The management of knowledge of cultural identities in the museums of the multi-ethnic environment. Theoretical framework, perspectives, priorities in the cultural policies of the counties of Mures, Harghita and Covasna (Romania).

Museums, particularly those in the profile ethnographic, ethnological or anthropological, paradoxically, are more concerned with globalization even in the knowledge management of cultural identities in the multiethnic environment.

It follows from above on the one hand, fear the face of globalization, but then the possibility of an exacerbation of nationalism as a mark of identity. In this climate, the problem of preservation of cultural heritage is a constant concern for the preservation of cultural identity and the notion of cultural heritage should also be seen in all its complexity and importance today.

Europe is in fact a history of European inter-cultural, civilizational it creates dependency, the cultivation of a public system of codes, symbols, images with common unifying role, as a binder with socio-cultural in geo-cultural and political space dedicated.

European history is a succession of harmonies and divisions, the unit episodes originate in cultural dialogue, inter-culturalism in fact coincides with the formation of Europe.

From these explanations polymorphic and antagonistic to the rule of an ethnic group or another in space Transylvanian also derived the mythical dimension of perception of Transylvania as a zone of political and cultural conflict. In this way, the ethno-symbolic perception of Transylvania does not fit into the category of specific representations of the myths of coexistence.

The museum, more than any other institution, addresses the need for collective memory and objective social identity, pretending to be a world, to deepen the truth of a moment or a place and make it visible to visitor who is in the process of search for identity of self and the Other. This institution also has the difficult task of creating common spaces of memory.

As the organized expression, institutionalized voluntary memory, the management of their departments or museums of ethnography, ethnology and anthropology, force him is to establish models of memory say what, how and How is it good and healthy to remember a lost world or "endangered". "The museum is generally regarded as a privileged place of memory, and therefore effective support for games of identity." Usually, we go into the museum space, which is conventional, with the thought that we can rebuild a presence, that the exhibits will show us the way of success to all social, economic, religious, technical, symbolic and aesthetic Represented captured by the community in the halls of the museum.
Finally, the museum manages to bring about "an attempt at clarification and interpretation of these objects" that were torn from the original context in which they were subject to the laws compelling how to use and which can be created several possible fates, according to a new logic governed by other principles, such as those related to aesthetics, the design museum and muséotechnique.

Ligia Fulga, director of the Ethnographic Museum of Brasov (coseil member of ICOM-Romance area), as a member of the Board Director of the Ethnological Sciences Association of Romania, wondered how far the territory of Romania, who holds cultural values, identity and identity is not revealed and studied for the purpose of hoarding the museum's collections, showed that the museum network is subject to the new challenges that must be taken into account by the management of museums, some proposing and exploring new creative languages, distributed in Romania other document, interpret and present strategies to retain local identity, zonal, regional or national level are represented.

As regards the territory of the countryside, it still has material and spiritual values, the museum became a representation space of the territory, which is deliberately exploited. The museums illustrate the specificity of the territory and insist through their programs on certain topics closely related to the ultimate goal of museums is to recover local identity that differs from one region to another. The basic symbols of identity are represented by the costumes, language, habits, which must be known, "stored" in museums, for each

ethnic group, but equally important is to find interculturality, the channels connecting them, cohabitation in the same territory, the potential human and economic approximately equal and occupational structure similar determinations are generally considered non-symbolic.

Follows from the statement that they had musealization of ethno-cultural identities of the starting orientation of the museum management to the selection and creation of a heritage that must prove the authenticity and the specific representation , that is to say the creation of collections composed of parts with message-identity documents and parts-binding documents, common to all existing communities. This involves the formulation of clear theoretical concepts and the adoption of a comprehensive strategy for the recovery of identity discourse. It was also noted that, generally, the museum's collections have registered a trend that is almost in all institutions in the sense that the largest share of all parts, is the collection of costumes and decorative textiles. This was due to the idea that the costumes, for example, have a striking representation of identity in the definition of a specific area or another, this idea is a priority for Romanian ethnography , with the addition of course the aesthetic value that often dictates the selection.

As for representativeness, we put the question: Who should be the relationship between the pieces chosen to be included in the collection and the amplitude of the ethnographic area shown?, That is to say, the number of localities included in an area and the need to represent through the museum pieces.
The same analysis therefore shows that in terms of collections illustrating the occupations and professions in the ethnographic regions of Romania, they would value non-identity, why the strategy of the Constitution is another and seeks the realization of inventory that explains the technical procedures and operations used in different time intervals; "morphological types presented indicate evolutionary development of a profession and an occupation that has a high degree of generality as spread in the territories."

From the beginning, the ethnomuséographie "post-December" (after 1989), while also going on the road to European integration, was confronted with one of the problems of the contemporary world, namely that the report between European identity and its relations with national identities, in fact, the report Globalization - identity. This problem led to "a series of questions such as: can realize a mutual intercultural implications of a permeability to merge what extent national cultures are permeable to facilitate the fusion of foreign elements). Waiver of ultra- characteristics can lead to almost monotonous uniformity?

The museological Ioan Opris said that: "Cultural heritage - in its hypostases natural, historical and techniques is characterized by a tendency towards universalism, its fate requires the passage of the sphere of partisan political statement than real interest, social and global economic. Recently, was introduced in the active cultural policy the term conceptual heritage, from the support and load moral, emotional, ideational perception of some groups or tracks "cultural" composed of the same monuments, sites and cultural objects belonging to them. This legacy concept is seen also in the consequences of human activities, and with color, sound, being played by inventions or innovations, performance. "
Result is that most of their character to attract memorial (memorial to the public and individuals on people, places and spaces, facts, events), such values is beyond the scope hardware, support, construction , to the idea in various forms and concepts that demonstrate creative ability (positive or negative) of man ", there is still that 'time," people have been directed toward understanding authoritarian - sized property cultural ", the most valuable being the oldest and best known, today we are talking about a heritage in all its diversity local, regional, European, which can be extended ..." If realized, "cultural heritage perspective involves the past, but also the present and the future of human action in a given space. "

Also we note that today we are witnessing a re-invention of tradition, a resizing of institutions in a logical structure made up of community resistance. But in the process of evolution of society, the community is subject to change felt at the surface structure of the system (community relations) and also at the deep structure (intra-community relations). Thus, the community adds new material and spiritual values to those considered traditional, demonstrating the openness of the culture and civilization of any community. Faced with a new value created, the individual and the community react to changes on appeals to tradition, precisely to preserve the cultural identity without sacrificing innovation, progress.

Cultural heritage - vector identity
 In Europe marked by changes that occurred after 1989, the museum as a space of communication can become a carrier of visual messages, an instrument of education that contributes to complete some

deficiencies in the educational process by encouraging training and education .

In former totalitarian countries, where as other museums as cultural institutions, were used as tools to manipulate the masses, there was a desire to re-evaluation of priorities for the functions and objectives of these institutions.

Museums require compliance to the values of cultural heritage through exhibits they contain are properly carrying out the activities that have as its goal the education culture.

The impact with the image, with the purpose of the museum, creates an emotional environment that promotes educational approaches complex.

Education through the cultural heritage can highlight the objective existence of multicultural spaces, can be known and respected spiritual values of each ethnic group with an emphasis on elements of interference and mutual influences caused by the coexistence for centuries with the majority of minorities.

Discover the similarities between the cultures, knowledge of the common cultural heritage but also the development of diversity as an element of enrichment leads to understanding and tolerance.

The cultural heritage of minority and majority communities living in the same territory is a fundamental means of mutual knowledge in accordance with Recommendation 1111 of Parliamentary Assembly of the EC 1989 "tolerance and solidarity arise from a better understanding of the other. "

As an example we can mention the project "Social cohesion and cultural heritage", funded by the Council of Europe through the program "Confidence Building Measures" - which proposed an education strategy aimed at creating an atmosphere of understanding intercultural. He stressed the role of museums and museum education in the management of diversity in respect of the integration of differences. Thus, the museum is the communication space also through projects that enhance the heritage of minorities in the context of national culture, in the noble idea of creating social cohesion.

The museum management must periodically return to the call to tradition, in fact it means the re-invention and for this reason, some researchers argue that globalization should not be considered as a mixing phenomenon, but as a phenomenon in which re-sits a community cultural models, "Globalization is not nor should not be understood as the danger of loss of identity or tradition as the primary definition of localism coordinated sets throughout the community. Globalization requires the reinvention of tradition as a natural phenomenon of this process, the only instrument voltage regulator and attitudes of individuals who feel harassed daily by a company in a fast and ever changing. Tradition, remodeled, putting the individual new cultural models and help to reinvent the identity of participating in an open system, restore stability and security in the pitch of a world in perpetual motion. "

Hoarding, conservation and preservation of cultural heritage is a sine qua non of the argument of cultural identity in relation to other cultures in the globalization process and museums in this area have an important role.

In the great mass of the museum heritage assets are part museum, that is to say all the cultural objects found in Possession of museums and public and private collections, known in this direction. It has an open character for coverage also as knowledge by creating new goods and new museums which receive attribute. This activism of cultural heritage is conditioned by the conception of what culture means and what should be kept in its name. "

The knowledge management also means that more museums and museum professionals museographers seek to go beyond descriptive and narcissistic presentation of cultural identity regardless of the level-which is made local, regional, national. The focus now moves to the museum presentation of the same object to the presentation of "domestic groups", the cultural fields, the presentation of the same object to the presentation, as far as possible, the natural and social context, considering only in this way, based on comparisons that capture the valence of the specific cultural identity in the process of ethnographic and imagology default of globalization.

It follows that cultural identity the current position of its fulfillment was to be known also in the coordinates of the past, the cultural identity find themselves in the museum space. The problem "of the heritage value associated with the proliferation of museums with local identity is an aspect of ethnography also ethnomuséologie of contemporary and emerging as a social phenomenon." The problem with the proliferation of museums and museum-units (small collections) with local identity was and remains acute in the present area of the counties of Harghita and Covasna.

Research and documentation of terain object of ethnography, ethnology, anthropology. Current Issues of ICOM-CIDOC

The contents of the colection and museum ethnography, ethnology, anthropology - varies from one country and one museum to another.

The ethno-museum do not always research on terain which is however very important for documentation of donated material. So they use most often the literature search.

Plupent the time the object of ethnography, ethnology, anthropology - are acquired per the ethno-museums in field research, with donations to museums, bought by antique dealers.

The need for information on the activities of other museums and how they manage the documentation issues, INAC necesita that their collaboration is becoming increasingly evident. It is therefore essential that they collaborate and receive information from other museums.

Some focus on the problems of documentasion, others on general aspects. The best known are: the Museum Network ethnography, which allows the exchange of information, the International Committee of ICOM (ICMC) in the Museum of ethnography, a local area network is the national museum of ethnography as the ethnography museum network, responsible for the dissemination of knowledge on the subject of documentation of ethnography, ethnology, anthropology in museums, the creation of a multilingual dictionary of fields used for the purpose of documentation ethnography, ethnology, anthropology, a manual of standards for colections ethnography, ethnology, anthropology.

 The story of how the reference area, is one of the first objects of dispute between the Romanian and Hungarian elites (Hungarian elite in Romania and Hungary). The major controversies relate to the issue of "grandfathering" in that territory. The two people accused each other of falsifying history and particularly the supposed date of their arrival in the territory and their role in the history of the region.

In the controversy between the parties, this heritage is the proof and symbol of their historical roots in a space, a symbol of internal link and its difference from the other. This heritage to the community becomes a proof of his grandfather in that territory, to claim legitimacy for its control.

In a questionnaire mentioned above, addressed to the museums of Romania, which has proved very useful in discussions of the first national conference of the Association of Ethnological Sciences of Romania, was required, among others, responses related to how minorities are represented, being known the fact that cultural diversity is due, by default, also the affirmation of identity of the other. The conclusion was that they find themselves in a procent considered inconclusive as the presence in the collections of museums that responded to the questionnaire there.

The Intercultural Institute of Timisoara may be cited in this regard as a good example because it has coordinated several projects in the service of improving relations among different ethnic groups and the majority population, democracy and human rights. He has worked very well with the Museum of Banat with Timisoara and other museums in the country, the most numerous of Transylvania and his model could be taken and tested in other museums, including the counties of reference for this study.

Our documentation so far on the collections of the Museum of Siculi Ciuc (formerly Museum of Harghita County) or the National Museum of Siculi of Sf Gheorghe (the former County Museum Covasna), reveals that otherwise they mostly representative for the ethnic Hungarian / Szekler and the procurement policy has been directed almost exclusively to objects illustrating the culture and civilization siculesque Hungarian expression. Including low heritage objects that illustrate aspects of Romanian culture and civilization in this ethnically mixed area of housing, was acquired mainly in the communist period, in a stage characterized by worry about any of the authorities to highlight the "brotherhood" the majority population with minorities. Romanian and Hungarian elites conflict through such cultural property and build their separate "their" heritage, and around him, their own story, their own history. For each of the parties, the heritage is the proof and symbol of their historical roots in this territory, their priority in this space, allowing them to claim unelégitimité about the control of the territory.

This lack has been replaced in part by the undersigned's personal involvement in setting the foundations of the Ethnographic Museum Toplita and the basis of the ethnographic collection of the Museum of Olt and Mures Superior Miercurea Ciuc, Carpathian section of the Museum of is Sf Gheorghe.

With regard to culture and civilization Saxon, it is much better represented in the county of Mures in the Museum of Sighisoara, the Ethnographic Museum of Reghin, the Museum of Ethnography and Folk Art Tg Mures, as well as other museums profile of the country - the Ethnography Museum of Brasov, the Museum of Ethnography Saxon "Emil Sigerius" ASTRA Museum in Sibiu, the Ethnographic Museum of Transylvania, etc. - and also in the Museum of Siebenbügisches Gundelsheim, Nekar- Germany, the Ethnographic Museum in Budapest and the Ethnographic Museum in Vienna, who in their ethnological heritage collections came from the Transylvanian region of the counties that are subject of our research.

In conclusion, the continuation of the study on how the representation of cultural identities in museums is imperative to clarify some aspects related to the representation of ethnic ethnocultures in space.

Social cohesion and cultural heritage is a challenge that we understand first as overcome the traditional concept of museum as a repository and preservation of cultural heritage and reconsidering the museum as a

space of memory, communication and project.

These areas represent the three poles of the cultural identity through which we can articulate the museum space with the extramuséal through multicultural groups. The opening of museum space to minorities based on the principle that the positive management of diversity begins with the knowledge and understanding across the cultural heritage of minorities and majority.

Antonio Perotti said that today manifests the tendency of the culture "to locate, borrow Community dimension", which could trigger a negative process of exclusion, discrimination and intolerance. Rectify the problem of pluralism of European societies has become a reality that can not be disputed. Europe faces the problem of minorities and religious pluralism. This education is to establish and develop relationships between schools and other educational institutions, the creation of genuine solidarity networks.

Finally, the regional museums share a Obiectives: create and promote social harmony in question, both challenge and opportunity. The strength of regional museums is their ability to deploy a number of teaching strategies. The locals pouvent and reconnect with their roots and constrire "bridges" between different generations and socio-cultural groups. The quality of the relationship with its visitors of the museum has a direct influence on the harmony of the surrounding community.

Note:

NOTES

[1] Elena Platon, *Muzeul – loc al uitării*, în Anuarul Muzeului Etnografic al Transilvaniei, Cluj-Napoca, 2005, p. 289

[1] *Ibidem*

[1] *Ibidem*, p. 290, apud *Territoires de la mémoire. Les collections du patrmoine ethnologique dans les musées*, Paris, Éditions de l'Albaron, 1992, p. 25

[1] Ligia Fulga, *Reprezentativitatea patrimoniului etnologic din România în muzeele de profil,* în *Caietele ASER*,1,2005, Oradea, 2006, p. 113

[1] *Ibidem*, p. 114

[1] *Ibidem*

[1] *Ibidem*, p. 116

[1] Steluţa Pârâu, *Prezervarea patrimoniului etnografic în contextul: identitate culturală vs. Globalizare. Premise teoretice. Studiu de caz,* în *Cibinium* , Sibiu, 2006, p. 33

[1] *Ibidem,* apud Ioan Opriş, *Transmuzeografia,* Bucureşti, 2000, p. 24

[1] Steluţa Pârâu, *op.cit.,* p.33

[1] *Ibidem*

[1] *Ibidem,* apud Mihai Fifor, *Globalizare şi localism sau despre reinventarea tradiţiei*, în *Datina,* Constanţa, anul VII, nr.16, 1999, p. 8

[1] *Ibidem,* apud I. Opriş, *op. cit.*, p. 2

[1] *Ibidem,* apud I. Opriş, *op. cit.,* capitolul „Muzeografia etnografică", p. 189-230

[1] Penelope Theologi-Gonti, *Collections ethnographique et documentation muséale,* dans Cahier d'etude Comité pour la documentation (CIDOC), 3, 1996 – problemé encore actuelles

[1] Bianca Bote**,** *Ville, frontières et territoire à travers l'exemple de la ville de Cluj-Napoca de Roumanie*, dans "Etudes balkaniques: état des savoirs et pistes de recherche", Paris, 2002, Atelier «Frontières et territoires »

[1] *Ibidem*

[1] Idem**,** Autour du patrimoine :questions transversales a partir de quatre terrains, ce texte représente une synthèse des interventions faites dans le cadre d'un séminaire du CREA tenu en décembre 2001

[1] Jacques Chevalier, *Préface*, dans *"L'éducation des Enfants des communautés",* Rapport final, Timişoara, 1998)

[1] Heimo Kaind, *Les musées regionaux*: *un outil de choix en faveur de l'harmonie sociale,* dans es Nouvelles de l'ICOM, nr. 2, 2010

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