

# CO-CREATING A SUSTAINABLE SCHOOL MUSEUM IN NIVÍN: A Case Study of Education, Preservation, and Cultural Identity on Peru's North Coast

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## INTRODUCTION

In the little Peruvian town of Nivín, the museum at the Maria Parado de Bellido School plays a key role in the lives of community members. Since 2011, the museum, established by teachers at the school, has provided a secure space to curate archaeological artifacts recovered by area residents from their agricultural fields. The schoolteachers use the prehistoric artifacts in their educational curriculum. The professors have created lesson plans that use the cultural materials in multidisciplinary learning activities to supplement those from the texts provided by the government.

Because the museum and the school share the same building complex in Nivín, both students and the community can engage directly with the material remains of their cultural heritage. These practices allow for the preservation of the past while promoting opportunities for the community to co-create projects that enhance their cultural identity.

Nivín is situated on and surrounded by unregistered monumental archaeological sites. Unfortunately, the sites are slowly being encroached on by agricultural expansion and looter activities.

In this poster, I detail the role of Nivín's museum and school in preserving, presenting and promoting the region's cultural heritage through both the educational curriculum and co-created community based projects.



## THE CO-CREATIVE APPROACH IN NIVIN

In co-creation, professionals collaborate with the local residents to address a community's expressed needs (Bollwerk et al. 2015; Bria and Cruzado 2015). Based on this approach, we asked the Nivín teachers what were the school and museum needs, and how could we assist in meeting those needs. The immediate needs included Spanish language texts on museum management and collections care, assistance and training to process and curate the museum's cultural materials.

Culture and Community in Casma, Peru is a non-profit organization that has organized and coordinated these projects with the participation of the teachers in Nivín. Through grants, corporate donations, and crowd-sourced campaigns we generated the funds to address those needs, including exhibit cases, curation supplies, digital tablets, data base for museum management, and analysis equipment such as a Munsell soil book, digital microscope, and digital scale.

One of the expressed needs of the teachers was to inventory and curate cultural materials in the school museum. We designed an inventory database using the FileMaker Pro app, and after a week of training, the students were able to record and enter inventory data under the supervision of their teachers. The inventory includes basic descriptive and metric information about each object along with photographs.



## NIVIN ARCHAEOLOGY: SEEKING IDENTITY CONCLUSIONS:

Teachers in Nivín use the museum's archaeological materials to instruct on a diversity of topics including ceramic production techniques, cultural identity, osteology, culture change, the region's flora and fauna and more. As well, archaeologists are working to develop programs to preserve the cultural heritage of Nivín with the active participation of the teachers, students and community. To accomplish the goals of the projects in Nivín, the participants have equal control and responsibility in the participatory process (Valencia and Cruzado 2017).



During the summer 2016, we spent 4 weeks in Nivín training high-school students on how to use the newly acquired equipment and archaeological laboratory methods, such as labeling, measuring, and entering data into the inventory database. Twenty-one Nivín students participated in this project over the four-week period. The students continue this work after the archaeologists leave as part of their history and science classes.



Students also participated in the first stage of renovation of the school museum. With the knowledge they acquired about archeology, they re-organized a museum space and classified materials for the new exhibit displays. On July 1<sup>st</sup> 2016, all students and people from the village were invited to the museum to observe the renovation.



In 2016, the museum at the María Parado de Bellido school was the only institution in Peru to celebrate International Archaeology Day. The teachers, students and community members organized the following activities: trash collection from the archaeological sites surrounding the community; an offering to Pachamama or Mother Earth in a recreation of a ceremony of their ancestors; and a guided tour of the renovated museum.

## THE COMMUNITY OF NIVÍN

The Community of Nivín is located in the Casma Valley in the North Coast of Peru, 320km north of Lima and 25 km east from the city of Casma. The Casma Valley is famous for its prehistoric monumental centers that have long attracted the attention of archaeologists and explorers who have conducted sustained fieldwork in the region adjacent to the Nivín portion of the Valley.

Nivín is a small rural-agricultural community of forty families with about fifty students enrolled in the local Maria Parado de Bellido school. At Nivín School, cultural heritage has been incorporated into the curriculum through educational projects across all disciplines.



## THE MUNSELL COLOR BOOK PROJECT

When we were organizing the co-creative activities for the summer 2016, one of the items on our list of needs was a Munsell Soil Color Book for the recording the colors of materials at the museum. The Munsell Color Company heard about our need and generously donated a Munsell Soil Color Book to the Maria Parado de Bellido school.

During the summer 2016, the educational activities conducted with the Munsell Soil Color Book made a difference in the perspective about archaeological materials. Students learned about the hue, value and chroma notations while they recorded the ceramic fragments of the school museum. Also, the students learned the names of colors in English and Spanish.

In recording ceramic sherd colors, the students learned an additional interpretive value of the artifacts at their museum, such as how small ceramic sherds provide information about the time period, style, function of the vessel.



Despite limited resources the school and museum are impeccably clean and well-maintained. The school received the award for Best Practices in Education from the Department of Education in Peru in 2015 and participates in the Peruvian National Science and Technology Fair. The award was based in part because the school uses the museum's archaeological materials to educate on topics of history, archaeology, environment, and heritage.

Though El Niño Floods in March 2017 devastated Nivín, teachers and community members are committed to their recovery as are our efforts to work on co-creative projects for the preservation of the cultural heritage of Nivín. On-going projects include the creation of a five-year strategic plan to guide our collaboration with the community, the publication of a cultural heritage magazine distribution in schools of the Casma Valley, ongoing student based projects such as painting a mural at the school complex, and launching an archaeological research project in the area.



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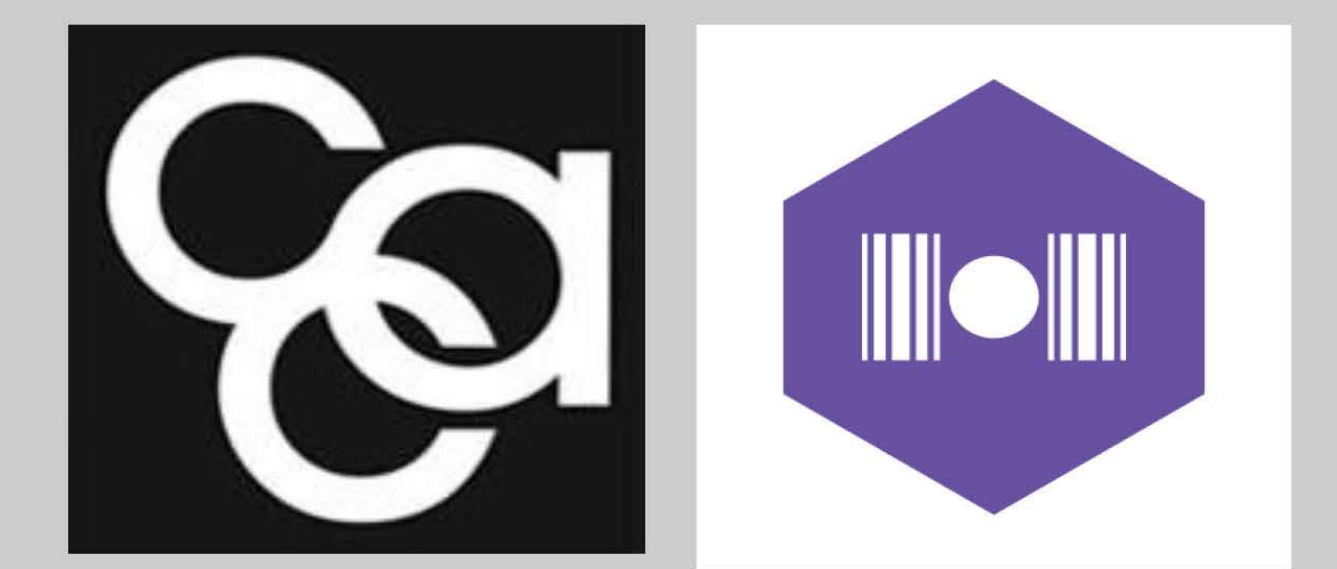
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# A museum-school partnership looking for inclusiveness: The Museum of Contemporary Art of Crete and its neighborhood primary school



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## Abstract

The process and the first results of the potential of a non-formal partnership between the Museum of Contemporary Art of Crete (CCA) and its neighborhood primary school are presented in this poster. The main goal of this collaboration is the integration of the refugee and immigrant children in the local society.

## Introduction

The CCA is a municipal museum in the heart of the old city of Rethymno in Greece. According to CCA's director Maria Marangou, the themes of its temporary exhibitions and of educational programs offered derive mainly from everyday reality and community interests. One of the most important issues of Greek society is the refugee crisis and the integration of the refugee children in school and in society. CCA aims through partnerships to be more inclusive.

## Background

Museums and schools are partners in a variety of ways. Whether it is the classic single visit field trip, a multi-visit program, or an in-depth collaboration, museum educators and teachers will explore the best practices for learning together effectively.

In Greece the most common type of museum school partnership is the non-formal one which is based on the personal relationship between museum educator and teacher and characterized by cross-communication and depth engagement.

Figure 1.  
Snapshot of  
Easter  
Workshop ,  
1<sup>st</sup> group.  
© CCA



## Research Question

Our question was whether the existence of a non-formal partnership would help primary school students to feel more comfortable and included in the museum, and therefore in their neighborhood.

## Methods

Even though we have not yet conducted systematic research or a formal evaluation of this partnership, we followed some principles of action research methodology. For this presentation we optimize the verbal statements of the participants and our first observations.

Figure 2.  
Snapshot of  
the  
educational  
program , 1<sup>st</sup>  
group.  
© CCA



## Participants and Activities

In this context, at Easter in 2016 the sixth grade teacher of our neighborhood primary school had asked the CCA if it was possible to use museum space for an artistic workshop. She believes that it is important to encourage her students to visit places of culture during school time. In her opinion it was almost impossible for them to visit museums or libraries with their parents. Eighty percent of the school's pupils are immigrants or refugees. We decided to volunteer to help the teacher to organize her workshop and at the same time we managed to offer the educational program "*Still life* looks for spirited interlocutor" at a lower price to this first group of students (fig.1 & fig. 2).

This year we collaborated again with this teacher with a second group of 6<sup>th</sup> grade students. We organized two visits to the museum and one to the public library free of charge. The first visit was an Easter Workshop. The two other visits were integrated into International Museum Day. The students, their teacher and the music teacher were invited to the CCA and they gave a performance singing, in both Greek and Arabic, the song Heartbeat by Zade Dirani, which was donated to UNICEF. Next, they participated in the educational program "Discussing the refugee crisis facing borders and crossroads" (fig. 3).

Finally we visited the public library, which is also in the neighborhood, with the group where we offered them a short story time with discussion on the refugee issue.

## Results

The pupils enjoyed the activities. They expressed themselves freely, even the shyer ones. The collaboration between the museum educator and the teacher was excellent. The parents of the second group were very proud of their children's performance. The teacher noted that all the children participated and after the visits to the museum they were very excited. They said that they would visit the museum with their parents and guide them. The local children were even more friendly towards their refugee and immigrant schoolmates.

Figure 3.  
Snapshot of the  
educational  
program , 2<sup>nd</sup>  
group.  
© CCA



## Conclusion

The partnership between schools and museums even in a non-formal context has a positive impact on both the school and the museum. The most important factor for its success is the cooperation between the school and museum staff. We would like to foster within the schools the idea that the CCA would always be a place for them, and especially for schools which cannot afford the visit

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# The Documentation of Heritage Information Management: Intangible Cultural Heritage (ICH) Collection



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## Abstract

UNESCO has recognized Mak Yong's Theater Performing Art as a Masterpiece of Oral and Intangible Cultural Heritage (ICH) of Humanity since September 2005. Mak Yong had become irrelevant as a form of performing art due to the prohibition in year 1991 since the Islamic Party of Malaysia (PAS) took control of the state due to being non-compliant to Islamic teachings. To consolidate and nurture appreciation for the culture and heritage within a society, various efforts have been undertaken to protect it by collecting and documenting cultural heritage especially in the manifestation of intangible cultural value. Overall, this study explores the documentation strategy approach obtainable in cultural heritage institutions on preserving and safeguarding ICH collections. Therefore, a pure qualitative methodological approach was used by a case study design, conducting semi-structured interviews to examine the aperture on the implementation of documenting ICH collection in the National Archives, National Museum, and the National Library of Malaysia.



Figure 1. Example a group of Mak Yong Performer

## Introduction

Malaysia is one of the countries that comprise various cultural heritages where most of them are documented and embedded in several mediums such as artefacts, manuscripts, sculptures, traditional motifs and textile design, gold craftsmanship and others. Part of these collections have been accumulated and stored in libraries, museums, archives, art galleries and cultural centres which requires enormous responsibility in preserving and making retrievable to the public access.

## Documentation Strategy for Mak Yong's Collection

This study has interviewed 15 respondents consisting curators, archivists and librarians who are responsible for collection development and handling of documentation of collection in their respective cultural heritage institutions. The interview questions are constructed based on the element of documentation strategies model by the respective scholars in the field as shown:

Table1. Documentation Strategies Model

Documentation Strategy Element	Scholar					
	(Booms 1972)	(Ham 1975)	(Henry 1980)	(Samuels 1986)	(Hackman & Warnow-blewett 1987)	(Cox 2003)
(1) Analysis of collection	✓	✓	✓	✓	✓	✓
(2) Community Involvement				✓	✓	✓
(3) Collaboration among Institutions		✓		✓	✓	
(4) Response to Changes	✓			✓	✓	✓
(5) Strategic Planning	✓					
(6) Creation of New Collection			✓	✓		

Strategic planning is commonly embedded in the process of analysis of collection, meanwhile the creation of new collection generally required complicated process and highest commitment in making a new collection. As such, this study dropped these two elements and focused on other elements currently executes for collection development in cultural heritage institutions. Besides that, the result of the interview also ascertained two additional elements proposed by most respondents in improving the quality of documenting heritage information in this country.

### Analysis of Collection

This action can be done by listing all the collections related to the elements of Mak Yong which can be categorized into a theme such as song and music, stories, presentations, character, spectacle and others. From the gaps, the committee would be able to recognize the prospective depositor for collection development purposes, build a relationship with them and provide consultancy in terms of substance in preserving the cultural heritage information for the nation.

### Community Involvement

Contribution of expertise known as knowledge is expert related to the use of the plant treated as an asset of the relevant Mak Yong community which can be transferred to a cultural heritage institution and developed further (Manetsi 2011). Almost all of respondents agreed that expert involvement is a major channel in documenting vital information about Mak Yong. This contribution can be made through knowledge transfer such as writing, publication, oral history and knowledge sharing. Furthermore, a good relationship with the expertise is capable of providing a lustrous cultural heritage to the public..

### Collaboration between Institutions

The purpose for documenting Mak Yong's collection is only visible between archives and museum but not to library, it is because the collection of national library is concealing to all aspect of publication in country. They do not have any special specification cultural heritage collection. Method of collaboration that been taken by these institution through information collaboration or information professional collaboration among the professional worker.

## Response to Changes

The findings reveal that two main changes need to be considered in order to make sure the Mak Yong collection is able to retain permanently in the nation. Firstly, institutions must respond to current information changes that contribute to the extinction of Mak Yong performance and practitioners. Besides that, response to the changes of collection is also significant in documentation strategies especially in the technological stream today. Wellington (2013) and Huvila (2016) state that the advancement of technology can present more advantages because it has created a catalyst for escalating amounts of integrative practice between cultural heritage institutions such as galleries, libraries, archives and museums.

### Information Heritage Advocacy

Most respondents opined that cultural heritage institutions should be more proactive in planning and giving advocacy to the public through creating interactive tools such as early educational cultural heritage syllabus at the primary school, short documentaries and commercials on broadcast channels and others. Nemani (2012) also suggests that communicating ICH collection through CD-ROMs and guidebooks, and social media pages; creating short educational films and documentaries; establishing an interactive webpage; and developing educational toolkits, and drawing and colouring books for children.

### National Heritage Centre

Establishment of a national heritage centre is capable of developing a new phase in the documentation of heritage information management where a centralized collection is responsible for collecting and preserving in a solitary hub. Moreover, this centre can also play an active role in the cultural fieldwork network program which is extensively for community participation in cultural heritage management and documentation.

## Conclusion

A good documentation strategy in cultural heritage institution is able to show the eagerness of the country in sustaining and safeguarding our value of ICH and committed to transmit for the new generation to appreciate it. Finally, all cultural heritage institutions and public can benefit from an enhance awareness of ICH and the significant aspect of documenting our heritage for better understanding

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