



ANNA NERY NATIONAL MUSEUM OF NURSING: EFFECT EXPECTED OF LONG-TERM EXHIBITION

MUSEU NACIONAL DE ENFERMAGEM ANNA NERY: EFEITO ESPERADO DA EXPOSIÇÃO DE LONGA DURAÇÃO

MUSEO NACIONAL DE ENFERMERÍA ANNA NERY: EFECTO ESPERADO DE LA EXPOSICIÓN DE LARGA DURACIÓN

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ABSTRACT

Objective: to analyze the expected effect of written, objectal, oral and visual documents exhibited at MuNEAN. **Method:** the "game of scales" (microanalysis) approach was adopted using the traces left in the past and exhibited through technological support in a planned way at the museum, allowing interaction with visitors through sound, image and touch-sensitivity. **Results:** it was possible to observe that the expected effect may have driven the visitors from the present to a presentificated past. **Conclusion:** through temporality and the traces left by our predecessors, the expographic documents of the museum enabled those who were unaware of the trajectory of the profession to know it and those who knew it, could retrieved it from oblivion through the documents exposed to memory. **Descriptors:** Nursing; History of Nursing; Museum; Cultural Heritage.

RESUMO

Objetivo: analisar o efeito esperado dos documentos escritos, objetais, orais e imagéticos expostos no MuNEAN. **Método:** a abordagem adotada foi a de "jogo de escalas" (microanálise) através dos rastros deixados no passado e expostos, por meio de suporte tecnológico e de forma planejada no museu, permitindo a interação com os visitantes por meio de som, imagem e sensibilidade ao toque. **Resultados:** observou-se que o efeito esperado pode ter conduzido os visitantes do presente para o passado presentificado. **Conclusão:** mediante a temporalidade e os rastros deixados pelos nossos antecessores, os documentos na expografia do museu possibilitaram aos que desconheciam a trajetória da profissão conhecê-la e, para aqueles que a conheciam, recuperá-la do esquecimento através dos documentos expostos à memória. **Descritores:** Enfermagem; História da Enfermagem; Museu; Patrimônio Cultural.

RESUMEN

Objetivo: analizar el efecto esperado de documentos escritos, orales, objetales e imagéticos expuestos en el MuNEAN. **Metodología:** el enfoque adoptado fue el de "juego de escalas" (microanálisis) a través de los rastros dejados en el pasado y expuestos con soporte tecnológico y de forma planeada en el museo, permitiendo la interacción con los visitantes a través de sonido, imagen y sensibilidad al tacto. **Resultados:** se observó que el efecto esperado puede haber conducido a los visitantes del presente al pasado presentificado. **Conclusión:** por medio de la temporalidad y los rastros dejados por nuestros predecesores, los documentos en la expografía del museo posibilitaron a quienes desconocían la trayectoria de la profesión que la conocieran y a quienes la conocían, recuperarla del olvido a través de los documentos expuestos a la memoria. **Descriptor:** Enfermería; Historia de la Enfermería; Museo; Patrimonio Cultural.

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INTRODUCTION

On May 20th 2010, the Anna Nery National Museum of Nursing was opened in the city of Salvador, State of Bahia, northeastern Brazil, after 130 years of the institutional patron's death. The event was characterized by an institutional rite with the presence of various civil, political and nursing authorities to the sound of the national anthem performed by Afro-Brazilian drums, striking feature of the State of Bahia. It was the announcement of the birth of an institution at the service of the cultural heritage of Brazilian nursing.

Anna Nery was a character in the history of Brazil and Brazilian nursing. She was the muse of verses and prose due to her accomplishments in the Paraguayan War (1864-1867). She was honored in life with medals, diplomas of honor, crown of laurels, and oil painting, among others and, in memoriam, she was honored with a street name, an aircraft name, a bust, a monument, and the name of an educational institution, final milestone of the celebrations of the Brazilian Week of Nursing and, perhaps, as one of the most important, the recognition by the League of Red Cross Societies in the Americas, as a pioneer of Brazilian nursing and precursor of the Brazilian Red Cross in 1919. All the tributes should be highlighted, even in the face of academic discussions regarding her name, which, for the moment, is not included the scope of this article.¹

These data were kindly offered by architect Verônica Fernandes, one of the officers responsible for the implementation process of the museum. The initial idea occurred in 2000 and, subsequently, the project was suspended until 2004, when the works were resumed with the registration of the property and reconfiguration of the following technical projects: museologica; expographic; architectural; historical and iconographic research; and oral history. Furthermore, the civil construction works to adapt the building for deployment of the museum started that year; however, due to adverse reasons, the Federal Council of Nursing (COFEN) discontinued the works in 2006.

Among the projects is the development of the Museological Plan, also known as MuNEAN master plan, which was designed after a research involving the technique of oral history, search in the archives of the National Library, National Archives, Brazilian Army, Historical and Geographical Institute (RJ and BA), newspapers from Bahia, and a large number of other sites. This project was

presented several times in 2006 by the team formed by Antonio Marcos Passos, Verônica Fernandes and Hélio Fernandes in the plenary of COFEN in its headquarters in Bairro da Glória, Rio de Janeiro.

This document was decisive to raise discussions together with the COFEN about museum, museology and cultural heritage in contemporary times, enabling to trace paths to reflect on a new historical and scientific nursing institution. The aim was a project that regarded the need of research, preservation and communication actions from the beginning to promote the visibility of nursing professionals, the performance of interfaces between past and present of this profession in the world and in Brazil, which enabled a strategic, differential and unique tool regarding the profession in the world, in order to think and make the Brazilian nursing think.

During the presidential management of COFEN by the nurse Manoel da Silva Neri, from the Regional Council of Nursing of Rondônia, in the name of ethics, democracy and transparency of the public body, the idea of the museum was reassumed. The works for the implementation process of the project started once again, through the research of content and collections, preparation of museological documents, creation of the legal entity of the museum, completion of civil construction works, expographic deployment, selection and training of staff and library set up, culminating in the opening of the museum in May 20th, 2010.

Several professionals were responsible for the implementation process of the project mentioned, names that are written on the walls of the museum. However, at the same time it is necessary to mention, directly or indirectly, those anonymous individuals that contributed to the opening of the historical patrimony of Brazilian nursing.

As stated in May 20th 2010², the museum would offer mediated visitations of long-term exhibitions as one of the main activities, with posters and interactive resources, chronicling the history of nursing and its social agents. This is what happened from May 2010 to 2011, totaling 7,000 visitors from various places of Brazil and other countries. In addition, through nine projects for the audiences constituted of professionals and nursing students, nursing regional councils, communities and public and private schools in the city of Salvador, it enabled the involvement of diverse communities within and outside the historic centre, resulting in users who exceeded 15 thousand people. To

this fact must be added more than a million visits to the website of the institution.

These visitors had the opportunity to enjoy a non-profit Institution at the service of society and its development, open to the public and dedicated to the research of material testimonials and their surroundings. The aim was the sense of preservation, communication and, notoriously, the exhibition of works produced by nursing researchers, focused on education and leisure.

To that end, the goal of this study was to assess the expected effect of written, objectal, oral and image documents exhibited at the MuNEAN. Justifying this study becomes unnecessary by virtue of its material dimension. However, in the academic field, it is believed to be the record that, when writing about the past of the profession, writes the present through memory, traces and a temporal dimension, regarding the deploying and materialization of the MuNEAN. This study can be a historical document, like so many others left by our predecessors, who collaborated to elucidate academic reflections, in the sense of (de)crystallize the trajectory of Brazilian nursing.

METHOD

This study is an experience report about the lecture given at the I National Seminar on the History of Nursing, held in Salvador, State of Bahia, in May 20th, 2010, promoted by the Federal Council of Nursing and supported by the Brazilian Nursing Association.

The approach adopted for this analysis was the use of the past, from the articulation of visual narrative of long-term exhibition with the temporal dimension. It regarded the supposition that the contemporary appropriation of historicity emerges from intense depictions of the past,³ which date back to the history presented at the MuNEAN.

To that end, temporal dimension was understood as that expressed in its narrative formulation that is intrinsically articulated with the historicity lived at present times. This temporalization occurs in relation to the enlargement of our distance from the past, in which history taught and read has the meaning of a message coming from the past to the present. However, it is also worth mentioning that it is an extension of the present, encompassing mankind, whose existence only occurs "in the self" as abstraction, because it takes place by means of conflicts of interest, groups, powers, and social classes. In this sense, this extension allows distance with respect to the past,

which is materialized from the reconstruction as a mythical space, urging its reinvigoration.³

The temporal dimension, applied to the proposed approach, refers to written, oral, objectal, and image documents found on display at the MuNEAN, in which the past is presented as a memorial moment intensified in the present with resources of performative value, summoning the past to the present, through nostalgia to be preserved by museification and moments of celebration.

The tracks are signs that remain in the present. Retrieving them possibly means walking from the present to a prior direction from the traces, remains and vestiges, which are considered signs of representation. Furthermore, it means waking a path already covered by someone in the past. It is to assume that people from the past have been there, leaving traces of their activities, works, and images behind, i.e., their marks.³

Following these traces means the possibility of knowing that someone has been there or, on the other hand, the possibility that they take us nowhere due to their deletion. Nonetheless, the traces indicate "here" in space, and "now" in the present, preserved by the vestiges brought to present times and interpreted in a certain chain of meaning.⁴

To that end, tracing back the history of the profession at the MuNEAN relayed on the traces of the following documents: oral; interviews and testimonials; objectal; written; and image, standing and in motion, exposed through technological support, allowing the interaction with visitors through sound, image and touch-sensitivity.

RESULTS AND DISCUSSION

Drawing up an exhibition involves several factors that make this action to be a complex task. It includes content, ways of transmission, professionals prepared to mediate the communication, environment, space, color, lighting, and audiovisual technology. This will contribute (or not) together with the public to establish dialogues, approval, pleasure, well-being, word-of-mouth advertising, and the desire to come back and bring other people along.

In this set of preparation for efficient communication with the public, the constitution of the team becomes of utmost importance. This fact was reflected by the directors of the Cultural Project and the conclusion was to form a team of mediators from various fields of knowledge such as:

health; tourism; journalism; biology; and pedagogy.

With a team of professionals from different areas, but also complementary, the quest was to prepare them theoretically and methodologically to perform mediation processes, contributing to enhance the visitors' knowledge on the subject, making the visit enjoyable and varied. In this context, there were 40 hours of training on museum, museology, cultural heritage, and the history of nursing.

A concern was also to establish the image, refreshed and differentiated, of the "mediator" with the public. To that end, uniforms with a modern style were drawn up and manufactured (white shirt and orange pants)—since the MuNEAN had started in a moment of rupture with patterns—seeking to convey a new way of presenting and make rethink about museum, museology and communication to the public.

In this way, the expected effect of long-term exposure at MuNEAN was planned through diverse strategies relying on a considerable number of professionals. In the present study, the perspective of the likelihood of the materialization of a few moments, passages, facts and historical events of nursing are analyzed.

From this perspective and according to common sense, when entering the MuNEAN, it is believed that it would be possible to find the historical truths about nursing, through written, oral, objectal, and image documents. This was, is and will be many visitors' thought; however, the analysis of this study is conducted in the theoretical field.

This documentation has the proposal of an expected effect of creative variations in the past of healthcare and the profession, which produces a kind of narrative with sensation of a rebuilt reality, in the sense of nostalgia of the past. An example is the long-term exhibition focused on discussion of four aspects of nursing, namely: nursing in the world; contribution of the three ethnic groups—Indigenous, European and African—that formed the Brazilian nation and contributed to nursing; the heroine Anna Nery; and nursing in the present.⁵

It is understandable that the exhibition produces a narrative, in which the past is presented as a part of the present, making it possible to intensify the present by introducing certain anticipation of the future. This 'present' contains not only 'now', but also all the past times. In this sense, the temporal dimension adopted in the exhibition has the

effect of producing the creation of the past in the contemporaneity of a historic message governed by the gaze, touch and orality of documents exhibited at MuNEAN, giving the past a sense of present.

When the past is rebuilt in the present and materialized in the exhibition from the traces left in the course of time as marks, someone might signal in the present something forgotten, as well as something updated from the past. It is believed that this kind of expected effect occurs in visitors of the exhibition on the theme "Nursing in Brazil", in particular, when the visitors belong to the category of nursing. This way, it is possible to remember and/or learn—through the information displayed on a timeline—the trajectory of the profession and the ethnic legacy that formed the Brazilian people with respect to the performance of healthcare.⁵

It is worth noting that the goal of the poster of the three ethnic groups was the attempt to provide the institution with their discourse and practice, presenting and discussing the healthcare performed by each one of them, especially offering possibilities for future academic studies on healthcare in Brazil. In addition to the endless possibilities of partnerships with numerous institutions, the participation in commemorative dates would make possible the existence of a museological institution within the world of museums, aware of the importance of the three ethnic groups that should be constantly worked and re-signified.

Another moment of the long-term exhibition occurs in the main theme of nursing in the world. It presents the trajectory of healthcare in some countries of the five continents, which have contributed and contribute to the profession, since the dawn of humanity to the deployment of modern nursing.⁵ In this framework, even summarized, the aim is to present the dimension of a profession that is closely tied with diverse cultures, enabling a mosaic of shapes of "performing nursing", a fact that extends the conceptions about this profession in contemporary times.

Regarding the life of Anna Justina Ferreira Nery, the exhibition is dedicated to her as the patron of the museum. In this space, it is possible to watch some images and listen to a simulation of her speech. Furthermore, there are data about her life in Cachoeira do Paraguaçu and her contribution by caring for the wounded of different nationalities in the Paraguayan War.⁵ The poster Anna Nery tries to materialize the trajectory of a person who joins her need as a mother that wants to be

with her children to a serious South American conflict, and also wants to contribute to her nation. This fact leaves a mark in the history of Brazil forever. A hero that even honored dozens of times, these tributes are unable to measure the importance of this act of bravery, motherly love and patriotism.

Lastly, in the long-term exhibition, the theme about nursing in present times regards the different discourses of professional practice in various parts of Brazil, the challenges of the profession and the development of the technical and academic area.⁵

It was considered that current discourses about nursing should be used. Thus, interviews were held with eight different areas of nursing professionals. These testimonials provide visitors, nursing students or professionals and others the knowledge of how the scientific and technical development of the profession has occurred. At the same time, they introduce current people with their emotions, experiences and proud to be part of a profession that seeks the preservation of life.⁶

The documentation of the long-term exhibition at MuNEAN is the possibility of an articulation of revitalization of the past through imagetic logic.³ The exhibition reconstructs the past through applied technology, supplying part of what looking has. The goal is to produce the imaginative function by means of printed and virtual media and words that make the past to be presentified by the temporal dimension and the traces left.

From this perspective, what was possibly oblivion emerges in the memory, because "there's memory because there is oblivion".^{3:94} It has been emphasized as past and reconfigured by the long-term exhibition, which in the past appears in images, accompanied by light and sound as theatrical reconstruction of the past, a synthesis that becomes memorable.

In addition, the exhibition retrieves the past in its temporal dimension by the traces left in scenarios of the expography. These traces open a kind of window to the world, which no longer exists in the form named exhibition. It makes a historicity present by bringing the past to the present, which speeds up the history in the sense of reflection for some people, admiration for others and, who knows, cult and personality for others.

CONCLUSION

The MuNEAN, one of the new national museums of Brazil in the 21st century, based on the discussions of the National Museums Policy and the Statute of Museums, must always seek the methodological, scientific and technical improvement. The goal is to be always rethinking cultural and educational actions and their material and immaterial collections, providing updated discussions on nursing and healthcare to their target public.

In this way, the MuNEAN is born to give the expected effect to those who attend it; those who sign the attendance list writing the pages of history of the profession in a cultural heritage. These and other people, such as those working at the MuNEAN, are social agents who write the pages of this history.

The expected effect of the long-term exhibition may seem odd to some people, but for years and years of planning and investment, the traces were followed to a certain temporal dimension in order to make the MuNEAN occur, which this study aimed to register through some passages of the trajectory in the deployment process of the project mentioned. The responsibility becomes great and the goal must be to understand that the success of the institution is at the junction of research, preservation and communication through a multidisciplinary team that will empower new forms of visibility of the profession and the nursing professionals. In this way, there will be a contribution to an innovative way for other public and professions.

Certainly, the daily construction of this new museological institution will bring innovative processes for joining culture, education and health together to talk about the Brazilian nation. This exercise can only be performed successfully gathering distinguished professionals, communities and institutions, always with a view to the socialization and democratization of knowledge.

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