

Italian Association of Scientific Museums
(ANMS - *Associazione Nazionale Musei Scientifici*)



STEP BY STEP
TOWARDS SUSTAINABILITY
RESEARCH AND ACTIONS
BY ITALIAN SCIENTIFIC MUSEUMS

ANMS ASSOCIAZIONE
NAZIONALE
MUSEI
SCIENTIFICI

ANGELO PONTECORBOLI EDITORE
FIRENZE

STEP BY STEP TOWARDS SUSTAINABILITY

Museums searching for the future and *The Role of Museum in the 21st Century* are still current and stimulating issues in the post-modern Museum world. In fact, given that this century is impacted by rapid and strong changes within cultural paradigms and socio-political life as well as by dramatic transformations in the natural environment, it is essential to rediscuss the existence and the historical roles of Museums, to reconsider their missions, activities and management styles and to identify new linkages with the related societies. How can we address today's challenges, grasp new social needs, and provide services and benefits to communities? Nowadays, sustainability is the most accepted project in the world, despite its different applications and interpretations. In fact, it entails a shared perspective on change and improvement of all aspects of individual and social life as well as of the relationship with the natural environment. Since the very beginning, scientific Museums have contributed their collections, research and activities towards fostering the quality of individual and collective life. They have enabled a culture which forges thinking, attitudes and human values, and provides knowledge and interpretation frameworks related to nature, as well as practical schemes on the interface with, and management of, the environment. Many scientific Museums have already been active for some time, "in the field", towards implementing sustainability programs and interventions. The Italian Association of Scientific Museums (ANMS - *Associazione Nazionale Musei Scientifici*) adopts sustainability as its steering plan: it has edited this publication towards affirming the commitment and the potential of the Italian Scientific Museums towards contributing to "Transforming our world: the 2030 Agenda for Sustainable Development" of the United Nations.

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ANGELO PONTECORBOLI EDITORE
FIRENZE

The book has been published in Italian in 2019, and translated in 2021; for updates, developments and possible partnerships on current and future projects, please visit the ANMS Website at www.anms.it.



Printed thanks to a contribution from the General Directorate of Libraries and Cultural Institutes of the Ministry of Cultural Heritage and Activities and Tourism (MIBAC)

EDITORIAL PROJECT AND COORDINATION

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TRANSLATION: Lucilla Spini

SUGGESTED CITATION

ANMS (Ed.) (2022) Step-by-Step Towards Sustainability: Research and Actions by Italian Scientific Museums. Editorial Project and Coordination by Elisabetta Falchetti and Fausto Barbagli. Translation by Lucilla Spini. Firenze, Italy: Angelo Pontecorboli Editore.

COVER

Claudio Longo, Botanical Garden and Herbarium with *Digitalis purpurea*.

BACK COVER

Malacology collection, Civic Museum of Natural History of Ferrara, used for the Project “CoSMoS: Collecting Snails, Monitoring Snails”.

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Angelo Pontecorboli Editore - Firenze

www.pontecorboli.com – info@pontecorboli.it

ISBN 978-88-3384-136-6 (Print edition)

ISBN 978-88-3384-145-8 (Digital edition)

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*In Memory of
Elisabetta Falchetti*

Introduction

Every time we have attempted to describe the Italian Association of Scientific Museums (*ANMS - Associazione Nazionale Musei Scientifici*) in a brochure or in booklet which would sum-up its characteristics beyond a simple formal summary, we have encountered difficulties towards providing an overall picture which would adequately describe its functions and its affiliated Museums.

Such a difficulty is also reflected in the Association's Website where each associated Museum is given the opportunity to show an image representing its own state-of-the-art. However, the collection of these photos, rotating within a slide presentation, does not provide a meaningful overview – an issue resulting from the fact that most of these institutions have submitted photos of their buildings. Such a pattern highlights the difficulties which Museums encounter in identifying themselves either with a flagship exhibit or with a symbolic exhibition – difficulties which can be clearly explained by the consideration that the Scientific Museums do not really identify themselves with what they own, but with what they actually do, given their commitment to today's cultural challenges related to contemporary and current themes.

This book favours this perspective and strives to collectively promote the ANMS Museums' activities on the theme of sustainability, by achieving a very homogenous overview which is almost unexpected for an extremely culturally-diverse community as the one of the Scientific Museums. In fact, the Museums are represented as well-aligned in their objectives and vision – a vision consistently focused on the environment, the society and the territories.

The immense and inestimable heritage of the scientific collections housed by our Museums appears – as ever before – highly valued with respect to uses which go beyond the disciplinary historical interest, but which can contribute to safeguarding the Earth, via further knowledge of its characterizing diversity, as well as to individual and collective wellbeing.

For once, the Museums are the main protagonists, with their established activities, their planning and their commitments. They are described by some of the people who – acting here just as spokespersons – facilitate their operations thanks to their passion, know-how and professionalism.

This is a format which complements the one of the annual Congresses where the sector's practitioners are the authors of contributions which provide a collection of the varied and heteroclite experiences implemented within the Scientific Museums.

This edited book can be finally considered an adequate tool to represent the ANMS and the community of the Italian Scientific Museums, thanks to this anthology of the first 25 institutions which have enabled its implementation: first institutions, of course, not in a hierarchical order, but only in a chronological order, as we hope to develop other similar publications in the near future.

Fausto Barbagli
President, ANMS

Preamble

This publication comprises some of the many research initiatives and activities implemented by the Italian Scientific Museums and aligned with the sustainability principles and objectives which have been adopted by the international community first within the “Agenda 21” (Rio de Janeiro, 1992), and then renewed within “Transforming our world: the 2030 Agenda for Sustainable Development” of the United Nations (2015) (hereinafter, referred as the 2030 Agenda). The 2030 Agenda is a plan of action for Planet, People and Prosperity. For the Planet, the Agenda delineates the actions to safeguard it from degradation, through an informed consumption and production, sustainable management of natural resources, and the adoption of urgent measures with respect to climate change, in order to ensure that the Planet can satisfy the needs of present and future generations. For the People, the Agenda aims at strengthening universal peace in larger freedom and promotes peaceful, just and inclusive societies which are free from fear and violence. It promotes societies which enable an equal and universal access to quality education, health coverage and social protection and where physical, mental and collective wellbeing is ensured, where there is equality and non-discrimination, equal opportunities and rule of law, and respect for cultural diversity. The Agenda fosters the end of poverty and hunger, in all their dimensions, and aims at ensuring that all human beings could fulfill their own potential with dignity and equality in a healthy, equal, and tolerant environment and within sustainable and resilient communities. For Prosperity, the Agenda aims at ensuring that all people could enjoy a good quality of life and that the economic,

social and technological progress could be developed in harmony with nature. All the signatory Member States and all the stakeholders, acting in a collaborative partnership, will implement this plan, by pursuing, through an integrated approach, the interlinked and indivisible 17 Sustainable Development Goals (SDGs), and related 169 Targets which are based on the Objectives and Principles of the UN Charter, inclusive of the total compliance with international law, on the Universal Declaration of Human Rights as well as on the Millennium Development Goals (MDGs), also by focusing on completing what was not achieved by MDGs. They consider the dimensions of sustainable development: the environmental, cultural, social and economic dimensions. In the next 15 years, the Goals and Targets will foster actions within areas of crucial importance for the People and the Planet.

The Italian Scientific Museums have been active in promoting and implementing sustainability actions, for a long time, even prior to the Rio Conference and the “Agenda 21”. They have adopted the “Recommendation on the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society”, co-produced by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council of Museums (ICOM) (2015). Such a document defines guidelines for Museums with respect to environmental sustainability and the related attainment of socio-cultural transformations in line with UNESCO and ICOM principles and objectives: the dissemination of culture, universal education to justice, freedom and peace, the promotion of moral and material solidarity, full and equitable educational opportunities for all within the free exchange of ideas and knowledge.

The Italian Scientific Museums are then ready to contribute towards the attainment of all the Sustainable Development Goals of the 2030 Agenda.

The heritage of scientific collections housed by our Museums has acquired a new value which goes beyond the historical-cultural one, but which is framed towards the knowledge and conservation of bio-diver-

sity, geo-diversity, and of the Planet. Furthermore, such a heritage has increasingly become a reference-point for ecological research, territorial and climatic analysis, environmental impact assessment as well as for projects related to sustainability and human wellbeing in European and extra-European areas.

Given that sustainability is a pathway which includes environmental but also social and territorial actions, our Museums have strengthened the education-training services as well as all the studies and activities which can contribute to raise public awareness of the value of intangible and tangible heritage of the Country and of the Planet, as well as citizens' conscious participation in sustainability initiatives. Thus, today, the activities implemented by our Museums target – even through experimental projects and innovative studies – not just the usual audience comprising school groups or the usual Museum-goers, but also all “old and new” citizens with particular attention to underprivileged or potentially marginalized citizens. This is also achieved by following the guidance of the Faro Convention (European Commission, 2005) for which the knowledge and the use of heritage are encompassed in the citizens' right to participate in cultural life (“Universal Declaration of Human Rights”). The Convention attributes to cultural heritage an ethical interpretation which benefits the whole of society and the quality of life. In fact, it considers heritage as a facilitator of social linkages: a useful source of human development, validation of cultural diversities and promotion of intercultural dialogues. *The cultural heritage must have a role in building democratic and peaceful societies and in sustainability processes.*

The interactions with our territories, their communities and their problems are essential components of the socio-cultural mission of our Museums, in line with the Namur Declaration (European Commission, 2014) and with the OECD ICOM Guide for Cities and Museums on Culture and Local Development (OECD/ICOM, 2018) which promotes an integrated approach to tangible and intangible heritage: cultural, economic, social, historical, educational, environmental and scientific heritage.

ICOM has organized his latest Conferences on sustainability-related themes, such as “Museums for Social Harmony” (ICOM, 2010) and “Museums for a Sustainable Society” (ICOM, UNESCO, 2015), and thus, it has strengthened the awareness and the direction towards sustainability within Museums all over the world.

Taking into account the global and system approach to sustainability (natural environment, culture, society, economics), also organized in the principles of Sustainability Science, this book includes contributions on environmental and ecological sustainability implemented through Museum collections, studies and fieldwork; on cultural, social and economic sustainability developed through inclusive and democratic educational practices; as well as on cases-studies of sustainability-targeted actions by Museums for their territories and their communities.

Thus, the value of this publication is to be appreciated not only for the many Museum experiences described, but also for the quality of the reported studies and actions – achievements positioning our Scientific Museums at the same level of the best international Museum community. Furthermore, its importance is also reflected in its message about the essential roles that Scientific Museums already play (and will increasingly do so in the future) in overcoming the 21st Century environmental and social crises, either as producers of new theoretical and applied knowledge or as cultural practitioners and reference-points for sustainability at the individual, society and ecosystem levels.

Italian Association of Scientific Museums
(ANMS - *Associazione Nazionale Musei Scientifici*)

The Manifesto, reported here as adopted in 2017, has been developed in line with the 2030 Agenda, and is also consistent with new developments and commitments within international fora, including the Declaration of the World Science Forum 2019 on “Science, Ethics and Responsibility”.

University Museum System,
University of Torino

**The Museum of Humankind (*Museo dell'Uomo*) of Torino
for a “correct” relationship with the natural
and social environment**

The project Museum of Humankind (*Museo dell'Uomo*) of Torino, established in 2001 through a memorandum between the University and the Piedmont Region, aims at reuniting in only one venue some of the university collections concerning human sciences – collections which have not been accessible for some time. These collections encompass three historical Museums, namely the Human Anatomy Museum “Luigi Rolando”, the Museum of Criminal Anthropology “Cesare Lombroso” and the Museum of Anthropology and Ethnography, as well as a recently designed exhibition-section on the physical and cultural evolution of our species [1]. The project began its implementation only in 2007 with the opening to the public of the Human Anatomy Museum to which was linked a new civic Museum, the Museum of Fruit “Francesco Garnier Valletti”. The latter one enabled to engage also the City of Torino within the project of creation and management of this new museum-area of Torino. The Palace of the Anatomy Institutes (“Palazzo degli Istituti Anatomici”), situated in the area of the Valentino, was selected as the venue, as it is also a building which represents an interesting example of scientific architecture from the end of the 19th Century and which already hosted the Museum of Anatomy in purposely designed rooms from that time.

Following the inauguration of the Lombroso Museum in 2009, in the building there are now three Museums open to the public, but a fourth one (the Museum of Anthropology and Ethnography) has al-

ready been assigned to the relevant restored exhibition space in which is currently taking place the re-arrangement and cataloguing of the related collections (whose transfer has been almost completed). One of the main motivations of this project has included the safeguarding of collections which have not been accessible and have not received, even in recent times, appropriate curation.

This concern has also included historical archival and library collections whose association with the Museum collections has been seen as essential since the beginning, within a project aimed at promoting a system of interlinked scientific cultural heritage. Hence, the project has focused on raising awareness of the value of this cultural heritage which has not been completely acknowledged by the institutions and by the community. In addition, we have also worked to develop capacity-building and training activities which go beyond the simple dissemination of scientific knowledge.

The restauration and enhancement of the Human Anatomy Museum – first part of the project Museum of Humankind (*Museo dell’Uomo*) opened to the public – have considered the aesthetic aspect as priority, also with respect to its historical-scientific-architectonic and artistic characteristics [2]. The visitor perceives right away the value of the heritage thanks to the rooms’ monumental architecture which recalls that of a cathedral, to the series of canvas oil paintings which portray scientists from the past, and to rich series of wax anatomical models made in the mid-18th and mid-19th Centuries period. The Museum also hosts original anatomical preparations, exhibited with the maximum respect taking into account the ICOM ethical code. The restauration activities of the Museum aimed at preserving the 19th Century museography, also considered as cultural heritage. As this approach frustrates its communication, we have studied strategies to avoid that the Museum would stay silent, also by including technological elements conceived not to clash with the 19th Century atmosphere. Particular attention has been placed on the accessibility by the primary school audience, also via organizing dedicated visits supported by a brochure [3].

The Museum of Criminal Anthropology “Cesare Lombroso” represent an extraordinary source of cultural heritage goods collected between the second half of the 19th century and the first decades of the 20th century. They are of interest for their historical-scientific aspect, but also for their historical-artistic component: in fact, Lombroso’s attention to the creative activities of the criminal and alienated beings, gathered an important collection of which was later defined as *art brut*. Furthermore, beyond the focus on the exhibited collection, the Museum has also been engaged in educational activities. In fact, this makes us to think about the questions which Lombroso – often in a very pioneering way – asked himself, and which even our society cannot provide definite answers. Which are the causes of criminality and madness, among genetic predispositions and environmental contexts? What is normality? Another important theme is proposed to the visitor within a dedicated room on the theory of atavism – a theory which today has been proven wrong, but which made Lombroso famous internationally. According to this theory, the criminal being would represent a sort of evolutionary set-back towards an ancestral, and more aggressive, condition.

The theory was based on Lombroso’s observations that in the criminal being’s skull there was an abnormal occipital fossa which Lombroso considered a primitive characteristic in line with studies on comparative anatomy. Subsequently, the credibility of this theory was dismantled, even if it had been largely accepted by the scientific community. The room dedicated to the theory of atavism is thus a venue for considering that there is no scientific certainty, that science proceeds also through errors, and that the asset of the scientific method is really in being prepared to re-examine one own’s assumptions.

Furthermore, the Lombroso Museum encourages to reflect on women’s issue and the racial problem. Within the context of the latter, thanks to a collaboration with associations from the highly multi-racial neighborhood, the Museum has initiated the project “Each person has his/her own face! Towards a society which is tolerant and open to diversity” (“*A ciascuno la sua faccia! Verso una cittadinanza tollerante e aperta alle diversità*”) addressed to primary school students, their teachers, and

their parents. This project has conveyed an effective anti-racist message, thanks to guided visits also supported by distribution of a brochure.

In June 2019, the Museum hosted the exhibition “Face to Face. Art against prejudice” (“*Face to Face. L’arte contro il pregiudizio*”) which comprised a collection of 20 photos portraying men and women, convicted or not, without ever revealing who they really are. The exhibition, which would like to draw attention on people’s face and on how we look at them, entrust these images with a message on the fight against prejudices.

The establishment of the last exhibition space related to the physical and cultural evolution of our species, will complete the project Museum of Humankind (*Museo dell’Uomo*). The available objects include a rich series of human fossils’ casts and original prehistoric artifacts. Other objects available are casts of paleosurfaces (fire hearths, lithic workshops, surfaces with footprints) as well as mobile and parietal artworks. An exhibition hub will be opened on burial rites, as there is an important series of cast of prehistoric burials, from the middle Paleolithic onward.

Beyond its informative role on the physical aspect and behaviour of our ancestors; this exhibition space aims at providing an educational opportunity. For this reason, its title has been chosen the title of the book published by Thomas Henry Huxley in 1863, “Man’s place in nature”. It was and still is a title which is particularly rich in meanings, because as it was written by Huxley himself “*The question of all questions for humanity (...) is that of the determination of man’s place in Nature and his relation to the Cosmos. Whence our race came, what sorts of limits are set to our power over Nature and to Nature’s power over us, to what goal we are striving, are the problems which present themselves afresh, with undiminished interest, to every human being born on earth.*”

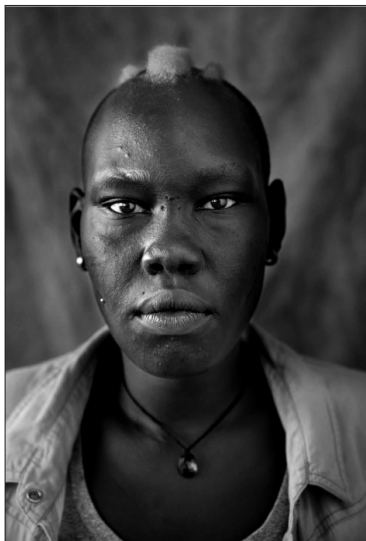
It is a concise and effective representation of the fundamental problems which are still very much present today at the beginning of this third millennium. The correct understanding of the place of the human being in nature and the related evolutionary history of the cultural animal advocate for reflecting on issues relevant to the most important challenges pertaining the future of humanity (today even more, than at

the Huxley's times), namely: the capacity to establish a correct relationship with the environment and with the other living beings, but also among those belonging to the species *Homo sapiens*.

A correct relationship with the environment implies seeking for harmony between people and their environment, by planning a rational exploitation of the energetic and territorial resources without slipping into ecological extremes which hinder a serious effort. A correct relationship with other living being calls for a dedicated concern for biodiversity conservation – our increasingly defined responsibility. This also entails the development of strategies for a balanced utilization of the Planet's animal and plant resources, the attainment of rational bioethics norms, and a cautionary use of biotechnologies. A truthful accord among people is underlined by the commitment to guarantee the dignity for all human beings, independently from their geographical origin, skin color, sex and from their religious beliefs. It means to foster the preservation of all cultures whose variety (and not their possible merging within some kind of global village) present the richness of humankind.

The main message from Huxley's book includes the strong affirmation of humans' animality, and in their inclusion in a natural system – following the line defined by Linneaus starting in 1735. The actual knowledge of our own evolutionary history has been greatly improved since Huxley's times, thanks to the outcomes of studies ensuing from the application of the methodological approach defined by him. Thanks to these studies, today we know about the important role of the development of culture for the evolution of the Hominins and we are aware that our own existence depends on it. But we also know how much human DNA is close to the ones of chimpanzees and gorillas. The awareness of our place in nature reminds us that our evolutionary history – from the moment of separation from those of the African great apes – has taken place in a natural world in which the modern human beings continue to belong, nonetheless the extraordinary development of their own culture.

Giacomo Giacobini, Giancarla Malerba, Cristina Cilli



FACE TO FACE L'ARTE CONTRO IL PREGIUDIZIO

In mostra le fotografie di Davide Dutto

Un progetto sviluppato da Saponi Reclusi in collaborazione con il Museo di Antropologia Criminale "Cesare Lombroso" dell'Università di Torino, la Casa Circondariale "Lorusso e Cotugno" di Torino e la Casa di Reclusione "Rodolfo Morandi" di Saluzzo

6 GIUGNO 2019 - 6 GENNAIO 2020

**MUSEO DI ANTROPOLOGIA CRIMINALE
"CESARE LOMBROSO"**

VIA PIETRO GIURIA, 15 - TORINO

Orari: dal lunedì al sabato 10,00 - 18,00
(chiuso la domenica)

OPENING GIOVEDÌ 6 GIUGNO ORE 18,00



SAPONI RECLUSI



MUSEO NAZIONALE DI ANTROPOLOGIA CRIMINALE



UNIVERSITÀ DEGLI STUDI DI TORINO



GHOST
ASSOCIAZIONE
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Museum of Humankind (Museo dell'Uomo) of the University of Torino.
Brochure of the temporary exhibition "Face to Face".

Printed on paper Fabriano Bioprima - 100% cellulose T.C.F.
(Total Chlorine Free) certificate FSC.
ISO 9706 (LONG LIFE) ACID FREE

Printed in Italy - September 2022
ANGELO PONTECORBOLI EDITORE - FIRENZE

The Italian Association of Scientific Museums (ANMS - *Associazione Nazionale Musei Scientifici*) was founded in 1972 as an organization to disseminate scientific museology in Italy and to connect the institutions and interested staff. The actions of the ANMS include the organization of congresses, conferences, seminars, thematic meetings and Specialized Working Groups' research which fosters the knowledge exchange and updates *among* and *by* Members, as well as the publication of the journal "*Museologia Scientifica*" which allows for a continuous flow of information across Museums and the national scientific community. As of today, the Association encompasses about 146 Institutional Members which include around 200 entities such as Museums, Zoological Gardens, Botanical Gardens and Aquariums, and circa 185 Individual Members, throughout the national territory. Within the ANMS, there are Specialized Working Groups including those on "Education", "Collection Management", "Public relations and audience development" and "Collection Valuation"

The book has been published in Italian in 2019, and translated in 2021; for updates, developments and possible partnerships on current and future projects, please visit the ANMS Website at www.anms.it.

ISBN 978-88-3384-145-8



9 788833 841458 >

Euro 12,00 (ii)

STEP BY STEP TOWARDS SUSTAINABILITY



The challenge of sustainability requires Museums to employ creativity, energy, enthusiasm and courage towards redefining missions and values, exploring new cultural approaches and practices as well as providing more services and benefits to their territorial communities. The Italian Scientific Museums have taken up the challenge and the related transformations. This book is a tangible output of their commitment to sustainability.

The editorial project has been coordinated
by Elisabetta Falchetti e Fausto Barbagli

In Memory of Elisabetta Falchetti



ANGELO PONTECORBOLI EDITORE
FIRENZE