

## Special Project Report

### Insight Favela Museum

Project designed and implemented by CAMOC

15 August 2013



*Favela scape, photo archive  
Daisy Butterworth*

## Executive Summary

### A. Brief description of the project – Core idea and aims

In 2013, CAMOC (The International Committee for the Collections and Activities of Museums of Cities) has been granted from ICOM the amount of EUR 4,000 in order to implement an innovative project of urban museology entitled *Insight Favela Museum*.

During the National Forum of Museums in Petrópolis in November 2012, CAMOC declared its intention to carry out this urban expedition/insight in the favelas Pavão, Pavãozinho and Cantagalo, together with the Museums – Museu da Favela, Maré Museum and Rocinha Museum (all favela museums), and invited the representatives of MINOM and the directors of the main Favela Museums of Rio de Janeiro to collaborate in this undertaking.

Eventually for the development of the project, CAMOC created a partnership of equal rights with the Museu da Favela (MUF), which as an institution integrates and mobilises the favelas Pavão, Pavãozinho and Cantagalo. MUF also proposes to develop and attract qualified tourists visitation, that cannot only make a tour in the “Casas da Telas” – which tells 100 years of history of the community –, but also participate in workshops and creative activities, thus generating revenues and developing new relationships in the communities.

The project took as starting point of departure:

- i) the central theme of the ICOM General Conference for 2013, i.e. *Museums (memory + creativity) = social change*;
- ii) CAMOC’s object of study, that is the cities and the people who live in them; and →



Views from the Open-air expedition of the three different groups, photo credit: Veri

iii) the innovative nature of Favela museums which, being encapsulated under the broad concept of *territorial museums*, combines inventive strategies of appropriation and the rescue of the community memories to the prospect of better standards of living and the provision of a different perspective of urban museology for CAMOC and its members.

Within this general context, the idea already presented in the Special Project application of implementing a special **urban narrative collecting activity** for the members of CAMOC during the Conference took gradually shape, in order to serve as a valuable experience to be shared initially with one of the most significant Favela Museums in Rio and then progressively with the city museums on a world scale.

## B. The implementation of the project

The *Insight Favela* Project was prepared in a laborious way by CAMOC and MUF under the leadership of the CAMOC Secretary and the coordinative help from CAMOC's member in the Rio Organising Committee in the months preceding the 23<sup>rd</sup> General Conference of ICOM, and was implemented as one-day expedition in the favela on the 15<sup>th</sup> of August 2013.

Detailed description of the programme and the budget involved is presented in Appendices 1 and 2 of this Report.

Prior to its implementation of the *Insight* and for securing quality of research and lived experience by participants onsite, CAMOC addressed an open call to its members and other delegates of 23<sup>rd</sup> General Conference alike in order to populate the teams of the project. In parallel, MUF prepared its community members for the group visits that would follow in the course of the expedition, by assigning to a number of facilitators the task of walking around the favela territory and informing the inhabitants about the upcoming event.

Prior and after the day of the actual expedition, two workshops took place in Rio as integral parts of the 23<sup>rd</sup> General Conference CAMOC programme. On the 11<sup>th</sup> of August, CAMOC has organised a **formative workshop** with the participants and representatives of MUF, during which the main aims of the project, its methodology and practical dimensions were explained. During the workshop and the discussion that was encouraged among the participants, a set of →



Views from the Open-air expedition of the three different groups, photo credit: MUF



*Views from the Open-air expedition of the three different groups, photo credit: MUF*

key themes and questions were identified through participatory dialogue facilitated by CAMOC Secretary and another member of the local organisers, which aimed to fine-tune the conceptual part of the onsite research scheduled to take place on the 15<sup>th</sup> of August (See Appendix 3). On the 17<sup>th</sup> of August, another **summative workshop** was realised in the Cidade das Artes with the participations of six participants and members of CAMOC's Executive Board.

On the 15<sup>th</sup> of August, 42 people took part in the expedition, divided into 3 groups and 3 routes. Each of the three (3) groups that took part in the *Insight* consisted of: 13 visitors, 1 cameraman, 1 photographer, 2 translators, 1 mediator and 2 assistants.



*Views from the Open-air expedition of the three different groups, photo archive Marina Piza*

The programme was built around the following main phases of the *Insight Favela* (see a very detailed presentation in Appendix 1):

**1. Open-air expedition**, whereby each group of participants followed a different pre-defined route in order to access and explore the territory: i.e. the routes 'Portal do Amor Perfeito', 'Portal do 200' and 'Portal da Água'. During the expedition, an ethnographic research was conducted with the objective of collecting data for evaluation at the end of the activities. The ethnographic research was based on image capturing, observation methods, interviews and the questionnaire developed during the aforementioned workshop that took place on the 11<sup>th</sup> of August, all facilitated by trained community members who mediated between the participants and the favela inhabitants. Images and notes could only be captured by consent through release forms that were made available, based on a template agreed by CAMOC and MUF. Data collected through the ethnographic research would be thoroughly discussed during the conclusion workshop, on 17<sup>th</sup> of August.

In detail, the documentation consisted of:

- Informal interviews registered on video camera and CAMOC members' notes
- Video recordings and photographs made by PUC-RIO students and community members of the interviewees and the favela environment
- Video recordings and photographs taken by CAMOC members.



## 2. Arrival at MUF's Base 1: welcoming of the participants in Base 1



*Views from the Open-air expedition of the three different groups, photo credit: MUF*

## 3. Favela Culinary Art Exhibition – Lunch and master Favela Craftsmen (Craftswomen) parade at the terrace



*Within MUF's Base, Favela Culinary Art Exhibition, photo credit: MUF*



*Within MUF's Base, Favela Culinary Art Exhibition, photo credit: MUF*



*Views from the Open-air expedition of the three different groups, photo credit: MUF*

Thematic lunch “Favela Culinary Culture Memories” and “Museum of the Favela’s Masters of Crafts Parade”. This part of the *Insight* was organised by residents as a thematic experience whereby different cultural practices of the favela people would be shared by the visitors as culinary and crafts performative acts. This part of the *Insight* culminated into a music show by a female youth percussion band at the rooftop terrace of the Operations Base.

**4. Expedition within MUF's Base 1**, during which there was a Power Point presentation and video projection about MUF and its work, followed then after by discussion with the sub-groups and MUF's team. After the discussion, the expedition included visit to the management rooms, the technical department, the meeting room, the museum shop and the Terrace/MUF's Cine Water Tower.



*Within MUF's Base, presentation from the museum staff,  
photo credit: MUF*



*Within MUF's Base, presentation from the museum staff,  
photo credit: MUF*



*Within MUF's Base at the Museum shop,  
photo credit: MUF*

**5. Final meeting**, for consolidating the expedition experience and assessment exchange and institutional support to the Museum of the Favela.

**6. Farewell Parade** by which all visitors were escorted back to Ipanema, where activities finally ended.



*Farewell Parade,  
photo archive  
Gege Leme*



*Farewell  
Parade,  
photo  
archive  
MUF*

### **C. Urban Narrative Collecting Platform**

As mentioned above, a broader idea of developing a crowd-source online platform to accommodate urban narratives about the ways preconceptions, civic experiences and change affect and shape personal and collective perceptions about cities was behind the Favela Insight undertaking.

As main aims of the project were defined the following:

1. To develop a resource for urban narratives collecting, which will have an on going worldwide interest for city museums and urban historical societies around the globe. More precisely, the idea was to gradually build on an on-line resource whereby CAMOC would pull together material (visual, audio, moving images, texts) related to the collection and projection of urban narratives from a number of different projects developed by museums and other organisations around the world.
2. To use the *Insight Favela Museum* project as a testing ground for the implementation of this aim, for its being a challenging first example to feed the on-line resource. Through this project CAMOC would portray a wide array of urban changes (social, economic, gentrification, etc.), collective and personal narratives that described the community memories about them, as well as pre-perceptions of outsiders (i.e. foreign visitors to the favelas) about the standards of living and the community bonds within the context of a favela entity.
3. To leave through this project a lasting impression of the Rio ICOM General Conference 2013 in the inhabitants of the Brazilian favelas.

In parallel, the Insight Favela Museum was thought appropriate to link an array of key aims expressed in ICOM's Strategic Plan 2011-2013\*, which have been presented in detail in the grant winning application form CAMOC submitted in ICOM at the beginning of 2013.

The project was conceived to be developed in the course of two years, with the first one dedicated to the development of the research methodology, the design of an on-line crowd-sourcing resource, the realisation of the *Favela Insight* in Rio as a sample case study and the evaluation work and editing of the data collected. The second year was envisaged to be dedicated to the feeding of the on-line resource with more material, and generally to the promotion of the platform internationally in order to attract more content creators.

So far, CAMOC has realised the first part of the project and stepped into the second phase of the project, with the implementation of the *Favela Insight Museum* in Rio, its follow-up evaluation, the first phase of development of an on-line resource (accessible at <http://insightcamoc.wordpress.com/>) and the setting up of a Working Group which will work towards developing the second part of the project in the course of 2014.

### **D. Financial analysis of the *Insight Favela* project**

CAMOC has been blessed by the perseverant efforts of its Brazilian Vice-chair until the very last moment to secure sponsorships and benefits in kind that resulted in realizing the *Insight Favela* project within a budget substantially lower than the one originally estimated. A detailed analysis of the budget is provided in Appendix 2 of this Report.

It should be noted that bus transfers to the favela were sponsored and CAMOC did not have to pay any transportation charges. Also, translation services provided by the University of Rio students were free of charge. The video and photographic recordings were realized at a much lower price thanks to the negotiations carried out by our Brazilian colleagues.

In conclusion, the total amount of grant awards CAMOC received from ICOM was EUR 4000.00 and the total amount of expenditures CAMOC made for this Special Project was EUR 2450.52. So there has accrued a surplus of EUR 1549.48.

\* 1.4. Develop new collaborative networks; 1.5. Encourage membership inclusiveness, diversity and participation in International Committees; 2.2. Enhance ICOM's expertise network and the development of the knowledge of the sector; 3.1. Provide intellectual and professional leadership in the heritage sector; 3.4. Protect and raise the profile of ICOM's name and activities; 3.5. Develop strategic partnerships with both traditional and non-traditional partners; 4.3. Increase inclusion and participation in the network



## E. Assessment of the Insight Favela experience



At MUF's Base 1, photo credit: Javier Jimenez

Following the expedition, CAMOC circulated a questionnaire amongst its members in order to collect impressions, comments, visual and textual material, that would serve first as a roadmap for the evaluation of the project and secondly as baseline resource for the creation of an online platform that would contain material produced during the *Insight Favela*.



photo archive Javier Jimenez

In Appendix 4, we present the Follow-up questionnaire and in Appendix 5 a compilation of comments submitted by some of the *Insight Favela* participants. Finally, Appendix 6 contains the narrative report produced by Catherine Cole, a CAMOC member of CAMOC's Executive Board then who experienced the *Insight Favela* as participant and not as member of the organising core team, so her comments are expressed through this capacity and role.

All in all, the comments received by CAMOC have been outstanding and thus reassuring that the *Insight Favela* core aims, as defined in the original grant application form, have been fulfilled. It is indicative (although the sample is too small for a generalised assessment) that during an evaluation process organised by CAMOC in order to assess the quality and effectiveness of its programme as part of the 23<sup>rd</sup> General Conference in Rio, ten delegates evaluated the Favela Insight project with an average rate of 4,7 (on a scale of 1-5 where 1 is disappointing and 5 is excellent) when responding to the question: "How satisfying were the choice of conference venues, museum visits, outings and receptions".



photo archive Javier Jimenez

## **F. Next steps of the project**

In the aftermath of *Insight Favela* onsite experience, CAMOC has also collected visual material both from MUF and from a number of its members, who participated in the project, in order to start working on the creation of an online crowd-source platform that would pull together video and audio recordings, photographs, texts etc., first from this specific project and in future from other urban narrative projects of city museums around the world.

The aims were first to present the collected material in a meaningful way and secondly to use this tool as a testing ground for the further development of the project and its gradual transformation into a bigger and more comprehensive online participatory platform for cities, cities museums and city narratives.

CAMOC is currently exploring a number of different free blog models in order to test in a cost effective way various ideas that will eventually lead to the shaping of a well defined detailed brief for the construction of a customised online resource for CAMOC.

*Insight CAMOC* blog site is currently under development within a *Wordpress* environment, making use of the possibilities this platform provides. The architecture of the blog is constructed around three thematic sections which fall into CAMOC's core research interests but also encompass the work done and the material collected during the *Insight Favela* project. These three themes are "Cities and us", "Cities, citizens and change", and "Urban Museology".

The blog site is accessible in <http://insightcamoc.wordpress.com> and is currently being fed with material and comments. For a schematic presentation of its architecture, you can also see Appendix 7.

In parallel other options are also analysed as collaborative online platforms, such as *Storify*, in order to assess their capacity and usefulness as alternative tools for a more effective fulfilment of CAMOC core long-term objectives about creating an useful and meaningful online urban museology resource.

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# APPENDICES

1. INSIGHT FAVELA PROGRAMME
2. INSIGHT FAVELA BUDGET
3. INSIGHT FAVELA TEMPLATE QUESTIONNAIRE  
(produced during a workshop organised by CAMOC on 11 August 2013)
4. INSIGHT FAVELA FOLLOW-UP QUESTIONNAIRE
5. INSIGHT FAVELA EVALUATION COMMENTS BY PARTICIPANTS -  
A SELECTION
6. INSIGHT FAVELA REVIEW by CATHERINE COLE  
(PARTICIPANT & CAMOC MEMBER)
7. INSIGHT CAMOC BUBBLE DIAGRAMME

## APPENDIX 1

### INSIGHT FAVELA PROGRAMME

#### SPECIAL MUSEUM OF THE FAVELA PROGRAMME FOR ICOM-CAMOC/2013

ACTIVITIES	TIME
<p>1. OPEN AIR EXPEDITION: Formation of the 3 groups of delegates. Visitation departure to selected parts of the First Gallery of Museum of the Favela's permanent exhibition, Casas-Tela (Canvas-Homes) Circuit, crossing the 3 favelas (see details in table below). In this routes visitors will see, beyond collective memory works of art, educational and restoration works, as well as open-air collections and the installation of special 'Warrior Women' Exhibition Series 2011/2012. During the expedition, an ethnographic research will be conducted with the objective of collecting data for evaluation at the end of the activities. The ethnographic research will be based on image capturing, observation methods, interviews and questionnaires, which will be collectively discussed by CAMOC/MUF/MINOM together with an approach to field research, during the preparation workshop on August 11. Data collected through the ethnographic research will be thoroughly discussed during the conclusion workshop, on August 17. The resources produced by the research and discussions will be the joint property of CAMOC and MUF, and will be made available online for both institutions. Following the MUF Expedition, CAMOC intends to start a crowd sourcing resource that will be fed by input from other city museums and urban institutions.</p>	9:00 to 12:00hs
<p>2. ARRIVAL AT MUF'S BASE 1: Presentation and 15-minute toilet / water break Meeting and settling the 3 groups into MUF's Room 1</p>	12:00 to 12:15hs
<p>3. FAVELA CULINARY ART EXHIBITION- LUNCH AND MASTER FAVELA CRAFTSMEN (CRAFTSWOMEN) PARADE AT THE TERRACE</p> <p>3.1 <b>Thematic lunch 'Favela Culinary Culture Memories'</b>, with tasting of typical dishes from local culinary collections, prepared by Master Snacks Chefs from the favela. For dessert, fruit juices served in 'sacolés' (typical favela culinary ice cream) and mineral water. Soft drinks will be charged separately.</p> <p>3.2 <b>Museum of the Favela's Masters of Crafts Parade:</b> during lunch, visitors will be graced with a non-stop parade demonstrating relevant local culture knowledge and skills. While passing each table, each Master Craftsman (Craftswoman) will distribute their business cards in case interest in future service provision or exchange with museums from other countries arise. (Social and economic inclusion experiments mediated by museums). There will be a total of nine Masters of Crafts in the parade, provided they are available at the time of the event:</p> <p>The parade of 9 Master Craftsmen (Craftswomen) has the following preliminary programme:</p> <ol style="list-style-type: none"> <li>1. <i>Master Edibau: master of tambourine, from the samba veterans (velha guarda do samba)</i></li> <li>2. <i>Master Antônia: Master artisan, with recycled materials, from Pavarte Group</i></li> <li>3. <i>Masters of CorpoMovimento: exhibition of young capoeira masters from the favela</i></li> <li>4. <i>Masters of Forró: exhibition of musical trio (zabumba, tambourine and triangle) musical genre originated from the Brazilian northeast region and favela migrants' tradition</i></li> <li>5. <i>Masters of Painting: exhibition of paintings by favela artists: Vitorino and others</i></li> <li>6. <i>Master Dá: drums from the junior samba-school Patota do Galo, with youth and children from the favela</i></li> <li>7. <i>Master Veterans of (Velha Guarda do) Samba: elder community members, still playing an active role in the cultural activities of favela samba (samba no morro) (inter-generation exchange)</i></li> <li>8. <i>Master Iani: master doll-maker, with parade of rag dolls depicting typical favela residents</i></li> <li>9. <i>Master Selma: master snacks chef (quituteira) / baker, with delicious snacks</i></li> </ol>	12:15 to 13:45hs  12:30 to 13:45h
<p>4. EXPEDITION WITHIN MUF'S BASE 1</p> <p>4.1. Welcome Presentation: '<b>Museum-making the MUF way</b>', with slides and short movie projection on the museum plan, memory, activities and ways of working of the Museum of the Favela</p> <p>4.2. Debate and exchange of views and ideas</p> <p>4.3. Visit to Base 1 structures (management rooms, technical department, meeting room, museum shop, Terrace/CineMUF Water Tower)</p>	14:00 to 14:45hs 14:45 to 5:15hs 15:15 to 15:30hs
<p>5. FINAL MEETING FOR CONSOLIDATING THE EXPEDITION EXPERIENCE AND ASSESSING EXCHANGE AND INSTITUTIONAL SUPPORT TO THE MUSEUM OF THE FAVELA</p> <p>This meeting will propose a way forward for evaluating the data collected, for discussion on August 17.</p>	15:30 to 16:30hs
<p>6. FAREWELL PARADE</p> <p>The expedition will leave MUF's Base in one consolidated group, accompanied by MUF Directors and workers, progressing from Cantagalo to Praça Frei Nereu, passing by 3 works of the 'Casas-Tela' (Canvas-Homes) Circuit. The group will then follow to 'Mirante da Paz' (Peace Viewing Deck), from where the Ipanema beach and neighbourhood can be seen, to reflect on how this recent public works construction relates to the favela. The group will then descend on lifts to the hall of General Osório subway station, in Ipanema. Closing of the Expedition.</p>	16:30 to 17:30hs

## EXPEDITION CAMOC/ICOM AT MUF: GUIDELINES FOR THE OPEN AIR VISIT

1. 3 separate groups (to be formed) will visit parts of the First Gallery of the Museum of the Favela's the permanent exhibition, 'Casas-Tela' (Canvas-Homes) Circuit, simultaneously
2. Each group of visitors should not be bigger than 15 people
3. Each group will be guided by 2 mediator-residents of the Museum of the Favela's territory, plus videomakers and photographers from MUF and partners, in a total of up to 20 people per group.
4. Light clothes, hats and anti-slip flat comfortable shoes are recommended to the visitors
5. Pictures and videos of the expedition shall respect the privacy and dignity of residents. Pictures capturing people's faces and house interiors shall only be allowed by signing of a release form written in both Portuguese and English. This is a standard procedure of the Museum of the Favela that prioritises a relationship with the residents based on mutual respect.
6. Taking pictures and/or panoramic filming inside the territory and inside Operations Base 1 of the Museum of the Favela will be allowed and unrestricted. For pictures and filming which include interviews and/or residents' accounts, as well as all data to be collected through the ethnographic research, shall be complemented by signature of release forms by the interviewees. It is expressly recommended that authorization for use of their images and personal accounts be obtained for publication purposes. The release form model will be provided by CAMOC to MUF in enough time to clarify procedures and sensitise residents. Release forms are to be signed in two copies, one for interviewee and another for MUF/CAMOC, providing a full explanation of the interviewees' choice of data to be authorised for use Image, accounts, data or all).
7. All groups, regardless of meeting/departure point or route, will progress towards the MUF Operations Base, where toilets will be available.
8. The allocation of members within each group will be lead by CAMOC. Groups will be organised in the following manner:

GROUP	RECEPTION/MEETING POINT	DEGREE OF DIFFICULTY
GROUP1	Portal do Amor Perfeito, at Rua Saint Romain 46-Copacabana	Highest difficulty (stairs and longest distance), cuts through the entire Pavão e Pavãozinho territory. Cable car visit.
GROUP2	Portal do 200, to Rua Saint Romain 200, Ipanema	Least difficulty, traditional entrance to the favela until the construction of the subway. Stairs, crosses parts of Cantagalo. Residents Association visit.
GROUP3	Portal da Água, at the exit of the Subway/Mirante da Paz lift's elevated walkway, Ipanema	Medium difficulty, new access to the favela since the inauguration of the General Osório Subway Station at Ipanema. Narrower stairs.

## EXPECTED PRODUCTS

1. The following pay-offs will be offered to MUF and CAMOC by consolidating of jointly collected information:
  - A complete indexed compendium of videos/still images and data will be provided to both MUF and CAMOC
2. The following materials may be generated in collaboration by CAMOC and MUF after the expedition. If eventually parties decide to do them timing, roles and responsibilities to be joint and agreed upon by both parties:
  - Photographic exhibition;
  - E-Book about the expedition;

## Terms:

- a) All the materials produced during the expedition, both videos/still images and research, will be of joint-copyright of CAMOC and MUF. Further distribution of this material requires joint authorization by both institutions;
- b) CAMOC members participating in the expedition shall be allowed to make photos and videos for themselves, provided they follow the normal tourist expedition regulations for image capturing limitations and rights. Only images and data released through release forms shall be used for information dissemination.
- c) CAMOC will start an online resource with the oral and visual materials collected during the favela expedition, which it intends to enrich by continuous feeding of materials from other city museums, territorial museums and urban cultural institutions.

APPENDIX 2

INSIGHT FAVELA BUDGET

PRODUCTION COSTS:

SPECIAL MUSEUM OF THE FAVELA PROGRAMME FOR ICOM-CAMOC/2013

BUDGET SUMMARY OF MINIMUM PRODUCTION COSTS

Items	Description	UN	QUA NT.	UNIT PRICE	TOTAL PRICE
<b>1</b>	<b>Production of the CAMOC Expedition to Museum of the Favela</b>				<b>R\$ 4 456,00</b>
1.1	Early sensitization and briefing of residents in regards to hospitality related to the expedition (includes recording of sound/film bite and outing/walkabouts of MUF 'talkers' with sound backpacks along the Casas-Tela Circuit)	Early preparatory campaign	2	R\$ 150,00	R\$ 300,00
1.2	Open-air mediators for 3 simultaneous expeditions throughout the Casas-Tela Route.	Mediators	6	R\$ 200,00	R\$ 1 200,00
1.3	Portuguese-English translators (university students via partnership MUF-UNIRIO)	Translators	6	UNIRIO PARTNERSHIP	R\$ 0,00
1.4	Photographers and cameramen (university students via partnership MUF-PUC)				
1.5	Technical lecture at Operations Base 1: 'Museum-making the MUF Way'	Lecture	1	R\$ 100,00	R\$ 100,00
1.6	Museum of the Favela's Master Craftsmen (Craftswomen) Parade: opportunity for networks of knowledge and skills	Masters	9	R\$ 100,00	R\$ 900,00
1.7	Business cards for Craftsmen and women: support to their international projection.	100-card packs	9	R\$ 48,00	R\$ 432,00
1.8	Acquisition of crafts: Welcome flowers to visitors	flowers	50	R\$ 1,00	R\$ 50,00
1.9	Installation of the Exhibition 'Illustrious Elders and Warrior Women' (texts in Portuguese)	banners	30	R\$ 10,00	R\$ 300,00
1.10	MUF Management fees for the production of the CAMOC Expedition 10%				R\$ 1 174,00
	<b>NAME:</b>	<b>IN AGREEMENT:</b>			
<b>2</b>	<b>Video-Photographic Register of the Expedition: 3 photographer-videographer duos ( MUF-PUC partnership)</b>				<b>R\$ 2 760,00</b>
2.1	Camera Crew - NIMESC/PUC Partners	Person	3	R\$ 350,00	R\$ 1 050,00
2.2	Assistants - Favela residents	Person	3	R\$ 70,00	R\$ 210,00
2.3	Editing (technological resources available via NIMESC-PUC-MU partnership)	Person	1	R\$ 1 200,00	R\$ 1 200,00
2.4	Translation of subtitles	Service	1	R\$ 300,00	R\$ 300,00
2.5	Filming and recording equipment	Set	3	MUF-PUC PARTNERSHIP	R\$ 0,00
	<b>NAME:</b>	<b>IN AGREEMENT:</b>			
	<b>Subtotal (1 + 2)</b>				<b>R\$ 7 216,00</b>
	<b>Subtotal to be paid before July 30, 2013</b>				<b>R\$ 7 216,00</b>
<b>3</b>	<b>Thematic lunch at Museum of the Favela Cultural Rooftop: 'Favela Culinary Culture Memories' and Masters of Crafts Parade to be paid by individual participants (R\$40,00 each) on-site.</b>				<b>R\$ 2 000,00</b>
3.1	Produção de Almoço Com Arte e Cultura no Terraço Cultural do Museu de Favela	Meals	50	R\$ 40,00	R\$ 2 000,00



## APPENDIX 3

### INSIGHT FAVELA TEMPLATE QUESTIONNAIRE

(produced during a workshop organised by CAMOC on 11 August 2013.

Co-ordinators: Marlen Mouliou & Gegê Leme Joseph)

#### Groups of questions:

- About the museum
- About the relationship between the favela and the city, the community and the other communities - Integration between the 'tar' and the 'mountain'
- About the way of life in the community (education, health, leisure, religion, etc.)

#### Questions to be asked to?

- o Local merchants
- o Residents
- o Canvas-homes residents
- o Heads of the local associations, which are located in the routes

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#### QUESTIONS FOR THE MUSEUM

- Management: how is the museum work organized?
- Collecting & collections management: how does the museum collect and catalogue material?
- Community projects: in which ways does the community participate in the museological projects? Do community members work for the museum? Do they produce artefacts for the museum?
- Funding: what is the level/scale of integration between the museum and the municipality in terms of support?
- Identity & community issues:
  - a) community museums like to say what is specific about each community. Can this specificity be generalised?
  - b) How do they see their community identity: as linked to the way the community is now and if it would change radically if the favela were to change the way it is now?
  - c) How does the museum affect language? Does the museum have to find new terms to represent the community?
- Audience: Are children, adults and youth different in their attitudes towards the museum?
- Networking: is MUF interested in presenting its work in other museums, nationally and internationally?
- Branding: Suggestion that the 'museum' word is replaced by 'interpretive centre'

#### QUESTIONS FOR THE COMMUNITY

##### *Possible common questions for all the groups*

1. Questions about the museum and their relationship with it:
  - What is a museum for the person of the favela? Ask children (if possible), teenagers and adults
  - What do they feel about the Museum of Favela? Do they feel it is their museum? What are three things they want from their museum and has the museum delivered on those things?
  - Do they know about the museum mission statement? Do they understand it and o they accept it?
  - Do they feel the favela would be a different place if the museum had never opened?
2. What do community residents feel about the relationship between the mountain and the tar. How proud is the community to feel unique and 'separate' from the tar, and how much is important or they wish to feel it integrated?  
Ask for similarities and differences?
3. Do community members feel they need to change the way they live or are they happy with what they are?
4. Which is their favourite place in the favela, and which place within the territory they like the least, and why?
5. What are the most lovely and the worst memories they have of the favela?
6. Which object would they choose as representative of the favela?

##### *Supplementary questions*

1. Where do the people of the community come from, how long they've been there, do they try to keep their own cultural traditions if they keep living in the same place
2. What are the geographies they create and believe should be represented within their community? What is the administrative structure and hierarchy of the favela?
3. Are there social organizations that organize the life of the favela?
4. Do community members feel they need to change the way they live or are they happy with what they are?
5. How does the community perceive their lives changed over the last years, especially concerning the pacification process?
6. Is there a specific identity in this favela in comparison to other favelas?
7. How does the museum help to 'commodify' their culture to be shared with the tourists?
8. What do the residents of the museum feel about the tourists when they ask questions?
9. Would they like to ask us anything?

## APPENDIX 4

### INSIGHT FAVELA FOLLOW-UP QUESTIONNAIRE

#### PERSONAL INFO

- a) Name of participant
- b) Name of the institution s/he represents
- c) Group s/he joined during the visit (first, second or third group)

#### QUESTIONS

- d) What was your motivation for joining the *Favela Insight*?
- e) What were your expectations prior to the visit?
- f) What were your preconceptions about *favelas* prior to the visit?
- g) What were your preconceptions about what to expect of the *Museu de Favela* prior to the visit?
- h) What was your overall experience gathered during the visit?
- i) What were your picks of interest during the visit (places, people, circumstances, stories, community life, museum insights)?

## APPENDIX 5

### INSIGHT FAVELA EVALUATION COMMENTS BY PARTICIPANTS – A SELECTION

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My motivation for joining the *Favela Insight* was to see an interesting part of Rio and to learn more about innovative museum practice. My expectations prior to the visit were that I might feel nervous in the neighbourhood, and also that there might be a separation or tension between the museum and the community. But I knew I'd see something worthwhile. My preconceptions about favelas prior to the visit? I really didn't know. I guess that I pictured a place that was even less developed—more like a village and less like a crowded city. My preconceptions about what to expect of the Museu de Favela prior to the visit? I figured that it would be more of an interior, internalized, discrete structure. My overall experience gathered during the visit was all good. The people and their friendly welcome stand out first in my mind. The neighbourhood was fascinating and I wish we could've walked more. The food and the music were both refreshing. And what about the picks of interest during the visit (places, people, circumstances, stories, community life, museum insights)? I was interested in the urban setting, in the people we met (the 'mayor,' the innkeeper, the hair stylist, the day-care director, as well as our great guide, Sidney), and in the cultural offerings at the centre.

**Eric Sandweiss, Indiana University, USA**

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My motivation for joining the *Favela Insight* was that I wanted to experience how people of Rio de Janeiro and Brazil live and to see more than an ordinary tourist or visitor sees. Favelas are an important part of Rio's social reality and this city is so much more than the beaches and viewpoints and other tourist attractions.

I expected that the museum concept might be the building with some artefacts and the information on the favela. What I did not expect was a strong role and the importance of the museum in the everyday life of the inhabitants.

I was unsure about the safety there, but we were so warmly welcomed and the preconceptions were already gone.

I was thinking the museum activities would be oriented primarily towards the visitors, but actually they are oriented towards the involvement of the community just as much. My overall experience was very positive, I think I now know and understand Rio in its entirety. Even though at some moments the experience was touching, or even shocking (especially related to the life conditions, lack of infrastructure, and extreme contrast with the luxury just beside in rich neighbourhoods), it contributed to a realistic image I have about Rio and Brazilian society. I would repeat and recommend this experience to friends who visit Brazil.

The picks of interest during the visit (places, people, circumstances, stories, community life, museum insights) for me were primarily the people, their energy and passion about their city and the welfare of their community.

**Jelena Savic, Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Banjaluka, Bosnia and Herzegovina**

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Suay Aksoy (CAMOC's Chair) had written an article for ICOM News on the project, which sparked my interest, and I thought it would be good to include a longer article on the project in the Museum International publication. As editor of both publications, but often removed from the projects our authors write about, I thought it would be great to experience this one first-hand. My expectations prior to the visit were to hear from and interact with those living in the favela. To understand the museum's mission and how it carries this out, eg in terms of helping inhabitants to reconstruct their identity. Unfortunately, many years ago I was traumatised by the film "Cidade de deus". However, I also knew that the favelas played a huge role in Rio's extraordinary music scene.

Regarding my preconceptions about the *Museu de Favela* prior to the visit were that it would be a "living" museum, a space where local artists and other members of the community could come together and talk, interact with staff and the collections, as well as sharing ideas on art, music and other.

The whole day was quite moving. Our guide and the staff at the museum, volunteers, etc. we met were inspirational. It was uplifting to see that the favela has become a much safer and more liveable place, although clearly there is a lot more to do in terms of education, living conditions, etc. It was great to have the opportunity to interact with community activists in the favela, to experience their passion first-hand and to witness the creativity and talent of the inhabitants.

For me the picks of interest during the visit were visiting the community centre and daycare centre and hearing from the people in charge; hearing anecdotes from our entertaining guide about life in the favela; the samba band performance on the museum rooftop overlooking Rio was an unforgettable moment.

**Aedín Mac Devitt, ICOM, France**

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One of the most striking things for me about Rio are the Favelas. Before I went there I had heard a lot about them - as a sociological phenomena, but also urban, cultural, political... When I saw the opportunity that CAMOC offered to be involved directly with an institution representing the Favela and have the chance to see it from within it was clear for me that I had to join the programme.

I thought it would be more of a tourist-type tour, rather than a more dynamic and personal program (which was better of course). I had many preconceptions about favelas prior to the visit. I figured they were dangerous (probably some of them are); not

urbanized (i.e. water, electricity); poor; illegal. On the other hand, I also thought that the people living in them must feel like a big family and must be very proud and happy living in them. It is like an urban oasis with a tight community.

Regarding the *Museu de Favela*, I thought it was a physical museum with paintings and artefacts from within the Favela in a single site. Quite different from reality.

My overall experience was excellent. I found that the people had an overwhelming generosity (not quite corresponded by our rather shy group...). I loved the idea of a living museum, on the streets of the Favela! The lifestyle is what is being conserved – it is truly amazing, and gives the impression of being ephemeral in the face of urban development and speculation. The streets are unique, with those slopes, that complex network. The paintings/murals are beautiful. A paradox: I wonder if the museum is utterly successful, if the equilibrium in the favela could be radically altered as more and more people visit its streets...?

[I did not have picks of interest as] everything [was interesting]. Everything was different from what we are used to back home. The places were poetic: the density, the views, the irregularity and narrowness of the streets. The community life “outdoors” (I took a picture of a washing machine operating on the street; children playing safely). I was surprised that the favela was much more “urbanized” than I thought.

Talking to the people was an exceptional experience. However I myself felt a little bit shy and did not engage in conversation as much as I would have liked – rather listened to others talking to the people. I got a sense of great generosity from the people.

The role of the museum in acknowledging the poetic reality of the favela (such as the contributions of many of its women), and the strength/energy of its managers in making this a reality, was certainly a memorable “pick of interest”.

**Javier Jimenez, Lord Cultural Resources, Canada**

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The great creativity in the CAMOC’s programme became evident on the 15<sup>th</sup> of August, when the committee, together with the Museu de Favela, organised a visit to the Cantagalo favela. Talks with representatives of the favela and the Museu de Favela were one of my key experiences in Rio. The museum they have planned can only emerge from a strong community that believes it will be able to achieve its goal: the recognition of equal citizens of Rio, who are connected through their culture and creativity and who wish to show the “people from the asphalt” that their hundred years of culture is part of the city in which they live. The museum is not managed by professional museum curators but the presentation of their work was highly professional and their need to find a permanent place is also evident in the high-quality documentation of the material. I had some questions after the visit:

The museum calls for success but will their endeavours bear the fruit that they want or will their programme attract numerous tourists? Will the favela community remain as strong? Will real estate in the favela began being sold to people who will increase the market value, as already indicated? What does their future look like?

**Jerneja Batič, The City Municipality of Ljubljana, Slovenia**

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## APPENDIX 6

### INSIGHT FAVELA REVIEW by CATHERINE COLE (PARTICIPANT & CAMOC MEMBER)

The Favela Workshop was held in the Museum of Favela in the **Cantagalo (Rooster) and Pavão-Pavãozinho (Big Peacock-Little Peacock) favelas nested between the famous Copacabana and Ipanema districts of Rio de Janeiro. The goal of the museum, which was just established five years ago, is to “review the local culture of the slum/favela to rebuild the collective identity, seeking the recovery of origins and creation of new markets.”\*** The museum ties capturing community memories to providing better standards of living in cities, stimulating the establishment of creative business networks that generate income for the families that live there.

The aim of the ICOM CAMOC project was to develop a resource for collecting urban narratives, which would be of global interest for cities, city museums and urban historical societies. Participants met ahead of the event to discuss the structure of the excursion day and to develop a list of questions to be asked of community members. There were two types of questions, those about the development of the museum and those about life in the community. Museum staff alerted community members over the local radio and by slipping notes under their doors that we would be coming to learn about the museum and the favela.

On the excursion day, we divided our group into three and each took different routes through the favela stopping along the way at “canvas houses”, houses on which murals depicting particular aspects of the community’s history have been painted in graffiti style. We were accompanied by cultural mediators from the community, translators and student photographers, and had the opportunity to visit, interview, record and observe.

Each of us had a copy of the questions discussed earlier and our translator was given release forms to be signed by anyone we interviewed. Members of our group were comfortable asking questions of our cultural mediator and having casual conversations with the community members but conducting a formal recorded interview with someone you meet on the street is very awkward. Normally I am introduced to informants through community members and conduct a pre-interview before arriving with a videographer for the formal interview. We attempted two interviews, one with a watch repairman working on the street, the other with a shop owner. Although she was keen to participate, her husband refused. Other groups had more success, particularly one led by one of the outgoing museum directors who recruited people to be interviewed, establishing that essential trust.

We met at Base 1 where museum staff gave a presentation about the development of the museum and their future plans. They would like to expand to four bases throughout the favela, and increase the number of galleries to include an upper gallery through the forest, a middle gallery through future development and the lower gallery of 30 paintings which we visited. Their programs include collecting oral histories; banners telling their stories; and an itinerant library. Homeowners who have allowed paintings to be created on their exterior walls are considered guardians and the spectacular view is considered part of their collection. We met the four museum directors, were treated to a typical Brazilian lunch, a parade of artists showing, and a samba performance on the rooftop. Museum directors have travelled to talk about their work and welcome visitors like ourselves.

My understanding was that we would also be accompanied by a journalist and video-documentarist who would record the workshop. However, the photographers were not aware of our intention to record interviews and seemed to focus their cameras more on the visitors and our reactions to it than to the favela itself. Therefore a member of our group recorded using her iPad. We had people we interviewed sign release forms giving us permission to record the interview, but we did not sign release forms ourselves even though we were the subject of many photographs.

All in all, it was an interesting day and I’m curious to see how the project develops in the future. I am grateful to ICOM for the opportunity to participate in this event.

\* see <http://soulbrasileiro.com/social-projects/museum-of-favela/>; Their website, in Brazilian Portuguese has more information: <http://www.museudefavela.org/>

INSIGHT CAMOC BLOG BUBBLE DIAGRAMME

site structure

insight **CAMOC**



page structure

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content

insight **CAMOC**



PAST  
PRESENT  
FUTURE

#### DROP-DOWN MENU

- as citizens in them or travelers ("in/outside")
- perceptions
- preconceptions – positive and negative
- misconceptions
- intercultural dialogues

#### FORMAT AND INTERACTIVITY

- posts – old and new
- invitations to comments
- links to related institutions and sites
- likes / social media / follow us / RSS feeds
- videos and images
- content upload area
- search

content

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BEFORE  
DURING  
AFTER

#### DROP-DOWN MENU

- change is integral to cities
- impacts of change – before, during, after
  - cities
  - people
  - collections
  - urban and museological practice

#### FORMAT AND INTERACTIVITY

- posts – old and new
- invitations to comments
- links to related institutions and sites
- likes / social media / follow us / RSS feeds
- videos and images
- content upload area
- search

content

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PAST  
PRESENT  
FUTURE

DROP-DOWN MENU

- history of practices
- urban/hybrid museology
- challenges
- best practice
- forums and discussions
- news
- shared database / information exchange

FORMAT AND INTERACTIVITY

- posts – old and new
- invitations to comments
- links to related institutions and sites
- likes / social media / follow us / RSS feeds
- videos and images
- content upload area
- search

content

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what is insight camoc  
who we are  
how we work  
where we are  
when



upload posts  
upload videos  
upload stories  
talk to us



address  
email  
phone  
Messages  
direct line



publications  
videos  
photos  
online courses  
forums  
discussions  
links



# crowdsourcing platform strategy

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