is that each situation is different. Next, he questioned whether there are general guidelines for museums on the conditions for universal and adaptable access.

There are studies at the University of Leicester and manuals produced by the VITAE foundation for security and education; there are intense academic works underway but a huge gap has formed because what is done on the topic of education is always a continuation of old approaches instead of new ones.

Ablitorie, from ICOM Senegal, said that the future of museums depends on the discussion of education issues for a diversified audience. The museum has to serve people who are interested in using the museum for their betterment, but the museum can propose what should be done in the schools. In Africa, the countries were colonized, but their problems were not colonized. There needs to be greater synergy between teachers and museum educators. The culture on offer should help to transform the identity and reform the history of Africa. Museums could be more useful in establishing a uniform concept among all teachers, for example, in relation to resistance.

Denise added that since 1998 Brazil has instituted national curriculum standards, which are guidelines. We don't have a single curriculum, each school is free to build its own curriculum. And this diversity is advantageous in the sense that Diversity allows for regional needs. Primary sources are interesting for the knowledge they provide and should be valued. These are the things that bring schools to museums, but the museums should not serve schools. They should instead be used as another way of acquiring knowledge, building similar narratives that begin in the short term, but are long-term issues. Schools and museum

should create materials that are not specific programs, but rather general guides that can be built jointly. This is what museums can add to the school environment.

Monica, from Argentina, added that the work of museums and schools is based on different logic systems. But within the context of Latin America, which appears to be the case in Africa, schools and museums have produced similar discourses. This is a good time to consider and question which issues citizenship should address in our regions. We have to understand that based on two different logic systems we are building a framework of citizenship that should promote diversity and respect for others.

The representative from Mozambique stated that the MoW appeared to favor the preservation of tangible memory over intangible values and questioned how to shift emphasis over to the intangible, since archives written in Africa were written based on a European perspective. These documents don't necessarily reflect what Africa is and don't reflect what Africans want. Another process would be necessary to preserve oral histories, life histories. He asked about possible criteria for this and if the oral phase could be part of this global narrative. He would be interested in working with MoW, but not in the way it has been presented.

In response to this question Lothar Jordan said that different styles of heritage are constructed around the world and that UNESCO has different sectors and programs to provide for these differences. MoW emerged after a huge number of libraries and archives were destroyed in the 20th century, in an intentional destruction of culture. The program is a tool to provide visibility to these problems and UNESCO is an organization that promotes the building of peace and initiatives to prevent loss from manmade destruction.

Andrea, from Brazil, referred to her colleague from Senegal who proposed that the educational projects could be an extension of school education. She cited as an example science museums, which serve the schools and try to help teachers to understand how the institutions can help in the exploration of ideas, and expand student comprehension.

Marina, from Brazil, observed that all museums have programs and it is important to understand how this work is done. Museums should not be subordinate to schools, but rather in a partnership that will allow them to discover the potential of the museum and educators to help students attain knowledge. They should complement and supplement each other. The programs are extremely important, so much so that all museums in Brazil work in close cooperation with schools and teachers.



World Documentary Heritage presented by Lothar Jordan, Memory of the World.



Education in Museums presented by Denise Grinspum.



Panel moderated by Lourdes Monges and plenary session coordinated by Maria Izabel Branco Ribeiro.

Exhibition Projects – New Technologies

Moderator: Luis Repetto (ICOM Peru)

Reporting secretary: Lauran Bonilla-Mercayy (ICOM Costa Rica)

Presentations:

- Experiences of the Zoology Museum at USP (Carlos Roberto Brandão and Mauricio Cândido da Silva, *USP*)
- Experiences of AFRICOM (Rudo Sithole, AFRICOM)

Coordinator of Plenary session: Adediran Nath Mayo (AFRICOM)

The first presentation of this panel was made by Carlos Roberto Brandão and Mauricio Cândido da Silva of the Museum of Zoology at USP. The report presented by the two speakers conveyed what occurred at the museum in 2001.

São Paulo does not have a natural history museum, so the Museum of Zoology serves a similar function. The museum is part of the University of São Paulo, but as an independent institution. The building, constructed in 1940 within the Parque da Independência, the first to serve as a museum, housed the Zoology Museum, however, over the years, there was a great

transformation in the field of zoology that directly impacted the way the building was used and there was therefore a need to transform the entire exhibition experience.

Animal specimens have different morphological characteristics, identified in this way (external morphology) the concept of species, which dates back to the time of Aristotle, exemplified by an individual that possesses all of the morphological characteristics of that group. The differences were considered less important and the species considered as a whole. This was the old view of zoology. The current prevailing view says that we cannot represent an entire species using a single individual. It should be represented according to the range of variations. There should not be just one example, there should be many examples that represent the differences based on different regions and other conditions.

Starting in the 1940s, the animal collection of the museum of zoology grew from a few specimens to 10 million, without adding building space or expanding technical and research capacity. The Museum of Zoology receives thousands of new specimens for each study it conducts, which creates storage problems. Moreover, the museum was working with a dated collection, which evolved and, then, had to be altered to convey what the museum now wanted to share through its exhibitions.

The collection of Brazilian fauna covers only 10% of what exists in the country (even with 10 million specimens in the collection). Philosophically it is impossible to catalog, it will always be incomplete, and this is frustrating. The exhibition should not be, therefore, a catalog, but rather an approximation of what the museum wants to do. Therefore the question revolves around how to translate the physical representations of the exhibition into a museum experience, since the institution is not a zoo, but rather a research area and creator of knowledge. A scientific persona was needed for the institution to create something that could not be transplanted any other place in the world.

It was determined that a vision of Brazilian flora and fauna would be created, since up until that time ecosystems and the environment were treated in a trivial manner. After defining the contribution that the museum could provide, the second step was to not dispel the popular interpretation of the institution as the “Animal Museum,” as it was known by the community. The objective was to focus on making it more of a research institution while maintaining this popular adoration for our collection.

The renovation began with a series of conversations on where the museum came from, what it is today and what its teachers, researchers and students wanted it to be in the future. The decision about what will be done with the long-term exhibition received a great deal of discussion.

A great amount of help was received to prepare the space, organize and historicize the collection and preserve the objects. Items such as dinosaurs, megafauna, temporary exhibitions, photographs by Margaret Mead and Charles Darwin, studies, etc. were included. Problems related to limited space were faced as were new ethical rules for the collection of specimens; in the 1970s, it was acceptable to go out and find birds and kill them for display, so new standards for scientific ethics and biological safety also had to be discussed.

The new exhibition was presented in September 2001 and received an excellent response from the public. The museum received hundreds of thousands of visitors, including many children and elderly people, and many letters and e-mails expressing the delight of their experience.

Since for most children the first visit to a museum is mandatory, a school visit, it was very satisfying for the speakers to see the children returning with their parents on the weekend, taking their parents to the museum.

Luis Repeto, the moderator of the session, emphasized the importance of recycling an old institution, allowing it to change with the times. The museological plan changes with the presentation of elements that make it accessible for the public.

Next, Rudo Sithole, a representative from AFRICOM, gave her presentation entitled “Exhibition projects, experiences of AFRICOM.” AFRICOM creates exhibitions and training projects to build the potential for development and exchange of exhibitions in African museums. AFRICOM was founded in 2000, the result of ICOM programs on the African continent, with the aim of fulfilling the following objectives:

- 1) Promote the development of museums and related institutions in Africa within a context of overall human development.
- 2) Promote the development of professions and skills.
- 3) Strengthen the cooperation and collaboration between museums and museum professionals in Africa.
- 4) Promote the participation of all sectors of society in promoting the protection and the importance of cultural heritage and natural heritage (many Africans are not connected and do not like museums because they do not feel represented by them)
- 5) Fight against illegal trafficking of African cultural heritage.

The priority of the exhibitions would be to satisfy expectations and promote professional development, with the following in mind:

- 1) Without an active and dynamic exhibition program the museum is dead

- 2) Exhibitions are the faces of a museum, like museums are the face of a nation/country
- 3) There is an urgent need to change colonial exhibitions that are no longer relevant
- 4) Local communities need to be involved in the design of exhibitions, so they can appreciate them and help in promoting and protecting heritage.

In light of the need for training in exhibition development and the need to make African museums more dynamic, in 2010, AFRICOM, in partnership with Norway, conducted a three-day workshop on *Training in Exhibition Development*, in Nairobi. Museum directors, heads of public programming, curators, researchers, designers, directors of education and tourist guides were included. Throughout the workshop the participants discussed fundamental aspects of exhibition development such as: planning of the exhibition project, research for the collection, content and development of the storyline, evaluation of the public, support for education and raising of awareness, production and design techniques and other support activities. Relevant concerns and questions were also exchanged for each museum and their specific programs.

Results of the workshop:

- There is a great diversity of museums across the continent
- In every country (Kenya, Tanzania, Burundi, Uganda) school groups are responsible for 60%-70% of the visitors, followed by tourists and local families.
- Exhibitions rarely change, due to a lack of programs and resources
- Some participants have never participated in any kind of development program
- Before the seminar, museums in five of the countries did not conduct routine evaluations to learn more about the successes and failures of the exhibition programs, but promised to conduct evaluations on public programs after the workshop.
- Need to renew exhibitions
- Need for continued professional training

During the second part of the workshop each country received a scholarship for professional training and transfer of the skills learned. And they were able to produce good storylines with the established themes in an effort to involve communities and schools from the surrounding area. The first exhibition in almost 20 years was launched at the National Museum of Gitega in Burundi, exhibiting different traditional dances from throughout the country and showing the various ethnic groups that compose the national identity. People were brought together using the intangible heritage of Burundi. In Kenya, the exhibition

"Tambach, a heritage city exhibition," organized by a small regional museum, presented the Elgeyo and Marakwet communities of the region. For the first time a museum displayed not only information on the history of the location, but also its culture. Many school children also participated. In Uganda, exhibitions on Hunger and Food Security were presented, showing that museums can play a vital role in communities to resolve current problems facing the region.

As we can see, in this workshop important objectives of AFRICOM were fulfilled: developing exhibitions, revitalizing existing programs, attracting new audiences and establishing a professional network of museums.

Future objectives include:

- Organizing training throughout Africa and not just in East Africa
- Improving mutual understanding and strengthening ties.

At the end of the presentations, the moderator, Luiz Repetto, said that living and intangible cultural expressions are of extreme importance. Africa is in search of its own history and personality, and not just a traditional museum in a building. And that we could work together, by sharing solutions for common difficulties and problems, as expressed previously. It a matter of having the political will to work together, of making a commitment to heritage in all its manifestations.

During the plenary session that followed, Erick Dorfmann said that similar problems are found in New Zealand, where children visit exhibitions with schools on a repeated basis, creating a need to maintain the exhibitions new and fresh.

Terry, a representative from Zambia, commented that on the African continent, especially in South Africa, many museums with natural history collections have two major challenges: curatorship of specimens (storage and equipment is expensive and difficult to find) and taxidermy. In the Africa of the 1960s and 1970s taxidermists came with the colonizers, but they retired in the 1980s and 1990s and took the knowledge with them. Currently the continent suffers from a lack of people with taxidermy experience and there are not enough specialists or resources to replace the collection when it begins to present problems. He asked about the Brazilian situation in these areas. With regard to the presentation by Rudo, Terry commented that training is vital, since Zambia has few institutions that teach museology, most exhibitions are created by museum staff in a very Eurocentric manner. The museums end up being for foreigners and this is why there are few African visitors. The challenge is in how to involve and seduce visitors. One possible

solution is to use temporary traveling exhibitions. This way people feel the museum is there for them and not for the tourists. Finally, Terry asked everyone to think about how to move forward, how AFRICOM and ICOM-LAC can work together and build a relationship that will promote exchange and learning.

On the question of taxidermy, Carlos Roberto said that it is also a big problem in Brazil. It is a dying profession, despite being a very important one for the museum. Taxidermy is a type of curatorship: material cannot be prepared in an artistic manner, but rather in order to become part of the exhibition. The public has its own requirements and preferences, like the dinosaurs that remain on display at the Museum of Zoology; on the weekends the museum can receive as many as 15,000 visitors and this caused problems. The public needs to be regulated in a way that allows museums to welcome them appropriately. Themes must be found that resonate with the public and they must be presented in an attractive manner. The Museum of Zoology has a system of professional training that is practical, but many times the museum must look outside, to specialists, like taxidermists.

Mauricio adds to Carlos Roberto's response by saying that taxidermy is certainly a problem in the job market. But there are also specimens that are made up only of skeletons or preserved in liquid. The Museum of Zoology is testing new types of preservation with glycerin, which are less oppressive. We need to think of ways to preserve the collection. Taxidermy is complex because it also involves art, the posture of the animal, as well as being very expensive and requiring a lot of storage space (giraffes, elephants, the size of the elevator, for example). The needs stemming from this type of preservation are enormous.

Rudo stated that finding specialists is difficult, and that there are few in Europe and South Africa. But on a different note, there was a presentation that suggested the use of stuffed animals though the public did not accept them. Different exhibition approaches need to be tried without losing sight of what the public will accept.

Samuel, a representative from ICOM Guatemala, asked about the structure of AFRICOM and stated that one of the expectations for this meeting was to leave with tangible collaborative projects given that all the countries there had many points in common, especially in tangible cultural heritage (music, dance, gastronomy). The effects of objects could be compared, for example, an African xylophone/marimba and a Latin American marimba. He proposed the creation of a workgroup, like AFRI-LAC to accompany this unique effort organized by the Brazilians.

Rudo responded that the structure of AFRICOM is similar to the structure of ICOM, adopted based on the ICOM constitution, with a board that is like the executive board, with

regional representatives (east, south, north, west, islands of the Indian Ocean), where two representatives from each region elect the president. There is a secretariat headed by a director and the organization has institutional and individual members. With regard to South-South relations, Rudo stated that there are many associations between the regions, and they were unable to discuss them all, but the dialogue was a good beginning. For example, the cultural links that have come about through the African slave trade could serve as a subject for collaboration in the future.

Daniel, from Mozambique, asked Rudo what was happening with the incorporation of Portuguese language countries in Africa. He mentioned that it was necessary to find some way to break down language barriers. His second question was about the presentation by Carlos and how to change paradigms for the newer museums. Would it be necessary perhaps to think up a script or a platform? Finally, he emphasized the importance of the joint effort and the existence of a more systematic structure for South-South relations that will allow advances to be made.

The official languages of AFRICOM are English and French, but primarily English. Portuguese is not currently one of them, but if resources permit Rudo stated that they would like to work in the four main languages of the continent.

Carlos commented that within the idea of permanent cooperation, we must be certain that efforts will not be wasted. It is necessary to find ways to improve the way in which the countries present can actually work together. This is clearly a difficult task, with regard to time and money, but it is an initiative that could be maintained on a digital platform. Mauricio emphasized the need to share information and join forces to make progress, for example, with regard to the matter of scientific preservation.



Experiences of the Museum of Zoology by Carlos Roberto Brandão and Mauricio Candido da Silva.



Experiences of AFRICOM by Rudo Sithole.



Work group during a workshop on the themes of the event.

Activities for “AFRI-LAC”

Moderators: M. Ignez Mantovani Franco (President of ICOM Brazil) and Carlos Roberto F. Brandão (Chairman of the Organizing Committee for the 23rd ICOM Conference)

Reporting secretary: Lauran Bonilla-Mercay (ICOM Costa Rica)

As we can observe from the previous discourses, primarily concerning Exhibition Projects, the theme of expanding joint activities between southern countries emerged spontaneously from those present. Many of the discourses were aligned in this sense and, for this reason, a new subdivision was created, in this report, not provided for in the initial program.

Rudo Sithole addressed the theme in her talk on Exhibition Projects and AFRICOM, stating that the countries present there should work together to combine resources in order to build capacity not only for exhibition projects, but also in other areas such as education. Collaborative projects can be extended to other areas, such as emergency preparation, illegal trafficking, documentation, training, etc.

Andrea, from Brazil, suggested the drafting of a Letter of Intentions and the creation of exchange programs—to foster an exchange of experiences—with jointly funded scholarships, in order to make these intentions a reality and not just a piece of paper. Adriana

Mortara added to Andrea comments by saying that some international ICOM committees could help to fund these scholarships; CECA, for example, is planning an education workshop in Africa, and there is the possibility of funding for participation. Her practical suggestion was to compile a list of all those present, including not just name and contact numbers, but also institutions, in order to establish work relations.

At the request of the CPLP (Community of Portuguese Language Countries), ICOM Portugal was invited to the South-South Dialogue. Joana Monteiro, a representative from Portugal, said that they would like to be a permanent observer of these AFRI-LAC initiatives and could be of assistance on the matter of language, rightly raised as a problem by the representative from Mozambique. Portugal and Brazil could work together with the Portuguese speaking African countries to help to translate documents for AFRICOM and others created by the South-South Dialogue.

Samuel, from ICOM Guatemala, stated that ICCROM will hold a program in Nairobi with African countries in 2014. If each country contributes their efforts and specialties, considering the similarity of problems, it will be easier for everyone to obtain support; the problems of the South will be heard. In this sense, Beatriz added that it is necessary to get to know the themes that each one sees as strong points, from what was seen in Brazil during the conference and the dialogue, and what each would like to develop after this trip.

Oscar Centurion, from ICOM Paraguay, stressed that, especially in the Americas, there have been many works involving heritage coming from the African continent to Latin America. It would be good to study existing networks to see what can be used. They are paths that are already active and can be easily maintained.

Lothar Jordan's discourse overlapped with Oscar's, in his encouragement to search for cooperation within already existing institutions, for example, an alliance of ICOM-LAC with MoW-LAC. He said that UNESCO wants to serve as a bridge and urged participants to use MoW to improve cooperation, which would be to everyone's advantage.

Monica, from ICOM Argentina, stated that before getting into administrative issues, it would be necessary to establish responses for the three conceptual frameworks established in the South-South Dialogue, the frameworks that were worked on throughout the event.

Next, Maria Ignez, President of ICOM Brazil said that as AFRICOM and ICOM-LAC become stronger, they can exchange more. They should leave the event with very clear objectives and ideas of what they want, leading to a strategic plan, maintaining the three themes initially proposed. After reflecting on these themes, based on the experience at the Dialogue, it should be possible to establish a platform from which to work and collaborate.

She also emphasized the importance of the “South-South” label, which announces a new perspective and the possibility of discovering more resources by working together. She observed that there are many organizations that can contribute with resources, one of them being ICOM, which funds scholarships so that less-privileged countries can participate in annual conferences in Paris, where the South-South Dialogue could conveniently meet again.

Carlos Roberto Brandão reiterated that the funds and scholarships available within ICOM are extremely important. It is necessary to participate in the annual assembly so that the voices of the South-South countries can be incorporated into the decision-making process. It is important to note that in these locations the South is underrepresented and should, therefore, use the mechanisms that already exist to reverse this situation. For the South-South Dialogue, thanks to the Secretariat of Culture of the State of São Paulo, it was possible to cover airfare, food and lodging so the countries could be represented; nevertheless, many were unable to attend. It is necessary to foster active participation by all countries. Carlos noted that within ICOM, when providing scholarships for study and travel, there is a preference for category 3 and 4 countries, allowing for almost every country to be present and for the South-South Dialogue to be held annually. He then suggested a more practical approach, with the creation of subgroups so that a strategic plan could be drawn up for the next meeting in Paris.

Morayma, a representative from Cuba, suggested that Carlos Roberto Brandão be appointed president of AFRI-LAC, and that it would not necessarily need to be a bureaucratic institution. Organized with minimal infrastructure, but sufficient to ensure a way of maintaining contact and an exchange of ideas. The most important thing noted by our colleague was the absence of paternalism, since everyone was aware that they had much to learn from each other.

Elvira, from Columbia, reiterated the importance of what was said by Rudo, which is many times lost in Latin America, regarding the value of synergy and cooperation among members of a region. And proposed that “educational services” be the first project that AFRIC-LAC really concentrated on.

Daniel, from Mozambique, said he did not identify with some of the themes proposed and that perhaps it would be possible to examine specific problems of each country. Mozambique, for example, has great potential for new museums and not only renovation of old museums. He proposed that a methodology could be found to examine the issues affecting colleagues of other countries. Carlos Roberto Brandão responded that if the issues from all of the countries were examined, the conclusion would be that all of the topics are

important, because in fact they are. However, it is necessary to stick to the themes proposed, before studying others, to avoid fragmenting the discussions; emergencies, education and new exhibitions are universal themes.

Lourdes, from ICOM Mexico, believed that that meeting would open a new future of greater communication, primarily between Latin American countries. All of them, although happy to work together, have a big stake in keeping this platform alive.

Rudo stated her desire to see concrete actions result from the meeting. Many were discussed and there were priorities within these dialogs. Even new museums need to know how to create exhibitions, plan for emergencies and create good educational programs. These three programs, addressed by the South-South Dialogue, are very relevant for all those present. She also stated that the inclusion of other regions and the building of ties with companies that operate in Latin America, Africa and the Caribbean were discussed, primarily with regard to the sponsorship of programs, so the regions could achieve important cultural development.

Carlos emphasized that the conference in Rio received sponsorship from large companies associated, in some way, with the cultural sector. And provided a practical suggestion that three groups be formed, one for each theme of the South-South Dialogue, and that each of them should make three suggestions of concrete activities that could be effectively implemented.

Preparation of a Final Document and Closing

Moderators: M. Ignez Mantovani Franco (President of ICOM Brazil) and Carlos Roberto F. Brandão (Chairman of the Organizing Committee for the 23rd ICOM Conference)

Reporting secretary: Livia Biancalana (ICOM Brazil).

The participants were divided into three groups to facilitate discussion and formulation of concrete written proposals on the three themes addressed throughout the South-South Dialogue for Museums. Participants were allowed to select their own group and an extra effort for translation was made by the organizing team.

Three concrete proposals were requested on paper for the creation of a final document. The education group prepared 3 suggestions (see Annex 3), while emergency plans group prepared 4, and exhibition plans group prepared none.

Joana Monteiro, a representative of ICOM Portugal, said that they are trying to become a permanent observer within the Community of Portuguese Language Countries (CPLP). The

next meeting of the CPLP museums will be held in São Paulo, next year, at the Museum of the Portuguese Language, at which time it will be important to work to create national ICOM committees for the countries of this community that still do not have them. It has been suggested that a new South-South Dialogue could be held during the CPLP meeting. Secretaries and coordinators were appointed to maintain the dialogue, so these efforts can remain ongoing.

Maria Ignez closed the South-South Dialogue by thanking everyone for their presence and praising the importance of the meeting and encouraging the repetition of this type of initiative with greater frequency.

Conclusion

The **ICOM South-South Dialogue of Museums** was an innovative event that opened fronts within the field of museums never before explored. The format proposed for the discussions, divided into panel sessions with moderators, functioned very well and made room for the voicing of variety of opinions and experiences. It was much more at than just a collection of lectures. It was a true encounter of professionals.

Very much praised by those who participated in it, the Dialog focused on two main issues: capacity building and the creation of new platforms for communication between the actors in the regions covered by the meeting.

In the area of skill building/development, the immense gain that the countries can achieve from holding and participating in technical workshops became clear. Although ICOM funds these types of programs, countries of the geopolitical South should take better advantage of these resources by registering and competing for scholarships and funding of travel. The voices of these underrepresented actors will only be heard if they are voiced. This is an important lesson to be learned. The will to learn, develop, reform, build, and improve exists and together they will become stronger.

The second point, the creation of new platforms for communication addresses precisely this notion of “becoming stronger together.” Technology enters here as an important factor in reducing geographic distances. The sharing of needs and exchanges of experiences can be maintained constantly through the digital medium. Platforms also cover a broader sense, being not only tools, but new ways of coming together, like the South-South Dialogue. It is been requested that this event be repeated more frequently, at least annually.

Another spontaneous request emerged during the meeting in São Paulo, for the creation of an institution that joined Latin America and Africa, AFRI-LAC. This shows the interest on both sides for collaboration and exchange of experiences. Brazil would play a strategic role in this, not only because of the current exposure it is receiving internationally (World Cup, Olympics and the ICOM conference), but also because of its diplomatic tradition and leadership among less developed countries.

Much was gained and there is much more to be gained from this South-South Dialogue of Museums. Everyone expects that concrete actions will result from this opportunity and that its participants will implement projects and/or lessons that were developed here in their home countries and regions.

Comments from Participants on the South-South Dialogue

Some comments on the South-South Dialogue appeared in the reports by the scholarship recipients who participated in the South-South Dialogue and the internship program.

Kennedy Atsutse from Ghana wrote that the event provided an important exchange of ideas and highlighted that the information on the emergency plans was very important for future activities in his institution and country:

“The South-South Dialogue, a two day forum held to discuss issues affecting museums in Latin America and Africa and suggesting possible ways of addressing them saw the coming together of many minds and divergent views brainstorming on ways to improve working standards. Presentations were made on various topics concerning museums, of which significant for me was the one on Emergency Plans. Emergency Plans as I thought did not require huge amounts of money before they are drawn. Though certain equipments need to be in place or acquired, drawing and implementing emergency plans could always have a small beginning. It drawn taking into consideration the kind and structure of the museum. My museum does not have an Emergency Plan, so I was really inspired by the presentations and discussions held on this. Hitherto, I saw it as a big ‘thing’ which needs a certain level of expertise and funds to draw, but I have realised it is not so much of a big deal. A website was also provided by Dr Hannah Pennock and Dr Eric Dorfman, where a sample is available to serve as a guideline to individuals and institutions who would want to draw emergency and evacuation plans for their museums. It was really useful”, **Kennedy Atsutse, Ghana**

Diana Vargas, from Columbia, highlighted that the meeting enabled ties to be built with Africa and its museums:

“South-South Dialogue allowed me discover Africa in a way I had never seen: through museum professionals from different countries of the continent. Listen to their

realities, achievements, difficulties gave me a new vision of the African countries and an overview of its museums”, Diana Vargas Lopes, Colombia

Addou Karim Fall, from Senegal, considered the meeting very valid for the joining of forces of developing countries:

“South-South Dialogue proved to be a major initiative because its purpose was to think about getting together museum workers from developing countries, sharing almost the same realities in their respective museums, to talk, share and discuss problems and eventually find appropriate solutions” Abdou Karim Fall, Senegal

Wilbard Lema, from Tanzania, highlighted the points discussed and considered the meeting very valid for the education of scholarship recipients who gained from contact with professionals from various fields:

“The major objective of this dialogue was to extend the relations between the museum professionals of the host country and other experts in the same field from Africa, Caribbean and Latin America. Participating in this dialogue had an immense contribution to the grantees as it exposes them to the core outlook of museums found in their areas and as such disclosed to a wide museum experience and skills. Among the major issues discussed I would include:

- *The need to change African exhibitions as most collections in Africa Museums has been there since the colonial times*
- *Africa needs more resources to interpret and exhibits its collections*
- *Political will and is essential to support museum activities.*
- *Curators must involve the public in planning the exhibitions as their part of the collections. Exhibitions must target indigenous and not merely the foreigners.*
- *Taxidermy is an essential fading specialty and it should be a major concern to museums and museum curators.*

After a long discussion three groups were formed to discuss about museum exhibitions, education and the need for an emergence plan. I was involved in exhibition discussion and among the issues agreed was the involvement of the public in planning the exhibitions as well as exchange of experience and process between the museums and curators. The emergence plan was observed as a critical issue since most museums lacks it. It was generally suggested to provide training for the trainers to speed up the installment of emergence plans in museums. The creation of the assessment platform was mentioned as a criterion for better performance”, Wilbard Lema, Tanzania

Fred Nyambe, from Zambia, commented that the meeting allowed for an exchange of experiences and networking. He highlighted the importance of emergency plans for museums and his intension to introduce these activities in his institution:

"Among the aims of the meeting was to deepen the relations among museum professionals from Africa, Latin America and the Caribbean. This meeting provided an opportunity for networking and sharing of knowledge and experiences among the professionals from these continents.

One of the most critical discussion outcomes from the meeting was a need for museums to have a disaster preparedness plan in case an emergency occurred. The lack of emergency plans in museums from these regions seemed a common problem. To help curb these challenges, a document titled "Your Museum Disaster Preparedness Plan: A toolkit for getting Started" prepared by Eric Dorfman and Hanna Pennock was presented. This is a basic document highlighting few steps all museums must take with minimal resources required. An extensive plan requires a lot of resources and can be a daunting task. There are however some steps which require minimal effort explained in this document. These steps range from knowing the priorities of the collections to planning escape routes and taking care of electricity faults.

At the end of the second day of the South-South meeting, the participants were divided into three groups according to their areas of interest. I joined the Emergency plans group because I became so passionate about the preparedness in case of a disaster. From this meeting, I wish to influence for a disaster preparedness plan at the museum I work for", **Fred Nyambe, Zambia**

Vicent Rapoo, from Botswana, highlighted that it's not always a matter of money: it is possible to develop initiatives by building partnerships:

"The meeting was very important for the regions involved. It gave countries from the respective regions to learn from each other and share ideas. I managed to learn about the museum situation in Brazil and how different it is compared to my country of origin. There were very good points that I observed which really encouraged me to think outside the box. I think Africa still has a lot to do in terms of museology is concerned and dialogue with South America would really help as both regions share a common history. I learnt that it is not always about money, but simply making a programme suitable to current conditions and forming partnerships and collaborations with local, national and international organizations for example like UNESCO and ICOM", **Vincent Rapoo, Botswana**

Abdoul Fall, from Senegal, states that the idea of the meeting was very good in the sense that it promotes an exchange of experiences and fosters future partnerships.

"Une grande initiative a été de penser à la réalisation de cette rencontre (Dialogue Sud-Sud) où les pays en développement, partageant pratiquement les mêmes réalités dans leurs musées respectifs, pourraient discuter, partager et échanger des problèmes et éventuellement trouver des solutions adéquates à ces derniers." **Abdoul Karim Fall, Senegal**

Scholarship Program for Young Museum Professionals

August 21-24, 2013

Introduction

For the 23rd ICOM General Conference 114 scholarship recipients were invited from various countries, of which 109 participated. Of these, 46 remained in Brazil after the conference, of which 18 came to São Paulo as interns and 8 as guests.

The participation of scholarship recipients from Africa, Latin America and the Caribbean was prioritized for the internships in São Paulo and later in the South-South Dialogue of Museums

Internship Program

Eighteen foreign scholarship recipients participated in the South-South Dialogue of Museums on August 18, 19 and 20 and then served their internships in São Paulo museums from August 21 to 23. The selection of the museums and museum departments was based on responses from the scholarship recipients on a form provided by ICOM, when they registered for the scholarships. The professional background of the scholarship candidate and the international committee in which he worked were also taken into consideration. The museums that offer internships are linked to the Secretariat of Culture of the State of São Paulo and the University of São Paulo.

The nine museums that welcomed the African and Latin American scholarship recipients are located in the state of São Paulo (eight in the capital and one in the city of Itu). They are museums of different types: art, history, natural history, etc.

The following is a list of scholarship recipients, their country of origin and the museum where they served their internship:

Name	Country	Museum
Elsa Catarina Teixeira Gonçalves Rodrigues	Portugal	Casa Guilherme de Almeida/Guilherme de Almeida House
Fred Nyambe	Zambia	Memorial da Resistência/Resistance Memorial
Abdou Karim Fall	Senegal	Museu Afro Brasil/Afro Brazil Museum
Kennedy Atsutse	Ghana	Museu Afro Brasil/Afro Brazil Museum

Name	Country	Museum
Diana Jasmin Vargas López	Colombia	Museu de Arqueologia e Etnologia (MAE-USP)/Museum of Archeology and Ethnology
Wilbard Stanley Lema	Tanzania	Museu de Arqueologia e Etnologia/Museum of Archeology and Ethnology (MAE-USP)
Scarlet Rocio Galindo Monteagudo	Mexico	Museu de Arte Contemporânea (MAC-USP)/Museum of Contemporary Art
Eric Jushua Dorfman	New Zealand	Museu de Zoologia (MZ-USP)/Museum of Zoology
Maambo Audrey Bwanjelela	Zambia	Museu de Zoologia (MZ-USP)/Museum of Zoology
Ramracheya Deoraz	Mauritius	Museu de Zoologia (MZ-USP)/Museum of Zoology
Brenda Janeth Porras Godoy	Guatemala	Museu do Futebol/Museum of Football
Mamadou Coulibaly	Cote d'ivoire	Museu do Futebol/Museum of Football
Philippe Adoum Gariam	Chad	Museu do Futebol/Museum of Football
Hakim Bouakkache	Algeria	Museu Republicano de Itu (MP-USP)/Republican Museum of Itu
Mariana Adelina Pla	Argentina	Museu Republicano de Itu (MP-USP)
Nagnambzanga Théophile Nacoulma	Burkina Faso	Museu Republicano de Itu (MP-USP)/Republican Museum of Itu
Elizabeth Okpalanozie Ogechukwu	Nigeria	Pinacoteca do Estado/Pinacoteca of the State of São Paulo
Vincent Phemelo Rapoo	Botswana	Pinacoteca do Estado/Pinacoteca of the State of São Paulo

The activities carried out in each of the museums varied widely, ranging from visits to an overview of the museum and even an in-depth look at specialties.

All of the scholarship recipients that served internships wrote reports about their experience in São Paulo. We will present some passages from these reports that reflect the sentiment of the participants.

The scholarship recipient from Senegal, Abdou Karim Fall, who was in the Afro Brazil Museum, described his activities: presentations of the various departments of the museum, technical visits to reserves and exhibitions, and exchanges of experience. He also highlights the positive results of the experience, citing contact with various professionals, the possibility of new partnerships, technical information about safeguarding collections, etc. The only drawback was the short duration of the internship.

“DESCRIPTION DES ACTIVITES EFFECTUEES:

- *Visite complète et Présentation générale des différentes entités du Musée, des espaces d'exposition, du personnel et principalement de l'équipe de Documentation / Conservation*
- *Présentation de la documentation des collections et des différentes bases de données du Musée suivi de discussions et échanges*
- *Visites techniques au niveau des différentes réserves du Musée suivi d'échanges et de discussions notamment avec le Directeur du Musée concernant la position d'une des réserves au milieu des locaux administratifs. Ce dernier a ainsi manifesté l'intérêt et le désir de déplacer cette dernière en des locaux plus optimal et sécuritaire conformément aux normes d'une bonne gestion de réserves.*
- *Revisite guidée de l'exposition des collections d'œuvres africaines suivie d'échanges et de discussions avec le responsable*
- *Présentation du Musée du Centre de Recherches et de Documentation du Sénégal (CRDS) suivi d'échanges et de discussions*

RESULTATS POSITIFS DE L'EXPERIENCE:

- *Contacts avec Un personnel très chaleureux, très sociable, disponible très disposé et dévoué à leurs taches respectives*
- *Futures possibilités de partenariats de travail entre nos différentes institutions*
- *Etablissement d'un tableau comparatif des deux institutions sur nos différentes techniques de gestion de nos collections*
- *Découverte du système de stockage par COMPACTUS, un matériel dont nous devons acquérir dans notre Musée et dont j'ai eu la chance de trouver sur place et comprendre les mécanismes de base pour son utilisation*
- *Elaboration d'un listing des différents matériels et matériaux de conservation, accompagné de quelques échantillons*
- *Obtentions d'une Copie d'une base de données vierge faite à partir de ACCESS*
- *Découverte de quelques astuces sur quelques techniques de conservation des collections telles que la peau / cuir avec des Feuilles de laurier et des clous de girofle*

RESULTATS NEGATIFS DE L'EXPERIENCE:

Trois jours étaient trop courts pour découvrir un maximum de choses et parvenir à réaliser des travaux avec le Musée hôte.” **Abdou Karim Fall, Senegal**



Scholarship recipients and the staff at the Afro Brazil Museum in São Paulo (Source: Report by Abdou Karim Fall, Senegal).

The scholarship recipient from Guatemala, Brenda Janeth Porras Godoy, described the activities carried out at the Museum of Football, over three days. She and other scholarship recipients had the opportunity to learn more about the different departments of the museum—administration, documentation, education—and sustainability and communication projects:

“Miércoles 21: Experiencias en torno a la administración del Museo.

Experiencias sobre el proyecto de documentación en relación al patrimonio tangible e intangible en torno al Fútbol en Brasil. Visita guiada general a las salas del Museo.

Jueves 22: Experiencias teóricas y prácticas en torno al proyecto educativo del Museo. Proyecto de accesibilidad. Visita educativa al Museo. Talleres de accesibilidad en las salas del Museo.

Viernes 23: Experiencias en torno a la sostenibilidad del Museo. Experiencias de comunicación interna y externa del Museo.” **Brenda Janeth Porras Godoy, Guatemala.**



Scholarship recipients at the Museum of Football recorded their meetings and also the educational activities (Photo by Adoum GARIAM Philippe).

Comments on Museums

Wilbard Lema comments on how it was important to see the educational work conducted at the Museum of Archaeology of the University of São Paulo (MAE-USP), especially with communities neighboring the museum and also the idea of having a technical reserve open to visitation, promoting greater socialization of the collection.

“The exposure to education services in MAE-USP has enlightened us on how to evolve the local community in museum activities. It is a fact that most museums deals with schools and other visitors at the expense of the communities around the museum. Involving the community in museum activities is a best way of creating the public trust and expands the horizons of more friends of museum. Village Museum for a long time has involved the local community in its activities through various cultural programs including the national cultural day program but it is vital to pay a special consideration to the very proximal communities to the Museum. Another experience leant from this section is their creativity of establishing a public storage. It is a common experience that most precious pieces in museums are preserved in stores in which the visitors are not admitted. Since museums keep and exhibit their collections to the public, it is necessary to ensure the public and especially the indigenous community enjoys their heritage by having access to it. As such instead of preserving the collections museums should conserve its collections by giving a room for the public to appreciate the heritage resources without jeopardizing the conservation ethics”, Wilbard Lema, Tanzania



Restoration of ceramic container – MAE-USP (Photo from report by Wilbard Lema).

Fred Nyambe Lema stresses how he intends to take good advantage of the ideas shared by the team at the Resistance Memorial, both in the field of education and documentation:

"The educational programmes and various initiatives at the Memorial da Resistencia were an important aspect of interest to me. The various programmes undertaken with school teachers and other professionals to deepen the dialogue of the oppression and resistance period is quite admirable. I will propose to our museums for such programmes to take root in our institutions as well.

The visit to the CIDOC section was thought provoking. I picked up a number of ideas from the team there. Our documentation system has quite some lots of duplication and very complex. The system at the documentation centre and the interaction with the team triggered some new thoughts which I wish to implement", **Fred Nyambe, Zambia**

Comments on Museum Professionals

The reports from interns showed that they were very well received and that the professionals were highly skilled in their specialties.

Elsa Rodrigues, from Portugal, highlights the welcoming attitude of the team at the Guilherme de Almeida House, both professionally and personally:

"To have an outside view was very appreciated by the Brazilian workers that were with me during the internship period. The crew received me very warmly, professionally and was always willing to help and explain any details I need." **Elsa Rodrigues, Portugal – Internship at the Guilherme de Almeida House**

Wilbard Lema reports that he was very well received by the team at MAE-USP, where he was able to exchange experiences with different departments of the museum:

"We were hosted by Prof. Camillo, Prof. Lisy and Ms. Carrollina. Our hosts welcomed us with open hearts which confirms that they were really ready to work with us. (...)MAE professionals and museum assistants found working in laboratories were positively collaborative and we managed to exchange our educational and technical experiences with them. We were delighted with well planned activities performed by well managed and connected team work. We were enlightened by the head of laboratory on various technical conditions of objects", **Wilbard Lema, Tanzania - Internship at MAE-USP (SP)**

Théophile Nacoulma, from Burkina Faso, highlights the opportunity to learn more about the textile preservation work developed by Teresa Toledo de Paula, at the Paulista Museum, during his internship at the Republican Museum of Itu:

"A partir des exemples pratiques de conservation, d'exposition de ce musée, de gestion pour tout dire, je peux dire que mon expérience est devenue grande en matière de conservation des collections textiles. Aussi, en "techniques de restauration des collections", mon cours dans la filière muséologie dans mon pays, j'ai acquis

d'autres astuces de restauration après un passage dans la salle de restauration où j'ai échangé avec les techniciens sur la pratique.

La disponibilité des professionnels et surtout la chargée de mon stage: Dra. Teresa Cristina Toledo de Paula m'a permis d'avoir les réponses aux questions à leur adresser et d'avoir la promesse de recevoir les informations, à leur disposition en cas de besoin pourvu que j'exprime mes besoins par message mail." **Nagnambzanga Théophile Nacoulma, Burkina Faso (internship at the Republican Museum of Itu)**



Scholarship recipients receive explanations during visits to exhibitions at the Republican Museum of Itu.

Comments on the opportunity of participating in an Internship in a Brazilian Museum

In general, the reports and comments from scholarship recipients were very positive, even though the experience in a museum lasted only three days.

Since the beginning it was clear to the tutors and the interns that the objective was not a technical internship, or any kind of in-depth study of a specialty, but rather an experience in a Brazilian institution.

The interns Elizabeth and Vincent who spent three days at the Pinacoteca of the State of São Paulo highlighted the excellent opportunity for an exchange of experiences and learning of new techniques and work strategies.

“The internship gave me the opportunity to learn more about the conservation of artworks available and the opportunity to network with fellow professional colleagues”, Elizabeth Okpalanoozie, Nigeria – internship at the Pinacoteca (SP)

“My internship was at Pinacoteca for three days on their administration department. Paula Marques was my mentor for the three days even though I had the liberty to talk and work with most of the people in the department.

My main interest was with communication, marketing and public relations.

The internship was very important to me as I got pointers on how to manage and organize my administration department taking into consideration communication and marketing. I was introduced to the processes at Pinacoteca which are very good and ensuring the survival of the museum programmes and projects. The activities that I will be doing for my museum include initiating Friends of the Museum, resurrecting our face book page and web site and also partnerships and collaborations with different organizations”. Vincent Rapoo, Botswana – internship at the Pinacoteca (SP)



Scholarship recipient (Vicent Rapoo) with a staff member of Pinacoteca do Estado Museum in São Paulo.

For Kennedy Atsutse, the internship at the Afro Brazil Museum was very valuable in terms of experience and because it forced him to leave his comfort zone and face new challenges.

“On the whole, the experience was awesome. It took me out of my comfort zone and opened me to other ways of doing things. Though the internship was short lived, the impact was great. Perhaps, due also to the warm nature of the staff of the Afro-

Brazilian museum. Their welcoming attitude really made me feel at home and part of the family. Everyone was willing to give me a bit of what he/she does, and that gesture was amazing. I had a lot of information than I bargained for. I thank the conservation team for exposing me to those simple but useful improvisations. I will be trying them out. I also hope to introduce to my museum, some of the conservation materials being used at the Afro-Brazilian museum”, Kennedy Atsutse, Ghana – Internship at the Afro Brazil Museum (SP)

Diana Vargas highlighted that she intends to bring an exhibition from her country to MAE-USP:

"I gained unique hands-on experience through exchange with professionals and colleagues. And I made the first contact to bring an exhibition from MAE to the Gold Museum in my country next year. This will provide mutual benefit to both institutions”, Diana Vargas Lopes, Colombia – internship at MAE-USP (SP)

Audrey Maambo considered the internship in the Museum of Zoology and the experience of the South-South Dialogue of museums particularly valid for rethinking activities in the workplace. She suggests that the next internship could be even longer.

*“The whole experience was an eye opener. My attachment was quite informative and was also an eye opener. I will draw a programme on how to proceed with my ‘knowledge-sharing’ plan at my Museum. I will talk about all that I have learnt but I will start with Preparedness kit. Why this? It is because at my museum we do not have an Emergency plan.
My experience at the Conference, South-South Dialogue and at Museu de Zoologia was nothing but the best. Being the first time for me to attend an ICOM international meeting, it was such a memorable and educative experience.
I would suggest that in the future, may ICOM consider making the internship period abit longer because from my experience, there was a lot to learn but time was a limitation.” Audrey Maambo Bwanjelela, Zambia – Museum of Zoology (SP)*



Audrey Maamboo was very impressed by an almost complete skeletal fossil of a crocodile in the collection of the Museum of Zoology. (Photo: report by Audrey Maamboo)

Eric Dorfman, who was also at the Museum of Zoology, highlights the exchange of experiences with colleagues in the field and its importance for the International Committee for Museums and Collections of Natural History (NATHIST) in which he and the researcher from the Museum of Zoology, Isabel Landim, take part.

“There were many positive outcomes from this internship. Principle among them was working closely colleagues from another institution to see how things are done there, and to share our knowledge and experience from another part of the world. Additionally, this visit provided a very important opportunity to work with Dra. Isabel Landim, Vice President of ICOM NATHIST, enabling us to plan the detail of our work programme for the next three years.

I was also able to present the ICOM Code of Ethics for Natural History Museums in person to the General Assembly, which disseminated the success to all of ICOM. This important initiative was the result of six year’s work, and generally hailed as an important achievement for NATHIST in advancing the field of natural history museology.

I was also able to form a number of important professional contacts to enhance my own research, especially in the field of Egyptology”, Eric Dorfman, New Zealand – Museum of Zoology (SP)

Although it was not intended to be a technical internship, some of the scholarship recipients reported progress in this sense.

All of the scholarship recipients learned something about Brazilian museums and the activities carried out by the staff of these museums, their methodologies, techniques and solutions. This awakened an interest in continuing collaboration and building partnerships.

We end this part with a passage from a report that highlights the importance of the experience in São Paulo for their work back home and in the dissemination of knowledge:

“Ces journées de formation, de débat et d’échanges d’expériences et d’idées, ont été très intenses et pleines de nouvelles données qui me serviront durant mes cours que je donnerai au niveau de l’université et que je partagerai avec mes étudiants d’archéologie et de muséologie. Tout en espérons que ces rencontres se renouvelleront afin de lier les deux continents et d’unir leurs visions afin que nous puissions mieux conserver et mieux garder notre héritage culturel pour les générations à venir.

Merci, obrigado, thank you, gracias.

Malgré les distances qui séparent les deux continents et les différences des valeurs culturelles, sociales et religieuses nous partageons les mêmes problèmes muséologiques et nous avons le même but, celui de conserver notre héritage culturel, faisons en sorte que nous le réussissons ensemble.” **Hakim Bouakkache**

Report from an Intern Tutor

Teresa Toledo de Paula, textile conservationist at the Paulista Museum, was tutor to Nagnambzanga Théophile Nacoulma of Burkina Faso. He prepared a report on the experience in response to a request from us:

The program of activities for the scholarship recipient from Burkina Faso at the Paulista Museum, as initially planned, had to be changed because of an emergency that occurred one week before his arrival. For safety reasons the monument building was closed and entry strictly prohibited to both the public and employees. So as not to prejudice the activities of the scholarship recipient in Brazil and to fulfill our commitment to ICOM Brazil it was decided that activities for the scholarship recipient would be moved to the Republican Museum of Itu, in the city of Itu, a part of the Paulista Museum.

The scholarship recipient, an experienced professional in the area of conservation/restoration of sculptures and other types of mobile collections, is not currently working in a museum, and is instead coordinating cultural activities in his home country. The scholarship recipient, fluent in French, did not understand English very well and this was a factor that hampered the implementation of planned exchange activities. Nonetheless, the willingness, kindness and professionalism of the scholarship recipient made the experience culturally and professionally enriching.

After coming to a mutual agreement we decided that, after the trip, the first day would be spent on a technical visit of that institution: the director and staff presented the museum, its technical areas, mission and main projects. On the following day we decided that the scholarship recipient would do a presentation on his country and

describe his main duties so the local team could also take part in the activities. The scholarship recipient brought videos and images from his country and the presentation formed the basis for the beginning of an exchange of ideas and discussion amongst the team.

Leisure time and a tour of the city (historic and cultural sites and the commerce particular to that city) rounded out the good integration that followed as, many times, conversations and informal activities, outside work, are best for promoting an exchange of ideas and the formation of friendships.

I consider the experience very positive despite the communication difficulties found, and the enormous cultural differences: cultural, social and even economic aspects should not be underestimated.

For example: (...); many times the difficulty the scholarship recipient had with having a female tutor was also evident; our guest's preference in speaking only with other male scholarship recipients was also clear. Our general impression was that we, as hosts, were more willing to integrate than the interns, as guests, perhaps a more diplomatic response and stance—given the circumstances.

I believe, however, that the only way to reduce distances is precisely this intense experience with young professionals ready to exchange information and accept new experiences.

Teresa Cristina Toledo de Paula

Presentation by Scholarship Recipients after Internship

On Saturday, the 24th of August, the scholarship recipients and tutors were invited to present what they had done during the week, before returning to their countries of origin.

The following is a report on this meeting prepared by Maurício Cândido da Silva, an executive member of ICOM Brazil and organizer of the South-South Dialogue:

Report on the presentation and submission of the final report

Place: Auditorium of the Museum of the Portuguese Language

Date: August 24, 2013

Time: 9AM to 2PM

The presentation and submission of the final report by the scholarship recipients was contained in the original work plan by ICOM Brazil, whose objective was to collect assessment information for the Scholarship System for Young Museum Professionals and the

ICOM South-South Dialogue of Museums. In all 20 people participated in this activity, which was also accompanied by simultaneous interpreting, logistical support and photography. The meeting was organized into five parts:

- Opening words and presentation of the organizers of the event
- Presentation and comments from tutors
- Presentation and comments from scholarship recipients
- Closing of the section for reporting and assessment from organizers
- Technical visit to Museum of the Portuguese Language

The participants in this activity can be divided into three groups:

- Organizers of the event
Carlos Roberto Ferreira Brandão (Chairman of the Organizing Committee for ICOM Rio 2013)
Maria Ignez Mantovani Franco (President of ICOM Brazil)
Mauricio Candido da Silva (Organizer of the South-South Dialogue)
Fernanda Assef (Scholarship secretary)
Rosângela Rigonato (Production coordinator)
- Tutors
Teresa Cristina Toledo de Paula (Paulista USP Museum)
Ina Hergert (Paulista USP Museum)
Tatiana Vasconcelos (Paulista USP Museum)
Renato Baldin (Museum of Football)
Karina Teixeira (Resistance Memorial)
- Scholarship recipients
Abdou Karim Fall
Adoum Gariam Philippe
Bwanjelela Audrey Maambo
Diana Vargas Lopes
Fred Nyambe
Mamadou Coulibaly
Mariana Adelina Pla
Scarlet Rocio Galindo Monteagudo
Vincent Phemelo Rapoo

Wilbard Lema

Due to the return flight times and other commitments, some scholarship recipients and tutors were unable to participate. But most of the scholarship recipients and tutors/host institutions were present.

With regard to the result, this activity revealed many positive aspects about the System of Scholarships for Young Museum Professionals and the ICOM South-South Dialogue of Museums. Everyone was in agreement (organizers, tutors and scholarship recipients) with regard to the benefits of this project, above all in relation to the pre-established objectives: creation of a network between museum professionals of Latin America and Africa.

It is important to stress some of the reports of the scholarship recipients, primarily from African interns, which related that being an intern and seeing up close the workings of São Paulo museums was an enriching experience. They highlighted aspects of the organization of technical reserves (Museum of Archaeology and Ethnology of USP), the departments of conservation, exhibition and education (Pinacoteca, Afro Brazil Museum and the Museum of Football), the databases and archives (Resistance Memorial) and the collections (Museum of Zoology and the Paulista Museum of USP). All of the scholarship recipients expressed their thanks for the opportunity, the welcome and the receptiveness of the museum staff (especially the director of the Afro Brazil Museum), as well as the full access to all of the rooms of the museums and the attention given questions by the tutors and by all the professionals involved and for the production and organization of this project. All the participants in this meeting were unanimous in relation to the richness of this type of activity for exchanges of information, building contacts and forming a network of activities to strengthen professionals from African and South American museums.

Some reports highlighted the importance of the ICOM South-South Dialogue of Museums, primarily with regard to the theme Emergency Plans, poorly addressed in the museums of these two broad regions.

The main recommendation was to continue this type of scholarship program at future ICOM conferences, with a longer format, to gain a better grasp of the work routines and greater contact with specialists, since three days of internship showed to be too little. A duration of 10 days and two weeks were mentioned as being more appropriate.

At the end of the meeting, the organizers of the event all agreed that the objectives for this program had been reached. The technical visit to the Museum of the Portuguese Language ended this last day of the event on a very positive note.



Presentation of the report by scholarship recipients.



Technical visit to Museum of the Portuguese Language.

Mauricio Candido da Silva

Annex 1

List of Countries Participating in South-South Dialogue

- | | |
|-----------------|------------------------|
| 1. Algeria | 18. Mexico |
| 2. Argentina | 19. Mozambique |
| 3. Barbados | 20. Nicaragua |
| 4. Brazil | 21. Nigeria |
| 5. Bolivia | 22. New Zealand |
| 6. Botswana | 23. Panama |
| 7. Burkina Faso | 24. Paraguay |
| 8. Chile | 25. Peru |
| 9. Colombia | 26. Portugal |
| 10. Ivory Coast | 27. Dominican Republic |
| 11. Costa Rica | 28. Senegal |
| 12. Cuba | 29. Tanzania |
| 13. Ecuador | 30. Chad |
| 14. Ghana | 31. Uruguay |
| 15. Guatemala | 32. Venezuela |
| 16. Haiti | 33. Zambia |
| 17. Mauritania | |

Annex 2

List of Participants and Organizing Team for the ICOM South-South Dialogue of Museums

Interns/Scholarship recipients

Abdou Karim Fall
Atsutse Kennedy
Brenda Janeth Porras Godoy
Deoraz Ram Racheya
Diana J. Vargas Lópes
Elizabeth Ogechukwuok Palanozie
Elsa Catarina Teixeira G. Rodrigues
Eric Jushua Dorfmann
Fred Nyambe
Hakim Bouakkache
Maambo Audrey Bwanjelela
Mamadou Coulibaly
Mariana Adelina Pla
Nagnambzanga Théophile Nacoulma
Philippe Adoum Gariam
Scarlet Rocio Galindo Monteagudo
Vicent Phemelo Rapoo
Wilbard Stanley Lema

Speakers/moderators

Adriana Mortara Almeida
Alessandra Labate Rosso
Beatriz Espinoza
Carlos Roberto F. Brandão
Gabriela Aidar
George Abungu
Gina Barte Aranete
Hans Martin Hinz
Joana Monteiro
Johanna Pennock
Lothar Jordan
Luis Orlando Repetto Malaga
Lauran Vanessa Bonilla Steiger
Marcelo Araújo
Maria Ignez Franco Mantovani
Maria Izabel M. Reis B. Ribeiro
Maria de Lourdes Monges Y Santos

Marina Toledo
Mauricio Candido da Silva
Rebeca del Carmen Guerra Bolet
Rosaria Ono
Rudo Sithole
Denise Grinspum

Special guests

Abdoure Toure
Daniel C.R. Inoque
Elvira Pinzon
Juan Carlos Fernández Catalán
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Annex 3

Clauses Proposed by Education Group

The Education Group proposed two themes and primary actions:

1. Training

- Draft /prepare a basic manual "How to plan and develop programs for visiting museums." This manual can be inspired by materials such as AAM guidelines or best practices proposed by CECA-ICOM.
- Create a “Training Program”: prepare trainers in Paris on the days before/after the annual meeting, in collaboration with CECA and ICTOP.

2. Training in Digital Heritage

- Train museum professionals to build “Digital Heritage.”
- Disseminate museum collections in digital format.
- These activities are primarily for Latin America, Africa and other members of ICOM that do not have the resources/courses/professionals to carry out these activities in their own countries. "

Fact Sheet on Final Report

ICOM South-South Dialogue of Museums Meeting & Scholarship Program for Young Museum Professional

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Realização



Promoção

