



SARAWAK, "LAND OF THE HORNBILLS"

- Part of the mysterious, exotic BORNEO ISLAND
- Surrounded by ANCIENT RAINFOREST

MALAYSIA'S LARGEST STATE

- Haven of wonders : Culture, Nature, Adventure
Home to 28 ethnic groups and colourful history

ICOM MPR 6 July 2016

Where is Sarawak ?



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WHAT IS SARAWAK?



And... what is it not?



(3 min. introduction video)

Adventurous

Unique
cultures

Mysterious

Exotic

Ancient Nature



A rich mix of indigenous cultures



A large area of jungle and biodiversity

Sarawak Museum

54. Kensington



1891



Today

The Sarawak Museum Collections



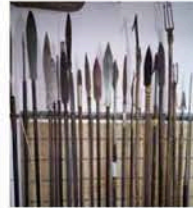
The Sarawak Museum in 1891



The Sarawak Museum in 1911



Jars in the Sarawak Museum ethnology store



Spears in the Sarawak Museum ethnology store



Brass cannons in the Sarawak Museum ethnology store



Baskets in the Sarawak Museum ethnology store



Archeological find from the Niah Caves

The Sarawak Museum is the oldest museum on Borneo. The second Rajah, Charles Brooke first made public his intention to establish a museum in 1878 in the Sarawak Gazette. However, it did not actually happen until 1886 when Hugh Brooke Low's ethnographic specimens from Rajang were acquired to form the nucleus of the museum. These objects were housed in a temporary building over the market place in Kuching opened by the Rajah on 30th October 1886.

In August 1891, the Sarawak museum was officially opened by Rajah Charles Brooke. The building still stands today and has undergone several expansion and renovation projects. Over the last 120 years, the Sarawak Museum Department has steadily grown to include eleven exhibition buildings throughout the State and the museum collection came to be known as the best and most comprehensive collection of Bornean materials ever deposited in a single place.

This unique collection presents a challenge to the content developers and exhibition designers in a number of ways. Firstly, the collections contain many examples of the same type of artefact such as baskets, cannons, jars, pottery

shards and stone tools. The objective is to present these repetitive collections in an engaging manner to visitors. Secondly, in some areas the collections need to be increased with acquisitions and loans from museums and private collections from around the world and from various communities within Sarawak. Finally, the museum needs to examine and study the collections thoroughly in order to select the masterpieces (particularly for level five) and to develop interesting storylines throughout the exhibitions.

Overview of the Sarawak Museum collections:

- Archaeology : 200,000+ shards
- Archive : 5,000+ journals & gazettes, 2,000+ newspapers, 600 microfilm, 400 maps, 400+ archival documents
- Audio visual : 3,166 audio tapes & 363 video tapes
- Books : 17,000+
- Ethnology : 21,700 artefacts
- Photographs : 157 glass negatives, 37,536 120mm negatives & 97,3364 35mm negatives.
- Natural History : 100,000 specimens
- Paintings : 500+

Sarawak Museum Campus Project



curiosity



questioning



enticement



1. Engage museum staff & development team

Framework

VISION:

SARAWAK MUSEUM DEPARTMENT

To be a Global Centre of Bornean Heritage by 2030

MISSION:

SARAWAK MUSEUM DEPARTMENT

To make available a repository of significant and comprehensive heritage knowledge for present and future generations

EXHIBITION VISION:

NEW SARAWAK MUSEUM

Celebrating Cultural Diversity in Harmony and Unity with Nature and History



Visitor offer

Audiences will leave the museum

with a sense of awe for the diversity of life,
and with a feeling of connection or belonging
to their (the) cultural heritage

Personal stories at the heart of the exhibitions story line

Collections as a Tool of Understanding

Intangible heritage and the significance of objects; either spiritual, religious or based in oral history and traditions will make up an important part of the exhibitions storyline. Those meanings continue to have an impact in today's society and rural communities. In the museum intangible heritage that is traditional and contemporary will be showcased.

Private collectors in Sarawak have a rich and not yet discovered collection of objects that help tell the story of Sarawak. These collections can provide a deeper understanding of the cultures and peoples of Sarawak and have important meanings for the new Sarawak museum. The museum can provide conservation, preservation, storage facilities and also public exposure to these objects.



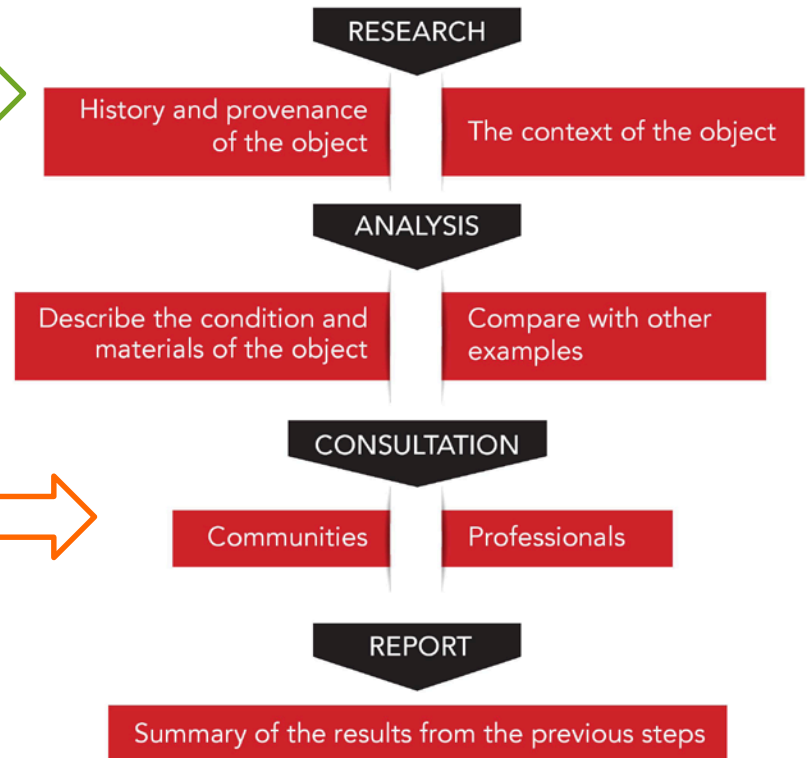
Content Development Approach

2) Engage local communities

The content of an exhibition plays a central role in the permanent galleries. During the development process different parties (see Organisation of Content Stakeholder Groups, page 84) are involved and in order to create exhibition content, object documentation is essential. Here the process of documenting objects for the new Sarawak museum is clarified. Creating a common understanding of the process will improve the content for the exhibition and inform other parties about

3) Go back to the communities

At the documentation process of objects, the documentation process include three key elements: Research, Analysis and Consultation.



Core Idea

PERMANENT EXHIBITIONS

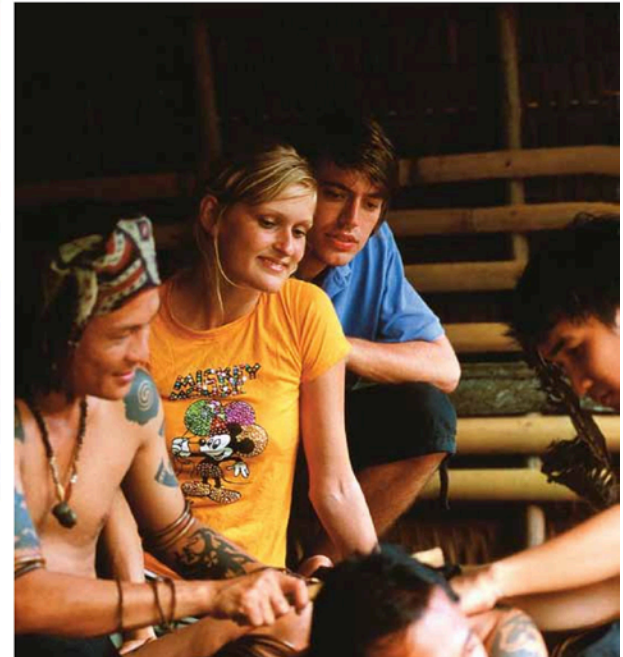
1. The museum will reflect the societies within which it exists.
2. Present the people and cultures of Sarawak and their interaction with the natural environment from the earliest prehistory of Borneo up to the formation of Malaysia in 1963.



Traditional tattoo demonstration

Core Idea

PERMANENT EXHIBITIONS



3. The museum will encourage learning, cultivate interest and be a platform for research and collaboration with communities and international institutes.

Generic Learning Outcomes

Visitor approach



The Generic Learning Outcomes (GLO) are underpinned by a broad definition of learning which identify benefits that people gain from interacting with museums, libraries and archives.

The storyline for the permanent galleries have been devised with GLO in mind. The following pages highlight the most relevant GLO for each level and explain the projected outcomes from a visitor's perspective. This helps to focus the storyline during development and define the design approach. Overall, GLO ensures that the exhibitions have a strong learning focus and importantly, provides a clear framework to assess the exhibitions once they are up and running.

Also included with the GLO are reasoning schemes for levels three, four and five which lays out the exhibition content to give an overview of how the storyline will be organised on these levels.

The Generic Learning Outcomes model (GLO) was developed by the Research Centre for Museum and Galleries, School of Museum Studies, University of Leicester, as a tool for museums, libraries and archives to demonstrate the outcomes and impact of users' learning experiences.

Generic Social Outcomes

PERMANENT GALLERIES: NEW SARAWAK MUSEUM



The generic social outcomes (GSO) help museums, libraries and archives to describe the wider impact of their work in communities.

The GSO outlines the impact that the new Sarawak museum will have on local communities in Sarawak. Using GSO as guidance for the permanent galleries will ensure that the exhibitions have a strong community focus and that the museum as an institution will play an important role as a space for community interaction.

Stakeholder approach

STRONGER AND SAFER COMMUNITIES:

- Promote understanding and tolerance among the different religious, racial and ethnic communities of Sarawak
- Support the traditional arts and crafts of Sarawak
- Create a safe educational public space for families to enjoy quality time together

STRENGTHENING PUBLIC LIFE:

- Empower local communities through the preservation of their cultural heritage in a trusted public institution
- Provide opportunities for community and voluntary groups to actively participate in cultural activities
- Connect young people with their cultural heritage and history
- Provide a public space for cultural exchange and inter-group discourse

HEALTH AND WELL-BEING:

- Help young people make a positive contribution to the preservation of Sarawak's cultural heritage
- Support community elders to open inter-generational dialogues with young people
- Provide enjoyment
- Have a positive impact on how people feel

Thematic zones & design approach

- 1) The museum is **too large** to be visited in one day.
- 2) **Offer choices** and flexibility to different visitor groups provides stronger educational outcomes.
- 3) More engaging, with opportunities to **tell multiple stories**.
- 4) **Shows the best** of Sarawak's communities in unity with each other.

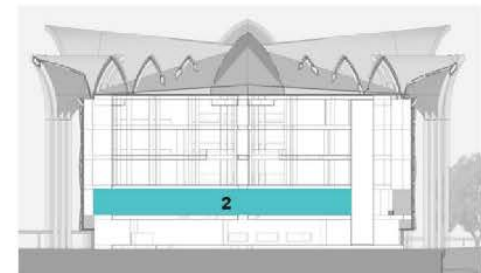
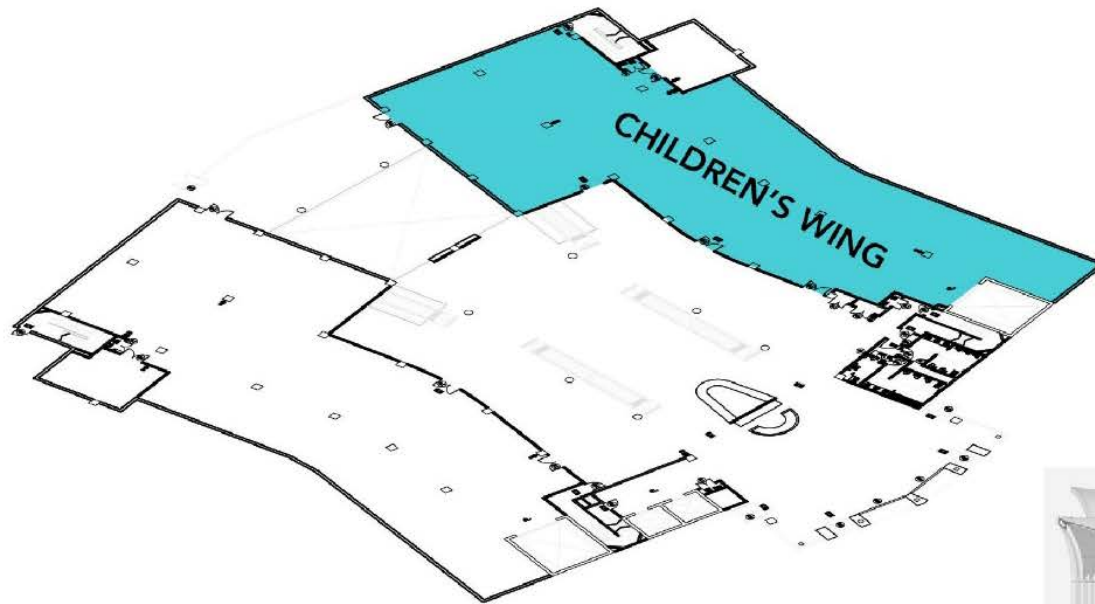
OVERALL STORYLINE



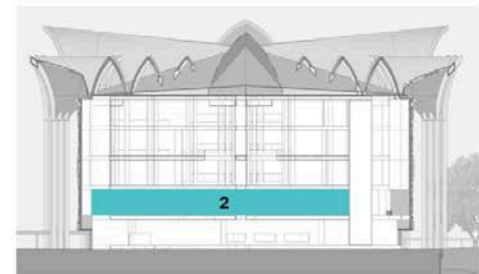
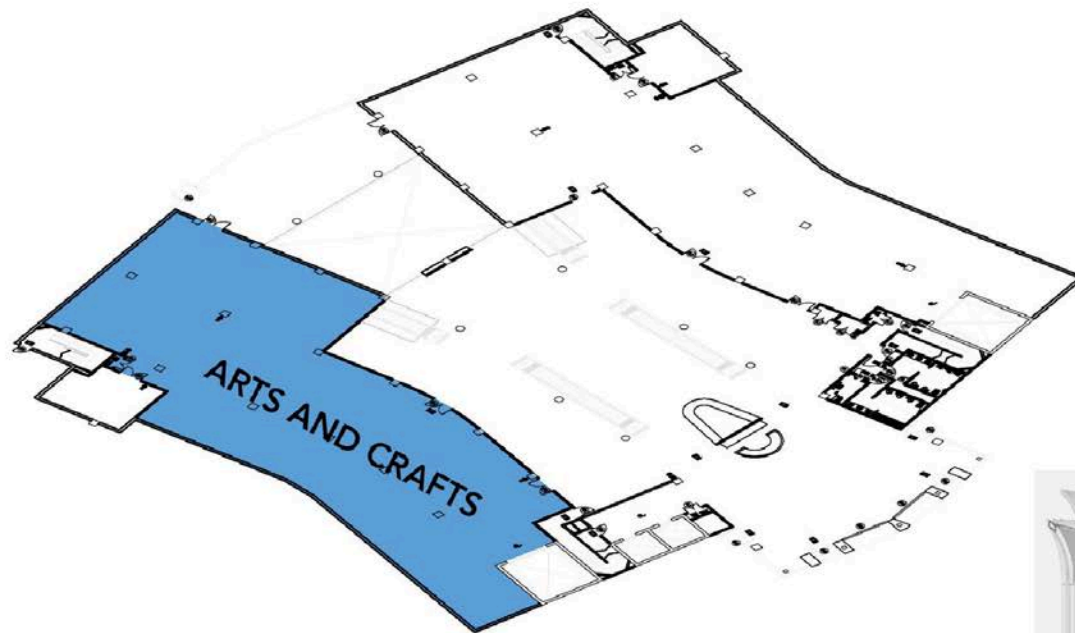


SECTION S1-S1
Scale 1:200

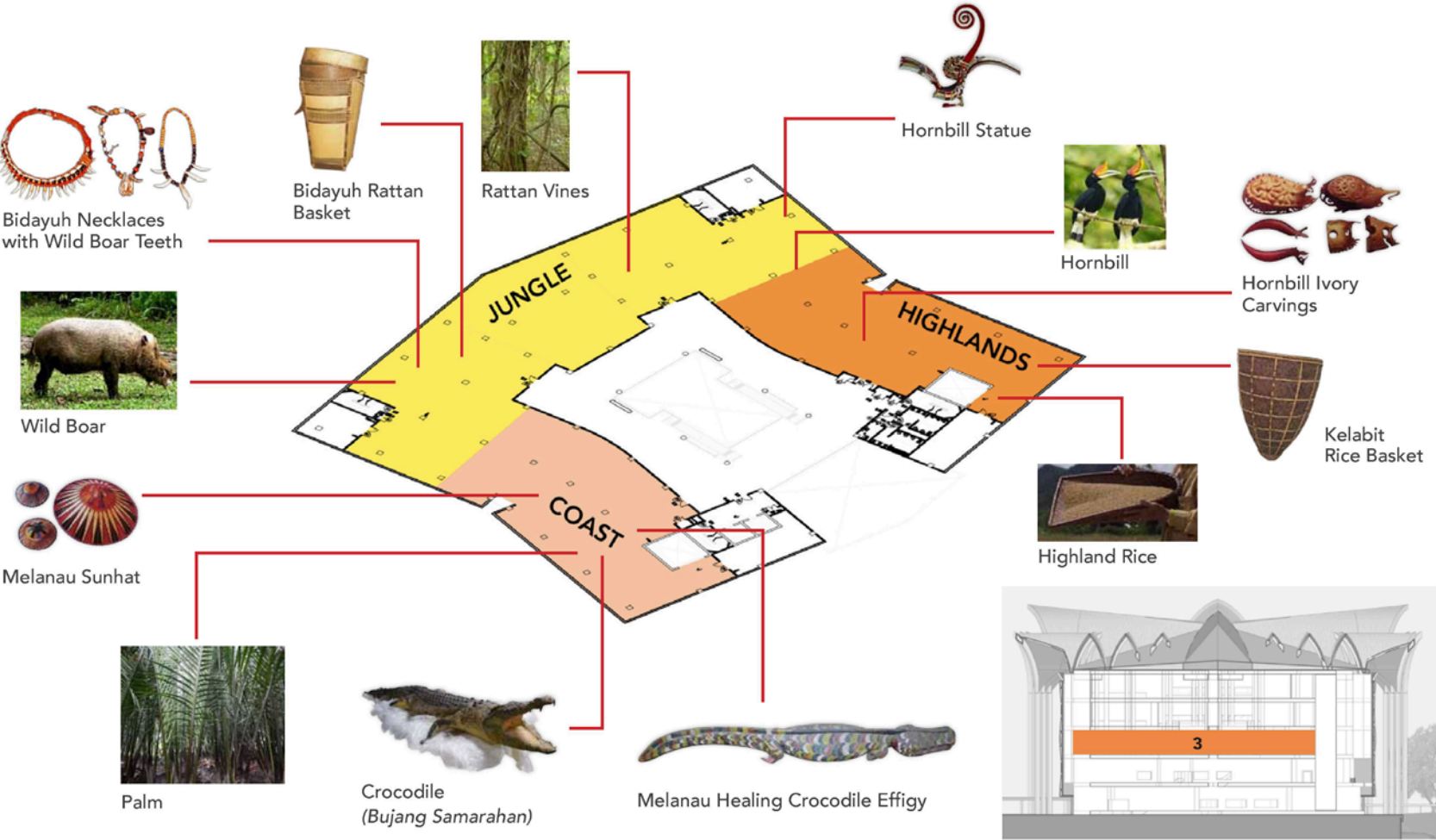
CHILDREN'S WING (690 m² / 7,427 ft²)



ARTS & CRAFTS GALLERY (676 m² / 7,276 ft²)



IN HARMONY WITH NATURE (2,188 m² / 23,551 ft²)



15 visits to local communities (to meet and talk about their material culture)



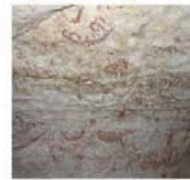
Mr. Musa, Belacan maker, Samarahan



SETTLEMENTS & URBANISATION (1,429 m² / 15,381 ft²)



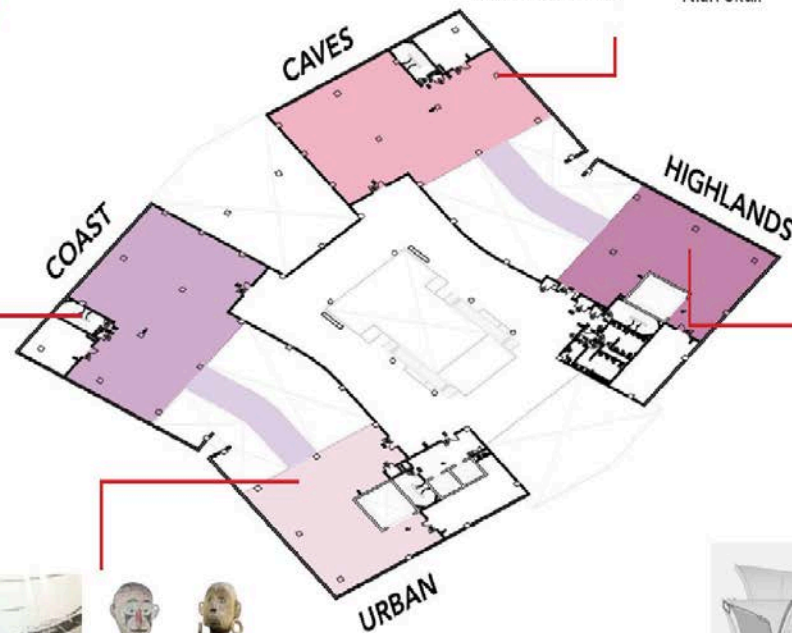
Bongkissam Shrine
gold foil



Niah Painted Cave



Niah Skull



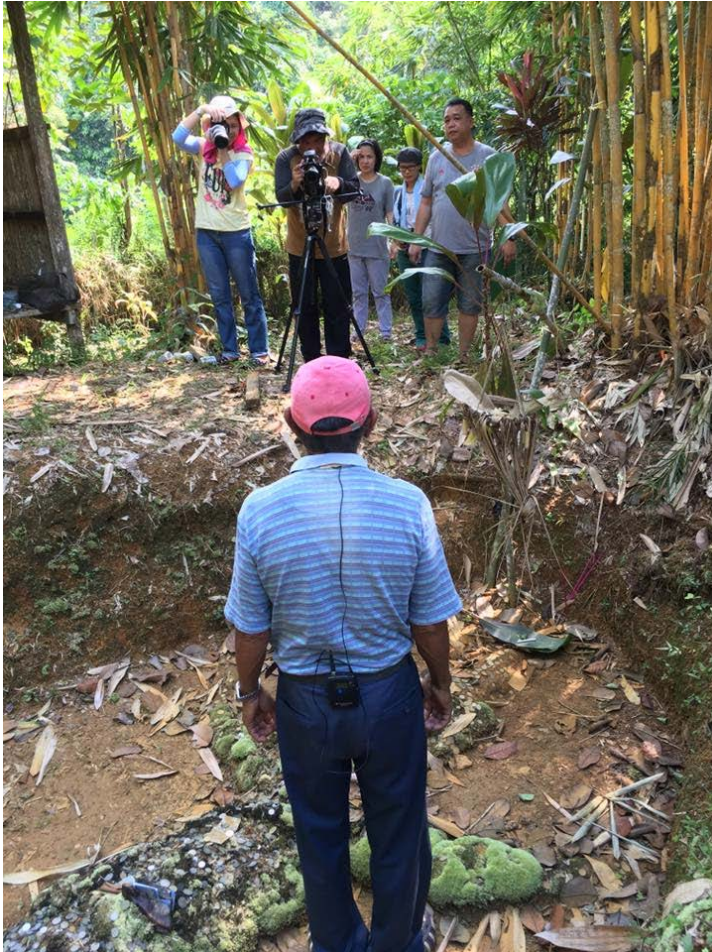
Kelabit
Burial Jar



Peacemaking Statues

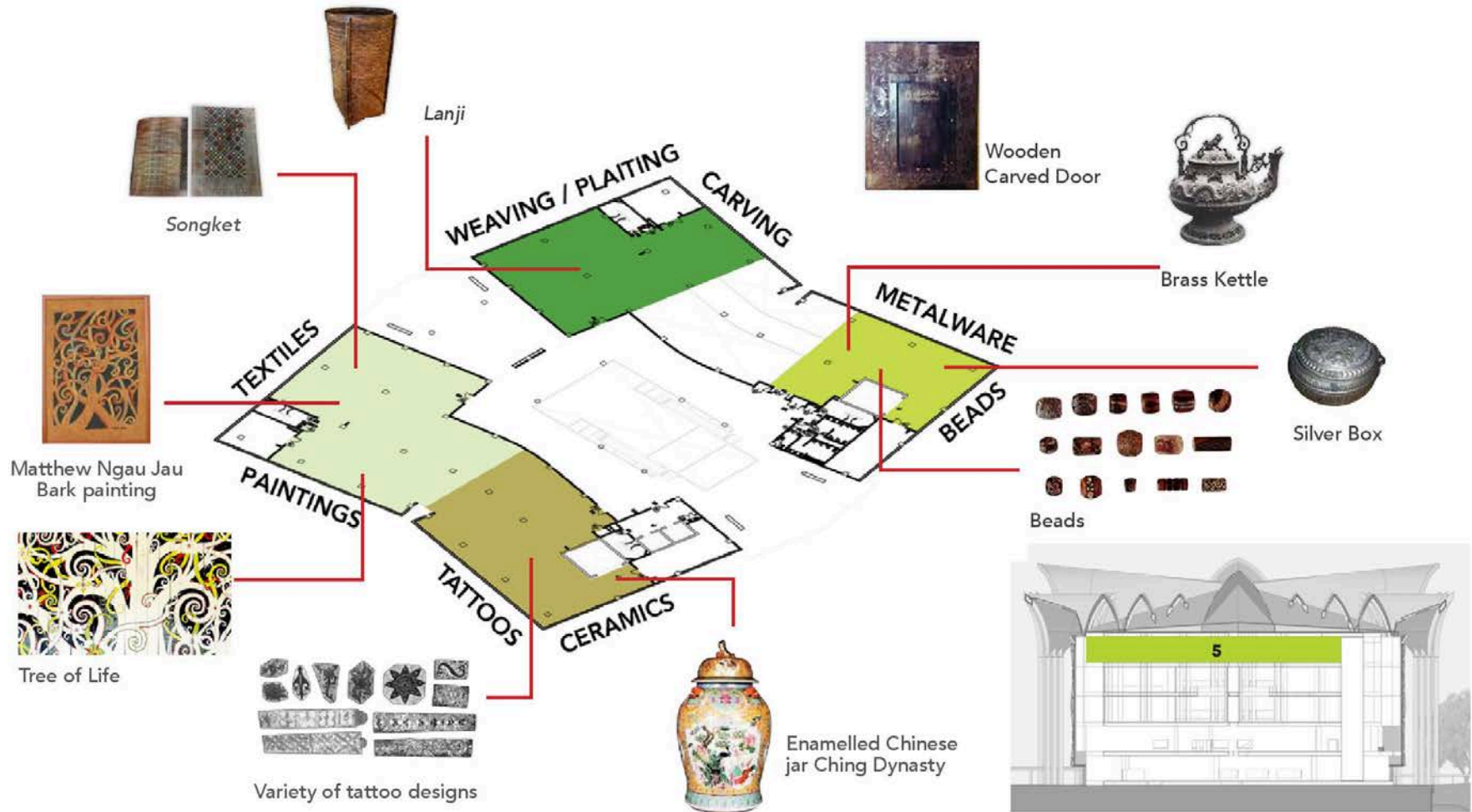


15 visits to local communities (to meet and talk about their material culture)



Interview with Pengulu on crocodile effigy, Kampung Lebor, Serian

OBJECTS OF DESIRE (1,707 m² / 18,374 ft²)





Wooden (belian) door, carved from pre Brooke times (pre 1840)

Sarawak Museum Gardens

The Museum Gardens will not just be an area where visitors can enjoy the aesthetic beauty of plants. Instead through creative landscaping and the careful selection of native flora, the Gardens will be an extension of the learning experience visitors encounter when they visit the permanent exhibitions. The Gardens will have a strong educational focus which explore the main exhibition themes from different perspectives.

One of the central exhibition themes for the permanent exhibitions is the relationship that the communities of Sarawak have with nature. Most of the material culture that will be on display have their origins in the natural environment such as baskets made from rattan and sunhats made from palm. The Museum Gardens will include these plants to show visitors the creativity of Sarawak's communities and how they live in harmony with nature. There will also be botanical information to give visitors the opportunity to learn about the characteristics of the plants along with their everyday uses.

Links will also be made with the cultural significance of certain plants and how they connect with specific objects within the permanent exhibitions. For example, the brass betel nut sets which have important cultural meanings are clearly linked with the sireh plant. Another example is to create a small "Pua Kumbu Garden" to show all the different plants involved in the creation of the signature Iban textile.

The Museum Gardens will be part of giving visitors a rewarding multi-layered experience that encourages learning about different aspects of a story from different areas of the museum.

For children & families, the gardens will also house traditional outdoor play structures and games (*Batak Lampung*, Coconut Bowling and *Tating Lawi*).





A Great Hornbill is perched on a branch in the foreground, facing left. It has a large, prominent, yellow and red beak and a black body with white and black striped tail feathers. The background is a lush, green forest with mist or smoke rising from the trees, creating a hazy atmosphere. The text "Thank You & Hope to See You in Kuching" is overlaid on the lower left portion of the image.

**Thank You &
Hope to See You
in Kuching**