

# Museums as an effective agent of peace and reconciliation: Community museums of (western Sudanproject (WSCM

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## **Abstract :**

**Purpose** - Museums in the world are no longer, as in the past, revolve around their traditional functions, this is pertinent to the case the Sudan. Largely affected by numerous civil wars and economic crises which formed a major feature since the pre-independence period and expanded after the advent of national governments, it is argued that Sudan's museums have a major role to play in peace, reconciliation, in a world undergoing extraordinary political and economic changes. Consequently, the purpose of this paper is to examine the contribution and participation of community museums project in peace and reconciliation context by employing cultural heritage represented in museum activities, programs and various community events.

**Design/methodology/approach**- The literature reviewed in the fields of cultural heritage, museums, and peace studies dealt with different topics and elements related to the role that cultural heritage and museums in particular can play in the peace process. The methodology that was adopted and developed for this paper is the mixed research method, which consists of case studies and observation elements through the descriptive, analytical and applied

approach and issues related to the science of peace studies and museology.

**Originality/value** –This paper helps in developing the traditional functions of museums in Sudan, and wider region that witnessed conflicts to include adopt more effective functions based on the idea of interaction and participation between local communities and museums. , It also contributes to developing elements of a culture of peace by employing museums programs and events as an effective tool that contributes to the interconnectedness of societies as well as the scientific benefit represented in supplying the Sudanese library with modern qualitative and innovative scientific material that takes museums, its activities and goals as an important approach in peace, reconciliation and unity research and studies.

**KEYWORDS:** cultural heritage, community museums, peace and reconciliation, conflicts, recovery, management.

المتاحف كعامل فاعل في السلام والمصالحة

(مشروع المتاحف المجتمعية في غرب السودان)

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**المستخلص:**

لم تعد المتاحف في العالم كما في الماضي تدور حول وظائفها التقليدية بالنظر إلى حالة السودان الذي تأثر إلى حد كبير بالحروب الأهلية والأزمات الاقتصادية التي شكلت سمة رئيسية منذ فترة ما قبل الاستقلال وتوسعت بعد ظهور الحكومات الوطنية، يقع على عاتق المتاحف في السودان دور رئيسي في السلام والمصالحة في عالم يمر بتغيرات سياسية واقتصادية غير عادية. وبالتالي فإن الغرض من هذه الورقة هو دراسة مساهمة ومشاركة

مشروع المتاحف المجتمعية في سياق السلام والمصالحة من خلال تعزيز استخدام التراث الثقافي المتمثل في أنشطة وبرامج المتاحف وفعاليات المجتمع المختلفة وبالتالي تكمن أهمية هذه الورقة في أنها تساعد في تسليط الضوء على الآليات التي تمكن من تطوير الوظائف التقليدية للمتاحف في السودان والمنطقة الأوسع التي شهدت صراعات لتضمين وظائف أكثر فاعلية قائمة على فكرة التفاعل والمشاركة بين المجتمعات المحلية والمتاحف. كما أنه يساهم في تنمية عناصر ثقافة السلام من خلال توظيف برامج وفعاليات المتاحف كأداة فعالة تساهم في ترابط المجتمعات بالإضافة إلى الفائدة العلمية المتمثلة في إمداد المكتبة السودانية بمواد علمية نوعية ومبتكرة حديثة تأخذ المتاحف وأنشطتها وأهدافها كنهج مهم في أبحاث ودراسات السلام والمصالحة والوحدة. تناولت الأدبيات التي تم استعراضها في هذه الورقة المجالات المتعلقة بالتراث الثقافي والمتاحف ودراسات السلام ومواضيع مختلفة تتعلق بالدور الذي يمكن أن يلعبه التراث الثقافي والمتاحف على وجه الخصوص في عملية صنع السلام وبالتالي فإن المنهجية التي تم تبنيها وتطويرها لهذه الورقة هي منهج البحث المختلط (كمي-نوعي)، والذي يتكون من دراسة الحالة بالتطبيق على مشروع المتاحف المجتمعية بالإضافة إلى المنهج الوصفي والتحليلي للقضايا المتعلقة بعلوم دراسات السلام والمتاحف.

**كلمات مفتاحية:** التراث الثقافي، المتاحف المجتمعية، السلام والمصالحة، النزاع، التعافي، الإدارة.

## Introduction

Museology is viewed as a generally present day science that it has been creating since the center of the nineteenth century to stay up with the development of laying out exhibition halls for a huge scope on the planet. As the science is worried about everything connected with historical centers, rectification, thought, show and different exercises and establishes starting points for this large number of angles in view of logical technique<sup>(1)</sup>. Historical centers are effectively and rapidly endeavoring to restore and reinforce their relationship with society in its different organizations and bearings, and inside a similar system, the museology additionally tries to establish the groundwork's and rules for this re-

lationship. Exhibition halls have become, right now, similar to science foundations that direct their capacity to all classes of society to empower them to acquire general information and instruction that isn't accessible in schools and colleges, and they are viewed as the best spot to concentrate on culture, customs, and the advancement of artworks and businesses among people groups <sup>(2)</sup>. The museums establishment in the current time is a conspicuous social appearance particularly in the created world nations as it is a logical organization and social focus. Also, It is the region through which one gets to know the civilizational legacy of a country, and the way of life it has delivered over the ages, as the gallery mirrors the human advancement and history of past countries before ensuing ages and adds to spreading logical and social mindfulness, and fosters the civilization sense for all citizenry. As of late, the significance of the gallery has expanded with the development of its job in spreading society and adding to science and instruction <sup>(3)</sup>.

This examination theory research investigate the stringently needed peace process and conflict resolution through a further developed viewpoint of cultural heritage integration and management in museums. It progresses the comprehension of exploration and speculations that arrangement with the social legacy of social orders as a successful connection that adds to extending public solidarity through coordinating social orders and building harmony inside the Sudan. This exploration further looks at the pretended by the local area improvement exhibition halls projects in Western Sudan and its commitment to restoring chronicled gallery structures as well as building society and incorporating it with its social legacy and adding to compromise and harmony. Many methodologies and strategies were utilized to take care of the issue of struggles, to coordinate networks with one another, and to achieve the harmony interaction.

### **Background**

Sudan has languished over extensive stretches of unseen fits of turmoil, which framed a significant element since the pre-free-

dom time frame and extended after the coming of public legislatures, many elements added to the event and continuation of these struggles, all of which fixated on the appropriation of assets and the utilization of them, and the division of influence and riches. The common conflict in Sudan started in 1955, after the insubordination of certain southerners drove by Youssef Lago, and the public authority turned to mercilessly stifling the defiance, With the fall of the tactical system in October 1964, the main new endeavor at public compromise occurred, yet with the rise of oil in the place where there is Sudan, particularly in the south, a contention started with the public authority and southern progressives. Brutality ejected again in July 1965, and more radical developments emerged that became calling for complete withdrawal. Witch prompted the arrival of the tactical system drove by Nimeiri in 1969. The choice to reuse the overall powers in the south Sudan in 1982 prompted the recovery of strain, which brought about the defiance of the post of the southern city of Yor in 1983, reporting the beginning of the common conflict once more. These contentions prompted the inevitable severance of southern Sudan after the consenting to of the harmony arrangement and the conceding of the right to self-assurance. Then again, we observe that the Darfur locale comprises one-fifth of the area of Sudan, and the district mirrors the contention in Sudan, which is because of reasons credited by some to the division of brushing regions and agrarian regions to procure it, yet we observe that the contention is viewed as an ethnic struggle between clans with Arab foundations and African clans, The acceleration of the contention in Darfur started in 1987AD and increased in the area in mid-2001(4.)

### **Cultural and linguistic diversity in Sudan**

The ethnic and semantic variety of Sudan is among the most perplexing on the planet. In1991 It was almost 600 ethnic gatherings communicate in excess of 400 dialects and tongues, a significant number of which are reasonable to a couple of people.

In late many years, a portion of these little gatherings have been consumed by bigger gatherings, and migration frequently pushes people raised with one tongue to communicate in just the predominant language of the new region. Some language bunches were assimilated through convenience, others by struggle. The majority of the dialects expressed in Africa fall into the four incredible dialects. Three of them - Afro-Asiatic, Niger-Kordofanian, and Nilo-Saharan - are addressed in Sudan. Each gathering is partitioned into gatherings of firmly related dialects. At least two significant gatherings of every one of the three huge stocks exist in Sudan, both generally a movement junction among north and south, east and west. The most broadly communicated in language in Sudan is Arabic, and it is an individual from the Semitic part of the Afro-Asiatic group of dialects. Cushitic, one more significant part of Afro-Asiatic, addressed by Bedouit (with a few lingos), is spoken generally by traveling Beja. Chadian, the third branch, addressed by its most significant single language, Hausa, is the West African language utilized in Nigeria by the actual Hausa and which numerous West Africans use in Sudan as a typical language. Niger-Kordofanian is isolated first into Niger, Congo and Kordofanian. The far and wide gathering of Niger and Congo dialects incorporates numerous language divisions and regions. It is addressed in the Sudan by the Fulani. Kordofanian starting points comprise of simply 30 to 40 dialects spoken in a restricted area of Sudan - the Nuba Mountains and its environs <sup>(5)</sup>.

### **An overview of the museums under study (w s c m): Its foundation, its origin and its development:**

Meaning of museum: Although there is significant discussion about the definition of a museum so far, numerous associations all over the planet have identified museums during various periods, for example, the American Association of Museums, Museum Association in Great Britain and so forth After the development of ICOM (International Council of Museums)

in 1946, museum experts all over the planet were managed, the meaning of exhibition hall in Article 3, Section 1, and is presently acknowledged in all nations., the International Council of Museums has gone through a couple of corrections to overhaul and refresh the meaning of a historical center in accordance with the changing necessities of experts. The latest definition of museums by ICOM which was taken on at the 22nd meeting of the General Assembly in Vienna, Austria, hung on August 24, 2007, is changed to the last definition adjusted in 2001. In like manner, a gallery is characterized as: ‘A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment’<sup>(6)</sup>.

### **Community museum**

The Community Museum is an apparatus for networks to construct aggregate self-information. Numerous types of investment add to this end; All individuals from the local area who partake in the Museum by picking the subjects to study, by taking part in oral history or plan studios, by giving or being evaluated, by gathering objects, taking pictures, or adding to a drawing, get familiar with himself/herself, and simultaneously getting to know the local area to which he has a place. One might say that they fabricate their very own aggregate translation reality and history, accordingly The Community Museum advances aggregate inventiveness as it gives individuals a chance to take an interest in the cycles to communicate their accounts in their own particular manner. The innovative individual doesn’t acknowledge explicit arrangements, but instead tries to create better approaches for confronting difficulties, and the Community Museum is a site to advance new proposition and local area<sup>(7)</sup>

Hence, a community museum is an unexpected choice in comparison to a “standard” or conventional gallery. The museum’s



foundation emerged out of a background marked by centralization of influence and riches, and by and large it mirrored the capacity of prevailing gatherings to show fortunes and prizes taken from different people groups. The Community Museum has an alternate beginning. Its assortments are not the consequence of plundering or costly collectibles, but instead the aftereffect of cognizant choices to help an aggregate drive. The Community Museum arises, not to show the truth of the other, but rather to recount the local area's own story, and creates when local area individuals uninhibitedly give legacy protests and make stories for their aggregate memory. The people group exhibition hall turns into an apparatus for legacy the executives through local area associations in which local area power is accentuated. From one perspective, it serves to save or reestablish the responsibility for unmistakable social legacy of the local area, and then again it permits the repossession of the elusive legacy by explaining its significance in local area terms. Through the historical center, the local area looks to practice its control over its inheritance and oppose seizure. This battle is brought out through its own hierarchical structures, bunch social affair, or others. In these grassroots associations, individuals from the local area figure out what ought to be introduced in a gallery, how it ought to be made due, and what needs it should address .<sup>(8)</sup>

### **Western Sudan community museums (w s c m)**

Khalifa House Museum: is situated in Omdurman, only south of the arch of the Imam Mahdi, and the structure is a home khalifa Abdullah, who requested the development of the ground floor in 1887-1888, where took the oversight of the development Hamed Abdel Nour, under the specialized management of the Italian architect Boter. Is said, that the khalifa put the guide of the house without anyone else. The second floor of the structure in 1891 this



house has later turned into a Center of dealing with the Mahdia state headed by the Khalifa north of 1899 thirteen years of presence after 1899 the house deserted and experienced disregard until 1928 when it was changed over into a gallery <sup>(9)</sup>.

The vast majority of the lodging structures are developed of red blocks and mud. They are as associated lobbies between every one and the other little halls. The Reception rooms of khalifa house described by straightforwardness and absence of ornamentation was checked, and all in the rooms of the embellishment is sections of Anjerib (wooden bed) reached out in each room and on one of them mat of palm leaves, in the inner rooms there were copper and iron beds and land outfitted rooms are covered or more Clean sleeping cushions, silk covers and pads, over entryways and windows, and shades <sup>(10)</sup>.

The exhibition hall shows significant relics from the Mahdi time frame and the Turkish time frame, as well as certain artifacts tracing all the way back to the time of the Anglo-Egyptian rule. The display incorporates a wide range of weapons and ordnances. There is a style show, standards and materials, And there is a mug (a wooden holder utilized for eating) and an Anjerib (a wooden bed) that has a place with the khalifa., The display likewise incorporates a history of the shafts and the heads of Mahdia, for example, Caliph Abdullah and Osman Digna and Abdul Rahman Alnujomy and others, the presentation mirrors the financial side of the territory of Mahdia, there are various models of monetary forms were exchanged that period and there are machines and presses these monetary forms. Likewise in plain view are printing devices, books and leaflets, as there is the Al-Hajar Printing Press, which was presented during this season of Turkey, alongside a few different belongings having a place with Governor Gordon Pasha.



Plate NO (1) provide Khalifa House Museum entrance (ICCROM report, 2020).

Al- Imam Mahdi tomb: A half year after the freedom of Khartoum, explicitly in the 22 June 1885, Imam Mohammed Ahmed Mahdi, has passed on. His replacement, he Khaliph Abdullah, constructed a vault over the burial place of his innovator in honor and appreciation to him. He actually managed the development of which was in the year 1888 and executed by one of the Ansar (allies) called Ismail. It was worked from neighborhood materials of blocks and mud and was painted in white tone. They were topped by three void copper balls, one on top of the other, and these three balls were associated by a curved lance toward its finish embellishing the holy place. (SlatinBasha, 268). Khalifa Abdullah has needed to spend long inside the arch times, which has turned into a sanctuary and an image of all allies of the Mahdi, and during the

fight Karrari hit the vault and caused the shells various openings in, and afterward the Kitchener English armed force commandant exploded and annihilated the upper piece of them, and stayed the arch working on it until Mr. Abdul Rahman Al Mahdi was permitted by the British organization to revamp it in 1947 and it became in its present form. In the times of the caliph, it was taken to open every one of the entryways prompting the vault on Friday to permit allies and supporters to visit to supplicate and be honored, and proceeded with this practice to the current day, and the arch contains the remaining parts of Imam al-Mahdi and family members of the family, as there are a few individual effects inside the vault, for example, banners Fashions and gifts having a place with Imam Al Mahdi. The arch is currently a significant strict and traveler sanctuary for admirers, friends and family, and sightseers the same.

**Sheikan museum** is situated in Al-Obeid city, North Kordofan State, and it was initiated in 1965. It was named Sheikan after the Sheikan Valley to celebrate the fight that occurred there, wherein the Mahdia's powers crushed the Hicks Pasha armed forces in 1883AD. The gallery comprises of two display areas one Eastern and Western isolated by a nursery, and the gallery contains remainders assortments of Mahdia period other than Antiques other incorporate all ages that have passed the Sudan since the Stone Age to the time of Funj, notwithstanding that it incorporates a portion of the shows ethnographic <sup>(11)</sup>. The showcase has been re-recently in the exhibition hall, where added a few assortments from Sudan public exhibition hall stores, the gallery' opened in his new structure in July 2008, and the new presentation addressed the recorded arrangement of the Sudanese development, where included assortments of the Stone Age and notable time of kerma, Napata, meroe. The presentation additionally incorporated a portion of the ancient pieces of the Mahdist time frame, notwithstanding some legacy assortments, particularly from South Sudan.



Plate (2) provide Sheikan Museum entrance (the researcher 2020).

Darfur Museum: situated in the territory of South Darfur, the city of Nyala, close to the Nyala Valley, and disregards the Nyala Forest. It was initiated in 2006 and is considered inside the arrangement of state historical centers that have a place with the state. Assigned a structure in view of the exhibition hall, it has been aggregated historical center assortments from various areas of Darfur, which is about archeological and legacy materials tells about the traditions and customs of the Darfur district, notwithstanding a great deal of possessions taken from the Sudan Museum stores the National which follows incorporate all periods of progress Sudanese beginning from ancient and, surprisingly, Islamic times, the gallery comprises of five exhibitions, three of which to show impacts, relax scripts and a neighborhood legacy there is likewise a nursery introduced by conventional structures like sap wood notwithstanding the introduction of a tent Abbala (the legacy of ethnic gatherings that ascent and live On camels) with its substance, the tent of the baggara (the legacy of ethnic gatherings that raise and live on cows) with saddles for bulls and camels, and there is additionally a well-known café where famous food is served on unique events. This exhibition hall is viewed as vital in the province of South Darfur, as it has become drawn to numerous

guests, particularly unfamiliar individuals from worldwide associations and the United Nations powers.

### **ProjectBackground**

The Community Museums project centers around three museums representing the common history and culture of Western Sudan: Khalifa House and Bramble House in Omdurman, Khartoum; - Sheikhan Museum, El Obeid, North Kordofan, and Darfur Museum, Nyala, South Darfur. The task expects to help the National Corporation for Antiquities and Museums in safeguarding the exhibition hall assortments and advancing the three galleries as areas for local area use and instruction to safeguard neighborhood and Sudanese legacy and personality and to empower the trading of social encounters that advance quiet relations inside the complicated social orders of current Sudan. The project is designed to work on multiple levels of capacity building including restoration of the historic building's fabric, conservation management, development of new facilities, media presentations and archives, engagement with local communities and educational initiatives, and the development of sustainable management strategies.

Sudanese schools are committed by regulation to take their youngsters on visits to their provincial and public historical centers. They consider disregard and neediness of means to be the aftereffect of twenty years of contention and monetary and social separation. Provincial historical centers battle to fill in as instructive devices and can do close to nothing to advance the insurance of Sudan's social legacy. As harmony gets back to Sudan and the area, the risk of annihilation through savagery is supplanted by misfortune through extreme disregard and abundance hunting. Structures can't give security in any capacity. UNESCO has distinguished Sudan's theoretical culture as in danger, and has supported its enlistment starting around 2015. The contention in Darfur and Kordofan has obliterated substantial and elusive legacy and subverted their networks. The Al Khalifa house was harmed

in the 2008 Omdurman intrusion by JEM powers from western Sudan. Blasts shook structures, prompting unrepaired breaks and speeding up their disintegration. The absence of safety and assurance the executives for the weak gathering is apparent. The exhibition halls in El Obeid and Nyala address the networks and towns that have been crushed by the contention bringing about an attack mindset and the decay of mutual culture. In El Obeid, late uproars by displaced people from Darfur have obliterated the directorate door and the little exhibition hall and undermined the primary historical center, the Darfur Museum is similarly endangered. All three galleries are imperiled because of unfortunate security and insurance measures. The General Authority for Antiquities and Museums is seriously under-resourced and underinvested. Their powerlessness to fix, save, reestablish and show is because of an absence of information, abilities and assets, alongside an absence of capacity to keep a tough organization of local area museums. »From submission to the British Council's Cultural Heritage Protection Trust, 31.01.2018«.

### **The Project Partners**

**ICCROM-ATHAR**, Conservation Centre for Arab Region in Sharjah, UAE. Lead partner and responsible for administration, management and finance, heritage and conservation, project dissemination. Project director - Dr Zaki Aslan; project managers - Dr Helen Mallinson and Anwar Sabik, project administrator - Mahil Al-Yafaei. **NCAM**, National Corporation for Antiquities & Museums, Sudan. Responsible for project delivery. **Mallinson Architects & Engineers**, London. Project advocate - Michael Mallinson. Buildings - Michael Mallinson; community co-ordinator - Dr Katherine Ashley; exhibitions co-ordinator - Helen Mallinson. **Centre for Heritage Studies**, McDonald Institute for Archaeological Research, University of Cambridge. Advisory consultants - Professor Marie Louise Sorenson and Professor Paul Lane.

**The selection of the three museums came as a result of four**



**main factors:**

- A. Although the whole of Sudan has suffered from the conflict and its consequences, the situation in Darfur has been extreme. Since in practice, it was quite uncertain what could be achieved in the museum, making it part of a triangle would ensure that some progress was made where staff, skills and ideas could be generalized.
- B. Darfur has been central to the story of the historical collections in both the Khalifa House and Sheikhan Museum, and culturally the scene of the conflict in Darfur has also been the scene of the greatest cultural diversity and richness of traditions.
- C. Revitalizing the story behind the collections in the three museums gave weight to the project by building on family, tribal and cultural ties within their communities, and emphasizing the project's Sudanese orientation. The Sudanese heritage was not limited to the ancient sites of the Nile Valley.
- D. The three museums were located in the largest cities of Sudan that have large numbers of displaced people and have the greatest potential for impact. This created a more likely scenario for support by the state government that shares the costs of museum staff and maintenance with the nationally funded National Commission on Antiquities and Museums (NCAM). (12).

**The WSCM Programme and model consists of five areas of development:**

- **Community engagement:** for living museums, shared culture, peace dividend
- **Building restoration and improvements:** for heritage, civic and social space
- **Collection management:** for protection of cultural heritage artefacts
- **Education, exhibitions, media:** to promote cultural heritage and attract visitors



- **Museum Management:** to create successful and sustainable museums.

### **The project program and outputs**

#### **Community engagement: For living museums, shared culture and peace dividends**

The principle focal point of consideration was to characterize what a “community museum” is? Living exhibition halls loaded with exercises and the guarantee of harmony through shared social arrangement has turned into the most grounded normal subject. The fundamental signs were local area occasions. These gatherings were coordinated by the National Authority for Antiquities and Museums, an expert specialist, local area contact chiefs and historical center chiefs, and involved a wide scope of partners and delegates of establishments and the local area. The undertaking’s result rotated around the way that historical centers need more than security and a logical show of their substance. The returning of the Darfur Museum was an achievement; Community creation The Kordofan wedding presentation at the Sheikhan Museum is another.

**Building restoration and improvements: for heritage, civic and social space:** The three museums required different levels of reclamation, fix and improvement. The National Authority for Antiquities and Museums had an obligation to care for the enlisted artifacts, however albeit the power gave reviewers and experts to unfamiliar missions, it lost its capacity to do its own rebuilding work. The extent of work and the blend of neighborhood project workers and draftsmen and specialists have made a decent group and a future asset for NCAM.

**Conservation Management: for protection of heritage and culture:** Each of the three exhibition halls had significant assortments comprising of archeological, verifiable and ethnographic items, the equilibrium of which shifted between every historical center. Chronicled and ethnographic assortments were in extreme-

ly unfortunate condition. The National Corporation for artifacts and historical center has had no utilitarian support offices or materials for over twenty years, and the division's staff has dwindled to three whose experience has been kept up with by chipping away at abroad missions. The (NCAN) focal record-keeping framework didn't work actually and the records of the Museum's three assortments, assuming accessible, were on old boards.

**Education / Exhibitions / Media: to promote cultural heritage and attract visitors:** The way to deal with this part of the task was to energize thoughts that could draw in a wide scope of guests, connect with them and urge them to remain longer or return, or offer with their loved ones. The media part centered on catching Sudan's rich living and theoretical legacy through the development of short movies that could be introduced as instances of both the subject and instances of what could be made and added to the assortment. The movies and photographs are intended to incorporate the networks inside the galleries and commend their commitments. New movies and pictures are additionally new social records. They sit close to those in the files so that present and people in the future might see.

**Museum Management:** to make fruitful and reasonable exhibition halls: The local galleries are subsidiary with the National Corporation of Antiquities and Museums (NCAM) and part of the way subsidized by the state government that adds to work, support, and neighborhood exercises. The (NCAM) is liable for the exhibition hall and its substance. The five-year plans were created through the venture insight and the exhibition hall the executive's studio that was held in corresponding with the training studio. There was a typical interest in how gallery the board is organized and its relationship to accomplishing vital objectives. To prevail in its main goal, historical centers will require more staff and explicit administration preparing. <sup>(13)</sup>.

The issues looked by the three gallery: The vitally ecological is-

sues presented in the three exhibition halls were hotness, residue, and bugs. They have impacted the guest's insight as well as annihilating collectibles. Electrical administrations were inadequate, representing a fire danger and a danger to human existence. The lighting was glowing, the glass unprotected from UV beams and the substance of the historical centers subject to burglary and mechanical harm.<sup>(14)</sup>.

Number of artefacts in collections:

## *Khalifa House*

Archaeological: 393

Historical: 1597

Arkell collection: 2000

Vehicle collection: 5



First all terrain car, Arrol-Johnston, 1905

## *Sheikan Museum*

Archaeological: 384

Historical: 155

Ethnographic: 48

Vehicle collection: 1



Open truck used for Queen's visit, 1965

## *Darfur Museum*

Archaeological: 298

Historical: 120

Ethnographic : 399

Huts / nomadic tents: 5



Abbara tent, November 2019

**Enlighten the local people and make them able to identify and value their cultural heritage and give them a good understanding of what can be done to protect their cultural heritage and the role it plays in society and the economy**

Edify the neighborhood individuals and make them ready to distinguish and esteem their social legacy and provide them with a decent comprehension of how can be safeguarded their social legacy and the job it plays in the public eye and the economy  
Improvement of instructive projects with schools and nearby local area ethnic gatherings: One of the main obligations shared with exhibition halls in emerging nations, and Arab nations specifically, is the need to change individuals' concept of museums. These thoughts that were embedded to them to get them far from galleries return to obsolete practices and strict ideas that should be revised. For the historical center to assume

it's ideal part, there should be familiarity with its job and capacity in the public arena, and the exhibition hall should assume a fundamental part in the existence of local area.<sup>(15)</sup> The three exhibition halls work with neighborhood schools, colleges and nearby local gatherings to expand the number, abilities and support of volunteers and work to build the quantity of guests to the historical center, the variety of guests as well as expanding Sudanese media movement connected with social legacy. The people group exhibition hall idea has prospered and the instructive studio has been motivating so the historical center staff is quick to foster instructive materials and connect with a wide scope of guests utilizing various strategies.<sup>(16)</sup>

Harmony building: More work to enact local area exercises: The vision of galleries has changed a ton lately and has worked in a few exercises that were considered external the system of historical centers. The customary elements of the exhibition hall were assortment, safeguarding, examination and distribution. Then the backers of recharging called for different exercises, for example, coordinating shows, laying out classes for showing crafted works, and putting together talks and workshops. Furthermore, excursions to different nations and the foundation of business sectors, closeouts and design shows.<sup>(17)</sup> The extent of local gatherings and organizations were characterized to recognize a wide scope of expected delegates and members in the studios as well as research likely local area and local area driven content for each site and give outlines of the venture and its objectives while gathering input on what the local area needed to see and do in Museums through polls. Celebrating nearby culture through local area occasions by welcoming the investment of artists, artists, craftsman makers and craftspeople in the creation of conventional havens and food, as well as partner letters and preparing studios on creating local area shows and creation of a test wedding display that incorporates under-

standing, presentation plan and content keep notwithstanding Collaborate with Sudan Memory and Training and coordinate SM enrollment of social relics with protection enlistment. <sup>(18)</sup>.

Creating techniques for understanding and clarification in accordance with the prerequisites of the advanced time: The gallery utilizes various implies that assist it with filling its roles towards society and help it in the advancement and improvement of society, and it is viewed as a method for spreading the exhibition hall culture. (A.Ali, 2013). There are a large number to the new shows in every gallery that are intended to interest a wide scope of crowds (WSCM, Project Report, 2020). These include:

Historical center relics the antiquities have been cleaned and protected in show boxes and are unattached with enlightening banners. Photos of things too delicate to even think about being shown or dependent upon conservation. Show boards new text boards sum up the tale of every primary subject, enhanced by sub-topics for gatherings or individual things. Texts in Arabic and English. Preservation A determination of photographs and clarifications of the work underway in the protection lab. Mounted Photographs Freshly printed chronicled photos to make sense of setting or further develop understanding of relics and portrayal. These incorporate old airborne photographs and late robot studies. Maps Ancient and present day maps show the more prominent chronicled, social, and geographic connections behind the narrative of Western Sudan, and its setting in the bigger worldwide picture; the neighborhood story of verifiable occasions, and the advancement of a city or district. Films and visual slide shows Each historical center has a media room that shows an assortment of north of 50 excellent short movies, created during the venture, which celebrate social progression apparent in day to day existence albeit shot in each locale, which will all be shown together in every exhibition

hall. The assortment incorporates chronicled materials (like recorded occasions, early movies of the area, and points like the Queen's visit to El Obeid) and a developing number of movies created by Sudanese givers. 3D Models 3D Photographic models of exhibition halls as legacy destinations and actual models at various scales from various subjects, including the Omdurman fight lifelike model. Local area Work The main examples incorporate Kordofan weddings at the Chikan Museum and displays by nearby schools at Bramble House in "My Omdurman". Exhibition hall character Designed by Sudanese organization TRIBE, the historical centers will have a consolidated realistic and print personality that will assist with propelling the gallery's missions, from signage, to shows, to online entertainment Display Cases Installing the exhibition hall's stander show cases will assist with changing the gallery experience as well as safeguard the delicate legacy.

**The project's contribution to enable the Sudanese to develop their own narratives and values. The method needed to be inclusive as well as the result, Local communities will have input into the content of displays'.**

The venture expanded the capacity of the three exhibition halls to work on their assortments by giving ancient rarities. This follows the first foundation of the Darfur Museum with a local gathering. The new gift, including blades and coins, was made to the Sheikhan Museum in the undertaking's first local area occasion. More will follow as exhibition halls better protect and show their assortments

Uniting relations with instructive foundations to bring issues to light and teach the nearby local area about social legacy: Museums are currently, similar to social organizations, firmly connected to the general public that laid out them, as exhibition halls have made themselves in the social, social and, surprisingly, financial peculiarity as they support improvement and the travel industry and



have become focuses of logical examination <sup>(19)</sup>The International Council of Museums (ICOM) believes galleries to be the best collaborator for formal instruction and adds to invigorating and fostering the affection for science and information in the kid and asking him to work and innovativeness.<sup>(20)</sup> The National Corporation of Antiquities and Museums have a few thousand school trips, as a lawful commitment. An instructive studio was held to investigate the conceivable outcomes inborn in the biggest gathering of guests to Sudan's galleries, which was driven by the overseers of the Children's Museum in Cairo. The main proposition were to begin pondering laying out an instructive instructional hub at the National Museum. Studio members included caretakers, educators, and volunteers from essentially all of the NCAM historical centers in Sudan. The organization of the Sheikhan Museum had the option to separate the place of an instructor for the exhibition hall from the state government, an antiquarian who has been working with the meeting school bunches from that point forward, and the Sheikhan Museum is currently awesome to foster an efficient instructive program, through the grounded relationship with the Ministry of Education in Kordofan through the Director of the Museum. Khalifa House will currently be on the guide of any vacationer in Khartoum keen on legacy, the site is in a real sense encompassed by schools and colleges and hence profits by both the location and the traffic. The seven neighborhood schools in the area were reached and the two state government schools (young ladies 6-11, young men 6-17) introduced their ventures in Omdurman at Bramble House for the underlying opening service. Ahfad Women's University, what offers its authentic roots with Khalifa House from the Mahdi time frame, was welcome to sort out occasions at Bramble House, and various studios and occasions connected with ladies and their set of experiences in Sudan were held with the investment of understudies and teachers from Ahfad University. For the Darfur Museum, close contact has been made with the



University of Nyala which has started to lay out its own Heritage Center and Ethnographic Collection. There is an arrangement set up to lead joint exploration on the elusive legacy of Darfur for the two organizations to take part with the help of the Institute of African and Asian Studies and the Department of Archeology at the University of Khartoum. The National Corporation of Antiquities and Museums (NCAM) has one caretaker who is keen on legends, and there is little data accessible for the historical center's show of ethnographic material, of which its specialty assortment ought to be the most educated. (21).

**A collaborative community museum that focuses on spreading the peace culture and display the beauty of western Sudan especially Darfur through the input of Local communities in the content of displays.**

The legacy safeguarded in galleries is viewed as a variable and a device for exchange among countries and a typical global vision pointed toward accomplishing social turn of events, remembering that this advancement might shift extraordinarily as far as its inclination and structure as indicated by the verifiable and social system. Both are associated with the old past and the current second. (22). The Community Museum in the Darfur area will zero in on welcoming all fragments of society as well as showing them history and culture, both unmistakable and theoretical history to spread a culture of harmony and celebrate variety. This will be upheld through exhibition hall assortments, association with the nearby local area as well as cooperative projects. It likewise intends to acquaint guests with the nearby social history of the district and energize a culture of transparency and acknowledgment. (WSCM, Project Report, 2020).

Fostering the abilities of Local staff and additionally volunteers to have the option to oversee and advance social resources which will help the neighborhood economy: The task gave an extraordinary chance to learn information in all sciences, partic-

ularly museology, and the normal language among creative and moderate guardians. The task changed the legal administrators from being a restricted legal administrator into a certified director. The task has given staff preparing in saving their important assortments, gallery the executives and arranging and recording hardware through a drawn out commitment program that has fostered the relationship with individuals from the more extensive local area and their investment in the improvement of new show content, plan and program for the historical center. The laborers figured out how to function all in all in the soul of one group and the standard of investment and trade of perspectives, which added to upgrading the positive soul and fundamentally affected the outcome of the venture<sup>(23)</sup>.

The board and insurance plans: Cultural legacy under danger is explored, archived, moderated and reestablished to shield against extremely durable misfortune: Five-year the executives and upkeep plans have been planned for the three exhibition halls, alongside the NCAM plan since they are interconnected. The plans characterized the new vision, mission, targets, activity plans and audit components, in view of surveys of qualities and shortcomings. The plans are created over the term of the task and the fundamental standards practiced in the studios and during the actual work, are created through perception and conversation. A particular studio on essential anticipating galleries was held with ranking staff of public partnership for replaces and historical centers staff (and the majority of the instructive studio participants) at the National Museum in February 2019. The foundation structure was inflexible concerning areas of departmental regions and individual regarding concurred exercises, not all around coordinated to attempt a venture of this sort or the degree of documentation required. <sup>(24)</sup>.

### **The paper Results and Recommendations:**

- Supporting the undertaking and spreading the plan to the other

historical centers in Sudan, with the goal that it turns into an objective and objective for sightseers.

- Adding to spreading out clear specialized, logical and legitimate establishments in the reclamation cycle
- Extending the historical center showcase and adding new assortments with respect to the development and new development works that have been added to the task.
- Gathering and archiving the legacy assortments from individuals and showing them in the exhibition halls.

Zeroing in on the instructive part of nearby networks through exercises and occasions.

- Expanding the quantity of studios and preparing, and offering the chance to all laborers in the historical center area
- Proceeding with interior and outside preparing in the field of exhibition hall work, particularly current techniques for protection, show and documentation.
- Holding mindfulness studios for the neighborhood local area to present the worth of relics and social legacy.
- Focusing on the tasteful parts of historical centers veneers, so they are appealing and mirror the significant property and legacy inside the exhibition hall.
- Focusing on the formation of particular studios in the field of painstaking work for the nearby local area, as it gives an incredible open door to the travel industry improvement and drawing in sightseers to historical centers.
- Framing exhibition hall companions affiliations and initiating their job.
- Laying out social libraries in the exhibition halls concerned.
- Increasing endeavors in the examination and distributing process, particularly in the historical centers of the Darfur district, because of their different social legacy that has stayed obscure for significant stretches.
- Focusing on getting exhibition halls, whether it is giving human assurance, checking gear, and security and wellbeing gadgets.

**Notes:**

It is recognizable that the outside bodies supporting the task are separated from everyone else in the choices connected with exhibition halls and the frail cooperation of public authorities. The nonappearance of sound monetary administration comparable to the organization office situated in Sudan and the inability to arrange the dispersion and enjoying process in accordance with the genuine necessities of the three galleries and the extravagance needs of exercises and projects.

**Conclusion:**

The message remembered the investigation of a significant task for the undertakings of protecting authentic museum, with the cooperation of the nearby local area in Sudan specifically, addressed in embracing approaches that take on a technique or strategy of local area support in the execution of preservation projects and accomplishing positive association. This study affirmed various fundamental thoughts:

The principal thought: Emphasizing the worth and significance of implanting the neighborhood local area with its various gatherings, nationalities, and multiculturalism, and the need to remember it for a suitable and successful way and to include it in safeguarding its legacy and its ideal use.

The subsequent thought: to accentuate the idea of protection of social legacy and compositional alive, in the feeling of preservation and reclamation to introduce ages, and furthermore for the improvement of energy inborn in these notable structures and activity of good, in accordance with the ideas of maintainability and non-exhaustion of people groups assets, and a similar time move alive this legacy for people in the future And this idea must be acknowledged with the contribution of the nearby local area.

The third thought: the yearning to assemble the energies of the neighborhood local area to add to confronting the difficulties that impede human turn of events and harmony through the dy-

namic investment of the nearby local area, and this relies essentially upon the mindfulness and impression of people and that they have positive qualities and mentalities towards their social and compositional legacy.

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