EU-LAC-MUSEUMS

Museums and Community: Concepts, Experiences and Sustainability in Europe, Latin America and the Caribbean

Report on a Policy Round Table held at the
European Commission offices, Brussels, 29 April 2019

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ABSTRACT

EU-LAC-MUSEUMS: Museums and Community: Concepts, Experiences, and Sustainability in Europe, Latin America and the Caribbean is a Research and Innovation Action consortium project being carried out for 48 months (September 2016–August 2020). Coordinated by the Museums, Galleries and Collections Institute (MGCI) at the University of St Andrews in Scotland, it brings together eight Legal Entity Beneficiaries from Europe, Latin America and the Caribbean.[1] The project is funded by the EU Horizon 2020 programme under the Call INT12 (2015) "The cultural, scientific and social dimension of EU-LAC relations." Although not a policy-oriented project, our bi-regional and multi-disciplinary research is demonstrating that museums are key places where EU policies can be put to work. By overcoming societal challenges as they relate to museums and their communities in a given territory, through the mediation of International Council of Museums (ICOM) networks and Regional Alliances we are creating inclusive dialogue relating to tangible and intangible heritage for defining future priorities.[2]

EU policy can consider and include EU-LAC-MUSEUMS project findings. A great deal can be achieved in and through community-based museums, as distinguished from mainstream museums often associated with certain demographics and funding structures that receive state attention and support. Community-based museums offer a lens through which to interrogate both macro and micro, global and local relations. Community-based museums are often under-represented in policy directions, and yet our research findings demonstrate that social engagement and pro-active strategies advanced through these entities have the potential to challenge and enhance existing EU policy that seeks to contribute to development in Latin America and the Caribbean, making it more relevant and sustainable for the future.

The approach to most of our work can be described as grass-roots. It involves the communities we work with at all stages of the research and innovation process – from conception to planning, implementation, dissemination and evaluation – to ensure that the impact is felt within communities. By way of the Brussels Policy Round Table and this report, we aspire to create a bridge between policy and practice, allowing community voices to speak back through our project outputs to the policy makers and funders whose priorities we are implementing.

For further information please email: eulacmuseums@st-andrews.ac.uk

This report has been requested by the European Commission Research Executive Agency Unit B.3 – Inclusive, Innovative and Reflective Societies. It has been prepared by EU-LAC-MUSEUMS consortium researchers during two strategic meetings held in the University of the West Indies, Barbados (November 2018), and in Brussels (April 2019) respectively. Reflections on thematic axes have been drafted by the named authors, while the editorial committee has sought balance between the perspectives of Europe and LAC in its final recommendations.

EDITORIAL COMMITTEE:

Karen BROWN, Project Coordinator;
Senior Lecturer and Director of MGCI,
University of St Andrews, Scotland

Alissandra CUMMINS, Principal Investigator,
University of the West Indies; Director, Barbados Museum and Historical Society, Barbados

Karin WEIL, Principal Investigator;
Museology Department, University of Austral, Chile

AUTHORS:

Museums, Cultural Heritage, Sustainability and EU-LAC Relations

Karen BROWN, Principal Investigator, University of St Andrews, Scotland

Jorge HERMOSILLA PLÀ, Principal Investigator; Vice-Chancellor of Territorial Projection and Society; Director of ESTEPA, University of Valencia, Spain

Luis REPETTO MÁLAGA, Principal Investigator, PUCP, Peru; Head of the Museum of Popular Arts and Traditions of the Riva-Agüero Institute of the Pontificia Universidad Catolica del Peru, Peru

Karin WEIL, Principal Investigator; Museology Department, University of Austral, Chile

Cultural Diplomacy, Community Museums and the Role of Youth

Jamie Allan BROWN, Youth Programme Worker, University of St Andrews, Scotland

Karen BROWN, Principal Investigator, University of St Andrews, Scotland

Marie CLAVERIE, Principal Investigator, International Council of Museums (ICOM), Coordinator, Museums and Society, ICOM

Ronald MARTINEZ, Principal Investigator, National Museum of Costa Rica; Regional Programme and Community Museums of the National Museum of Costa Rica, Costa Rica

Technologies and Innovation for Bi-Regional Integration

Mario ANTAS, Principal Investigator, Head of Communications, National Museum of Archaeology, Lisbon, Portugal

Catherine Anne CASSIDY, Research Assistant, School of Computer Science, University of St Andrews, Scotland

Alan MILLER, Project Researcher; Lecturer, School of Computer Science, University of St Andrews, Scotland

Heritage, Gender and Migration

Eudine BARRITEAU, Pro Vice-Chancellor, The University of the West Indies; Principal, Cave Hill, Barbados

Alissandra CUMMINS, Principal Investigator, The University of the West Indies; Director, Barbados Museum and Historical Society, Barbados

Kate KEOHANE, Project-funded PhD candidate, School of Art History, University of St Andrews, Scotland

List of people who expressed interest in the EU-LAC-MUSEUMS round table:

Angela Atzori, Cooperation Officer
Directorate-General for International Cooperation and Development (DG DEVCO)

Carine Borel, Public Diplomacy
European External Action Service (EEAS AFFGEN)

Bruno Castro, Policy Officer
Directorate-General for Education and Culture (DG EAC)

Simone Ceramicola, Policy Analyst
Directorate-General for International Cooperation and Development (DG DEVCO)

Emanuela de Menna, Project Officer
Executive Agency for Small and Medium-sized Enterprises (EASME)

Teodora Deaconu, Regional Affairs
European External Action Service (EEAS AFFGEN)

Silvia Draghi, Policy Officer
GROW F.4. Tourism, emerging and creative industries.

Oriol Freixa Matalonga, Project Officer
United Nations Educational, Scientific and Cultural Organisation (UNESCO)

Maria González Pantaleón del Pilar, Policy Officer
Directorate-General for Research and Innovation (DG RTD)

Anne Grady, Seconded National Expert
Directorate-General for Education and Culture (DG EAC)

Anna Herrero Romeu, Programme Manager
Directorate-General for International Cooperation and Development (DG DEVCO)

Laura Hetel, Policy Officer
Directorate-General for Research and Innovation (DG RTD)

Carlos Jiménez Rengifo, Desk Officer Spain
ONU

Anna Kedziorek Ramirez, Policy Officer
Directorate-General for Education and Culture (DG EAC)

Zoltan Krasznai, Policy Officer
Directorate-General for Research and Innovation (DG RTD)

Adrian Laschinger, Cooperation Officer
Directorate-General for International Cooperation and Development (DG DEVCO)

Rodrigo Martin-Galan, Research Programme Officer
Research Executive Agency

Anne Nielsen, Scientific Officer
European Research Council Executive Agency (ERCEA)

Michael Swann, Regional Affairs
European External Action Service (EEAS)

Ramón Torrent Macau, Project Coordinator
EULAC-FOCUS

Monica Urian
Directorate-General for Education and Culture (DG EAC)

Helmut Weixler, Administrator
Directorate-General for External Policies of the Union (DG EXPO), Latin America Unit

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EXECUTIVE SUMMARY

Community-based museums and heritage initiatives, as key instruments of cultural diplomacy, merit more visibility and agency. This will enable them to work through the critical issues affecting human life in different parts of the world. The EU is currently developing strategies for international cultural relations in the context of "cultural diplomacy",[3] while relations between Europe, Latin America and the Caribbean are a specific topic of investigation funded by Horizon 2020, and of increasing relevance to the EU-LAC Foundation.[4]

Museums have an unequalled responsibility to facilitate the communication of the shared history and "cultural, political and economic ties"[5] between Europe, Latin America and the Caribbean. Museums have an enormous capacity to reach all communities, especially remote villages and towns, and can be constituted as spaces for building social cohesion and reconciliation in a variety of contexts. By focusing on the theme of *Museums and Community: Concepts, Experiences and Sustainability in Europe, Latin America and the Caribbean*, EU-LAC-MUSEUMS is working to articulate **a common vision for small to medium-sized, local and regional museums and their communities and to reinforce sustainability through mutual understanding and cooperation between regions.**

During a strategic meeting held at the University of the West Indies, Barbados, November 2018, the EU-LAC-MUSEUMS consortium decided to frame our policy recommendations under the overarching theme of "museums against social exclusion". In line with Horizon 2020 priorities relating to societal challenges, this topic unites us as researchers and is in line with the thematic framework of the EU-CELAC Action Plan. By investigating the historical and theoretical contexts for community-based museums in each region, **our project has shown that fighting social exclusion through museums has a long history in EU-LAC relations.**[6] The real goal of our research is to research ways in which **these museums are demonstrating sustainability in a wide range of challenging contexts, post-colonial, post-conflict, or post-disaster.** Overcoming societal challenges, our research team is seeking multi-disciplinary approaches, bringing together museology, museum practice, art history, anthropology, computer science, geography, and museum and heritage policy to promote cultural understanding.

The EU-LAC-MUSEUMS project advocates working with local actors on the ground at all stages of the research process, as this method has led to our project's success in building bridges and parity of esteem between local communities, governments, academia and policy makers.

Reviewing how our research outcomes relate to policy offers an opportunity for the EU to recognise how people use museums. It also reinforces the point among policy makers that **small to medium-sized, regional, community-based museums are essential for fostering peaceful and sustainable societies** in line with the priorities of agencies including UNESCO, ICOM and the UN Sustainable Development Goals 2030.

Might EU policy makers consider a dynamic and direct way to work with communities to deal with societal challenges, including overcoming social exclusion, with museums, as tools used by the community? Museums can facilitate direct engagement and communication between policy makers and the communities they serve. **By speaking directly with community members of all ages, and incorporating them into the museum's decision making we can learn how to strengthen a region's rich heritage and make it more accessible through active and community-owned participation.** The following thematic axes, derived from and speaking to the EU-CELAC Plan, structure the report that follows:

1. Museums, Cultural Heritage, Sustainability and EU-LAC Relations

2. Cultural Diplomacy, Community Museums and the Role of Youth

3. Technologies and Innovation for Bi-Regional Integration

4. Heritage, Gender and Migration

The report closes with a bullet-point summary of our priority recommendations.

Key words: community, museums, inclusive, dialogue, grass roots, youth empowerment, heritage, digital technologies.

> *"Museums are considered among the most trusted institutions in our contemporary world. In a context of creeping suspicion against media, governments, migrants and "the other" in general, they remain figures of reference and safe spaces. Recognized as agents of social change and catalysts of mutual understanding, museums are actors uniquely placed at the heart of society, constituting networks spread in urban, rural and remote areas. Community and rural museums represent key elements in this territorial coverage. Though they generally have modest resources and little visibility at the national and international level, they have significant positive impact thanks to their strong embedding in communities and territories [...] the results of the EU-LAC-MUSEUMS project will benefit the worldwide museum community and their communities. I hope that this successful project will have the opportunity to be extended to other regions."*

Suay Aksoy, President of ICOM, EU-LAC-MUSEUMS Brussels Policy Round Table 29 May 2019.

1 Museums, Cultural Heritage, Sustainability and EU-LAC Relations

> *"The contribution of museums to local development depends on their relations with local government, not only because many museums belong to, are subsidised [by] or are placed under the tutelage of local government [...] Whatever its relationship with museums, local government can work with museums to form important partnerships for local development"*
>
> **(OECD/ICOM, 2018)** [7]

Across the globe culture is becoming increasingly recognised as an important factor in local development. From the point of view of our research, this dialogue began in Latin America in 1972 when a historic Round Table, held in Santiago de Chile, brought together representatives from Europe and Latin America, including UNESCO, ICOM, museum professionals, scientists, historians, and local educators and farmers. Ultimately, one result was the *Declaration of Santiago de Chile* (UNESCO, 2015), which articulates the concept of the "integral museum". In spite of the phenomena of dictatorship that marked Latin America, this museum concept continues to refer to the change in focus and function that these spaces fulfil in the context of the societal, cultural, environmental and economic challenges that local communities face today.[8] The integral museum is a place to share "the history and memory" of its own territory – but it also provides a space that affirms humanity's own values (dignity, social cohesion, tolerance, diversity, inclusion and reconciliation), and a place to talk without fear.

Museums around the world have evolved to adopt different concepts and practices in promoting their social role. In 2015, UNESCO adopted a *Recommendation Concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society,* citing the Declaration of Santiago.[9] More recently, the agenda for museums and local development has been centre stage as the **Organisation for Economic Co-Operation and Development (OECD) joined forces with ICOM to produce a practical document,** *Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums* **(2018).**[10] An EU-LAC-MUSEUMS project, **Resolution on**

Museums, Communities and Sustainability, drafted by our Principal Investigators and Steering Committee members from ICOM-Europe and ICOM-LAC, draws on the significance of these museum policy milestones, and is being submitted for ratification to ICOM's 34th Ordinary General Assembly, 1–7 September 2019 in Kyoto, Japan. The Draft Resolution is available on request.

1.1 The museum's social function and local development

The manifold aspects of the social impact of museums need to be promoted beyond the well-known benefits of museums for employment, urban/local regeneration and education. Community-based museums often do not enter the list of the museums of the ministries of culture, because they do not meet the traditional requirements. They also often fall outside the ICOM Definition of a Museum (2007). And yet, while these small entities have limited resources for promotion.Their levels of support are not comparable to the efforts that the local population invest in them. These museums represent their communities and work hard to promote access to natural and cultural, tangible and intangible heritages, ensuring their sustainable use for environmental conservation, social and economic development.

In community-based museums, local communities play a fundamental role in the interpretation of their tangible and intangible heritage and its representation. Heritage matters to communities because it brings them together with a sense of place, and a feeling of contributing to the collective good. **These are the museums that we must make visible**. Therefore, **we propose that policy makers should consider the vital role of living community-based museums** in relation to territorial development **for social, environmental and cultural inclusion in the twenty-first century.** One way to support the social impact of museums is to foster partnerships, and to capitalise on experience and exchange of practices between museums and communities in different regions. The EU-LAC-MUSEUMS project, which is building bridges between museums, local communities, governments and academics, is working to advance knowledge and promote exchanges in this direction. Regional and international networks of museums such as ICOM also contribute intensively to the exchange of good practices and the capacity building of museum professionals and communities.

We must first acknowledge that **heritage, whether tangible or intangible, does not simply exist but is created.**

3D model of a wooden flower vase from the Universidad Austral de Chile collection.

When we talk about conservation, for example, we consider the value of an object and how that object can represent different values over time. However, the value of an object does not exist in a vacuum; it is the community that assigns the value and determines its importance on a "relevance" scale. Each object that makes up a community collection has its own unique meaning for that local population. A museum or memory institution validates the community while at the same time a community validates the museum or memory institution which serves their needs/represents them and should be the starting point for any type of development that is intended to be sustainable. We must see a paradigm shift towards considering **museums as holistic vehicles for the sustainable and democratic development of the communities, where it is the communities themselves that makes decisions about their heritage.**

1.2 Museums, local governments and sustainable development

> *"[Museums] can enhance sustainability and climate change education by working with and empowering communities to bring about change to ensure a habitable planet, social justice and equitable economic exchanges for the long term"*
>
> **(ICOM, 2018)** [11]

For the sustainability of museums, communities and heritage initiatives, strategic alliances between museums and local governments are required, especially in countries where there is a high turnover of public officials at the executive level. **Maintaining effective relationships with local governments in heritage-based projects can maximise social impact and sustainability.** Our research suggests that this could be further extended so as to explore how entire cultural ecosystems per territory can be mapped out, where governments-heritage spaces-community projects-etc. communicate with and maintain each other at multiple points of connection.

By **taking the socio-economic situation of local as well as national areas into account in their strategies, museums and policy makers can contribute to local development** in a number of vital ways, including economic development and innovation, community development, social inclusion and wellbeing. The EU-LAC-MUSEUMS project has worked in partnership, for the most part, with small, local museums (rather than city museums), and these projects have addressed not only the expressed needs and identities of the local population, but also of local ecology and biodiversity. The OECD/ICOM Guide has highlighted the need to go beyond the economic impact of museums to foreground the role of local government as a partner and enabler, and present a series of action and policy options relating to "Inclusion, health and wellbeing".[12] **Incorporating museums into local/national development strategies can prove a useful method to create medium to long-term partnerships and ensures the meaningful contribution of museums and their policies to local development.**

EU-LAC-MUSEUMS local biodiversity workshop in Museo de Sitio Chan-Chan, Peru.

Museums can be powerful tools for expressing communities' regional identities and needs, articulating relations between nature, culture, societal and environmental challenges through the well of ancient knowledge, and addressed to present-day challenges as set out in the 2030 UN Sustainable Development Goals. The OECD/ICOM policy guide has proven to be of great value to aspects of the EU-LAC-MUSEUMS project such as Peru. Prepared in 2018 as a partnership between the OECD and ICOM, local

governments are encouraged to approach the museum as a space for interaction between heritage and the public. Although it is not a binding document, it is one of the tools that ICOM and OECD have created to facilitate strategies for the evaluation and management of heritage in order to bring about social cohesion and strengthen action that will contribute to the wellbeing of the community. Through its 119 national committees, ICOM, together with OECD and other policy makers, should try to incorporate this document into local government plans to enable a new strategy to strengthen museums as institutions and shore up their economic sustainability.

1.3 Cultural heritage and water as a strategic theme for current and future cooperation between Europe, Latin America and the Caribbean

Flooding damage in Rey Curré, Costa Rica, 2017.

In the first year of our project (2016–17), disasters caused by natural phenomena struck a number of our LAC partners, including Peru (floods in La Libertad in northern Peru), Costa Rica (floods in Rey Curré in southern Costa Rica) and the Caribbean (hurricane Irma).

Given DEVCO's aim to ensure sustainable development and to formulate "European Union development policy and thematic policies in order to reduce poverty in the world, to ensure sustainable economic, social and environmental development and to promote democracy, the rule of law, good governance and the respect of human rights, notably through external aid", **our project highlights the importance of water and the strengthening of local community development through the invigoration of traditional water management practices as a positive future bi-regional theme for research on tangible and intangible cultural heritage and sustainability.**[13]

EU documents outline arguments that recognise the value of water as a strategic factor of cooperation between the EU, Latin America and the Caribbean, projected to other continental regions (North Africa or the Middle East, for example).[14] Against this background, we consider the cultural heritage related to the collection and use of water very interesting from the local perspective. It can form the basis of initiatives for future cooperation. Various lines of study and work are considered, linked to local and community-based museums:

> (a) The traditional uses of water: domestic demands, public demands, irrigated agriculture or industry. The relationship of these uses by local communities in the three regions is of great importance.

> (b) The process of adaptation by local communities to the uses of water, and comparing the similarities and differences between cultures of countries within the European Union and in Latin America and the Caribbean. Interesting collaborations have been initiated between partners from Peru, Chile, Scotland and Spain.

> (c) The social conditionalities of water, through official recognition (international and national), or recognition by local communities, as a finite and indispensable resource for the world, is diverse and has proven potential for territorial development.

Given the universal nature of the management and use of water resources, as well as its historical dimension (in every period of European, Latin American and Caribbean history we find experience of water management and dominance), **we propose that water heritage be made an object of study and analysis between the EU and LAC countries.** This general theme would allow us:

> • to guarantee the implementation of the "best practice" policies of governments/public administrations with decision-making agencies with responsibility for water;

> • to facilitate and encourage "knowledge" of traditional water management and usage;

> • to acknowledge and support local museums as territorial resources related to water heritage;

> • to encourage cooperation between the various partners of the consortium through a common theme; and

> •to foster long-term relationships between the involved communities, museums (and researchers) to ensure sustainability of action through these four points.

2 Cultural Diplomacy, Community Museums and the Role of Youth

When museums are inclusive for a broad range of people, the resulting dialogues are enriched through the addition of many more visions and voices. This deepens cohesion and mutual understanding and roots it in society, thus creating the ground for sustainable and peaceful societies. But when museum activities only reach tourists or regular users of cultural services, impact is limited to particular groups and tends to be short-term, failing to realise their potential for wider society. In this sense, the diverse social impacts of museums are truly important for cultural diplomacy and should be recognised and supported. In particular, community museums have a special role to play as they are, by their very nature, deeply rooted at a local level: the engagement of communities is embedded in their core functioning, and they can reach all levels of communities, from young people to village elders, who can engage in meaningful intergenerational work to build sustainable futures.

The social impacts of museums, even if difficult to measure because of their intangible benefits and long-term nature, are being and should continue to be increasingly recognised by governments and intergovernmental organisations, beyond the benefits of museums for employment, urban/local regeneration and education. As an example, the OECD invites local and regional governments to "recognize the role of museums in this domain [inclusion, health and wellbeing] and facilitate corresponding partnerships with other social institutions" (OECD / ICOM, 2018).[15] The 2015 UNESCO Recommendation also invites member states to support the social role of museums.[16] We therefore advocate the broadening of the methods used to "measure" these impacts that take account of these factors.

2.1 Museums and cultural diplomacy

Cultural diplomacy involves promoting intercultural dialogue and mutual understanding for peaceful inter-community relations. In particular, the strategic approach of the EU seeks to foster "mutual learning, cross-cultural understanding and trust between the EU and its partners in external relations".[17] These objectives clearly echo the work of museums and highlight their essential contribution in the achievement of cultural diplomacy. However, public attention is often focused on a few museum activities with high visibility, such as exhibition exchanges or international partnerships, while the full range of museum activities and impacts still needs to be promoted more widely by media and governments. EU cultural relations advocate the fact that stories also apply at the international level: we could say that heritage is made up of local stories that together contribute to our common present and future in a globalised world. **Museums, contributing to making all groups and communities happier and helping them to reach their full potential in building a better society and a better future, lay the groundwork for sustainability, peace and a wide-spread intercultural dialogue. They do so by recognising the right to self-determination and by making visible the full range of community voices. Museums create the best conditions for cultural diplomacy to reach their objectives within and across regions.** Museum associations, then, can play a strategic role in facilitating the conditions for meaningful, community-based outcomes.[18]

Museums have the power to reach wider publics from all levels of society: people of all ages, in all conditions of health, included or marginalised, from privileged or less privileged areas, etc. **In this sense, the social impact of wide-ranging museum activities are truly important for cultural diplomacy and should be recognised and supported.** However, it is not enough to expect museums just to provide space for dialogue or ensure access for all. People should also be empowered to participate fully, not only as consumers but also as creators or co-creators of museum activities. People need to have the tools and capacity to identify what they need and to express it. **New forms of participatory cultural management are needed, through which effective working is achieved, where the participants are responsible for the definition, analysis, decision-making and execution of the museum actions.** These prerequisites, when met, lead to a more efficient and peaceful dialogue within and between communities. But they should not be taken for granted.[19]

Meaningful museum initiatives add value to the social, cultural, environmental and economic dimensions of communities However, indicators of "success" for social development are among the most difficult to measure under economic or academic tools currently accepted. The involvement of a range of people of different ages and backgrounds has been integral to our research approach, as is maintaining respect for local customs and world views. EU-LAC-MUSEUMS is firmly committed to the idea that societal challenges can only be overcome by beginning with individual lives, and that mutual understanding between our regions can and will come about through building positive and sustainable relationships.

2.2 Community museums and self-determination

Museo Comunitario Yimba Cajc, Rey Curré, Costa Rica

In 2016 and 2018, the Community Museums Network of the Americas, in association with the EU-LAC-MUSEUMS Youth Exchange, issued declarations about the vision and request from the community museums of the ancestral people. These declarations refer to community rights and forms of self-determination in decision-making, cultural management and the preservation and presentation of community vision of the historical memory, and should be considered by EU policy makers.

> **What is the museo comunitario in the Latin American context?**

Through the agency of community museum models, communities can represent their own identities, cultures and worldviews; they have their own forms of development, organisation, communication and decision. Community museums enable populations to renew their commitment to recovering the memory of their people and the permanent safeguarding of ancestral roots; they form part of the voice and sentiment of communities facing the current world. Community museums are collective tools to defend human rights. They are spaces of identity, denunciation, reflection, construction and offer meeting places to strengthen the various forms of community organisation. Community museums create educational and research projects where people are both protagonists and subjects of their own history. They enable connections to ancestral roots and the appropriation of territory, guaranteeing an intergenerational network to enhance community self-determination. They generate life plans for a model of their own development and reinforce the community's core values against those imposed from outside. The community museum is a space of permanent democratisation through its forms of decision-making, where information, reflection, open and transparent discussion combine to advance the construction of a collective conscience for the

rights of peoples to live and remain in their identified territories.[20]

The National Museum of Costa Rica's participation through the network of community museums within our project demonstrates that **a clear role for state and established museums can be realised so that they cease to be merely producers of knowledge offering an official view of history and cultural heritage.** Priority needs to be given to the promotion of institutions that complement and reflect the diversity of the communities they represent and we need to be respectful in the way in which we research, represent and manage culture in all walks of community life.

2.3 Community empowerment and the role of youth

> **"Though many miles lie between them and us, we all are brought together through our shared passion for music, dance, art and community spirit. The exchange changed me as a person in so many ways. It made me proud of my island background, improved my confidence, and gave me skills which will stay with me forever. I want to stay in Skye, really make a difference to the island, challenge tourism and retain our way of life for both locals and visitors, like the way the Boruca community does."**
>
> **Jonathan Smith, Scotland** [21]

Memory, identity and wellbeing are at risk of being lost under the pressures of globalisation and technological advancement; never before have museums borne such a large responsibility towards society's younger generations for the transformative power of culture. The EU Youth Strategy (2019–2027) is based around the three words 'engage', 'connect' and 'empower', seeking to join up implementation across all sectors of EU policy,[22] most crucially seeking to encourage young people to be active citizens and to participate in society so that they have a say in the democratic processes that shape their future.

The experiences of the EU-LAC-MUSEUMS bi-regional youth exchange demonstrate that grass-roots understanding should be allowed to affect policy in a bottom-up manner locally, nationally and bi-regionally. Supporting and empowering young people and their skill set is central to this strategy. **The bi-regional youth exchange experience calls on policymakers to put the protection of cultural heritage (tangible and intangible) at the heart of youth participation and engagement strategies through mutual understanding and partnership at all levels.**

Bi-regional youth exchange participants engaged in activities to develop and utilise their skills and knowledge to take a lead on the protection, safeguarding and promotion of their local heritage. This happened in the face of increasing globalisation, climate change and disaster resilience. In order to understand the processes of change that are affecting the lives of both the communities and individuals involved, the programme also created an opportunity for the community to define change for itself by reviewing their past and present situations, giving them the freedom to choose and debate their own future and progress. The community cohesion generated by our youth programme has demonstrated that community museums represent a space for coexistence and attention to the cultural needs of the community, through the participation and self-determination of the people. Therefore, projects that promote knowledge and the strengthening of community integration, and that do so with respect and dialogue with the indigenous, as well as mestizo peoples and diasporic communities, deserve more attention.

> *For me, this has been a really wonderful experience. I've lived with young people on the other side of the world, they've taught me their dances, their culture, their craftwork...really, it's been wonderful.*
>
> *It's not every day you get to stay with people on the other side of the world, who show you that they're proud of their community, that they work as a team, and it moves you, because you start to understand that you can do the same in your own community you can become more interested in your own culture, your own heritage and in your own language.*
>
> *I've met young people who have different thinking, who express themselves in a very beautiful way in their community because they're proud of themselves, they're proud of their community life.*
>
> *You have to take advantage of these opportunities because you never know when you'll get the chance again for both myself and my community."*

Yunieth Quirós, Costa Rica[21]

To disregard the voice of youth within policy discussion can only perpetuate a disconnect between policy and reality. For example, in the opinion of young people from Europe, a museum is a place that shows what is important within their community, and that helps visitors and the community alike to understand the local landscape better and to feel more connected.[23] From the point of view of the young people from Latin America, the museum is the centre and focus of community life, celebrating festivals, produce and local craftsmanship (as outlined in the declaration in 2.2).[24]

Bi-regional youth exchange participant from Latin America flying the EU flag in the Isle of Skye, Scotland.

Collage of youth activities from the EU-LAC-MUSEUMS bi-regional youth exchange between Europe and Latin America.

3 Technologies and Innovation for Bi-Regional Integration

The EU plays a critical role in the support and promotion of digitised cultural heritage, from making recommendations to member states through to initiating and supporting *Europeana* and other digital cultural heritage projects. It has ensured that the potential of the digital domain for cultural heritage is addressed in the realms of funding, policy and politics, while recognising EU financial programmes for digitisation, museums and communities including:

Erasmus+: The EU provides funding for millions of Europeans to study, train, gain experience and volunteer abroad through the Erasmus+ programme. Specific funding for projects focussed around digitising cultural heritage and museums as a nexus for learning.

Creative Europe: The European Commission provides funding for the audio visual, cultural and creative sector through the Creative Europe programme. Projects focussing on museums and their communities as ways of developing sustainable creative capacity.

Funding from structural funds for culture: Museums provide institutions that can develop infrastructure and build capacity through the EU's regional policy funds cultural projects in Europe's less developed regions.

Research on cultural heritage: The EU supports projects promoting conservation and research in the area of Europe's cultural heritage.

Recommendations to member states to value and develop museums as connection points with communities is critical. Policies and programmes through which capacity for digitisation and promotion of heritage should be developed will help enable heritage to be developed within the digital domain.

EU-LAC-MUSEUMS benefits from a project database, website, YouTube and social media presence, as well as a bespoke virtual museum.[25] The specific focus of this project and relations between partners have led to the promotion of technologies, techniques and infrastructure as tools to support communities in developing their own capacities, infrastructures and literacies (while also prioritising heritage)

Screenshot of the EU-LAC-MUSEUMS web portal displaying community-based museums database.

and thereby enabling their heritage to be represented within the digital domain in ways that are consistent with community interests and rights. We have identified four areas for recommendations:

•Museums, heritage and digital technologies: digital strategy

•Digitisation, promotion and preservation

•Opportunities to strengthen relations between heritage, communities and museums

•Virtual museums and infrastructures that support process as well as presentation

3.1 Museums, heritage and digital technologies: digital strategy

A **museum digital strategy** should reflect sustainable ways to communicate through objects, collections

and cultural heritage. Museums, to a certain extent, have online resources such as a website, an online database, some digital resources like virtual exhibitions, and a strong social media presence. Technology is changing faster than ever and has an impact on motivation and forward-thinking. It is important to support museums to enable them to engage in the digital domain and to evaluate the impact of digitisation and internet tools in museums. One of the main challenges for cultural institutions is how to match advances in society relating to ICT.

Internet usage is rising.[26] In 2017, 51% of the world's population was online. For every 100 people there are 107 mobile subscriptions (2018) and 69.3 mobile broadband subscriptions (2018), compared to 63 and 12 per hundred in 2010. In 2017, 87% of the European population and 67% of the Caribbean and Latin American population use the internet.[27] Social media users rose from under a billion in 2010 to 2.7 billion in 2017.[28] For countries in the EU-LAC-MUSEUMS project, the figures are comparable with individuals using the internet rising from between 3% in Jamaica and 27% in the UK in 2000 to 48% and 97% respectively in 2017. For mobile phone subscriptions, the UK has gone from 73 per hundred of the population to 119, while Peru has gone from 4 to 120 and Costa Rica from 5 to 180.[29] These figures are consistent with our experience in working with communities and museums. In each country and region, the digital infrastructure of mobile phones, computers and digital literacies in communities across Latin America, the Caribbean and Europe is sufficient to facilitate community engagement in digital heritage. The UK government report "Culture is Digital",[30] stresses the importance of a future strategy on the enhancement of the creative potential of digital technology. This is reinforced by "Digitising Collections: Leveraging Volunteers & Crowdsourcing to Accelerate Digitisation"[31] which stresses the importance of museums having a digital strategy. The relevance and importance of digitising collections in collection management is shown in *The European Union/Working Group on Promoting Access to Culture via Digital Means* report "Promoting Access to Culture via Digital Means."[32] It was published as part of the EU's work plan for culture 2015–2018 and stresses the importance of digitisation.

Digital technologies are important tools to improve accessibility to museums' resources.[33] If museums have the capability to go digital, they are on the right path to thinking globally and reaching larger audiences. Museums play a key role in society and contribute to the growth of knowledge, promote social cohesion and inclusion, promote a better understanding of different cultural roots of societies and disseminate cultural heritage of all sorts, from small community museums in rural areas to big museums, globally. [34]

We recommend:

(a) providing museums with support to define digital strategies that enhance their functions of collecting, preserving, interpreting and displaying objects of artistic, cultural or scientific significance.

(b) investing in museums to connect with community digital infrastructures and literacies.

(c) supporting museums to develop websites, virtual museums and social media to ensure the footprint of heritage within the digital world keeps pace with society.

Consideration should also be given to addressing generational and other accessibility issues where necessary through the development of strategies to encourage accessibility and engagement with these technologies.

3.2 Opportunities to strengthen relations between heritage, communities and museums

The patterns of phone ownership and internet access indicate that there is widespread use of mobile technologies and the internet in communities connected with museums in all countries and regions, including communities in remote locations. The digital domain is becoming an increasingly important part of people's lives, and through technology, museums can transform engagement with cultural heritage so that communities participate in creation, curation and communication and invigorate networks of volunteers, heritage societies and community organisations. These processes are taking place by increasing use of photogrammetry and the emergence of social archive sites, such as those used in the EU-LAC-MUSEUMS virtual museum project, Sketchfab and Roundme, as well as on YouTube.[35] Museums are the natural organisations for developing these processes. Museums should also reinforce their presence on social media platforms in order to engage with different audiences. According to Statista - The statistic portal, the number of users of social media in the world is 2.7 billion.[36] The most popular social media platforms are currently Facebook, YouTube, WhatsApp, Facebook Messenger and Instagram.[37] Young generations are more attached to social media, so if museums aim to reach this audience, they must invest in a strategy for adapting content to each social media platform. The majority of people use the internet to access information about museums and cultural institutions. They search for the official websites of museums, but they especially look for their presence on social media platforms.

Beyond facilitating accessibility and participation, digitisation changes relationships between heritage, museums and community, and the wider world. A digital representation of heritage can be accessed from anywhere in the world and can be in multiple places at a single moment.

Digital objects can be manipulated, interrogated, and transformed without fear of a destructive process to the original physical object. These characteristics have the potential to connect communities across boundaries and borders, thus fostering communication and understanding. We suggest that policy to support heritage should be guided by:

(a) support for grass-roots development and capacity-building which empowers communities and their museums to engage with and develop their heritage;

(b) recognition of and support for the leading role that youth can play in connecting emergent technologies with heritage and the wider society through museums;

(c) an acknowledgement that digitisation enables the sharing and connection of heritage and therefore supports policies that enable heritage to speak across communities, countries and continents.

3.3 Digitisation, promotion and preservation

The fragility of heritage has recently been exposed to the world by the fires in Latin America as in Europe by such as the National Museum of Brazil and at Notre Dame Cathedral. These tragedies are relevant in that they reveal both the vulnerabilities of heritage and museums as well as their resilience. **Digitisation is not a substitute for physical protection and preservation. However, it offers opportunities for both the promotion and preservation of cultural and natural heritage,** and has potential immediate benefits.

The results of digitisation offer new ways for engaging audiences.[38] Digitisation enables the creation of global sharing of digital content (objects, photos, video, audio). It enables (digital) object acquisition for travelling exhibitions to locations with restrictive/expensive importation processes. Digital preservation can contribute to protecting against climate change, fire, conflict, loss of identity and can be facilitated by programmes using digitisation for the promotion of heritage. Through the creation of a 3D digital record, if the original is lost, destroyed, broken or degraded, a record exists which commemorates the heritage. Within the context of climate change, conflict and disasters, this is increasingly important, particularly for small institutions in remote locations. Climate change, conflict and loss of identity threaten both tangible and intangible heritage, while **participative museum digitisation (such as intergenerational 3D workshops) can support heritage by:**

- enhancing community engagement;

- preserving digital records;

- enabling communication and promotion, as evidenced by the development of digital initiatives, that strengthen cooperation between community, museums and universities.

3.4 Virtual museums and infrastructures that support process as well as presentation

In the past, virtual museums have focused on the presentation of heritage associated with the museum, so that the heritage held by a museum can be accessed remotely or so that the visitor experience can be enhanced through virtual exhibits. Tremendous progress has been made, with virtual museums moving from being merely galleries of images to galleries that include support for emergent 3D and immersive media, and virtual reality experiences with fully immersive environments. At the same time, the scope of virtual museums has expanded dramatically. *Europeana* provides a gateway to thousands of exhibits and collections and millions of artefacts and images, spanning the breadth of the continent.[39] Yet a museum in the physical world represents much more than the display of the heritage it holds. In order to deliver exhibitions and fulfil their mission, museums need to go through multiple processes. These include the collection of artefacts, research into and developing an understanding of their significance, and to archive as well as storage which provides both protection and enables access.

The practice of working with community-based museums has led us to develop the concept of an active virtual museum, which both provides a platform for the presentation of cultural heritage and explicitly supports successful virtual exhibitions. Furthermore, mirroring the idea behind *Europeana* as an aggregator that provides access to the collections of multiple museums, we suggest the development of a virtual museum infrastructure that aids the creation of virtual museums. Such a virtual museum infrastructure will provide resources and templates for creating multiple types of exhibits, for example, immersive virtual reality exhibits, mobile virtual reality exhibits, augmentation of the in-person museum visit, social media connection and exhibits featuring live communication. Support for processes such as photogrammetry, spherical media and photography can be provided through toolkits that include instructions, sample content and access to support tools. The integration of support for such processes into a pan-European framework, either as an extension of or a parallel to *Europeana*, will capture and focus the energy currently going into digitisation of heritage and provide a focus of direction. At the same time, it reduces the repetition of effort that currently goes into the plethora of different frameworks and approaches. This will enable digital objects, virtual tours and media files built around the *Europeana* metaData framework to be created, archived and uploaded. The approach aims at empowering local communities in the creation of digital representations of their heritage, thereby enabling them to deploy digital representations as an integrated part of exhibitions within museums and to project their heritage on the global stage, thus facilitating communication and understanding across community, national and international boundaries.

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4 Heritage, Gender and Migration
Migrations of Gender\the Gender of Migration: Meditations on Mobility and Movement from the Commonwealth Caribbean

The role of the Caribbean archipelago and its memory institutions should not be underestimated. Frequently defined as the Crossroads of the World, the region makes manifest the relational coexistence of multifarious groups and resilient strategies in the face of socio-ecologic challenges. Today more than ever, European governments and institutions (recipients of both migratory peoples and their heritages) are calling for the recognition of "shared heritage". The question is whether this convenient notion can or should be extended to "shared (bicultural) identities" with the source communities – post-empire, post-colonial, post-Windrush, post-independence, post-diaspora, post-Brexit? It is the process of creation of heritage that is in contention, both in the past and today: recognition, acknowledgement or identification determine what can be prescribed as "shared heritage" based upon a shared history.

The history of unspoken assumptions and of representations remains central to the enterprise of cultural history.[40] Through models of reciprocity, mutual respect and appreciation, this section will offer suggestions that underpin the successful disruption of such assumptions and empowering processes of histories and culture.

4.1 Heritage

Traditionally, museums and curators have confined the treatment of both migration and gender to specifically articulated and segregated models within specially constructed institutions (migration museums, women's work/lives exhibitions), spaces, or occasions. As a result, while an increasing number of exhibitions have addressed this issue, they are not permitted to intrude upon the Authorised Heritage Discourse. Typically, **phenomena of migration, gender and diaspora are not generally given equivalence or space within the national narratives** defined and depicted within the histories, heritages or artistic canon that are interpreted and presented in national history museums and art galleries on either side of the Atlantic Ocean.

A number of recent institutional exhibition, installation and intervention projects and commissions, from the historical to the contemporary and, in some instances, the imaginary experience, have sought to address issues of migration and diaspora by mirroring the growing dystopian concerns of some populations. These are focused primarily on decolonialisation or decolonisation strategies, on retrieving works from the oblivion of museum storage and proposing these for reinterpretation and reconsideration as part of the western artistic canon. Part of the EU-LAC-MUSEUMS Project gave consideration to the visual arts as one strategy for addressing such issues. The representation of migration and diaspora has thus been addressed through divergent tropes – social, cultural, political, **some of which place both artwork and artist in the comfortably relatable situation of being extensions of the legacy of British imperialism.**

Previous such representations have been **primarily executed in survey and thematic exhibitions, most of which have been initiated, funded and toured by major institutions in the metropolitan centres but most of which have never been shown in the affected regions – a major imbalance that needs to be corrected.** While many museums have focused on the historical origins of, and reasons for, the phenomena of migration and diaspora, increasingly within the last five to ten years the issue has been reconstructed in terms of refugees seeking asylum, an asylum which, while guaranteed under the International Convention on Human Rights, is rapidly disappearing. Others call for an urgent response to the status of refugees, placing migrants somehow beyond the pale. Most exhibitions have tended to address issues of incoming immigrants or refugees, while the diasporas created as a result of long term residence in the host communities has been treated as separate, distinct, different, and exotic. Approaches to these themes are often presented in isolated ways attracting and engaging the attention of one specific population, and **have tended to ignore the spiralling patterns of migratory behaviours over time.**

For many, the voices and visions of the **Caribbean's philosophers and thinkers have become central not only to the way the region is framed in the cultural imaginary, but also as a method through which to convey the experience of contemporary globalisation**. We often imagine that globalisation and technology bring us closer together and make us more connected, yet borders – both physical and ideological – increasingly divide us. Embodied in the successive generational ideas of C. L. R. James, Aimé Césaire, Stuart Hall, Édouard Glissant, Derek Walcott and Sylvia Winter among others, are strategies through which the museum/exhibition can allow different groups to share a foundational philosophical space that simultaneously connects and separates them. These theoretical and curatorial opportunities allow us to consider the ways in which borders shape identities and negotiate imaginary spaces, critiquing the grounds from which art can transcribe, transgress and transcend the barriers of history, geography and culture. Previous exhibitions/institutions that adopt or are based upon this language have considered notions of shifting and porous borders – geographic, national, cultural, social, racial, ethnic and linguistic – and the way in which crossing borders has shaped our world. **It is, however, imperative that this trend towards the use of theory does not overlook individual experience or lived inequalities.**

Rather, models of reciprocity and mutual respect and appreciation remain key to their success. There is a need also for flexibility of approach for the ability to add different work at different stages (or in different sites) which still addresses the same shared experiences but allows focus to fall on those who are identified by their stated identities, or chose to be identified by their co-identities. Perhaps art can act like certificates of citizenship allowing for dual citizenship" in shared mental (as well as physical) spaces. Today more than ever, European governments and institutions (recipients of both migratory peoples and their heritages) are calling for the recognition of "shared heritage". The Caribbean is still considering whether reciprocity or the sharing of authorities in the "storying" or "visibilising" of these histories addresses these concerns.

The question is whether sharing of heritages, both tangible and intangible, exchange of knowledge resources (including both digital and documentary resources) can adequately represent "shared heritage", or whether claims for restitution of artefacts or compensation for reparations focused on areas such as health, education and the creative economy should remain in play.

4.2 Gender and migration

Applying an analysis of Caribbean gender systems to global issues of gender and migration reveals many common misconceptions. **Any analysis of the intersection of gender and migration has to explore both macrolevel and microlevel concerns.** At the macrolevel, the analyses must address concerns of political economy such as state policies on migration, internal and external economic factors, facilitating or prohibitive legislation, and societal practices and norms in receiving and sender societies. At the microlevel, the analysis of gender and migration should investigate individualised decisions of women and men to seek or act in their best interest as owners of their labour power, within the circumscribed constraints of state and international policies.

Migration has always been imbued with gender. Ideologies of gender were already at play before enslaved women and men were joined by indentured Indian labourers in the Caribbean and the Americas as the new unfree and abused labour forces. This mapping of the conceptual terrain of the migrations of gender demonstrates that relations of gender acquire new manifestations in different phases of Caribbean migration within the region, to Europe and beyond, yet these do not obscure the old enduring hierarchies, the inequalities of power, that are mapped onto the politicised, sexualised, bodies of the beings we know as women and men. The problematic treatment of relations of gender as synonymous with women results in the tendency to interpret an absence of a focus on the visibility of women as an absence of ideologies of gender. **Treating 'gender' and 'women' as synonymous interchangeable terms creates analytical deficiencies in comprehending how sex and gender regimes have worked continuously through migration schemes to affect Caribbean citizens, both within the region and in the diaspora.**

The conditions under which post-Columbian Caribbean societies were forced into being constructed a vastly different psychic profile for the women and men from Africa and Asia who peopled the region. The confluence of the forced, unfree or conscripted conditions of Caribbean arrivals, the hybridity of cultures and the brutality of their existence over four hundred years of slavery and indentureship left Caribbean people with a deep sense of uprootedness. They existed but never felt settled. Many Caribbean people therefore operate with a discernible ideology of return, coexisting with an easy willingness to roam. While we agree with Brian Hudson that **migration fosters ambiguity, ambivalence and destabilises conventional notions of identity (Hudson, 1999: 172–3), it can also foster conditions of solidarity and the constructions of more radical notions of identity and belonging.** However, this trajectory moves along a different continuum than factors that are traditionally used as indicators of inclusion. In answer to the question *where is home?* Caribbean migrants might heed Bob Marley's advice, "to open our eyes and look within, are we satisfied with the lives we are living?"

4.3 Exhibiting Migration and Gender

How might this be facilitated by new media art and technologies for communication? **New media and technologies are important to the dissemination and continual discourse of the issues outlined above,** first, in their ability to make works and the identification of evolutionary patterns of human experience of certain events within time and space **more readily accessible.** For example, in order to convey the experience of movement and dispersal and reconnection, the recent EU-LAC *Arrivants* exhibition at the Barbados Museum & Historical Society used ambient light and sound to chart and connect the patterns of movement to heighten the audience's awareness of change and exchange. New media also offer greater flexibility and the ability to address several states, positions or perspectives within a particular space/time continuum. The use of technologies in exhibitions is a growing expectation of twenty-first century audiences, **engaging attention, allowing a greater ease of sharing, communication and dissemination, at the same time reducing the costs of moving artworks from one site to another** across oceans and landmasses. While this trend risks the isolation of those artists who do not engage with new media in their practice, the **creation and circulation of e-catalogues** and professionally commissioned photography can address some of these issues.

There is an urgency to this engagement as, **while 75% of the world's online population live in the global South, much of the content online (more than 80%) stems from Europe and North America.** This imbalance must be addressed through greater access, training and work in the field of new media and support for the development and dissemination of internet communication and documentation strategies to non-European areas. Giving due consideration to the work being done to find ways to exhibit migration and gender in support, particularly, of museums and the diasporic communities they serve, one could envisage developing similar campaigns which could heighten awareness and interest by making them more visible on the Internet. Limitations of resources mean that relatively few people might be able to engage with exhibition-making within the region. **Each small institution might be able to generate possibilities for greater impact with a steady presence, digitisation and documentation of shared stories, images and other resources.** These could be supported, primarily through Search Engine Optimization (SEO) strategies and Search Engine Marketing (SEM), with a deliberate campaign targeted at growing the Wikipedia presences of Caribbean and other museums and exhibitions. These could be designed and developed to become an almost intuitive part of the project's "shared heritage" and support actions aimed at decolonising the Internet and the new knowledge generated every day.

Where necessary or desirable, we anticipate that the institutions/curators would engage in the development of appropriate partnerships and programmes to give effect to their rationale. Partnership is necessary to provide evidence of the rationale for the existence and programming of certain spaces and exhibits serving various institutions and communities. Partnerships between governmental and nongovernmental, academic and community-based entities, particularly those addressing both local and global responses to migration, is an essential ingredient in ensuring dissemination, education (and miseducation) about certain norms and beliefs.

It is a critical ingredient in engendering new attitudes, new patterns and new behaviours in engendering new attitudes, new patterns and new behaviours among recipient, source and migrant/ing communities, and the evolving intangible heritage that is incubated and generated by such experiences. **Co-curating is a fundamental part of this shared vision, as it enables the growth of mutual knowledge, respect and understanding in ways that could not be otherwise communicated or supported.** A shared vision makes the sharing of resources feasible, desirable and credible.

Hew Locke's interventions at the recently launched Arrivants exhibition, also articulated the perspective of many from the Caribbean diaspora long embedded in Britain when considering the recent revelations of the Windrush Scandal. In a recent interview he opined:

"Like most people, it never occurred to me that the Windrush issue was not settled, that it was even an issue at all … This stuff is so hard to talk about, I get angry. Now, in the light of what we're facing with Brexit and ideas of national identity, I'm rethinking Britishness in different ways, saying to myself "OK Hew, so we're not as accepted as we thought we were", and that's disturbing. This is one of the things that motivates me to make work, to get up in the morning and head down to the studio." [40]

The crisis of multiculturalism is commonly associated with the intensification of international migrations and their consequences in the host countries. The relevance of this work – supported by exploratory research based on the implementation of multiple methods of co-curatorship and co-production – is the proposal of an alternative to the current Western discourse on the phenomenon of international migrations and its long-term political and sociocultural impact. In this context, culture is an essential element to spread the values of tolerance, dialogue and mutual understanding. The role of culture and cultural heritage is thus emphasised not only within the process of integration of refugees and asylum seekers, but also as measure to overcome the identity crisis occurring in Western countries, which in turn we believe to be among the main causes of the crisis of multiculturalism. In this context, cultural heritage managers' and curators' new responsibilities are increasingly complex: on the one hand, to boost public participation in enhancing local heritage, on the other, to support migrants' cultures and the promotion of intercultural competencies within society.

For the development of the exhibition *Enigma of Arrival: the Politics and Poetics of Caribbean Migration,* the exhibition team endeavoured to use a 'community of curatorial practice' approach. This curatorial framework is derived from the Lave and Wenger (1991) concept of a community of practice, which speaks to a social theory of learning through "a set of relations among persons, activity, and

world, over time and in relation with other tangential and overlapping communities of practice".[41] A community of curatorial practice is a beneficial approach in inclusive museology, as it provides a platform for multi-vocality in the exhibition design, as well as a pathway for more sustainable museum-community relationships.

Hew Locke's Nelson statue at the *Arrivants* exhibition at the Barbados Museum & Historical Society, Bridgetown, Barbados.

The University of the West Indies EU-LAC-MUSEUMS 3D photo-grammetry research workshop.

EU-LAC-MUSEUMS RECOMMENDATIONS

Community-based museums and heritage initiatives, as key instruments of cultural diplomacy, merit more visibility and agency to work through the critical issues affecting human life in different parts of the world.

Today´s museum is proposed not only as a space that exhibits objects that refer to history, but also one that focuses on the values that the community assigns to them and reflects the challenges and the vision of the future around them.

Museum activities with social impacts are truly important for cultural diplomacy and should be recognised and supported. In particular, community-based museums have a special role to play as they are, by their very nature, deeply rooted at local level; the engagement of communities is embedded in their core functioning.

Museums should be considered holistic vehicles for the sustainable and democratic development of the communities, where it is the communities themselves that makes decisions about their heritage.

Taking the socio-economic situation of local as well as national areas into account in their strategies, museums and policy makers can contribute to local development. Incorporating museums into local/national development strategies can prove a useful method of medium to long-term partnerships and ensure the meaningful contribution of museums and their policies to local development.

Water heritage should be an object of study and analysis between the EU and LAC countries. It is a general theme that would allow us: to guarantee the implementation of the "best practice" policies of governments/public administrations with powers in water topics supporting local museums as territorial tools related to water heritage and encouraging cooperation between the various partners of the consortium through a common theme.

Policy makers should put the protection of cultural heritage protection (tangible and intangible) at the heart of youth participation and engagement strategies through mutual bi-regional understanding and partnership at all levels.

Grass-roots understanding should be given the opportunity to inform and affect policy in a bottom-up manner locally, nationally and bi-regionally.

Museums should be enabled to lay the groundwork for sustainability by recognising the right to self-determination and by making visible the full range of community voices. Museums create the best conditions for cultural diplomacy to reach its objectives within and across regions.

A new role for state and established museums is envisaged so that they cease to be merely producers of knowledge offering an official view of history and cultural heritage, and serve remote museum communities.

A strategy of widespread digitisation through local museums, with a leading role for school students and youth to be developed that will enhance the capacity of communities and enable digitisation (such as 3D digitisation of objects) of their heritage.

Support the development of new strategies encouraging co-curation and communities of curatorial practice as a beneficial approach and new model in inclusive museology, as it provides a platform for multi-vocality in exhibition design, as well as a pathway for more sustainable museum-community relationships.

Collage of EU-LAC-MUSEUMS project research across Europe, Latin America and the Caribbean.

Endnotes

1 For a full list of all partner institutions, see: https://eulacmuse-ums.net/index.php/partnership-2/partners-2

2 International Council of Museums Regional Alliances ICOM-Europe and ICOM-LAC: https://icom.museum/en/network/committees-directory/?type=138. Accessed 20 May 2019.

3 http://www.cultureinexternalrelations.eu Accessed 20 May 2019.

4 See EULAC Focus Deliverables D3.1 "Presentation and analysis of the literature repository on EU-CELAC cultural relations", and D3.2 "Cultural Relations – proposal for high impact actions". Available at: http://eulac-focus.net/about-eulac-focus/project-structure/wp3-cultural-dimension/. Accessed 20 May 2019; https://eulacfoundation.org/en. Accessed 20 May 2019.

5 INT12 "The cultural, scientific and social dimension of EU-LAC relations". Funding call available at: https://ec.europa.eu/info/-funding-tenders/opportunities/por-tal/screen/opportunities/topic-details/int-12-2015. Accessed 20 May 2019.

6 Karen Brown and François Mairesse, "The Definition of the Museum through its Social Role", *Curator: The Museum Journal,* volume 16, issue 4, 2018. https://doi.org/10.1111/cura.12276

7 *Culture and Local Development: Maximising the Impact* (OECD/ICOM 2018), p. 12; p. 30.

8 The definition of an *integral museum*, a term coined by the "Round Table of Santiago de Chile" in 1972, has remained valid since then. The concept of "integral" speaks exclusively of how the spaces we call museum "serve" and are integrated into the diverse realities and contexts of the communities that surround them, transforming them into instruments at the service of the needs of the citizens of a territory. In this sense, we can say that nowadays, and for some decades, especially in community-based museums, these spaces in their most effective form have been enriched and, above all, transformed into agents of social change. The idea of the "integral museum" is conceptualised in the Round Table facsimile, found here: http://www.ibermu-seos.org/wp-content/uploads/2018/10/publica-cion-mesa-redonda-vol-ii-pt-es-en.pdf

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10 Available at: https://icom.museum/wp-content/uploads/2018/12/O-ECD-ICOM-GUIDE-MUSEUMS-AND-CITIES.pdf. Accessed 20 May 2019.

11 https://icom.museum/en/news/icom-establishes-new-work-ing-group-on-sustainability/. Accessed 9 April 2019.

12 Museums and well-being is a theme to be developed in the forthcoming *Museum International* special issue on *Museums and Local Development*, Vol. 71, No. 281–282, edited by Karen Brown (forthcoming).

13 International Cooperation and Development – DG DEVCO. Available at: https://ec.europa.eu/europeaid/general_en. Accessed 9 April 2019.

14 For example, (a) the reports of the European Environment Agency (EEA) related to climate change and water: *Climate change: impacts and vulnerability in Europe* (2016) and the *World Climate Agreement. Paris. Agenda 2020* (2015). The reports point to the leading role that local and regional authorities must exercise in the sustainable use of natural resources, such as water, and the lower consumption of water resources. The traditional and historical use of water has particular influence in local communities. The principle of sustainability in traditional water management is common; (b) *The European Smart Specialization Strategy Strategy H2020* envisages a future European scenario based on the principles of territorial development, as it emphasises local resources (including cultural ones), in territorial networks (integrated by local actors), and innovation, with the necessary adaptation and adoption of new technologies. These are related, for example, to the processing of information, data analysis, and the participation and enhancement of cultural heritage, valued as an endogenous resource that can facilitate local development.

15 "Culture and Local Development: Maximizing the Impact. OECD/ICOM 2018", p. 35.

16 Recommendation *Concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society,* UNESCO, 2015. Articles 16-18.

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