

Report of the
2012 Exchange programme
between

Museu da Maré

Rio de Janeiro

Kosmopolis Rotterdam

&

Imagine IC

Amsterdam



In 2012 Museu da Mare, Kosmopolis Rotterdam and Imagine IC embarked on an exchange programme towards exchange and cooperation between their heritage practices in the neighbourhoods of Maré in Rio de Janeiro, Rotterdam Zuid and Amsterdam Zuidboost. The exchange programme of 2012 included two travels: one in June from Brazil to the Netherlands, and one in October from the Netherlands to Brazil.

The aim of the visits and the envisaged longer term connection is to exchange knowledge about participatory collecting methods, and about collecting and presenting contemporary heritage. The parties wish to use and expand this knowledge in the contexts of their own work and in future joint projects, as well as to disseminate and discuss the insights with further colleagues - local, national and international.

The collaborating parties should like to remark here that the professional exchange effort will continue to include the colleagues of Kosmopolis Rotterdam that had to finish its institutional activities due to lack of funding per 2013. Despite this disappointing development that shed a shadow on the Autumn programme in Rio, all participants hold good memories of the visits. They have been very inspirational. We should much like to thank Paula Dos Santos Assunção of Reinwardt Academy who put the idea of the exchange on our common agenda at the Kosmopolis Conference in October 2011.

This report presents

1. Summary of the exchange programme and its results in Dutch
2. Overview of qualitative and quantitative results
3. Day to day programmes of the 2012 visits

1. Summary of the exchange programme and its results in Dutch

Museu da Maré, Kosmopolis Rotterdam en Imagine IC hebben een focus op participatief verzamelen gemeen. Museu da Maré werkt met participatieve verzamelmethodes aan de realisatie van zijn buurtmuseum in de favela Maré in Rio de Janeiro; Kosmopolis Rotterdam en Imagine IC zetten samen participatieve verzamelmethodes in ter documentatie van het dagelijks leven in de grote stad. Zij werken in en vanuit Rotterdam Zuid en Amsterdam Zuidoost.

Met een uitwisseling tussen (vaste en free-lance betrokken) medewerkers van de drie instellingen hebben 10 Brazilianen en Nederlanders geleerd over participatief verzamelen, verbeelding van actuele verhalen en de met kunstenaars voor documentatie en presentatie van immaterieel en materieel erfgoed. Zowel in Amsterdam, als in Rotterdam en in Rio bezochten Brazilianen en Nederlanders gezamenlijk vele initiatieven, waarmee de opgedane kennis en netwerken direct werden vergroot en gedeeld met in totaal meer dan 120 professionals. Door de drie ondernemende partijen, alsmede door vele verdere gesprekspartners werd de uitwisseling als zeer inspirerend ervaren.

In de beoogde continuering van de samenwerking zullen Museu da Maré en Imagine IC Kosmopolis Rotterdam moeten missen vanwege de beëindiging van deze instelling vanwege de terugtrekking van de stad Rotterdam als financier. De collega's die hier werkten zullen door Imagine IC en Museu da Maré waar (voor hen zelf) relevant bij vervolgactiviteiten betrokken blijven. Deze inzet past ook bij de opzet van het uitwisselingsverband, om gedeelde kennis verder te delen en bespreken met collega's in het lokale, de nationale en het internationale veld.

Op 4 maart jl. gaf Mila Ernst aan de Reinwardt Academie voor masterstudenten museologie een presentatie / discussie naar aanleiding van de ervaring in Museu da Maré en Rio de Janeiro. Onderwerp was actuele perspectiefvorming op socio-museologie en musea en maatschappelijke trends. Intussen bereiden Imagine IC en Dineke Stam (deelnemer in het programma van 2012 vanuit Kosmopolis Rotterdam) de bijdrage van de eerste resultaten uit ons werkverband voor aan de Inclusive Museum Conference van as. april in Denemarken.

En intussen bereiden Imagine IC en de Reinwardt Academie, c.q. de ICOM-commissies MINOM en COMCOL die door Reinwardtdocenten Paula dos Santos en Leontien van Mensch worden voorgezeten, samen met Museu da Maré een workshop voor voor het ICOM congres dat in de zomer van 2013 plaats vindt in Rio de Janeiro. Dit congres draagt de titel Museums (memory + creativity) = Social Change; de beoogde workshop richt zich op de incorporatie van immaterieel erfgoed collecties, c.q. van het verzamelen van immaterieel erfgoed, in museale verzamelstrategieën.

2. Overview of qualitative and quantitative results

- From 1 through 9 June circa 70 Dutch professionals met with the 4 Brazilian colleagues who visited Amsterdam and Rotterdam.
- The Brazilian colleagues visited more than 16 museums / heritage institutions, including the Reinwardt Academy of museology for an expert meeting on participative collecting.
- They gave a workshop on their collecting methods to 12 Dutch colleagues in Rotterdam.

Both the websites of Kosmopolis Rotterdam and Imagine have published about the visits:

http://www.kosmopolisrotterdam.nl/index.php?id=171&tx_ttnews%5Btt_news%5D=1127&cHash=b28862e46bb8334c506bb905a00b4872

<http://www.imagineic.nl/nieuws/imagine-ic-naar-rio>

and put a photostream on Flickr:

<http://www.flickr.com/photos/kosmopolisrotterdam/7655613866/in/set-72157630773285330/>

- From 29 October through 4 November a group of four from Rotterdam / Amsterdam met with at least 50 professionals and at least 200 young and older people in impressive events at Museu da Maré and the neighbourhood.
- They visited 10 formal and less formal museums and heritage sites in Rio and Niterói.
- They were part of smaller and larger scale social / culturally participative / culturally activist events at the Museu da Maré and other locations, introducing them to Maré perspectives on social inclusion.

A main and, for all parties renewed, insight from the 14 days of intensive exchanges is that heritage is deeply political. Its activist dimension, or: potential, becomes more explicit in circumstances of social inequality.

Imagine IC has been a pioneer by/for heritage from its start. It works towards social inclusion of so far marginal participants in the concept and corpus of heritage in the Netherlands. It seeks to engage in heritage practice and collecting all 'those who are and who come here'. Kosmopolis Rotterdam joins into this strategy and works towards the empowerment of different urban communities, and towards their dialoguing.

'Heritage activism' is even more present in the Museu da Maré. It has an activist beginning and attitude. The focus is on present-day social developments. In co-production with the communities now present in the neighbourhood, and reaching out beyond, Museu da Maré aims at inclusion of the 'small histories' of the favela into the macro history of the city and the country.

Despite major differences in funding situations and many other circumstances of museum work in the Netherlands and Brazil, there is a solid mutual interest and recognition between the protagonists of this exchange programme. The themes of slavery as much as street soccer, the views on the power as well as volatility of 'community', the methods of participatory collecting of tangible and intangible heritage, and their digitally born documentation and presentation turned out to be very valuable input for exchange.

- For the Museu da Maré the exchange with artists at Imagine IC was fruitful. At the Museu artists are invited to bring autonomous works to the gallery, and to provide exhibition design or workshop programmes. But they have so far not been involved in the very museum process of collecting and video-documenting (or otherwise documenting) stories. The Museu seeks to involve them more.
- The Museu da Maré was interested in the street soccer project initiated by Imagine IC and to be co-produced by Kosmopolis Rotterdam in their city. Museu da Maré would like to investigate how such a project might work out in the Maré, along with an investigation into a shift of 'community' understanding: from the geographical and rather solid definition of the Maré community, towards a flexible understanding of lifestyle communities within it, and reaching out of it.
- The academic input and methodologies at Imagine IC/Kosmopolis and Maré are found at the same disciplinary crossroads. Museu is a collective of social historians – social movement theory also has the interest of the Dutch. Imagine IC and Kosmopolis Rotterdam have moved their heritage, especially story collecting, practice from a cooperation process with mainly historians, to a cooperation process with mainly social scientists, especially urban anthropologists. Anthropological perspectives on individual life stories and situational communities have the interest of the Brazilians.
- For Imagine IC and Kosmopolis Rotterdam the in-depth look at socio-museology at work in Rio has been inspirational. Socio-museology investigates the social role of museums and departs from the conviction that the continuous changes in society frame the museological work. Practically this means not only reflecting, but also inspiring social and community development. Heritage thus plays a strategic part in social action. (This socio-museology is explicitly different from the British (European) New Museology movement, which focuses on new ways of audience development through social inclusion strategies.)

- Imagine IC and Kosmopolis Rotterdam were much impressed by the social inclusion realised by Museu da Maré. Partly the qualitative and quantitative participation in this museum is reached because it addresses a solid community (and not changing lifestyle communities like the Dutch partners do). At the same time the people of the Museu make very personal efforts. These are heartfelt and pay off. But they cannot be copied to Imagine IC and Kosmopolis Rotterdam as merely professional strategies. How can we nevertheless profit from the example? For Imagine IC the socio-museological experience in Rio is especially interesting in relation to the development of our heritage education programme. (The theoretical framework also links up with the research insights by Van Boxtel and Grever at Erasmus University, partyner to Imagine IC for the st-up of the new education programme).
- Not only does the straightforward activist approach we saw in Brazil point in the direction of additional participation strategies (especially with young people), it also gives us tools for further development of our participatory collecting and co-creation trajectories with diverse communities. In particular, Imagine IC and Museu da Mare would like to experiment more with different participation models in reference to concepts of intangible heritage.
- Museu da Maré, Imagine IC and colleagues of the former Kosmopolis Rotterdam and of Reinwardt Academy aim to continue the exchange. In 2013 two presentations of the exchange's results in contexts of soci-museological theory and practice will be held: at 4 March at Reinwardt Academy by Mila Ernst and by Dineke Stam at the upcoming Copenhagen conference on The Inclusive Museum. A next get-together is aimed for at the 2013 ICOM conference in Rio de Janeiro. Here, the partners and Reinwardt Academy are planning a workshop in the integration of immaterial heritage collections and participatory collecting strategies into museums' collection policies.

3. Day to day programmes of the 2012

a. June by Daniëlle Kuijten and Karen Klijnhout

Participants from Brazil:

Luiz Antonio de Oliveira

Carlinhos (Antonio Carlos) Pinto Vieira

Marcelo Pinto Vieira

Markito (Marcos Antonio) Fonseca.

Barbara Consolini (formerly Erfgoed Nederland) was our very helpful translator.

For the weekend of their arrival to Schiphol, where they were welcomed by Danielle of Imagine IC, the Museu colleagues followed a partly prepared agenda of visits to the Rembrandt house and the Anne Frank House. The line in front of the Van Gogh museum was too long; this was skipped. Luiz, Carlinhos, Marcelo and Markito much enjoyed a walk along the Amsterdam canals.

Day 3, Monday 4 June: Heritage activism

The program started in Amsterdam with a visit to NiNsee, the National Institute for the Commemoration of Dutch Slavery Heritage. NiNsee offered an introduction to the activities which will take place in the Netherlands on the occasion of 150th anniversary of the abolition of slavery in 2013. A glimpse of daily life in rainy Amsterdam was experienced by a walk of the Dappermarkt, guided by Danielle and Yassine Boussaid from Imagine IC.

In the afternoon an expert meeting took place at the Reinwardt Academy of museology. The meeting focused on practices of participatory collecting. (See Appendix for the programme.) Museu da Maré contributed an inspirational paper to the meeting: it works with and develops participatory collecting methods. Many people from the surrounding favela, professionals, museum staff and their friends bring objects to the exhibition – sometimes they give them, sometimes they only lend them. The donors participate in the documenting of their own objects as part of the gift or loan to the museum.

What is the experience in the Netherlands with participatory collecting? Is there a difference in approach/results at institutes like [Amsterdam Museum](#) or [Museum Rotterdam](#) and the Zoetermeer Museum on the one hand and organisations / networks like Imagine IC, Kosmopolis Rotterdam or [Jacqueline Heerema's](#) artist & community work on the other? How do they all compare to the way Museu da Maré works – or do they not? Can we learn from each other? See for the participants also the Appendix.

Carlinhos Pinto Vieira introduced the meeting to the story of Museu da Maré. The museum is rooted in a video project, tailored for a radio show that documented the life stories of people of the Maré, in order to keep them alive and safeguard the area's heritage against the government's attempts to eradicate the favela. Resistance against anti-favela government politics (and public feelings) was (and is) a driving force behind the museum.

The first and very important object in the museum was a wooden house. (This history - a political movement against the destruction of a city district - reminds us all of origins of the District 6 museum in Cape Town). The favela Maré was built by the hands of those who live(d) in it. It started as a set of wooden stilt houses over the sea. Maré is at the sea side, over water, and not over land. No land has thus been squatted for the Maré. Nevertheless only stone houses have not been demolished.

Luiz Antonio showed the website of Museu da Maré, which has the same concept as the exhibition: a calendarium with 12 different moments in time, developed out of community conversations. The site and the exhibition present: the time of the Water, of the Criança (youth), of Fear, etc. All objects brought by citizens were and are accepted, at the only condition that the donor gets involved in the process / negotiations of description / presentation.

Artists / designers Markito and Marcelo work together with other museum staff and participants to present the objects / stories in an attractive way. Museu da Maré originally started as an archive and after an exhibition in the Recturo Vargas Palace, it took the name of a 'museum' and started exhibiting at their own premises.

In reaction to the Museu da Maré presentation heritage was discussed in terms of cultural and social engagement. 'Heritage activism' had, in the Imagine IC introduction, been put to the table, as a term to describe the work of Imagine IC itself by, but also of the Museu and Kosmopolis. The Imagine IC and Kosmopolis Rotterdam project on street soccer and with street soccer players served as an illustration. (And brought along playful competition between Imagine IC's Yassine Boussaid and the Brazilian colleagues in terms of who are the better players. Or: where are they from?)

Museu da Maré, Kosmopolis Rotterdam and Imagine IC recognized each other's heritage politics. Other participants tuned in: the Amsterdam and Rotterdam historical museums have both removed the word 'historical' from their name. It does not mean that the historical themes & collection is not useful anymore, but they want to focus explicitly at present-day developments, in co- production with the communities now present in the city. Social inclusion is the focus. The mutual relations between art/ culture, context and public were more deeply discussed.

The four guests from the Museu da Maré were impressed by the similarities as much as by the differences of our work. The continuity of work from the past to the present was discussed as a main similarity between the city museums. They work within a historical frame and make connections to contemporary society. Museu da Maré seeks to realise that for the Maré as well.

The museums collect stories like the Museu, and are looking for additional strategies towards presenting them to a wider circle of participants. The Museu's outreach effort is inspirational. For so far too many stories are still kept in storage. Amsterdam Museum and Rotterdam museum are long existing institutions originally from the elite that feel the need to be more inclusive and representative

of also other, non-elite groups in the city.

Museu da Maré originates from the favela inhabitants, who want to be accepted as part of greater Rio. Departing from this 'bottom-up' development, Museu da Maré now wishes to invite also other citizens, including the elite to comment on what is presented from Maré, and to take their share in the negotiation of heritage and history of Rio.

Evening: diner @ Dineke's: participative risotto after a globalised Jamie Oliver chickpea leek soup with a lot of hand and feet conversations!

Day 4, Tuesday 5 June: Art by bike

Museu da Mare is much interested in working more with artists. There are two local visual artists working for many years at the museum, mainly for exhibition design, and giving workshops working with clothing, crafts and digital media. There are also two local performing artists who run the storytelling activities at the museum. Sometimes other local artists run music and dance workshops and carry out graffiti projects.

However, the cooperation between the museum and artists is, in the museum's opinion, still limited. Both Kosmopolis Rotterdam and Imagine IC have a lot of experience in the involvement of art and artists not so much in exhibition product design, and in side programmes, but in the collecting and documenting of stories itself. To discuss the artists' involvement, Imagine IC organised a day of meetings with artists. **Marlous** Willemsen, Director of Imagine IC, introduced the mission and vision of Imagine IC on their heritage work, before moving on to the artists:

In the morning we met with artist **Koštana** Banovi, co-producer, with Imagine IC, of the project Mijn God. For this she researched and documented the stories of young believers in two Amsterdam neighbourhoods, and conceptualized and produced a video installation presenting this documentation on fourteen screens (at Imagine IC from September 2012).

In the meeting also the cartoonists **Cristina** Richarte & **Henrike** Olasolo participated. They had been part of the Imagine IC project Chicks, Kicks, in which they had given form to one of the life stories featuring in this documentary project on kickboxing girls.

Last but not least, **Karine** Versluis, photographer of the Enkeltje Schiphol project took part. Enkeltje Schiphol presents the story of the immigration of young Antilleans to the Netherlands for tertiary education, and of their integration into Dutch society.

All did small presentation on their work and focused on their part in research, collecting, documenting and presenting stories. They did not only talk about this heritage process, but also on the tension between artistic autonomy and participatory heritage work.

For lunch all participants and all Imagine IC staff enjoyed Surinamese Pom and Bakkeljouw. In the afternoon a cycle tour was organized through the Bijlmer area. Destination: creative hotspots and the artists inhabiting them. The guided tour also focused on the history of the Bijlmer area.

At the **Heesterveld** creative hotspot the Museu colleagues met two artists from the creative community in this deserted apartment block. Heesterveld is one of the last pieces of the original Bijlmer construct. It is the only place where all the original features of the Bijlmer blocks are still visible. The renewal of the Bijlmer has not yet reached Heesterveld.

The team of Museu da Maré much enjoyed the bike ride; Markito does not ride bike and walked the center Bijlmer area. He – the architect - took many pictures. Both the bikers and the walker much enjoyed the afternoon and the area.

The monument in the Bijlmer made a huge impression on them. At the 4th of October 1992 a freight plane of the Israeli El Al company crashed into the apartment blocks Kruitberg en Groeneveen. 43 people died – officially. The Bijlmer houses many informal residents. To commemorate the disaster a monument has been erected in close cooperation with those who survived and those that were left behind. The commemoration **monument of the Bijlmer airplane disaster** was designed by architect Herman Hertzberger in 1996.

In the evening the troupe moved to the Colour Kitchen in the **Amsterdam New West** area. The Colour Kitchen Foundation encourages people to participate actively in society and the labour movement; invests in diversity in order to create more awareness in our society and increase cultural integration in the city and district.

The theme of the evening was: digital and online strategies. During a diner organised by Imagine IC Dutch professionals working with digital media were present to tell more on developing innovative ways of collecting heritage, and also the usage of digital media to document/visualize, present, share and communicate heritage.

Guests:

Johan Oomen (Beeld en Geluid: Dutch institute for sound and vision; collects, preserves and opens the audiovisual heritage for as many users as possible. Beeld en Geluid is partner for Imagine IC to safeguard its the digitally born footage and to disclose this for a larger (main stream) audience.)

Jelmer Boomsma (Grrr: interactive design agency; combines knowledge of communication, design and technology to create smart solutions and exceptional designs. Grrr is currently working on the new website of Imagine IC)

Frans Hoving (DEN: supports archives, museums and other heritage institutions to improve their digital strategies and services. The sharing of knowledge of and experiences with ICT is a core mission of DEN.)

Dick van Dijk (Waag Society: institute for art, science and technology, develops creative technology for social innovation. Imagine IC and Waag cooperated on projects like 'Story table' and 'Bijlmer Euro'.)

Further attendees: Barbara Consolini (translator), **Chris** van der Meulen (Kosmopolis), **Milena** Mulders (Imagine IC), Marlous Willemsen (IIC) and **Martin** van de Engel (IIC).

Day 5, Wednesday June 6: I Love Noord!

Milena Mulders and **Eline** Millenaar from Imagine IC and **Dineke** Stam on behalf of Kosmopolis Rotterdam took our four guests on the ferry to **Amsterdam Noord**, with the rented bikes. Markito - being an unexperienced cyclist - joins Luiz on the back of his bike. Helena **Kaori** Maeda, a Brazilian-Japanese artist living in Amsterdam North guides us through this area of Amsterdam, and its own dynamics and history.

Parts of Amsterdam North used to be water; land was made out of water. This part of the city is seen as 'the other part', the rough part, and has to cope with a bad image. Lots of recognition from the Maré people in this. No wonder that at the end of the tour in Museum North, our friends bought t-shirts with I LOVE NOORD.

We enjoyed four formal visits – and went to an by lots of other spots: The director of **De Tolhuistuin**, **Chris** Keulemans, showed us around the old buildings and garden of the former Shell central building. In the thirties the multinational bought this area and part of the Tolhuis garden – which before had been a Sunday-recreative place for the inhabitants of Amsterdam North. Now this land was only for the company and inhabitants were not allowed inside.

Today the Tolhuis garden and the buildings are again for and with the inhabitants. With small scale creative industry, a lot of cooperation from the neighbourhood and many volunteers this is working.

A project called 'Trust Noord' aims at building a community led governance of Tolhuis garden and Noorderparkkamer and other sites. Its focus is on stimulating the local economy on behalf of the community and it is not dependent on a government funding, although it can use public funding.

The visit to the [Museum North](#), located in the old public bath, also invoked a lot of enthusiasm. The museum started as a protest against demolition from the inhabitants of the 'garden village Vogeldorp'. This had been planned to be a temporary living area for the working class families around 1920.

Museum North organises historical retrospectives and contemporary works by artists, photographers and designers from the neighbourhood. They also have exhibitions from and by residents of North, showing the identity of North and Northerners. Henk Ras, our guide, is a former psychiatrist who believes in the strength of heritage for a positive identity. The Museum North asks friends to sponsor it on a yearly basis with a substantial amount of money.

The aim of the museum is to nourish pride on the culture and history of the neighbourhood. 'I used to be ashamed too, to tell other people that I came from the favela', Calinhos says. 'Since the work on the video archive and the Museu da Maré, I am proud'.

On our way to the [Noorderparkkamer](#) a typical lunch with New Herring and Special Genever was greeted with a lot of taste. The Noorderparkkamer has a very nice building for activities. It used to be completely funded by the local government but now the budget has been cut. Trust North is a way to cope with this. The Noorderparkkamer tries to find further sponsoring.

These look like diametrical movements in the Netherlands and Brazil. Our guests are trying to confront their government with the need to fund their museum. At the other side of the world, the government is getting less involved. 'But you can still ask your community members to give some real money, in our neighbourhood in Rio that is quite impossible'. The Amsterdam colleagues in Noord as well as Southeast, though, are hesitant to confirm that the people in these neighbourhoods can really miss some 'real money'.

In the afternoon we had a quick visit to the [Tropenmuseum](#) and met with [Friso](#) van Holt and [Bert](#) de Wiel, architects working at the [University of Applied Sciences](#), in the Department of Architecture and the School of Technology in Amsterdam. Both were internationally active and involved with students projects on social housing in favela's.

After this: departure to train station and leave for Rotterdam by train with Dineke Stam. Dinner in Rotterdam with Dineke and [Karen](#) Klijnhout (Kosmopolis) at Hotel Bazar. Our guests talked about the different atmospheres in Rotterdam and Amsterdam; we tried to fill them in on the realities of the city they had just arrived at.

Day 6, Thursday 7 June: Dynamics and nostalgia

The morning offered the opportunity to take some rest after three intense days in a strange city. The Brazilian visitors investigated the neighbourhood of the Hotel Bazar, around [Witte de With street](#).

By foot we then went to the [Museum Rotterdam](#) for lunch, where we met with [Jacques](#) Börger, Head of the museum's Communications Department; [Doriene](#) Reitsma, of this department; [Paul](#) van de Laar, Director of Collections; [Irene](#) van Renselaar, whom our guests had already met on Monday at Reinwardt Academy; and [Nicole](#) van Dijk, organiser of the project The City as our Muse. Dineke Stam, Karen Klijnhout and Barbara Consolini (translator) were also present.

A lively conversation developed. Nicole highlighted the process and methods of collecting 'heritage of the future', and of the neighbourhood project in Carnisse. Methods used:

– Start with heritage leads on the street and /or by visiting certain groups. In this way the weekly

breakfast of the Vrouwen van der Velden (Muheres of the Van der Velden (dos Campos) area), was found.

- Also visiting shops can give an important lead. For instance the reptile and animal shop in Carnisse, where specific subcultures (fishermen) gather. In this way also entrepreneurs from Turkey and other countries were found.
- Sometimes start in the collection, look at it with new eyes. The topical contemporary networks of informal care (medical, and social) were thematised in connection to some objects from the collection, like a tray one can carry with one hand.
- The bearers of the heritage of the future are well documented, and historical objects connected to their lives – to the issues they raise, can be found in the collection.
- Sometimes it is hard to visualize the history of use of an object, for instance they wanted to show a stone that is used in ritual washing of bodies. But photography of this ritual is forbidden. The solution was found in drawing a cartoon about how to use it. (Compare: Chicks, Kicks & Glory project at Imagine IC.)
- Sometimes make an instructive film about the use of the object: for instance the invention of a home-carer who made a handy instrument to put on tight panties by first rolling the panty on a sewer pipe.
- The idea is also to mix education with research.
- All in all it is co-creation. Often, this process has unexpected outcomes. For instance the museum invited a designer to work with an inventor from the neighbourhood and now there is a weekly consulting hour.
- Museum Rotterdam is actively looking for the questions of the participants / community.

Carlinhos and the other guests much appreciate the dynamic approach that Museum of Rotterdam takes to participative collecting and its historical collection. Paul van de Laar envisages the museum to become 'a real city museum'. He asks: how did this development of our Museum from presenting heritage to engaging with heritage of the future come about? How did we get to integrate experimental projects on community collecting into the core business of the museum?

Museum of Rotterdam seeks to be 'inclusive'. According to Paul, the difference between nostalgia and heritage is that the first is 'exclusive'. You are only part of it, if you were there. Heritage uses the past, the present and the future in a way that also represents the society of today. As such it is inclusive. All fields: collecting, participation, communication, representation and public are transformed. Where the traditional museum curator is an art-history expert, the person you need in a city museum like this is an urban anthropologist. (Compare: Imagine IC story collecting methodology.)

The Museu colleagues elaborated on 'How the favela entered their museum'. Carlinhos: For me the work for the Museu started with the video interviews. The older inhabitants' stories made me proud of the favela. But the archive was not enough. We had secondary school students working in our archives and they wanted more.

A very important founder of the Museu da Maré was Orisina Vieira. She had come to live in the Maré in 1936. She was active in Rio to fight for recognition of the favela and against the military. She wrote a letter to President Getulio Vargas and was received in his palace. She started the first organisation of inhabitants of the Maré in 1954. Orisina realised that the poor are hardly represented because their objects are not valued. This is how the community started collecting, lending and donating objects.

About ten years ago an exhibition on The Power of the Maré was organised in the Presidential Palace in two separate rooms, made by the Maré inhabitants. This gave a feeling of belonging to national history. This is how the favela entered the museum. And from Museu da Maré continued and added to the exhibit- in their own premises.

museum learned a lot of stories from the elders. The role of the professionals is to listen carefully, facilitate discussions and spread the word in the neighbourhood, newspaper, radio, speakers. There is still hardly any money and a lot of work is done with volunteers. Artists in residence work with the community and there is some private funding, for instance by the Ford Foundation. The museum works together with the Museu da República on the principle of exchange, and with other heritage institutions.

After a quick visit to the Museum of Rotterdam exhibition rooms, the metro took us to the outskirts of Rotterdam Zuid (South) for the **Carnisse** neighbourhood project. This started as an assignment from a municipal government policy department to the Museum of Rotterdam. The aim was to research values and the social 'quality' of the area. Above summarised methods were used. The reptile and animal shop led to Loes, a woman in the neighbourhood that had knitted many beautiful sweaters, works of art that lay in a closet. Museum of Rotterdam brought her into contact with an artist that makes these creations visible to others.

In the Museu da Maré as of 2002 there is a workshop of women who make creations with textile. A lot of exchange on sewing techniques and knitting problems is mixed with other stories. The products are also sold, like bags, or other produce of recycled materials. Luiz thinks the fact that Museum of Rotterdam seeks the interaction, contributes to empowerment. At the Museu da Maré such forms of empowerment happen organically, because we all live in that area. For Museum of Rotterdam it is a completely different way of working and the staff has to get used to it. Carlinho: 'To become conscious of your own heritage, that is very important. This recognition stimulates more creation'.

Museu da Maré once organised the *Qui pinta na Maré* exhibition. All artworks of this show were included in the permanent exposition and are for sale. One inhabitant, Manuel, had his house full of paintings, just like Loes and her knitwork. The city museum of Rio now makes a solo exhibition on Manuel's works. The museum also organises excursions to other museums, with students. The threshold of museums is getting lower this way.

Some 80 people came to the Memory Tea of the Museu da Maré. Living arts, dance workshops, singing, that is also very important and popular. Many professionals from other favelas come by to ask for models, but the Maré colleagues think everyone has to find their own process. The museum is the result of that particular process in Maré.

Day 7, Friday 8 June: The heritage of social activism

Karen Klijnhout from Kosmopolis introduces Luiz, Carlinhos, Marcelo and Markito to the present exhibition in **Het Gemaal**, De Automatiek, subtitled 'a taste for history'. It is an installation with objects on mentality and historical events in the Netherlands, collected by professionals about the past. Every visitor can take an object of his or her choice home for one or two euro.

Kosmopolis has worked with communities in Rotterdam South to find their heritage of the future: objects to illustrate stories that are important now and that you can use in the future to tell about trends and developments of today. Six themes from urban gardening, to neighbourhood servicing and youth lifestyles were explored with key figures from the area.

People from the neighbourhood brought objects, just like in the Maré. It is a continuously growing exhibition; all visitors will be asked to contribute a new object to the exhibition, with a picture often found on the spot on internet. One wall shows pictures with all these new objects. With schools and other groups there will be special workshops; individual visitors are always greeted by a guide. In this way visitors become conscious that they have a voice in determining the heritage of the future.

The Automatiek is not only an exhibition and workshops; some of the social interventions portrayed by the project are also actively stimulated. The women of the neighbourhood kitchen sell a sort of

chutney, and the development of communal gardening is stimulated with small mobile gardens of vegetables and spices, cared for by different groups in the neighbourhood. The theme of exchanging services within a neighbourhood, often without money, is illustrated by an actual place where people can exchange objects, in the exhibition.

Liane van der Linden, Director of Kosmopolis Rotterdam, highlights the underlying aims 'to invite people to share heritage'. Kosmopolis has given a new meaning to the exhibition, now it is based on exchange: bringing and taking culture. The Maré colleagues are sure that an exhibition like this would get very many visitors in the Maré. The way video is integrated in the exhibition they like very much. Social change with help of heritage, objects and art works very well, Luiz says. Both dispute as well as cohesion – connection and contesting - has a role in this. There is so much diversity in the Netherlands and it should be included in the presentations.

In the afternoon the director of Villa Zebra, Fred Wartna, showed all the ways in which this children's museum works with art and children. The artists, Marcelo and Markito were very inspired by this and all of our guests left with lots of ideas on community work and culture / heritage education.

Day 8, Saturday 9 June: A Museu exhibit in Rotterdam

Today Museu da Maré was in the lead of a workshop on participatory collecting. Focal point was the **Automatiek**: experiences of Kosmopolis and suggestions by the Museu and participants. They were, next to the Museu people, Marlous Willemsen of Imagine IC and Liane and Karen of Kosmopolis staff: four youngsters from the Brazilian and Cabo Verde communities (Roger, Emily, Nadia and Elysa); museum professionals Mila Ernst and Dineke Stam, Daniëlle Kuijten, Kaori Maeda and Barbara Consolini (also translator).

To start, all were invited by the Museu workshop masters to introduce ourselves by elaborating on our first name and on why we had been given that name. Discussions on family heritage and different Dutch descents all led to new ways of knowing each other between people who thought they know each other.

Then the Museu da Maré people opened bags and pockets, and produced an on the spot exhibition with originals from their Museum! It gave the participants a good impression of the kind of exhibition and collection the Museu is. The crowd was impressed and very interested in the objects and their documentation.

Also flyer materials illustrated the various projects/exhibitions of Museu da Maré. Artists work with the stories and the museum is always in motion, it is never finished. Memory is as dynamic as life itself and by constant learning and reflecting on experiences you get results. Carlinhos reflects on the becoming of the museum with a few key words: 1 becoming aware 2 mobilize for change 3 dialogue and creation.

Ad 1 The video archive had the effect of a dialogue between generations. Memory of the neighbourhood and community is the bridge to Ad 2. becoming active, to go against the reality of poverty, passivity and low self esteem and start to organise politically towards solidarity and emancipation. Hundred people watching one video on the square in the outside had this sort of effect. Also talking about objects from the past helped bridge differences between groups in the neighbourhood that were divided by 'invisible borders' created by a.o. drugs trafficking gangs.

Ad 3 With the idea of starting a museum the initiators asked the inhabitants what they felt about this. Many thought it strange; they never went to a museum and thought a 'culture house' would be easier. The initiators wanted to add to this, the importance of memory. Before, when there was not water and electricity in every house, people had to help each other. This sort of consciousness about the power of a community helps mobilize. Schools, institutions, health centers and citizens talked about the museum maquette and helped create the twelve themes of the calendarium. Celebration is one of the themes,

and the last theme is Futura. Futura begins now.

After this poetic finale of a week of intensive exchange, a 'see you again' dinner was well deserved. This too place in Hotel New York of Rotterdam, with Irene van Renselaar and Nicole van Dijk of the Rotterdam Museum, Danielle Kuijten from Imagine IC, Karen Klijnhout and Liane van der Linden, Mila Ernst, Dineke Stam, Kaori and Barbara Consolini all thanked Luiz, Carlinhos, Marcelo and Markito from the Museu da Maré for an inspirational week.

b. October (by Dineke Stam)

Participants from the Netherlands:

Karen Klijnhout, project manager / exhibition curator at Kosmopolis Rotterdam

Martin van Engel, responsible for communication and outreach at Imagine IC

Mila Ernst, independent museum professional with a focus on social inclusion, invited by Imagine IC (and working at Imagine IC)

Dineke Stam, independent museum professional with a focus on diversity and migrants and an interest in trans-Atlantic slavery history, invited by Kosmopolis Rotterdam

In Rio **Paula Dos Santos Assunção**,

invited by Kosmopolis Rotterdam and Imagine IC, joined the group.

Liane van der Linden of Kosmopolis Rotterdam and Marlous Willemsen of Imagine IC both had to cancel their travel: Kosmopolis Rotterdam faced severe funding threats that held Liane in Rotterdam; Marlous had to cancel due to family circumstances.



Day 1 (9), Monday 29 October

A very intensive programme started with a visit to the **Museu da Maré**. The Maré neighbourhood is one of the largest of the at least 600 favelas in Rio. The area accommodates more than 100.000 inhabitants.

È um preaser Nice to meet you

Apart from Luiz, Carlinhos, Markito and Marcelo, whom we knew from their visit to the Netherlands, we met **Teresinha** and **Marilena**, working in the Museu da Maré library. With special funding by the textile company C&A, their centre at the museum stimulates young people in the Maré to read, use new media and experience culture in a broad sense.

During a lively dialogue with the researchers from **Musicultura** (UFRJ) it showed that the ideas of the famous Brazilian pedagogue Paolo Freire are alive and kicking. In Museu da Maré the group Musicultura takes as its premise that every person counts: research on musical cultures in the favela can be every (lay and professional) person's work. Students and pupils work together in a peer-to-peer set-up towards exploring the area's musics, and find that there is decisively more than salsa, funk or popular-commercial samba.

O mundo s 'encontra a Museu da Maré The world meets at Museu da Maré

Museu da Maré is very active in the neighbourhood and beyond. Local, national and international museum professionals come to visit. The people of the museum initiated a network of Brazilian **Pointes da Cultura**, and closely cooperates with IBRAM, the Brazilian Institute for Museums.

During our visit, also two people from the Cuban museum scene are present. Luiz's saying about the world meeting at Museum da Maré turns true again later that week, when teachers and learners from the dance and music workshops show the inspiration of both Japanese culture, classical European music as well as hiphop (here: 'hipihopi').

Tudo ès mutavel Everything moves

Maré is the word for tide. The central concept of the museum reflects the tide concept: it presents a set of 'times' that are understood in a thematic, rather than historical way. The museum presents 'the time of fear' (threats experienced by the Maré inhabitants over time), or 'the time of the future' (dreams for the neighbourhood and its people.)

The presentation in the museum is continuously 'becoming'. And it shows. The show is conceptualized, but at the same time accommodates for the curators' (Marcelo and Markito) choices to be removed at any time, or for additions. Carlinhos: People bring stuff to the exhibition. We ask them how they think we should present new things the right way. We thus acknowledge their contributions. For example, one community association was unhappy with the fact that their flag was not presented, while another association's original flag was present. We asked them: How would you like to solve this? They decided not to give away their original flag and they did not come with another solution. The anger they had showed faded soon enough.

Nao deixe o samba morrer Don't let samba die

The middle school preparation class we visited includes a lot of highly motivated students from the neighbourhood. The **CEASM** founders of the school are in the same engaged network of the Museu da Maré people. An interesting observation was the fact that borders between museum work and community work seemed non-existent, at least irrelevant. Core to both the work by CEASM and by Museu da Maré is community building.

Upon arrival at the school we saw the bullet holes in the school-building. Impressions of the conversation:

(We) What do you think about the Museu da Maré?

(They) That is our story.

(They) And what did you think?

(We) Authentic, interesting, beautiful.

(We) If you were in charge, what would you change?

(They) More education and a higher minimum wage.

(They) Where are you from?

(We) Not from Nova Holanda (the nearby favela), but from Holland (laughs).

(We) What is your favorite music?

(They) Different things, hardly 'hipi hopi'.

(We) Will you sing a song for us?

(One girl starts with a beautiful song – all join): Nao deixe o samba morrer Don't let samba die

Like every evening, the hosts of the Museu da Maré take us to a special place in Rio. Monday it is the weekly samba at the **Pedra do Sal**, a place of gathering of Quilombo (Brazilian maroon) culture, food and music. The stairs of Pedra do Sal carry the memory of slavery: here is the place where the ships that carried the enslaved people from Africa were disembarked. That evening the street is full of simple food stands, tables and chairs in front of a building that looks like a squat. The social movement of the Quilombo gets mixed with people from the city and tourists, all together enjoying music, dancing, beer and capirinha.

Day 2 (10), Tuesday 30 October

Pão de Açúcar Sugar Loaf

The famous **Sugar Loaf** is the recurring theme of the day. A landmark mountain is called Sugar Loaf because it looks like the iron shape in which the enslaved people poured the liquid sugar for it to become solid in a form that could be transported and stored well. The technique of planting, harvesting and preparing sugar was developed on the islands of Madeira and brought to Brazil by the Portuguese. Slaves had done the job already in Madeira.

In the **Museo Histórico Nacional** national history is presented in a traditional way. Its slogans seem to refer to modern museology: 'History, understood as a realisation of the present, is constructed and deconstructed at every moment, understood the societies, by all of us. It is the result of disputes, tensions and agreements. ... (We invite you ...) to reflect critically on the past.' Despite this invitation and vision, some parts of the historical content and framing lack this critical approach. The pre-1500 era is named 'pre-Cabralian', before Cabral's landing. As if the pre-colonial era did not have periods.

Slavery history is present in the Museo Histórico Nacional, though hardly from the perspective of quilombo or resistance. The museum does not speak about the slavery of the indigenous inhabitants, not about the resistance of indigenous and enslaved peoples, about quilombo. Only the story of plantations 'where they needed labourers and thus brought slaves.' Only the shackles, not the agency. Another lack was the non-presence of the dictatorship and military regime.

We met with a staff member of the education department. The presentation of her work and the museum was factual, uncritical. The department organizes teacher days every month, in order to improve the quality of school group visits to the museum. Circa fifteen teachers join the events.

In the afternoon we met with artists in the **Galeria do Lago**, which has a cooperation with the **Museu da República**, the former house of the governor. A contemporary artist interviewed people from the neighbourhood: Oh que sustena: What do you need? The answers that she got are included in a work of art. Another beautiful project was from an artist who swapped clothes with homeless. From their old clothes she made a tent as an artwork. All the artists showed strong social engagement; their work presents a strong connection to the urban context they are working in. All artists also worked with Museu da Maré.

Day 3 (11), Wednesday 31 October

Caminhos Coloridos con associado de Moro do Estado Colourful streets in the favela

The MAC in Niterói, **Museu de Arte Contemporânea**, started from a private collection owned by a coffee trader. It is the highlight of the city across the river from Rio: Niterói. It was built by the famous architect Niemeyer. Education and outreach are core businesses of the museum. Everyone can enter the building without fee, and have a look at the city of Rio, from where artists have painted it since ages.

The project **Each View One Story** involves visitors from the nearby favela Moro do Estado, such as Caminhos Coloridos (named after its colourful streets with mosaic house numbers). The project is breeding ground for new staff and deliberately focusing on sustainable relations.

Some weekends the MAC is 'empty' for workshops and performances with an open character. A smart idea is to let schools, both teachers and pupils, present their results of the museum programme to each other. The Museum and its favela partners are part of an international cooperation with Norway, working with waste materials towards social design. Interesting observation: the community programme has no direct relation to the MAC collection: The social role the MAC has taken up is in itself sufficient as part of the museum strategy and needs no immediate link to the collection or its policies.

In the evening a marvelous show was staged at the **Museu da Maré** to present dances and music that are practices and produced at their workshops. Children, very young to teenagers, showed dances from the whole world, including Japan. A spectacular performance of Romeo and Juliet made us long for an exchange project. Living arts is an essential in this museum.

Claudia Rose, Carlinhos' wife, informed us on the ngo **CDEASM**. It was a memory project of this ngo that inspired the Museu da Vida, which in turn developed into the Museu da Maré. This museum became part of **Pointes do Memória**.

Day 4 (12), Thursday 1 November

A estética do Ricos. A estética do Oprimido Styles of the Rich and of the Oppressed

In beautifully mountainous terrain we arrive at the Museu do Açude. The house had been owned by the rich bachelor Rayundo de Castro Mara, a collector of art. In the nearby garden house works are present by Braques Portinaro, Modigliani, and even Kees van Dongen.

In the **Theatre of the Oppressed** we learn how scenes from the lives of participants in the theatre's activities, are used to recognize oppression and ways towards liberation.
<http://ctorio.org.br/novosite/>

15 At night today's samba place was called **Favela's**. We met up with 'old' acquaintances.

Day 5 (13), Friday 2 November

Our day off offered us a relaxed city stroll and a swim at **Ipanema** beach. In the evening we visited a musical theatre on **Milton Nascimento**.

Day 6 (14), Saturday 3 November

Sankofa is the name of the Quilombo museum. Sankofa is a bird that flies forward but looks backward; and a Ghanaian symbol and concept of history.

From the favela Rocinha, an old Quilombo mountain path leads to the **Museu do Horto**. This mobile museum offers a window to Brazilian history. It suggests: when wealthy people occupy land, they can mostly stay. If poor people do the same, violence is used against them. The Museu presents archeological artifacts, oral history and documentation, with a focus on workers in the broadest sense.

From 1575 a sugar plantation was located here, which later became a factory. The Museu do Horto is an open air route that starts at a point where big stones are in a circle. Here people gathered in the past as well as today. This place has the status of a *Pointe de Memoria*. Two educators of the open air museum guide us through the village where we see the traces of a colonial house, of enslaved people and Quilombo. The villagers are fighting the government right now, because of the threat of removal.

13 May 1888 is the day of emancipation of slavery in Brazil. 'Remember not that we were freed, but that we fought', it says on Carlinhos' t-shirt, a gift he got when visiting the District Six Museum in Cape Town.

In the **Centro Cultural Correoca** we get Feijoada da Emilia, a traditional slave dish with leftover pieces of meat and beans with bacon and rice. It is a busy lunch hour, where eating and talking mix with life music and dancing. Luiz is glad to meet an important potential sponsor from PetroBraiz.

Our last stop is the **Museu da Favela**. Also a *museu di percurso*, an open air route with paintings (graffiti and other) on the walls that tell the story of inhabitants. Rita founded the **MUF** ngo and invites the favela inhabitants to the theatre for story telling events. MUF is also a Point of Memory. ICOM is too expensive for this ngo. We're going to do something about that, promises Paula dos Santos.

At night two samba parties are the final events of a fantastic week. In the samba school **Roda de Samba** in Oswaldo Cruz there is the large carnival orchestra. In the **Quadra do Império Serrano**, it looks more like a neighbourhood gathering with relaxed singing. Marcelo and his wife Fatima introduce us to their friends and we all join in in the dancing.

Massá, Nossa, Belessa. Superlativo de hospitalida! Todas Pessoas Sange Bom, muito bom todo el programma. Legal! Legal in one word is the best superlative to describe the rich experience in a country where illegal is very common. Both rich and poor often live on illegal 'property'. But all too often only the rich have the power to resist the government. So far Maré is still there. Alive. Kicking.

This report was produced by

Dineke Stam (participant invited by Imagine IC and Kosmopolis Rotterdam)

Karen Kleinhout (producer and participant for Kosmopolis Rotterdam)

Danielle Kuijten (producer and participant (in the Netherlands only) for Imagine IC)

Appendices (*Shortened texts of the*)

Invitation to the Expert Meeting on Participative Collecting;
Invitation to the Museu da Maré workshop

I. (Shortened version of) Invitation to the Expert Meeting on Participative Collecting

We would much like to invite you to a meeting organised by Imagine IC, Kosmopolis Rotterdam and the Reinwardt Academy with special guests from Museu da Maré (Rio de Janeiro). On June 4 from 13.30 till 16.30 the meeting will be held at Reinwardt Academy in Amsterdam.

Museu da Maré is a progressive, experimental organization, located in a favela of Rio. It has its own space that functions as meeting place, where presentations are organised, and also workshops, debates, and training programs. Working hands-on, just like Kosmopolis and Imagine IC, it develops their methods, collections, artworks and exhibitions on the way. The museum is closely connected to individuals and groups in the neighbourhood. Through exchange with universities and art institutions, national and international colleagues, we hope to bring the experiences and the stories further. As frontrunners in the field of collecting and presenting in a diverse context, developing innovative concepts, working on a more inclusive history, in a process in which the people from the neighbourhood become co-producers rather than audience or subjects, these organizations aim to have an important place and political role in their own societies. They have a critical and creative look at societal issues; they work with grassroots and with social activism. At Museu da Maré objects are donated, borrowed, collected in the streets or bought by an informal and active community of practice made-up professionals, museum staff, neighbours and friends of the museum. The donors also participate in the documentation of their own objects.

The programme includes 10-minutes presentations by the Museu da Maré and all participating experts, followed by discussion.

What is the experience in The Netherlands with participatory collecting? Can we compare the diverse Dutch approaches to the approach of Museu da Maré? Where do we meet and where do we differ? What can we learn from each other?

Professor Hester Dibbits, programme director of the Master of Museology Programme of the Reinwardt Academy, will lead this discussion. Co-chair is the organiser of the Museu da Maré visit, Danielle Kuijten, student in the Master of Museology programme at the Reinwardt Academy and intern at Imagine IC working on the possibilities for significance assessment of the Imagine IC collection.

Invitees

Irene van Renselaar urban curator and **Nicole van Dijk** project leader both at the Rotterdam Museum. Museum Rotterdam started in 2010 with The project The City as Muse, a research and participation program on contemporary heritage of Rotterdam. It is a project that searches for inspirational developments and initiatives among the people of Rotterdam and tries to connect this with the museum. The first phase of the project aimed at a group of women ('De Vrouwen van de Velden') who've organised themselves to jointly cope with the drastic changes in their neighbourhood.

Jacqueline Heerema conceptual artist and urban curator. Some of her projects are the Art Cycling Route WINDMEE between Rotterdam, Hoek van Holland and The Hague vice versa (2002-2006), a physical and mental displacement in cultural history, ethnology and contemporary art projects, Museum Oostwijk (2002-2009), where a residential area of Vlaardingen was transformed by Heerema into a museum and the roles of museum and public were reversed, and The Room of Marvels of Zoetermeer (2008-2009) where a collection brought together by inhabitants became subject of research into the significance of this collection for the museum, residents and the city.

Annemarie de Wildt is curator at The Amsterdam Museum. Annemarie is historian and she worked among others for the Buurtwinkel project, where she was responsible for the content of research and the making of the exhibition. This project aimed to reveal the many stories of the Amsterdam neighbourhood.

Marlous Willemsen, director Imagine IC & **Yassine Boussaid** project leader at Imagine IC. This year the new project Panna's & Akka's will be launched. Everybody plays street soccer, sharing skills and respect for each other. It is a breeding ground for new codes, fashions and rituals. The codes and modes of street are not for everyone to see. This project collects these as heritage of today and will keep it for heritage of tomorrow's generations.

Arjen Kok is Senior Researcher at the Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland). Currently he is researching the phenomenon of 'New Collecting' (Het Nieuwe Verzamelen). By 'New Collecting' the museum seeks the active participation of other institutions or individuals to develop the collection or to fulfil its collection policy. They can be institutional or private collectors, other museums or members of the public. The museum creates the circumstances and offers the support for outsiders to add to the collection or to perform collection management tasks for the museum.

Dineke Stam works at Cultuur & Co. A Netherlands based Network organisation, consisting of independent specialists, consultants and project managers in the field of culture, diversity & gender. The aim of the network is to inspire and share knowledge, contacts and fun as colleagues. Cultural diversity and confidence in the power of art & culture is what binds us. Some of our members focus on international affairs. Today she is present as representative of Kosmopolis Rotterdam and the Automatiek project.

2. (Shortened version of the) Invitation to the Museu da Maré workshop

Four colleagues from the Museu da Maré in Rio de Janeiro will offer a workshop on June 9, 12-16 h. at Gemaal. The workshop focuses on the Automatiek exhibition. Kosmopolis Rotterdam is organising for this space. The central question of the workshop will be:

How did we and how can we invite propositions by Brazilians (and Portuguese-speakers) for 'the heritage of the future' that we envisage presenting in the Automatiek. Which objects in the Automatiek do the participants see as (ir-)relevant? What new ideas, art works, objects or poems would they like to add? Through a combination of conversations and hands-on activities, under the guidance of Museu da Mare experts, we hope to make an afternoon full of participative collecting / curating.

The **Automatiek** is an installation resembling the walls with snack foods you find in the Netherlands, where by throwing in some money you can obtain a snack. But this Automatiek is filled with objects representing Dutch history. The travelling exhibition visits different places in the Netherlands and each place adds some more objects to it. Kosmopolis Rotterdam has conducted several workshops with different groups from the neighbourhood, lead by artists, scientists and social workers. Each group chose a new object for the Automatiek. The workshops function as a place to negotiate heritage, and also as a learning process for the people conducting the workshops and their colleagues.

The workshop is part of the exchange between Museu da Mare, Kosmopolis and Imagine IC. **Museu da Mare** is a progressive, experimental organization, located in a favela of Rio. It has its own space that functions as meeting place, where presentations are organised, and also workshops, debates, and training programs. Working hands-on just like Kosmopolis and Imagine IC, it develops their methods, collections, artworks and exhibitions on the way. The museum is closely connected to individuals and groups in the neighbourhood. Through exchange with universities and art institutions, national and international colleagues, we hope to bring the experiences and the stories further.

As frontrunners in the field of collecting and presenting in a diverse context, developing innovative

concepts, working on a more inclusive history, in a process in which the people from the neighbourhood become co-producers rather than audience or subjects, these organizations that have an important place and political role in their own societies; they have a critical and creative look at societal issues; they work with grassroots and with social activism.

If you can accept our invitation to join in on June 9th, please send an email to Lies Meijer l.meijer@kosmopolisrotterdam.nl

A lunch at the start, as well as coffee and tea are included.
Participation is free, please bring your creativity.