



Museum  
Collections  
make  
Connections

*Selected Papers from the ICOM-ICR 2014 Conference*

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# FOREWORD

Dear Colleagues and Friends of ICR – The International Committee for Regional Museums,

The theme of ICR's 2014 Conference in Taipei, Taiwan, was “Museums Collections make Connections” . The Conference was thus an assembly for discussions on how museums create bonds between visitors, generations and world-wide cultures through the use of their collections. By embracing the 2014 theme of IMD (the International Museum Day), ICR wished to focus on the importance of regional museums' collections in forming links between institutions, communities and the world at large. Museum professionals, students and academic researchers presented their views on this theme and explored examples of how such views have been implemented in exhibitions, activities and alliances with other institutions. As can be seen in the present publication, great interest was shown in contributing papers on this theme.

This publication is the latest in a long list of similar books resulting from ICR's annual specialist conferences. The 2014 Conference held in Taipei attracted great interest and participation from colleagues the world over. The papers presented at this conference are to be found in this publication.

As Chair of ICR, it is an honor and privilege for me to have this opportunity to send greetings to our members and to other cooperating ICOM partners via this publication, which is yet another example of ICR's high professional activity and quality.

The Conference was well planned and allowed ample

time for delegates to make both professional and social contacts, something which added to its overall value for all those involved. I wish to thank our present secretary, Jean Aase, for her work in editing this publication. I also wish to thank Board Member Eddie Wei-Chun Lai for his excellent work in organizing the Taiwan Conference and for designing the publication's front cover as well as working on both layout and photo editing.

I hope all ICR members and friends will enjoy reading these Proceedings of the 2014 ICR Conference.

**Rune Holbek**

Chair of the International Committee  
for Regional Museums

# Editor's Introduction

Beautiful Taiwan! How fortunate that ICR chose such a marvelous setting as its 2014 conference site. With its cheerful, bustling crowds in city streets, its colorful buildings and night-time illuminations, the impressive new museums where innovative interactive technology combined with objects to present Taiwan's past history, and the cozy little local museums where we also were bid welcome, Taiwan has so much to offer museum professionals from foreign countries. And we visited them and were also treated to magnificent scenery as we journeyed from the one to the other. Taipei and Taiwan as a whole proved to be a rich and fascinating blend of East and West.

The most important single factor for the success of ICR 2014 Taiwan was nonetheless the wonderful work done by our local Board Member, Eddie Wei-Chun Lai. Early and late, in and out, tiny matters and huge ones, Eddie saw to everything and made sure that everything functioned well. ICR could never have arranged this conference without the valuable help given by dear Eddie.

To begin with the beginning, the all-day ICR Board Meeting on 19 October was held at the National Museum of History in Taipei City while the ICR Conference itself was held on 20 and 21 October.

As a fitting conclusion to the Conference, former ICR Chair Hartmut Prash yielded to gentle persuasion and gave us a superb summary of all 28 papers presented there. As he pointed out, this was quite a hard and difficult job, partly because of the sheer impossibility of summarizing nearly 30 presentations in only 15 minutes and partly because of

the wide variety of topics chosen by our presenters to illustrate the conference theme, “Museum collections make connections” . As is shown in the following, Hartmut divided the presentations into three blocks:

- Regional, national and international projects
- Case studies
- Various topics touching on the theme

## Nine Regional/National/ International Projects

1. This block started with the activities of the Committee of Museology of Asia and the Pacific, ASPAC, followed up by the so-called
2. “Scheme Phase 2” in Taiwan in which the “Cultural Livings Circle” played an important role.
3. In Norway, the BRUDD Project encourages archives, libraries and museums to work with “difficult” history.
4. In Bavaria, forced by the Regional Museum Service, numerous museums try to use new technologies to get in closer contact with their public.
5. Whereas in India, museum development can be divided into four phases of Museum Attitudes.
6. The more than 200 regional museums of archaeology in Greece especially develop presentation and design to a state-of-the-art level.

7. In Japan, the “Small Museum Association” offers many opportunities for discussion in which “give-and-take” space plays an important role.
8. The Council for Revitalization of Rural Museums, also from Japan, developed a plan of 11 steps and tests to reach their goals
9. Whereas a plea is raised from Taiwan for a worldwide digital platform for agricultural museums.

## Ten Case Studies

1. The block of case studies was opened by best-practice examples of how regional museums cope with current trends of architecture, display and new technologies in Croatia.
2. In Nepal, the establishment of the Tharu Cultural Museum and Research Center connected almost 1.7 million Tharu people and helped them recollect their ethnic identity.

We also had three examples of museums that especially dealt with handicapped visitors:

3. The House of Memories in Finland creates an opportunity to use the museum as a rehabilitation environment for older people and for people suffering from dementia and included a great overview of offerings.
4. Aging was also the topic of a case study from Taiwan which also included a great overview of similar offers worldwide.

5. Whereas in Japan, a case study investigated the difficulty of communicating science to sensory impaired people visiting science museums.
6. In the case study of the Li Mei Shu Art Gallery, the “Trust” and “The Prospects of the Community” are the key to connecting people.
7. The problem of connection and disconnection was shown in the example of a coal-mining eco-park and their problems with a surplus of homeless cats.
8. The Togo Rural Village Art Museum started from no collections and grew with art projects.
9. Two other studies focused on ancient techniques of cross-stitching
10. and New Year's paintings done in wood-block printing.

## The block of “various” presentations

All of these “various” presentations included a wide scope of aspects within the whole spectrum of museum work and focused on our topic from different points of view.

1. In Yucatan, Mexico, the “Gran Museo del Mundo Maya” tells history the other way around: it starts in the present and goes back to archaeological time.

2. In many Bavarian museums, you will find Chinese collections. These are mainly the result of a “Chine-fashion” in the 18<sup>th</sup> century.
3. The oral culture collection is an important part of the Cretan Open-air Museum. This storyline drawn by the various narrators has inspired many visitors.
4. From Norway, we got an examination of the way in which museum collections not only make what we call horizontal connections between people, cultures and countries, but also vertical connections between differing periods of time.
5. The “Radgona bridges” project in two countries (Slovenia/Austria), in two cities, and in two museums tells the same story based on the same or on differing memories from both sides.
6. For twenty years, the National Treasures Department of the Israel Authority has organized exhibitions around the whole world in order to increase awareness and interest in the country's archaeological heritage.
7. The example of the Taishen Doll Local Cultural House shows how a dying industry was taken over by the remaining people as their own credo for local cultural and economic regeneration.
8. The Yilan people in Taiwan are famous for their bonds with their land. Over ten years of preserving culture led them to make more than 30 local cultural houses, which makes Yilan itself an eco-museum.
9. And, finally, the importance of industrial collections was exemplified by the pharmaceutical factories in Taiwan.

Hartmut wound up his summary by pointing out how impressed he was by the many different aspects brought up in the papers to illustrate the conference theme, “Museum Collections make Connections” , as these were presented during the two conference days. He then thanked all our delegates from 16 countries and three continents for their contributions to the success of the 2014 ICR Conference in Taipei. All of us who had the privilege of taking part in the conference can certainly agree to that!

On our excursion days 22 and 23 October, we conference delegates visited The Yilan Traditional Arts Center – where we also stayed overnight and were able to take part in the Asia-Pacific Traditional Arts Festival (and celebrate ICR's 50<sup>th</sup> birthday!) – The LanYang Museum in Yilan County, The Agrioz Image Museum, The Clogs Museum, The Sophomore Knot Community, The Gold Museum and The Palace Museum in Taipei.

This year's Plenary Meeting was held the next day, 24 October, at Haufan University. From there we returned to Taipei and our hotel in time for a dinner at the Palace Museum and the Farewell Party.

ICR was honored by the presence of ICOM's then President, Prof Dr. Hans-Martin Hinz and his charming wife, Helle, at our meetings, our conference and during the Post-Conference Tour. ICR believes that Prof Dr. Hans-Martin's attendance at these events led to a greatly increased media interest (50+



articles in Taiwanese newspapers, journals and national TV) than otherwise would have been the case. It also resulted in ICR's Board and individual members being included in such events as the lunch held by Taiwan's Minister of Culture, Lung Yingtai, and the dinner hosted by the director of the Palace Museum, Ms. Feng. The presence of senior staff members from the Taiwanese Ministry of Culture on the ICR Post-Conference Tour and tour participants' reception by the directors of leading Taiwanese museums should also be attributed to Prof Dr. Hans-Martin Hinz' participation on the tour.

**Jean Aase**

Secretary 2013-2016,  
The International Committee for  
Regional Museums

# COLLECTIONS AND CONECTIONS. THE MUSEUMS IN YUCATAN.

## Prof. Blanca González

Mexico, who holds degrees in Anthropology from the Universidad de Yucatan and in History from the Colegio de Michoacan A.C., has worked at the National Institute of Anthropology and History in Mérida, Yucatan since 1979. Until 2009 she was also Director of the Regional Museum of Anthropology of Yucatan and then Researcher for the Gran Museo del Mundo Maya until 2012. She has been a member of the ICOM-Mexico board since 2002 and a member of the ICR board from 2004, serving as Vice-Chair 2010-2013.

### Abstract:

*The first Mexican museum was created by the Federal government in 1825, after Mexico's Independence from Spain. In the 19th century only 3 provinces had a museum, one of them was Yucatan. The first idea was to create it to avoid foreign explorers to take Maya relics to their own countries, but when some decades later the Museo Yucateco was opened, it was a Museum of Archaeology and Arts, which*

*had pre-Colombian objects as well as historic, artistic, industrial and natural collections. On the other hand, politicians and citizens were invited to enrich the museum by tracing and donating interesting objects. The participation of the community and the diversity of the collection make the museum quite attractive for locals and visitors.*

*After 5 decades, the museum focused on Archaeology and History, more specialized on Education and research, and from 1959 only in Archaeology. Although the greatness of the ancient Maya culture was represented, it*

*brought on a kind of rupture between the story of living Maya and their past. The relationship between collections, community and visitors run through the guided tours (in Maya and Spanish), bonds in English, annual and summer workshops for kids, while other institutions and social groups participated in temporary exhibits, cultural events and activities. With the new century, basic technology and interactivity were introduced in temporary exhibits, as well as living Maya topics. In 2012 was created the Gran Museo del Mundo Maya, whose main consumers are supposed to be the Maya, some of whom (artisans, academics) participated during the creation of the museum. In this museum, the history of the Maya is the guiding thread. It starts from the present of living Maya, then shows their participation in regional history and ends in archaeological times, and the Maya language (written and spoken) is its “official language”, with Spanish and English as second and third languages.*

## REGIONAL MUSEUMS IN MEXICO

Although there have always been some private collections in Mexico, the first national and regional museums were created by the federal and local governments.

I work at the National Institute of Anthropology and History (INAH), a federal institution which runs the largest museum network in Mexico (114). Since it was created in 1939, it has been in charge of all issues concerning Mexican Archaeology. In 1972, it also began to work with all issues related to Colonial and nineteenth-century cultural heritage.

In the 1970s INAH created and named “regional museums” those located in “cultural regions”, such as the Yucatan Peninsula, which is formed by three states and is the homeland of the Yucatec Maya. Later on, this idea of regional museums changed, since each province tried to create its own regional museum. Following ICOM's guidelines, other local and community museums from INAH could be also considered regional museums.

In the nineteenth century Mexico had a National Museum (1825) and 3 province museums: Oaxaca, Yucatan and Michoacan. All of them had archaeological, historical, ethnographic, natural history, and arts and crafts collections. Most of the Mexican museums were established in the twentieth century. Some of them were created by INAH, but others were shaped using the collections of province or local museums.

In Yucatan, a so called “Federal Museum” was “administratively” created in 1941 by INAH after part of the collection of the local museum. Although the museum’s display remained the same, this decision meant that from that moment on, INAH would the

archaeological heritage while the other domains would be managed by the Yucatecan government.

I will try to share with you the history of the Regional Museum of Yucatán: Its local creation as a miscellaneous museum; its organization as Archaeological and Historical museum; and its specialization in Archaeology. We will also glimpse at the fate of part of its collections.

I will also try to describe the relationship with the community. Particularly, with the Maya culture, whose ancient remains and relics were alleged to be the main reason for the museum to be created in the nineteenth century and which have been approached and displayed at the museum from different perspectives through its history.

## THE MUSEUMS IN YUCATAN

The history of museums in Yucatan began in 1871, with the creation of the Museo Yucateco. Ever since 1841, the need to have a museum had been pointed out. Its function would be to preserve the ancient Maya relics and to prevent them from being taken abroad by foreign explorers. Such necessity was also emphasized by a magazine called Museo Yucateco, which published a lot on the cultural heritage of Yucatan.

Nonetheless, a series of conflicts prevented the museum from being created. In 1841, Yucatan declared its independence from Mexico. After a war between the Central government and the province, Yucatan finally joined Mexico again in 1848. On the other side, taking advantage of the conflicts between creole population, the southeastern Maya rebelled against regional government in 1847. This war lasted until

1901. An attempt to open the museum took place during the imperial rule of Maximilian of Habsburg. On 1 June, 1866, his agent in Yucatan proclaimed the creation of a Museum of Archaeology and Arts, to preserve the remains of the great pre-Columbian Maya culture and the regional history, and to display local art and industries. But the republican order was restored, Maximilian was shot and the museum had to wait some years to be opened.

The Museo Yucateco was finally created in 1871. It kept that name for 53 years, until 1924. During this period, the museum went through different stages: the first decades were very enthusiastic and participative in trying to increase and improve its collection; afterwards it faced an economic crisis; then it had to be temporarily closed; finally, it opened its doors again.

During that period, the museum had two headquarters, both of them located in downtown Merida. According to its Directors, it had a great number of visits from both locals and foreigners.

In February 1907, 623 adults, 272 children and 87 foreigners visited the museum. By 1921, Mérida had 79,225 inhabitants and Yucatan had 358,221. In 1924, another Director said that in the previous 3 years, 70,000 persons had visited the museum, without counting schoolchildren.

At the beginning the museum displayed archaeological, historical and Natural History objects, as well as arts and crafts, and books (just as its guidelines and regulations prescribed). People also donated many things. The museum staff consisted of a Director, a Guard and a cleaning person. But it was the only museum at the peninsula and the variety of the collection was a powerful attraction for different kinds of visitors who could view archaeological objects, stuffed animals, photographs, and souvenirs there.

The economic crisis came after the Mexican Revolution. In 1915, The Director received an order to cut down on the staff and to reduce expenses. He replied that the former was not possible since there was only a Director and a Guard. The only change that could be made was to cancel the Wednesday and Sunday night tours in order to save electricity.

When proposing a new schedule, the Director showed how the museum worked. It opened on Wednesdays from noon to 3:00 p.m., and from 7:00 to 9:00 p.m.; on Saturdays from noon to 3:00 p.m.; and on Sundays from 8:00 to 10:00 a.m. and from 7:00 to 9:00 p.m. He suggested it should open on Wednesdays, Sundays and “also Fridays” from 8:00 to 11:00 a.m.

In 1915, the Mayan collection had 397 ceramic pieces, 157 stone objects, and several manuscripts. The museum also had many Natural History articles, such as “stones and woods of the country” ; 29 stuffed animals, snakes, and shells. It also had books and paintings.

At that time the museum had a strong regional character, which partially showed the division between Yucatan and Central government. An example was the painting of a Chac Mool, a sculpture found in Chichen Itza by Augustus Le Plongeon, who tried to take it abroad and was stopped by the Director of the museum. The Chac Mool was exhibited in downtown Merida, in a park located in front of the museum. But the Director was ordered to send it to the Museo Nacional in Mexico City, which caused a great deal of discontent among the locals, so he asked an artist to make a painting of the sculpture. The painting and a plate containing the story of the finding hung on the wall of the museum for years.

Another significant regional object was the Yucatecan flag, the one that was raised when Yucatan acquired its independence from Mexico. That flag was displayed until 1915, when the Revolutionary government confiscated it. The following year, the museum was closed. A few years later, after political changes occurred, the museum opened again and two locals donated a copy of the Yucatecan flag which was displayed for several years, even after the museum became the Archaeological and Historical Museum of Yucatan.

The historical collection made Spaniards and creoles the main characters of colonial and modern times, because they were the ones who donated a chariot, a sword or who had the means to have their picture taken. After the Conquest the Maya were rarely depicted, and then always as defeated or subordinated citizens. For instance, there was a command baton which had belonged to a Maya cacique (ruler) and the skull of one of the leaders of the Maya rebels was displayed along “with the bullet that killed him” .

By contrast, the gallery of distinguished men consisted on portraits of governors from colonial and independent times, military members and businessmen, all of them Spaniards or creoles.

During its last years the Director of the Museo Yucateco was a poet. A clever use of poems as a didactic and mnemonic tool (as we do sometimes today) was both pleasant and useful for visitors.

## THE ARCHAEOLOGICAL AND HISTORICAL MUSEUM OF YUCATAN 1925-1959

In 1925 the museum became an educational institution. It got a new name: Archaeological and Historical Museum of Yucatan, and included Archaeology, History and Ethnography. The Natural History collection was donated to another institution and soon the museum was run by professionals who tried to improve the exhibitions, the inventory and the promotion of regional history. Objects were displayed in a chronological order, and with information about their origin.

The visit began with the Pre-Columbian Mayan culture (Pre-Classic, Classic and Post-Classic periods) and then, the regional history was mainly devoted to the Non-Maya. There was a small ethnographic collection of farming tools, photographs and handcrafts

At that time the museum had a different location but was still in the heart of Mérida, in front of the cathedral. It remained the only museum, still visited by schoolchildren, locals and foreigners. It was during this stage, in 1941, when the archaeological collection was registered as a federal collection.

## THE ARCHAEOLOGICAL MUSEUM OF YUCATAN

In 1959 the museum moved again and its name changed to Archaeological Museum of Yucatan. The collection was displayed in the basement of the Palacio Cantón, a lovely residence built on the main

avenue of the city. The permanent exhibit included new archaeological findings and interpretations. Furthermore, the historic and living Maya were not represented anymore.

The school of Anthropological Sciences and the Mayan Language Academy also used the building to teach Anthropology, History, Archaeology and the Mayan Language to a reduced number of specialists and students.

Due to the fact that there was no History or Ethnography museum in Yucatan, the Archaeological Museum witnessed an increasing rupture between the Ancient Maya and the living Maya. Additionally, the new museum was not located downtown anymore but on the main avenue of Merida. As a result, its visitors became mostly schoolchildren, students and tourists.

## THE REGIONAL MUSEUM OF ANTHROPOLOGY-1980

When the institution became Regional Museum of Anthropology in 1980 and the permanent exhibit was displayed on the main floor of the building, it maintained its archaeological character. The same day the Regional Museum was created, a National Museum of Popular Cultures opened in Yucatan. This museum gathered objects from the whole country. Yucatecan popular culture, mainly living Maya culture, was displayed in some of its showrooms.

However, the Regional Museum made an effort to point out the idea of continuity in the Maya culture of Yucatan through temporary exhibits, conferences and cultural events. But I think that the weight of the Pre-Columbian

collection as well as the political use of the Ancient Maya greatness did not help much in the fight against some prejudices. Some people who could not see the relationship between the builders of such amazing pyramids and sites and the living Maya, who were considered among the most marginalized social groups. For the Maya themselves, the gap between their present and their past was also not reduced.

## THE MAYA: PAST AND PRESENT

In 1995, using a portion of the collection of the Regional Museum, INAH created the Museo del Pueblo Maya, the first museum attempt to show the continuity of the Maya culture. The museum is located in the archaeological site of Dzibilchaltun, because the place has remains of Pre-Classic, Classic and Post-Classic Maya periods, a Colonial open chapel, and Maya population living in villages around the site. It also allows visitors to approach the local natural environment: a cenote, trees, etcetera.

## THE MUSEUM OF THE MAYA WORLD

In 2012, INAH and the Yucatecan government created the Gran Museo del Mundo Maya. A building was created specifically to display the collections, which came from the Regional Museum and other institutions. A survey was made in order to develop a strategy to reach several audiences, with special interest in that of the living Maya. This document was distributed

among the Maya, Spanish and English speakers living in Yucatan. The results showed that it was difficult for the Maya to link their past to their present, and that other groups know more about and are more interested in the Ancient Maya.

The strategy was to change the location that ethnographic showrooms normally have in museums and to place them at the entrance and first room under the title of The Maya today. From the present, you can walk through the contribution of the Maya in Yucatecan history and finally to go to their archaeological past. The last showroom focusses on the challenges faced by the living Maya and best practices developed by them.

In order to preserve it, the Maya language is the official language of the museum, followed by Spanish and English. Spoken today by 27.5 % of the local population, it is the third-most spoken language in Mexico (after Spanish and Náhuatl) and is the indigenous language with the largest amount of literary production today.

Technology is used to stimulate all the senses and create an interactive communicative experience. Visitors can also see ancient Maya characters, recreated and built according to Physical Anthropology standards. Contemporary Maya paintings, drawings and embroidery shown represent some ethnographic topics.

## A NEW CHALLENGE FOR THE REGIONAL MUSEUM

Meanwhile, the Regional Museum, which still preserves most of its collections, is working on the guidelines of a Museum of Regional History. This project will illustrate the main chapters of a history that was shared by the Maya, the Spaniards, the creoles and some Africans in a peninsula with scarce natural resources. A history that was later enriched by new groups of immigrants.

# Connecting collections and people through research

– a regional museum case study from New Zealand

## Jane Legget

New Zealand, is Head of Research at Auckland Museum, New Zealand's oldest continuing museum. Her responsibilities include the development of a Museum Research Centre designed to increase research on collections by new community researchers as well as established scholars. She has a background in archaeology, ethnology and social history museums and has worked in museums in New Zealand and Great Britain. She has been a board member of ICR from 2004 to 2013, serving as Vice-Chair 2007-2010.

### *Abstract:*

*Auckland Museum has been collecting cultural and natural history material for and about the Auckland region since 1852. Its new 20 year master plan actively encourages use of its collections for research of all kinds, to increase community interest in, and engagement with, the heritage knowledge resources, and enable people to connect with collections in new ways.*

*This paper discusses practical issues facing the Museum as it designs productive research experiences for its diverse research communities. It contextualises Auckland Museum within New Zealand's research landscape, outlining activities with external researchers which draw on the Museum's heritage collections. Highlighting benefits of collaborative partnerships to “unleash” the knowledge value held in the collections, the paper describes the development of an emerging concept, the Museum Research Centre. Connecting the indigenous Maori and other source communities with their cultural heritage is a priority.*

*Museum collections represent a largely untapped reservoir of knowledge, and unless museums are proactive in publicising and promoting their collections as accessible repositories of knowledge with the ability to contribute answers to a myriad research questions, they short-change their many stakeholders. From modest-scale local questions to pivotal questions with national or global impact, from established academics through postgraduates and undergraduates to leisure researchers and family historians, from object-focussed to collections-focussed and collections-driven driven, all levels of enquiry have the potential to mine the natural or human history holdings to generate new knowledge. While digital media and online collection information make research feasible for distant enquirers, seeing and handling original artefacts and specimens remains a vital experience for many researchers. Direct research on collection material provides not only first-hand data but also unique contextual scope through associations with kindred artefacts and specimens and their related information, but also the serendipity of unexpected connections ... just from being among other objects and working alongside colleagues deeply familiar with the collections.*



# Introduction

Over the years, museums' key concerns may have changed, but the impulse behind the early museums was collecting as a contribution to knowledge - the making, recording and codifying of knowledge through arranging three-dimensional specimens. Beyond the initial focus on accumulation of 'natural and artificial curiosities' to demonstrate and classify the scope of 'God's works', western museums at different times have privileged the instrumental power of museums and art galleries: to educate citizens; define and demonstrate national and regional identity; cultivate taste. Emerging professionalisation in the twentieth century in turn addressed identification and documentation of objects, collection management practice, conservation techniques, educational work with schools and others, interpretation, understanding and expanding the range of audiences, targeting the tourism market, community engagement and latterly exploiting digital technologies to meet organisational objectives.

This begs the question: Do research and the generation of new knowledge still have a place in the array of museum functions in the twenty-first century?

While institutional priorities have had to respond to changes in the operating environment, external demands and public critique, most official definitions still include 'research' or 'study' as a core function. We see this in ICOM's own 2007 definition of a museum<sup>1</sup>:

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1. *The following national bodies also include study and research as core concepts in their definitions of museums: Museums Australia (2002), Museums Association of Great Britain (1998), Canadian Museums Association (1995) South African Museums Association (no date).*

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.

Using a New Zealand case study, I shall argue that research remains a relevant core activity at a time when museums are under increasing pressure to articulate clearly their value to their communities and stakeholders, and often appearing to side-line, or indeed, abandon it. I take the position that research is a pathway for enabling people to connect with collections and for sharing new knowledge in new ways and with a wider, even global, reach.

External parties often ask: Why do our museums keep all this old stuff 'behind the scenes', while only showing a very small proportion of our collections in our displays and exhibitions? The answer is usually something akin to: "as a rich and enduring resource for research and study". However, we rarely demonstrate clearly how the knowledge value of our collections can not only advance scholarly research but also enable individuals, community groups, businesses and public bodies, as well as students at all levels, to use the collections to answer their own research questions and make Museum connections beyond the glass display case with others with similar interests.

# The Auckland Museum

Firstly I need to introduce my case study: the Auckland Museum<sup>2</sup> is New Zealand's largest regional museum.

Established in 1852 - barely 12 years after Britain's formal annexation of New Zealand as a colony in 1840 - Auckland Museum had its origins in a learned society of colonial settlers keen to catalogue and classify the flora, fauna and geology of their new country. Their interests soon moved beyond the natural world to the material artefacts of the indigenous Māori and Pacific Island peoples. Acquisition activity expanded World War 1 to include New Zealand's military history after, and after World War 2 decorative arts and local social history. As the country's leading regional museum, the principal collection focus has been the top half of New Zealand's North Island, but geographical isolation led to a secondary mission to serve Aucklanders as a window into other places, cultures and times. This resulted in modest international collections mostly acquired by donation or exchange, including much prized collections from Ancient Asia especially Chinese cultures. From its beginnings, the Museum has had a proud tradition of research, with curators adding incrementally to our knowledge through the identification of newly described species, analysis of archaeological finds from sites of early Māori habitation and ethnographic studies of Māori and Pacific material culture. The findings have been published in respected scholarly journals, including our own Records of the Auckland Museum<sup>3</sup>.

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2. *The formal name of the Museum is the Auckland War Memorial Museum. Although it is an encyclopaedic museum, the top floor commemorates all those from the top half of the North Island who gave their lives in World Wars 1 and 2 and in later conflicts.*

3. *Shortly to become an on-line journal.*

By 1990 the Museum recognised the need to follow international developments in order to better to serve its local audiences, and began a major investment programme. This introduced modern modes of display, high profile international touring exhibitions, sponsorship and fund-raising, new collection management policies and practice, computerised documentation systems, marketing and an extensive remodelling and upgrading of the physical facilities. To deliver this, the staffing structure grew to include new positions, and gradually the curators, previously the backbone of the Museum, became a minority, subsequently with a lesser voice in the overall direction. The research aspect of their collection-centred activities became increasingly overshadowed by the delivery of new exhibitions and public programmes. In busy work programmes, time allocated for research was regularly sacrificed in order to meet some other deadline.

The appointment of a new director in 2011 promised new directions – it always does! The Museum has developed a 20-year plan, Future Museum<sup>4</sup>, a high-level document to guide how the Museum will serve its diverse audiences on-site, off-site and on-line. In addition to improving collection management, digitising collections, redisplaying all galleries and offering a wider range of experiences, the Museum aims to re-invigorate the research side of its work. This task has fallen to the new position of Head of Research, the post to which I have been appointed.

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4. [www.aucklandmuseum.com/about-us/future-museum](http://www.aucklandmuseum.com/about-us/future-museum)

## Research and collections

With depth and breadth in its multi-disciplinary collections of some six million items, the challenge is to release their knowledge value through new approaches. While the Museum's Act<sup>5</sup> requires:

- the advancement and promotion of cultural and scientific scholarship and research, other legislated objectives are relevant:
- education which involves and entertains people to enrich their lives and promote the well-being of society
- achievement of customer satisfaction by consultation, responsiveness, and continuous improvement: and providing maximum community benefit from the resources available.

I believe that developing the research dimension can contribute to the Museum achieving these other goals - by connecting collections and people through research

## Making connections beyond the traditional research community

Research using the Museum's collections is not the sole preserve of the scholarly community, but the Museum continues to value the contribution to knowledge made by museum researchers, academics, independent scholars, government agencies, consultants and commercial research companies. These external researchers play an important role in widening the Museum's networks and raising awareness of the Museum's collections, archives and databases through their publications in

<sup>5</sup>. *The Auckland War Memorial Museum Act 1996*

peer-reviewed journals and conference presentations. Electronic journals provide authors an international platform to acknowledge items from our holdings used in their studies. However, the challenge is to make connections between our collections and a much wider range of researchers. I shall give three examples from a range of initiatives.

### 1. Engaging young researchers and validating local studies

The Museum has begun implementing a strategy to engage with postgraduate students and emerging researchers by offering modest financial scholarships to enable them to draw on our museum collections, our significant library and major documentary heritage collections. Already this is providing excellent dividends as these new researchers are asking exciting new questions with a local focus, and spreading the message among their colleagues about the multi-dimensional research resources in the Museum. So far these scholarships have been to postgraduates in Anthropology, Archaeology, History, Fine Art, History of Science and Māori Studies. A requirement is that they contribute to an annual event where they present their findings to a Museum audience and gain confidence in talking about their work in public. We are using another fund to support independent researchers working towards books.

We hope to build on this effective programme with short-term fellowships for established scholars and for “serious leisure researchers” who may not have a formal academic background but who have local research experience and a track record of reliable work. We are still developing the parameters for funding these fellowships, which would allow direct supervised access to primary source material in the Museum.

## 2. Reconnecting Māori with tangible ancestral history

The Auckland Museum holds the most extensive collection of taonga Māori (Māori treasures) of any museum, but much has been inaccessible to those whose cultural heritage it embodies and represents - New Zealand's indigenous people, the Māori. Many of these holdings were acquired when New Zealand was under colonial rule, sometimes under circumstances very different from today's acquisition criteria. Following legislation which enables iwi (tribes) to make and negotiate claims with the Government to seek redress for past wrongs perpetrated by previous governments, including confiscation of traditional territories, Māori have become active researchers of their tribal and family histories, actively reconnecting with ancestral treasures, historic photographs and documentary heritage within museums.

The Museum has established a three-year project, known as Te Awe, to prepare the taonga Māori for future exhibition both within the galleries and on-line. This is an example of the meaningful commitment of the Museum to its partnership with Māori. A team of five is working through the entire Māori collection - cleaning, recording, photographing and documenting every object within a dedicated space, prior to installing in an improved storage. Here different iwi or whanau (family) members can reconnect with ancestral treasures and other Māori material culture to learn from the information held by the Museum, share stories and contribute traditional knowledge (mātauranga Māori) and collaboratively gather traditional and scholarly information which can be taken back to the wider iwi, added to the Museum's catalogue entries and, if the Māori source community agrees, made available on-line through the Museum's digital channels. These treasures form a key part of tribal

and individual identity, and re-connecting with them and their associated histories enables Māori to reclaim their genealogy and assert personal dignity, link into tribal networks based on new knowledge and further their own researches. In turn, the Museum learns how to adapt its collection management practices to respect cultural protocols and lays the foundations of positive relationships for future partnership projects. The internet has already proven to be an important strategic tool for Māori to maintain and strengthen their cultural roots. With many Māori now living overseas, those based in countries with museums holding New Zealand material heritage can also learn of and engage with significant taonga internationally both on-site and virtually.

## 3. Citizen researchers

By investing heavily in digital platforms, the Auckland Museum aims to reach beyond its walls and engage a much wider audience. The centenary of World War 1, being commemorated in New Zealand from 2014 to 2019, has presented the perfect opportunity to find different approaches to draw in the diverse community of descendants of New Zealanders who served in 1914-1919 both overseas and at home, as a “citizen research” project. The Museum, whose present building was opened in 1929 as a memorial to the war dead, is already gathering and uploading information from the public on its national on-line cenotaph<sup>6</sup>, with entries for every New Zealander known to have been involved in World War 1, and functions whereby anyone - family members and local researchers and

6. <http://muse.aucklandmuseum.com/databases/cenotaph/locations.aspx>  
This Auckland Museum project has now become a national flagship project for the World War 1 commemorations.

military historians can add information, commentary, photographs, scanned documents etc. to develop a lasting and growing digital resource accessible globally 24/7. Users can link to items in collection objects and information in other parts of the country - and the world - and deepen their ancestral knowledge and connections and their sense of identity and family pride. Open to all, no prior training as an academic historian is needed to participate. An improved version with additional functions will be formally launched in the next few months, while for those visiting the Museum, there is always a fully staffed information station - The Armoury - to help novice researchers across the field of New Zealand's military history, not solely World War 1.

Next year we celebrate the 175th anniversaries of both the Treaty of Waitangi - New Zealand's founding document - and the origins of the city of Auckland in 1840. Throughout 2015 these two themes offer many more ways of engaging local audiences in contributing to our Auckland Stories project within the Museum, at various off-site venues throughout the Auckland region and on-line. We are in the early stages of developing digital research tools with a local university partner to empower a broader range of community and/or citizen researchers to become confident about their research skills and to approach our collections from diverse perspectives.

## Developing the research nexus

These three examples - encouraging novice researchers with study grants; actively enhancing the knowledge value of taonga collections through reconnection and collaboration with Māori source communities; and

the growing online Cenotaph project as "citizen research" with user-generated content and good searchability to make personal, family, regimental and other historical links with collection items - are part of a wider mission to re-energise museum research for different kinds of researcher. Other initiatives include:

- Appointing a Research Advisory Panel to advise on an Auckland Museum research agenda and future policy development
- Research capacity-building workshop for Museum staff
- Memoranda of Understanding with local universities to develop research collaborations
- Research Associateships
- Updating the Museum's scholarly publication as an on-line journal
- Hosting research symposium
- Encouraging staff to publish their research through a supportive in-house writing group
- Staff exchanges - such as a recent one with a museum in Nanjing, China

Our longer term aims including making the research processes and results visible in the galleries as well as on-line, encouraging others to undertake personal research projects and share their findings through the Museum's digital channels, named research fellowships, research internships for university graduates, and, of course, raising funds to support development of an active research community centred on the Museum. The benefits are many, not the least of which is more current and reliable scholarship behind exhibitions and community trust in the Museum as a publicly-funded institution.

## Final remarks

Museum collections represent a largely untapped reservoir of knowledge. Unless museums are proactive in publicising and promoting their collections as accessible repositories of knowledge with the ability to contribute answers to a myriad research questions, they short-change their many stakeholders. From modest-scale local questions to pivotal investigations with national or global impact, from established academics through postgraduates and undergraduates to leisure researchers and family historians, from object-focussed to collections-focussed and collections-driven driven, all levels of enquiry have the potential to mine the natural or human history holdings to generate new knowledge. Museum staff with research skills will be able to undertake some research themselves, but given their many other duties, working with external research partners, identifying fruitful areas of research by others, using their networks to connect researchers and sharing effective research practices and tools with novice researchers are all ways that curators and conservators and other museum specialists can realise the knowledge value of their collections.

While digital media and online collection information make research feasible for distant enquirers, seeing and handling original artefacts and specimens remains a vital experience for many researchers. Direct research on collection material provides not only first-hand data but also unique contextual scope through associations with kindred artefacts and specimens and their related information, but also the serendipity of unexpected connections ... just from being among other objects and working alongside colleagues deeply familiar with the collections and their subject matter. Enabling this to

happen requires commitment from museum governing bodies and senior management, as well as qualified staff enthusiastic about sharing their expertise and encouraging would-be researchers to ask new questions in new ways. I have illustrated some steps being taken at Auckland Museum. I suggest that research activity by, with and within regional museums can make multi-faceted connections between people and collections that are of real worth. Let's find ways to foster and demonstrate the value that collections-based research provides for museums' many communities of interest. Connecting in Taipei at this ICR gathering as an international community of regional museum professionals is an opportunity to explore this topic further.

Thank you.

# Collections of Museums in Bavaria and the Relationship to China and Taiwan

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## **Abstract:**

*The focus of this essay is on the intercultural relationship between museums and residences in Bavaria (southern part of Germany) and China since more than 400 years. From the beginning the contacts were mutual. On the one hand the Bavarian Dynasty of Wittelsbach were much appreciated on the Chinese craft industry – particularly the porcelain, on the other hand articles of silver or gold and scientific instruments were created in*

*Bavaria (Augsburg, Nuremberg) and sent to China.*

*The most important moderators in this exchange were members of the Jesuit Order who got sometimes extraordinary positions in the office of Astronomy belonging to the Palace of the Chinese imperial family. One of them was the Jesuit Adam Schall von Bell who improved the new imperial observatory that was begun under the Ming-Dynasty (1436-1449). The first observatory was already founded in the early 12th century. Schall's scientific profession is verified on many collections in museums of different typology in Bavaria and Beijing.*

*The “China-fashion” – decisively influenced by Athanasius Kirchers “China Illustrata” - developed in the course of the 18th century: Castles were equipped with furniture, articles of porcelain, tapestries and wall paintings in Chinese style. Chinese themes and Chinoiserie played also an important role on festivities and theatre. Stage properties and costumes belong now to museum collections.*

*King Ludwig I., who promoted the development of museums in a particular way, acquired additionally excellent collections of Chinese artefacts. Above that, European artists tried to imitate the “Chinese style”. They also created objects according to Chinese literature and paper-art.*

*At present these collections are allocated to museums in Bavaria – not only in the capitals, but in many ways also in Regional and Local Museums. A few exhibitions in the year 2009 were dedicated to “Bavaria and China”. The curators put these collections together and showed the treasures with the purpose of a multi-perspective, international and intercultural understanding in the “Bayerisches Nationalmuseum” and the Regional Museum of Friedberg (near Augsburg). The Museum of World Religions in Taipei/Taiwan is also a great example for this intercultural exchange.*

In 2004, the General Directors of Museums in Berlin, Dresden and Munich were invited by the Chinese Government to visit museums, galleries and exhibitions in China. They were asked by their colleagues from Germany and China and the Ministry of Culture to begin an intensive collaboration between these museum institutions in future. Since that time numerous museums were founded in China, as e.g. in Shanghai, Beijing and other cities. The German experts were invited to organize an exhibition about European Art History. Afterwards further co-operation was agreed upon. Finally, an exhibition project with the title “Chinoiserie” was realized for the reception of Chinese Art in Europe. All of these cooperation projects are very important contributions for the German cultural politics with China.<sup>1</sup>

The exhibitions “A multi-colored Meeting” in the Munich Museum for the casting of classical sculptures ( “Museum für die Abgüsse klassischer Bildwerke” ) and “Multi-colored Gods” (Munich Glyptothek) showed a comparison between Chinese and Greek sculptures. The idea arose on the occasion of the 29<sup>th</sup> Olympic Games in Beijing 2008.

These exhibitions were based on a scientific project that had the aim to show how sculptures in a museum now appear only in a noble white color although they at the time of their origin were decorated in different colors. The project was on the one hand dedicated to the reconstruction of classical sculptures from the Ancient Greece and on the other hand to figures of the Chinese Terracotta-Army with its General. As we know, the “Terracotta-Army” is one of the most famous archaeological discoveries of the entire 20<sup>th</sup> century. Since

1. <http://www.skd-dresden.de/de/presse/presse<archiv.html> (24.10.2006)

the 1970s, it was well known that the figures of the Terracotta-Army were originally colored. There was a very intensive co-operation between Chinese experts from the Museum of Terracotta Army in Lintong and the Munich Museum.<sup>2</sup>

They decided to digitalize some of the original artefacts by a 3-D-Scanner and to visualize the former initial condition by a virtual painting of the surface.

The Roman and Greek sculptures came from the collections of Munich museums while the Chinese copies were borrowed for the exhibitions.

Now let's go back to the origin of international exchange and co-operation between Europe and China, firstly, to the well-known and famous “Silk Roads” that played an important role from the time of the monks (140-85 before Christ).<sup>3</sup>

When Marco Polo (1254-1324), a merchant from Venice in Italy travelled to East Asia (1271-1295), he was only 17 years old. He stayed also for a period of time 17 years in China. The European Image of the World changed immediately.

After he had returned to Venice after his exhausting trip across Mongolia and China by land, he became famous as a man who was a teller of fabulous stories. In his book “The Description of the World” (published: 1298-1299), he created the most important description of the Far East. Nevertheless, his knowledge of Chinese culture was not so perfect because he was much more interested in issues of administration,

2. Kader, Ingeborg (Hg.): *Begegnung in bunt. Farbfassungen antiker chinesischer und griechischer Plastik im Vergleich. Museum für Abgüsse klassischer Bildwerke. München 2008.*

3. Bauer, Hermann: *Fernöstlicher Glanz. Pagoden in Nymphenburg, Pillnitz und Sanssouci. München 1991.*



natural resources, plants and animals.<sup>4</sup>

Some years ago (2009) a very interesting exhibition on the topic, “The Wittelsbacher und das Reich der Mitte” , took place in “Bayerisches Nationalmuseum” , Munich/ Germany. The presentation evaluated the relationship between China and Bavaria/Germany for 400 years. Long before the Wittelsbach-Dynasty under Duke Albrecht V (1528-1579), together with his expert Samuel Quiccheberg developed the conception for the Chambers of Art and Curiosities, “Exotica” were an important part of the presentation. Both the promotion of the sciences and the education of people formed the important aims.

These relations were unique for European States in the early 17<sup>th</sup> century. While many countries were only interested in trade relations with the Middle Kingdom, the contacts of Bavaria were determined by the transfer of sciences and techniques by Jesuit scholars. This was made possible through the Jesuit Mission which was supported by the Dynasty of Wittelsbach. From the beginning these contacts were mutual. On the one hand, the Bavarian Dukes of Wittelsbach were much impressed by the Chinese craft industry, particularly porcelain and also articles of silver or gold and scientific instruments. Almost 45 members of the Jesuit Order in Germany arrived in China (often in Macão) as early as before the year 1690. All of them were explicitly experts in astronomy, mathematics, geography, geology and justice. Some of them achieved extraordinary positions at the Imperial House of Beijing – e.g. as chairs of the Office for Astronomy or the Judicial System.<sup>5</sup>

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4. Lach, Donald: *Die Entdeckung von Cathay (1240-1350) in: Berliner Festspiele GmbH (Hg.): Europa und die Kaiser von China. Eine Ausstellung der Berliner Festspiele GmbH. 12. Mai bis 18. August 1985. Frankfurt am Main 1985. S. 18-20.*

5. Plattner, Felix Alfred: *Jesuiten zur See. Der Weg nach Asien. Ein Beitrag zur Geschichte der Entdeckungen. Zürich 1946. S.298-301.*

The Italian Matteo Ricci (1552-1610) wrote the Latin report “De Christiana Expeditione Apud Sinas” , or, The Christian Expedition to China, which was firstly edited in Augsburg/Germany (1615).

The first German Jesuits to leave Lisbon, Portugal, on 16.04.1618 were Adam Schall von Bell (1592- 1666), the Belgium Nikolas Trigault SJ (1577-1628) and the German Johann Schreck SJ ( “Terrentius” ) (1576-1630).

Trigault is portrayed in a Chinese Costume in the picture by Peter Paul Rubens (1617). Before Trigault went to China, he and the missionary Terrentius visited the Bavarian Dukes, Wilhelm V (1548-1626) and Maximilian I (1573-1651) and his wife Elisabeth in Munich. Together with Adam Schall, they arrived in Macão in 1619. All of them had to wait for several years until they were allowed to go to Beijing because the Chinese were afraid of the influence of Christian missionaries from the Order of the Jesuits who followed Ignatius von Loyola (1491-1556) (Spain) and Franz Xaver (1506-1552) (Spain).

Nevertheless, the missionaries were fascinated by the wonders of this extraordinary country. Finally, they arrived in Beijing in the year 1623.

Adam Schall’ s profession was mathematics and astronomy. After he was accepted at the Emperor’ s residence, he predicted an eclipse of the moon in 1623. In 1630, he was asked by the Chinese to reform of

Chinese calendar using a telescope which was brought by astronomers from the Western World to China. The aim of the calendar reform was to bring the life of human beings together with the phenomena of the nature and to guarantee harmony between both of them. In 1635, Schall advanced to the Chair of the Astronomical Observatory at Beijing and the Institute

for Astronomy. For this he was honored by the Emperor with the rank of a Mandarin.<sup>6</sup> From now he was called the “Master of heavenly Secrets” . In the annals of China Adam Schall survived with the Chinese name “Tang Jo-wang”<sup>7</sup> .

1540, Schall von Bell translated the book “De Re Metallica” by the German Georgius Agricola (1494-1555) into the Chinese language and presented it at the Emperor’ s Residence. (This book is also shown in many Museums all over the World, such as in Deutsches Museum Munich and in Zmeinogorsk/Altai/Russia.) Agricola was a scholar in the period of the time of Renaissance, and the founder of Mineralogy and the mining sciences. He is well known all over the World. In 1650, he was allowed to build up a Catholic Church in Beijing.

The scientific professions of some Jesuits are verified by many collections in museums of different typology in Munich, Bavaria, Beijing and other museums in China as well in Japan and now Taiwan, as for example the Museums of the World Religions.

The activities of Adam Schall von Bell are confirmed by many objects in the museums of Bavaria, as for example in the Munich Royal Residence. Among them are the tapestries with different interesting titles: “The Chinese Emperor Travelling” , “Audience at the Emperor’ s Residence” , “The Breakfast of the Emperor's Wife” , “The Harvest of Pineapples” , “The Dinner” , and last but not least, “The Astronomers” . These series

were created between 1686 and 1690 at the Beauvais workshops in France, and entitled “Images of the Life of the Chinese Emperor” . These were the first images in Bavaria dedicated to the exotic world of East Asia. Afterwards, there were many imitations of the Beauvais-series, as e.g. at the tapestry workshop at Würzburg in Bavaria. Additionally, the travel reports by the Jesuit missionaries and the trade relations of the East-Indian Company reinforced the interest for the Culture of the Far East.

The tapestry entitled “The Astronomers” is the largest at 26 square meters. It shows the European missionary Adam von Schall talking with the Chinese Emperor Shunzhi (1638-1661) about astronomy. In the centre the Jesuit Adam Schall von Bell sits close sitting to the globe beside the Emperor.

By the end of 17<sup>th</sup> century, the fascination with the exotic and the appreciation of different aesthetics again became visible in the “Chambers of Art and Miracles” at the Residence of the Dukes of Wittelsbach in Munich. After this the development of the art in Europe included knowledge of China. The China fashion was enlarged at the residences of the Royals in Germany. Sometimes palaces were built up completely in the chinoiserie style; as for example the Castle of Pillnitz/Dresden. There were also smaller castles built in the Royal parks, such as “The Chinese House” at Sanssouci/Berlin or the “Chinese Tower” in the English garden in Munich and the Pagodenburg in the Castle of Nymphenburg. Sometimes residences were furnished in the “Chinese Style” as was the Munich Royal Residence. The so-called “Flair of the Indian Style” arose particularly in the Interior of the Pagodenburg. There are not only paintings on the ceilings and walls, but also a room furnished with varnished lacquer work, lacquer cabinets and

6. Văth, Alfons SJ: *Johann Adam Schall von Bell SJ. Missionar in China, kaiserlicher Astronom und Ratgeber am Hofe von Peking (1592-1666)*. Steyler Verlag Nettetal 1991. Copyright 1991 by Oberdeutsche Provinz SJ München. S. 109-110.

7. Stürmer, Ernst: *Meister himmlischer Geheimnisse. Adam Schall 1592-1666. Ratgeber und Freund des Kaisers von China*. Verlag St. Gabriel, Mödling. Steyler Verlag, St. Augustin 1980. Vorwort.

wardrobes.<sup>8</sup>

Castles were furnished with furniture, articles of porcelain, tapestries and wall paintings in the Chinese style. Chinese themes and chinoiserie played also an important role in festivities and theatre. Stage properties and costumes belong now to museum collections.

There are more objects related to the “China-topic” in the museums of Munich: numerous vases in the East-Asian-Collection in the Munich Residence as well as in three of the three park castles which belong to the Central Castle of Nymphenburg.

The East Asian Collection of Porcelain is situated in the Munich Royal Residence. This collection includes about 500 objects from China and Japan. With this this collection counts among the most important royal collections of this kind in Europe. They are visible witnesses and artefacts of a fantastic almost unknown world and an unknown culture, foreign goddesses, exotic plants and animals and a language which was originally rarely understood. In Europe they were valued as the wonders of the Far-East Cathay, or China. Duke Albrecht V (reg. 1550-1579) collected such exotic pieces of porcelain for his Chamber of Art.<sup>9</sup> This presentation was renewed on the occasion of the International Museum Day 2014 on the topic “Museum Collections Make Connections”.

## The Role of Athanasius Kircher SJ

Athanasius Kircher, the famous Jesuit from Rome was born in Fulda (1602 – 1680). He studied in Würzburg, Bavaria, and became a “Universal scholar”. Athanasius Kircher gained his knowledge of China from the Jesuits

8. Bauer, Hermann: *Fernöstlicher Glanz. Pagoden in Nymphenburg, Pillnitz und Sanssouci. München 1991. S. 23.*

9. <http://www.residenz-muenchen-blog.de/p=3387> (16.08.2014)

who returned from China.<sup>10</sup> With his Latin edition of “China Illustrata” he supported and influenced the “China-fashion” developed in the course of the 18<sup>th</sup> century.

Kircher related to many European phenomena. He, for example related to “Georg Bauer” – with the most well-known Latin Name “Georgius Agricola” (1494-1555), a very important scholar of the period of Renaissance. Agricola created the extraordinary book “De Re Metallica” that is world-wide known and relates to both Mineralogy and the sciences of the Mountains. Athanasius Kircher focused on the “Rocks and Minerals of China”. The Deutsches Museum, the first Museum of Natural Sciences and the Techniques world-wide relates in many presentations and also with the wonderful library to the work of Athanasius Kircher and Georgius Agricola.<sup>11</sup>

## The Kircherianum Museum in Rome

The Kircherianum Museum was installed in the Collegium Romanum in Rome/Italy in 1651. It was a typical Chamber of Art and Miracles, and at the same time a predecessor of science museums. Kircher was the responsible curator of this museum. The basis of the collection was on the one hand the personal collection of Athanasius Kircher, and on the other hand, the collections of the Roman patrician Alfonso

10. Szczesmiak, Boleslaw: Athanasius Kircher's „China Illustrata “. *Osiris/ Chicago Journals* (10) 1952, s. 387 und 393.

11. China Illustrata by Athanasius Kircher, S.J. – Translated by Dr. Charles D. Van Tuyl from the 1677 original Latin edition. Part IV, Chapter 11: The Rocks and Minerals of China. pp. 198-202. *Indiana University Press Bacone College. Muskogee. Oklahoma 1987.*

Donnino (added 1651). Kircher enlarged the Museum with rarities of other scholars and the Jesuits who worked as missionaries in China and Latin America. Such a museum was intended to comprehend the idea of the Universe as a micro-cosmos. The collection served to promote the knowledge of science. The objects were partially intended to support research and the museum became a paradigm for a collection at all. A visit to this museum was almost obligatory for every intellectual person who visited Rome. It was called a “Museum of Contemplation, of Historical Reconstruction and the Rhetoric of Images” .<sup>12</sup>

A so-called “Sino-Mania” came into existence, and China with all of its phenomena was often idealized and over-estimated. Among the great figures and philosophers of the 18<sup>th</sup> century, Gottfried Wilhelm Leibniz and Voltaire (his name after 1718, original name François-Marie Arouet, 1694-1776) were enthusiastic about the teachings of Confucius.<sup>13</sup>

## The consideration of Gottfried Wilhelm Leibniz

In this concern we should also consider the publication “Novissima Sinica” by the German philosopher Gottfried Wilhelm Leibniz (1646-1716) who developed the idea of China as a “Vision of the Europe of the East” situated on the “other end” of the World.<sup>14</sup> Leibniz used

12. Mayer-Deutsch, Angela: *Das Museum Kircherianum. Kontemplative Momente, historische Rekonstruktion, Bildrhetorik.* Zürich 2010.

13. Bauer, Wolfgang: *Die Entdeckung Chinas durch Europa. In: Summa Historica. Die Grundzüge der Welthistorischen Epochen.* Hg. Von Golo Mann, Alfred Heuß und Ernst Wilhelm Graf >Lynar. Propyläen Verlag Berlin/Frankfurt.Wien 1965. S. 134.

14. Widmaier, Rita: *Leibniz ‘ verborgene Botschaft in den Novissima Sinica.* In: Wenchao, Li/Poser, Hans (Hg.): *Das Neueste über China. Gottfried Wilhelm Leibnizens Novissima Sinica von 1697. Internationales Symposium, Berlin 4. Bis 7. Oktober 1997.* Stuttgart 2000. S. 29-56).

to have a wide-ranging correspondence with missionaries in China, such as P. Vernand Verbiest or Bouvet both of whom reflected the particular interest of the Chinese Emperor in the natural sciences. Additionally, the interest of Leibniz in questions and problems of China were exceptionally varied. These included the “Ars combinatorial” , Chinese writing, the exchange of knowledge, the “China Mission” , the Philosophy of Confucius and the “Novissima Sinica” as a perspective of World Politics.<sup>15</sup> The central idea was to focus on bringing science and Christianity together immediately. Leibniz was extremely interested in the knowledge of China and in the exchange of the cultures of China and Europe.<sup>16</sup> Leibniz influenced also the scholar and expert in the comparison between European and Chinese cultures Adolf Reichwein who studied the spiritual and artificial relationships of both in the early 20<sup>th</sup> century.<sup>17</sup>

In the course of 19th century, many palaces and other buildings in China were built up. They should to be mirrors of European buildings, as for example the China Eastern Railway Station in Charbin (1898-1902), the ruins of the Summer Palace Yuanmingyuan, the Labyrinth (Maze) and Pavilion and the Ocean Observatory. Sometimes parts of the Royal Residences in Europe were imitated in comparison to Chinese creations.

King Ludwig I of the Dynasty of Wittelsbach, who promoted the development of museums in Munich and Bavaria in a particular way, also acquired excellent collections of Chinese artefacts, for example from the

15. Li, Wenchao/Poser, Hans (Hg.): *Das Neueste über China. G.W. Leibnizens Novissima Sinica von 1697. Studia Leibnitiana Supplementa 33.* Stuttgart 2000. S. 14-27.

16. Reichwein, Adolf: *China und Europa.* S. 93.

17. Reichwein, Adolf: *China und Europa. Geistige und künstlerische Beziehungen im 18. Jahrhundert.* Berlin 1923. S. 84.

Italian trader and art-collector Onorato Martucci (1774-1846). After a visit in Rome, King Ludwig I bought this collection for Munich.<sup>18</sup>

While King Ludwig I intended to establish a Museum on the Cultures of the World, King Ludwig II developed a project for a Chinese Summer Palace in Bavaria which was not realized because of his early death. In addition, European artists tried to imitate the “Chinese style” in artefacts. They also created objects based on Chinese literature and paper-art.

At present these collections are allocated to museums in Bavaria, not only to the museums of the capital but also to regional and local museums. Some exhibitions in the year 2009 were dedicated to “Bavaria and China”. The curators put these collections together and showed the treasures with the purpose of a multi-perspective, international and intercultural understanding in the “Bayerisches Nationalmuseum” and the Regional Museum of Friedberg (near Augsburg). The Museum of World Religions in Taipei/Taiwan is also a great example for this intercultural exchange.

The Exhibition on the Chinese/Taiwanese Goddess Mazu in the Munich Museum for Ethnology Mazu, the Chinese Goddess of Voyage and the “Queen of Heaven”<sup>19</sup> was the title of the wonderful exhibition in the Museum for Ethnology (Staatliches Museum für Völkerkunde) in Munich 2009. This was an exhibition on Contemporary Art, created by Lin Chih-hsin, an artist born 1936 in Tainan in south-western Taiwan. He was firstly a teacher in the arts and an artist who focused on the techniques

18. Richtsfeld, Bruno J.: *Bayern und China zwischen 1800 und 1914 im Spiegel der Ostasien-Sammlung des Münchner Kgl. Ethnographischen Museums*. In: Eikermann, Renate (Hg.): *Die Wittelsbacher und das Reich der Mitte. 400 Jahre China und Bayern*. München 2009. S. 438.

19. Eikermann, Renate (Hg.): *Die Wittelsbacher und das Reich der Mitte. 400 Jahre China und Bayern*. München 2009.

of the wood-engraving which he colored. The topics related to farmers, fishermen and sailors and their religious culture of festivities. The series was finished 1996.

His most important work was the series of colored wood-engravings in honor of the Taiwanese Goddess Mazu. These artefacts were put together as a unique work of art which is 124 m long and shows a procession of her admirers. As we know, every year precious Festivities in the Temples and solemn processions take place to honor the birthday of the Goddess Mazu. According to legend, Mazu arrived in Meizhou, in the Province Fujian which was her homeland, in the 10<sup>th</sup> century. The cult began in the Song Dynasty (960-1280). Thanks to the great abilities of Mazu and thanks to the support of supernatural teachers, she gained knowledge of Buddhist and Daoistic Philosophy. Finally, she received a “talisman” that gave her magical power.<sup>20</sup>

Mazu is the protector of voyages. Pictures show a procession dedicated to Mazu. Each pilgrims holds a statue of Mazu in his/her hand. On the occasion of her birthday festivity, they are returned to the main temple. The statue of Mazu is to be found on almost every boat because she is said to protect fishermen and sailors. The cult of the Sea Goddess was particularly concentrated in Taiwan where the most of the Mazu Temples are situated. Up to now, pilgrims take part in a ceremony to live up this work of art.

20. Staatliches Museum für Völkerkunde München: *Mazu – Chinesische Göttin der Seefahrt. Kolorierte Holzschnitte von Lin Chih-hsin*. Folder zur Sonderausstellung 2009 im Staatlichen Museum für Völkerkunde in München. München 2009.

## “Thousands of Waves”

– a video-installation about the “Queen of Heaven”

2012 the artist Isaac Julien (born 1960 in London) related to this legend and created a Video-installation shown in the Museum of Contemporary Art, the “Museum Brandhorst, in Munich/Bavaria. The theme was “Thousands of Waves” an extraordinary video installation.

The basis for the installation was the wonderful legend which says that Mazu is the goddess and the protector of voyage of everybody who gets into danger.

However, Isaac Julien connects this legend to contemporary circumstances in China with both the roads and horrible traffic in Shanghai and the wonderful landscapes on the rivers. He also emphasizes the Chinese people who immigrated illegally to Great Britain. These immigrants didn't know anything about the tides and died in the Atlantic Ocean.

Isaac Julien's video installations reflect the social, psychical and particularly the aesthetic aspects of diverse areas of life. Therefore, he plays an important role as a contemporary artist who thinks about the world-wide situation. “The work poetically weaves together stories linking China's ancient past and present. Through an architectural installation, the work explores the movement of people across countries and continents and meditates on unfinished journeys.”<sup>21</sup>

## The Museum of World Religions in Taipei

The Museum of World Religions in Taipei is a unique example of the “Contemporary Art and World Religions”.<sup>22</sup> It is a specific example with the aim of removing the boundaries between religions and making tolerance and mutual understanding its basis. The visit enables one to explore world religions on a journey around the World, as Buddhism, Hinduism, Shintoism, Judaism, Islam and the Christian Religions. The visit is based on a symbolic pilgrimage way through the cycle of human life. A high-tech installation gives insights into life, science and religions with an overview on religious practices. One of the most important is the “Great Hall of World Religions”. The presentation shows examples of artefacts and ritual objects from the history and present-day of world religions. The connection with Europe is also shown with models on the cathedrals of Europe and on every kind of church and temple from other religions world-wide.

## Museological Conclusions

1. The ICOM Code of Professional Ethics is the most important framework for all the tasks and challenges to a museum. In this concern many Museum collections open opportunities for international relationships.

Those connections provide necessary approaches and insights into different cultures. They are also sources for education and mutual understanding of the visitors on an ethical and social level.

22. Zutter, Jörg: *Gegenwartskunst und Weltreligionen. Die Situation der aktuellen Kunst in Ostasien. In: „Neue Zürcher Zeitung“ zur Kulturszene in taiwan vom 13.04.2002*

21. <http://www.isaacjulien.com/installations/tenthousandwaves> (20.08.2014)

2. While the “autonomy of culture is often spoilt by economic thoughts”<sup>23</sup> all over the world, the co-operation between museums and an international exchange by artists and works of art is a great chance to set spiritual, intellectual and philosophical approaches.

3. In a globalized world this exchange is an important part for cultural policy. The development of the “museum landscape” world-wide challenges a particular consideration about museum ethics and heritage.

4. The presentation of knowledge challenges both personal competence and responsibility. As shown by the example of the Museum of the World Religions, international esteem can also become a basis for peace in the World.

5. As early as 400 years ago, Jesuit missionaries contributed in an excellent way to cultural exchange between European and East Asian countries. In this matter, we should continue with the help of history, objects, contemporary and virtual means to disseminate knowledge and to foster insights.

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# The Collection, Community and the Connection

## -----The Research on the Effectiveness of the Implementation for the Scheme Phase 2 of Local Culture Museums in Taiwan

### Prof. Kuo-Ning Chen

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### Abstract:

Since 2002, the Ministry of Culture, ROC, in Taiwan promoted the Project for Regional Cultural Museums in order to encourage the development of the relationship between museum and the community. It effectively propelled the development

of many local museums. During the second phase of the scheme (2008~2013, extended to 2015), a new category of “Cultural Living Sphere” was added in order to encourage the local museums to construct their cultural space and activities with local residents. The purpose is to promote learning activities in humanities, cultural life, and creative arts. Tangible and intangible cultural Heritages of local museums are the connection between communities and the visitors.

This essay is to summarize my team studies<sup>1</sup> for the 277 regional museums all over in Taiwan which had received the subsidy during 2008~2013 from the Ministry of Culture. The evaluation of the effectiveness of the implementation for the scheme phase 2 is following four objectives of the scheme:

### (1) Provide assistance to local cultural bases

Through the promotion plan, strengthening local cultural features and equipment as a platform for the development of regional cultural activities, and thus become a hub of cultural construction to cater to the needs of cultural development, to enrich the quality of regional cultural life.

### (2) The concept of “Cultural Living Sphere” is aiming at the public's cultural

participation, creation and sharing of cultural resources and enhance the cultural quality of life of citizens.

By improving the existing cultural programs and physical surroundings, people will be further encouraged to enjoy and participate in the cultural activities. Effort includes the betterment of overall planning, program design, and integration of cultural industries and cultural programs as well as the equipping and design of physical environments such as exhibition hall and performance hall, etc.

### (3) To construct a platform for economic and cultural development

Linking local cultural resources (local cultural heritages, industry, recreation, entertainment, education) and tourism, to create a cultural platform for economic development, in order to shape the quality of the local cultural environment in which the community life are content with, attracting businesses and talent stationed in their home land, and to develop a marketing strategy to promote sustainable development.

### (4) Transformation of Local Culture Incubation Center

Focusing on local residents' openness and amiable interests and uniting social workers, historians, artists, community developers, environmental protection and ecological volunteer associations, schools, to play a more active role with the residents, to become incubators of local culture and landmarks.

1. This study project was completed on December 2013. Our team member: KuoNing Chen-Team Director, T.K. YU-Co-director, S.H. Huang-Researcher, R.C. Yu-Co-researcher, S.M. Huang-Co-researcher, C.M. Chao-Research assistant.

# 1. What is the value of Regional Museums' collection?

By embracing the IMD 2014 theme, ICR website announced the conference theme is “to focus on the importance of regional museums' collections in forming links between institutions, communities and the world at large” . We should think what is the value of collection in a regional museum.

Collection is the basic foundation for a museum. Museum in tradition, a typical concept on a good collection is to acquire exquisite, rare, unique and good condition artifacts. Scholars have given the publics an impression that a value of a museum would depend on what their collections are. These concepts for museums have been established in the Royal colonial period. Should the traditional collecting standards of the mainstream museums be applied to the regional small museums today?

We have seen many of great international exchanging exhibitions. Famous museums with great collections attract more interests to the publics. If we use the concept of “fine” or “unique” to grade the collection value for small regional museums, most regional museums would not match to the greater museums collections level, because the collections they have is rather than “fine and unique” but “fair and common” . Most collections are the common memory in general in the community. Most of these collections are associated with people's daily living in the community. Typically small local museums do not have a lot of fine precious collections, unless donated by established private collectors. Most of regional museums have extremely difficulty to make their collection standards as an international famous great

museum. So what are the principles of the collecting policy for a regional museum in order to be recognized in their communities and maybe even to be interested by other communities for an exchanging exhibition?

What is the “collection” in a Regional Culture Museum in Taiwan, which is guide by the culture policy of the Ministry of Culture?

In fact, the cultural resources of a regional museum are substantial , it is not only a matter of objects collecting. Council of Cultural Affairs (CCA, formerly the Ministry of Culture) in Taiwan has through the integration of Community Empowerment Scheme in 1995 to promote the idea. It has pointed out the cultural and natural heritages resources of the community are integrated of resources by five elements, which are the” People, Cultural Actives and Objects, Territory Environment, Landscape and Historical Sites, the Industry” . The purpose of the Project is to promote the development of the community by acting the community residents in conjunction with the relevant professionals to investigate and preserve of their local cultural heritages, to maintenance of local natural environment to preserve their landscape and cultural sites, to activate the traditional industrial culture in rural recovery and creating their cultural industry, to bring the tourism for stimulating the local economy and creating cultures exchange in communities and internationally.

If the local museums would use these five elements resources as the museum's community asset, not just to see the collection as a single object, then these cultural assets is alive! Regional museum features not just collect local historical artifacts or art pieces, but to composite their five community resources and gradually could find the bright spot for the community.

## 2. The Development of the Schemes of Local Culture Museums in Taiwan

During 1987-1996 after the social movements of martial law terminate, the civil power was released, the liberalization of communities and political societies were growing. In the 1990s Taiwanese cultural ecological developed to a new age, many civil societies

towards to a more open and tolerant pluralistic society.

### (1) Council of Cultural Affairs (CCA) promote the cultural policy - Plan of Community Empowerment Scheme

CCA promoted the Plan of Community Empowerment Scheme as one of the major culture policies in 1993 it just fit the demand trance. Besides, Taiwan's economy prosperous in 1990s, and the policy of community development just fit the cultural autonomy of the rural people requested.

The four projects of the Community Empowerment Scheme are:

- a. Developing cultural activities in communities.
- b. Improve facilities in the local exhibit halls and theaters.
- c. Counseling on establishment of local museums in order to develop their local themes for exhibition and to enrich collection.
- d. Counseling on beautify of local traditional cultural buildings and spaces.

The Community Empowerment Scheme placed due

emphasis on the cultural subjectivity of Taiwan and local identity, encouraging the locality's creative industries and cohesive force for the community. The project is an attempt for local communities to rely

essentially on themselves for the fulfillment of the plans on the project of “Culturalization of Industries and Industrialization of Culture” , and the “Integration of Multi-faceted Construction of the Communities” .

The Phase II of the Ministry's Community Empowerment Project is slated for 2008 through 2016. The three main objectives of the Ministry's 9-year plan are:

To nurture a new generation of community empowerment experts and to integrate regional resources.

To support residents in empowering and engaging with their local community.

To develop new methods of community empowerment through a sub-project called the Community Development Breakthrough Program.

In developing a community that is bonded by more than simply geographical proximity, residents can collectively promote and strengthen their local culture, heritage, environment, tourism and economy.

### (2) The Culture Policy of Scheme I- Local Culture Museums

The culture policy of Scheme I- Local Culture Museums promoted by CCA on 2002. This is a subsidiary plan under the Community Empowerment Scheme. As a major regional museum plan, it comes for adding or improving exhibition and theatrical facilities in rural

communities. This project has been effected at least 300 regional museums and theatrical buildings with themes on culture, arts, industrial regeneration, and heritage preservation.

From the early 1990s till today, museums in Taiwan have undergone rapidly development.

During this time, more than 300 new local museums have risen up because of the promotion of Ministry of Culture's cultural policies.

The Local Culture Museums Scheme, on the other hand, will profoundly influence ways of cultural space utilization, and thus become a most powerful package of polices on museum development in years to come.

Latest statistics show that there are altogether more than 500 public and private museums in today's Taiwan. The regional governments of Taiwan have come to realize that cultural activities are a power engine for greater the tourism and economic achievements. Many Regional government specially interested in themes festivals (events) creating, such as:

Children Plays Festival in YiLan, International Glass Festival in HsinTsou, Tung Flower Festival in MaiLi, Lantern Festival in ChangHua, Tea Festival in NanTou, etc.

With added support from the cumulative effects of the Community Empowerment

Scheme, more resources will be poured into local communities to improve the overall quality of life for rural residents and heighten their cultural caliber.

The Local Cultural Museums Scheme aims to concentrate local resources, balance rural and urban development and build an aesthetically sound attitude towards culture life with local distinctions. Its specific goals are:

a) To review past cultural achievements and build a cultural awareness among the populace;

b) To install new cultural facilities and put them to profitable use for long-range development;

c) To tap into Taiwan's cultural diversity and better conserve cultural assets of differing types for the enrichment of Taiwan's cultural features and implications;

d) To reinforce public cultural endeavors and enhance such values as cultural autonomy, resource-sharing and broadest participation;

e) To coordinate the strategic efforts of culturally creative industries and build a cultural dreamland for all.

The scheme contains the following four indexes for assessment, which we have made:

a) The establishment of creative and local features; that is, whether such local resources as folk art, folklore, technologies, landscapes, and ecological and industrial wonders have been fully tapped into, presented and interpreted;

b) Sustainable operating capability, as shown by the effective mobilization of human resources such as volunteers and financial resources such as culturally creative industries;

c) The development of multi-cultural features, including the recording, collection, collation, research, promotion and hosting of cultural activities involving different ethnic groups, localities and international backgrounds.

d) The museums' functions as cultural strongholds and tourist resources, for example the investigation and integration of natural or cultural resources, the launching of cultural and art activities, the training of

young artists and craftsmen, and providing cultural tours information so that more tourists will visit the intended cultural spots.

The six-year project to promote the development of local museums and cultural development in communities produced a considerable degree of influence. The total subsidy over 367 applications has been approved for the Phase One, 70% of public local museums, private accounting about 30%. Which includes small museums and performing halls. Before the Scheme I implementation, the number of museums in Taiwan was 137, there are now more than five hundred public and private museums. Local museums have grow fivefold in ten years.

### **(3) Phase II of Local Culture Museums Scheme**

In the period of 2008-2013, after the first Phase of Local Cultural Museums Scheme, the Ministry of Culture launched its Plan for building “Cultural Living Spheres” in the Phase II. The goals are:

- a) To better conserve different areas' tangible and intangible cultural assets and integrate different resources;
- b) To foster an attractive cultural atmosphere for each locality;
- c) To encourage citizens to participate in local cultural and art activities;
- d) To promote the development of culturally creative local industries;
- e) To market local cultural features for greater prosperity of local tourism.

The Cultural Living Spheres Plan proposed of human,

cultural activities, ecological, scenic, industrial and material factors:

- a) The human factor refers to residents' participation, consensus-building, strategic partnership, the increment of economic value, and the aesthetic appreciation of life.
  - Museum staffs increasing contact with local social and historical workers;
  - Museums recruiting and training more volunteers;
  - Getting more local residents to visit exhibitions or watch shows.
- b) The cultural factor has to do with traditional festive celebrations, folk customs, bazaars, temple fairs, art festivals, music festivals and cultural festivals;
  - Cooperating with local organizations to host exhibitions and performances;
  - Providing cultural resources like venues, exhibits or data for local organizations.
- c) The ecological factor involves the protection of mountain forests, lawns, parks, rivers, canals, lakes, ponds and wetlands, the disposal of trash, the conservation of plants and animals, the recycling of resources, the beautification of cemeteries and gardens.
  - Hosting exhibitions, performances or other educational programs.
- d) The scenic factor relates to both natural scenery and historical sites. Natural scenery includes scenic areas and parks, whereas historical sites include historically significant buildings, cultural, political or military vestiges, archeological sites, old settlements or residences and former industrial sites.

- Forming strategic partnerships with other cultural agencies, and helping to integrate local tourist resources;
- Providing information about its own cultural activities, without being so requested, to other cultural agencies;Incorporating local features in a particular cultural sphere into the overall local tourism plan.

e) The industrial factor is associated with local produce, the foodstuff-processing industry, local crafts and handiworks, traditional industries and culturally creative industries.

- Cooperating with local industries in launching industrial exhibitions and other educational programs.

f) The material factor can be classified into tangible cultural facilities and tangible educational ones. The former refer to local museums, libraries ,theatrical halls, exhibit spaces, reutilized idle spaces and reactivated ancient vestiges. The latter include schools of different levels, social education halls, community colleges, senior citizens' universities, skill-training classes and cultural and education foundations.

- Forming strategic partnerships with other cultural or education agencies and cosponsoring educational, interpretive and propagation programs.

The goal of the project is for:

a) To increase reciprocity between museums and local residents, achieving a higher degree of resident participation;

b) To strengthen communication and coordination with non-governmental organizations, helping the latter to recognize an inherent relationship between the growth of cultural facilities and activities and an enhanced overall quality of life, and build a mechanism for sustainable

museum operation and development.

c) To urge governments at various levels to found a stratified or classified management system, which will cover assessment, funding, administration, human resource development and professional training, for better utilization of local museums.

### 3. The Evaluation of the Project Effect of the Cultural living Sphere Plan of Phase II

The phase II of the Local Cultural Museums Scheme is extended for 2 more years until 2015 in order to fulfill the project goal of the Cultural Living Sphere Plan. My team was supported by the Ministry of Cultural to do the research and evaluation for these museums and institutions which has got the subsidies, to analyze the effect of the 5 year project (2008-2013) implement. During the past five years the subsidized cases totaling 1113, and 277 museums had received grants.

Our research team conducted the evaluation of first phase of the implementation of Local Cultural Museum Scheme in 2006-2007, continually following the commissioned by the Ministry of Culture to do the evaluation for the second phase of the scheme in 2013. We have completed the self-evaluation indexes design of the five dimensions of the project goal of Cultural Sphere Plan for the local museums and institutions in 2011 and it has been executed since 2012.

Results of the research on the evaluations for project implementation with 5 dimensions of the goal as following:

(a) Cooperating to promote cultural activities:

The assessment index contents include: educational activities, traveling exhibitions, social force development, the potential visitors development and tourism resource development

(b) Cooperating to promote the development of regional specialties:

the assessment index content includes: key characteristics plans, cultural and creative product development, consumer and cultural activities, cultural field utilization, tourism industry development.

(c) The utilization and integration of cultural resources: the assessment index contents include: cultural heritage research and preservation, cooperation on theme research for exhibitions and performances, marketing resource sharing and cross-sector alliances and so on.

(d) co-management and counseling: assessment index contents include: the establishment of counseling system, cooperative educational program, professional training, visitors studies, volunteer training, the support of local government.

(e) The cooperation of cultural facilities improvement: assessment index contents include: landscape improvements, environmental energy saving, improving public facilities, modern equipment, and repairing experiences exchange.

By using the Gap Analysis we collected 98% of the Cultural Living Spheres with their self-evaluation assessments of the five dimensions to understand the differences in the actual extent after giving subsidies from Ministry of Culture. Followed by scholars on

site visiting to selected cases, it was found that most of the self-assessments are true to premises, only a few self-

deprecating.

The evaluation of the effectiveness of the implementation for the scheme phase 2 is followed by four goals of the scheme.

### **(A) Provide assistance to local cultural bases**

Through the promotion plan, strengthening local cultural features and equipment as a platform for the development of regional cultural activities, and thus become a hub of cultural construction to cater to the needs of cultural development, to enrich the quality of regional cultural life.

### **(B) To promote the concept of Cultural Living Sphere, to enhance public**

participating cultural activities, sharing of cultural resources, improve the quality of people's cultural life

By improving the existing cultural programs and physical surroundings, people will be further encouraged to enjoy and participate in the cultural activities. Effort includes the betterment of overall planning, program design, and integration of cultural industries and cultural programs as well as the equipping and design of physical environments such as exhibition hall and performance hall, etc.

### **(C) To construct a platform for regional economic and cultural development**

Linking local cultural resources (cultural heritages, industry, recreation, education) and tourism, to create a cultural platform for economic development, in order to shape the quality of the local cultural environment in which the community life are content with, attracting

businesses and talent stationed in their homeland, and to develop a marketing strategy to promote sustainable development.

## (D) Transformation of Local Culture Incubation Center

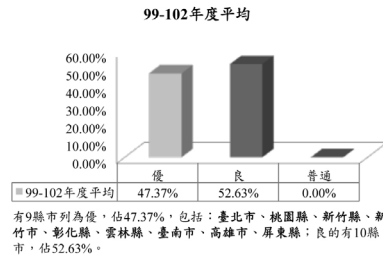
Focusing on local residents' openness and amiable interests and uniting social workers, historians, artists, community developers, environmental protection and ecological volunteer associations, schools, to play a more active role with the residents, to become incubators of local culture and landmarks.

The evaluation results for the 4 goals shown as following charts:

(\*ROC Year 99=2010, 100=2011, 101=2012, 102=2013)

(\*High=above 40% -yellow, Medium=39~30% -red, Low =under 29%-green )

### 一、四大政策目標執行成效分析 目標一：輔導地方文化據點成為文化建設的樞紐



Sphere, to enhance publicparticipating cultural activities, sharing of cultural resources, improve the quality of people's cultural life.

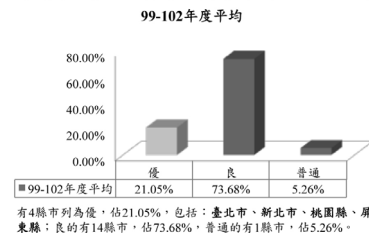
Results: 3 years (2000-2013) average condition for goal 2: 21.05% cities and counties in "High" , 73.68% in "Medium" , 5.26% in "Low" .

### Goal A: Provide assistance to local cultural bases

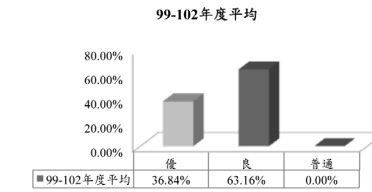
Result: 3 years (2000-2013) average condition for goal 1: 47.37% cities and counties in "High" , 52.63% in "Medium" , 0% in "Low"

### Goal B: To promote the concept of Cultural Living

### 一、四大政策目標執行成效分析 目標二：以「文化生活圈」概念提升全民文化參與、創造與分享文化資源，提升國民生活文化品質



### 一、四大政策目標執行成效分析 目標三：建構文化經濟發展的平台



有7縣市列為優，佔36.84%，包括：臺北市、桃園縣、新竹縣、臺南市、高雄市、屏東縣、金門縣；良的有12縣市，佔63.16%。

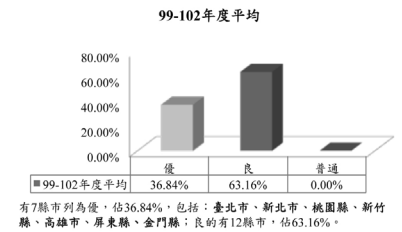
### Goal D: Transformation of Local Culture Incubation Center

Result: 3 years (2000-2013) average condition for goal 3: 36.84% cities and counties in "High" , 63.16% in "Medium" , 0% in "Low" .

### Goal C: To construct a platform for regional economic culture development

Results : 3 years (2000-2013) average condition for goal 3: 36.84% cities and counties in "High" , 63.16% in "Medium" , 0% in "Low" .

### 1、四大政策目標執行成效分析 目標四：轉型為地方文化的育成中心



## 4. Conclusion

We have seen a gradual improvement in all three aspects in the implementation of "Local Culture Museums Scheme II" project in the 5-year period:

On social aspect: Counseling regional museums and cultural institutions became the hub of local cultural development, expanding the publics' participation of cultural activities, guidance to local residents cultural identity.

On economic aspect: Effectively boost local economic development and to increase regional museums' visitors and revenue.

On education aspect: Government subsidies for regional museums to develop training programs to gradually become the local cultural incubation center.



From the cross assessment analysis of Cultural Living Sphere we found the importance of building a creative cultural industry will lead to more cultural events, volunteers involvements, visitors and economy development.

By improving public cultural space, facilities in the public areas, landscapes and historical sites will drive the development of the tourism industry.

However, when renovating old town for commercial business and tourism, the following problems arise: When doing renovation or preservation of traditional building structures and landscapes, keeping original residents living in a comfortable space and maintain their traditional habitudes. How to keep the right balance between local residence, scholars, business and government?

To provide regional culture and natural science education to local school teachers and volunteers not only from the support of Ministry of Culture but also from the Ministry of Education.

The basic function of a regional museum is to be able to investigate, research, record, collect and exhibit local tangible and intangible heritages. However in the past five years, we found in our research that most of the regional museums spent most of its finance and human resource power on making local activities and holding events due to government's subsidy policy, which is not to be used for purchasing collections for the museums. Thus most regional museums need to enhance its basic function.

We suggest in the future government subsidy should support more in regional heritages investigation, research and collection management.

# ORALITY CONNECTING PEOPLE in the CRETAN OPEN-AIR MUSEUM "LYCHNOSTATIS"

## Yiannis Markakis

Greece, who is co-founder and director of the Cretan Open-air Museum "Lychnostatis" on Crete, Greece, has studied law, cinema history and cultural management. He was a member of the ICR board between 2004 and 2013, serving as secretary 2004-2007 and Vice-Chair 2010-2013.

### Abstract:

*The oral culture collection is part of the ethnographic collection of the Cretan open-air Museum "Lychnostatis" and derives from the rich intangible heritage of the island.*

*Rhymes, stories and*

*fairytale are presented as hand-written material, contextualizing and interpreting the tangible objects or even the plants and the folk art works displayed in the museum.*

*The implementation of selective oral cultural samples in the audio-guide services offered in the Museum creates a subjective story-line within the Museum collections.*

*This story-line drawn by the various narrators/donators of the museum has inspired many visitors who respond not only with positive reviews but with new donations.*

*The example of the Hungarian sculptor Franz Polgar is illustrative of the interaction that the oral cultural collection has generated in the Cretan open-air Museum "Lychnostatis" .*

Crete is an island particularly rich in cultural heritage and especially intangible heritage. Because of its geographical position (it stands right in the middle of the Mediterranean Sea, isolated and anchored away from motherland Greece, and yet in the crossroad of European, Asian and African cultures), people are very conscious of their regional identity and their intangible heritage. Especially oral tradition like folk poetry, singing and dancing are part of the daily ethics, practiced in every social gathering.

In such a social and historical environment, the Cretan Open-air Museum "LYCHNOSTATIS" reflects and promotes this cultural awareness by projecting specific elements of intangible heritage and contextualizing them within the museum collections of folk life, natural history and folk art.

## ORALITY

The oral culture collection – an integral part of our ethnographic collection – consists of rhymes, stories, songs and fairytales presented both as tangible material and in digital form. As hand-written materials they contextualize and interpret the tangible objects or even the plants and the folk art works displayed in the museum.

Instead of placing the usual interpretative labels we have rhymes related to the exhibits; rhymes illuminating the use and the life of the object, articulating its social context.

I bless the lamp-light and the lantern, for burning  
During all my childhood they helped me in learning.  
Or again in the Cretan farm-house; We were sitting by  
the dining table having nothing to eat And while we

were praying, Jesus Christ was filling our dishes with fish and meat.

Also, in the flora collection the rhyme for the pine-tree; If you cut the Pine-tree, it sprouts no more branches gets dried like a human heart, that stands no more pain.

## CONNECTIONS

These rhymes, the so-called *mantinades* are short folk poems in Cretan dialect, belong to the vocal genre, usually accompanied by folk string instruments. They are quite similar to the poetic form and function of the Japanese *haiku*. The rhymes are very popular among Cretans but also among Greeks from the mainland. Hence, when locals visit the Museum (we mostly have group visits of Greek people – Associations, Clubs, etc.), the rhymes unlock their senses and activate their collective memories. Feeling once again as members of the community, many people among these visitors again associate themselves with the Museum, becoming donators or simple friends and followers.

But rhymes can be very captivating also for visitors from abroad. As we have translated them into ten languages, there are some guests who become inspired by the rhymes and their stories. The miller's story is a good example. The miller Yiannis Kavros used to write once every year on the wall of his windmill a rhyme for his wife Eleni on her name day, 21 May. Year after year, the rhymes increased and formed an illustrative chronicle of life and love between the couple. The Hungarian artist Franz Polgar had been visiting the Museum every day during his holiday back in 1992. He was deeply moved by these rhymes and just before his departure, he donated a wooden sculpture to us inspired by this

story, that he had created during his fifteen-day vacation! We have thanked him with a present and since then the artist has been hosted by the Museum whenever he comes to Crete. He is now an emeritus member of the Museum's Friends' Association as he has created and donated 5 more sculptures to our Folk Art Collection. This is a nice example not only on how Collections make Connections but also how Connections make Collections (or help Collections to grow...).

Orality in its digital form also builds bridges between people. When starting the Museum's Oral History and Tradition Archive back in 2006, we were leaders in a CULTURE 2000 project with museums in Lodz, Poland and Mayo, Ireland. Stories, rhymes, songs and various customs were digitalized after lengthy research and a good selection of them was produced on a CD-ROM. This co-operation with museums from other European countries and the co-existence of oral documents in one product, has connected people and cultures from different parts of Europe, establishing a dialogue between them.

## AUDIO-GUIDES

The audio-guide system installed in the Museum in 2008 creates an interesting personal and subjective storyline which winds through the paths of tradition, nature and folk art. More specifically, instead of having professional narrators on the audio guide, we have the founders of the Museum and its donators narrating selections of the digitalized stories, songs and rhymes. There is even a green button in the device where the visitors are allowed to hear oral testimonies translated into their own language. At the beginning and the end

of the audio text the original voice speaking in the Cretan dialect can be heard.

By allowing visitors to access part of our digital archive via the audio-guide system, we encourage interaction between visitors and collections. Our visitors appreciate this approach as being rich in both information and emotion, even while being slightly subjective. They have ranked our Museum as third in Greece (after only the Acropolis Museum and the National Archeological Museum of Athens) for the current year 2014 in Trip Advisor' s listings.

But apart from adults, children also enjoy orality as presented in the Cretan Open-air Museum. By establishing the educational project “Listen to a story...” , students from high schools from all over Crete are encouraged to interact after using the audio guides and being introduced to the Cretan language and tradition. So, they play a digital game with rhymes or they create their own rhyme after visiting the windmill. In this way, children also get connected with the collections and start up a dialogue with other generations.

A similar and vivid example is Peter Faust, a young German who had not spoken to his mother Helen for 10 years. When he visited the windmill in 1994, he was so deeply touched by the love and affection of the miller for his wife Eleni, that he contacted his mother again, sending her a poem similar to a Cretan rhyme (as you can see it in the Museum' s guest book).

as long as it remains alive in the community where it belongs. This also emphasizes the role of the Museum as a cultural factor that not only safeguards and preserves orality, but also leaves space for its dynamic evolution. Not only by implementing in its collections “the symbolic and metaphorical meanings of the tangible objects” (G. Pinna). Not only by presenting oral culture as historical and cultural testimony, but by providing the field for a dialectic interaction with the visitors and more generally with the Museum' s audience. Open events like fairy-tale nights, rhyme-contests, story-telling gatherings are connecting opportunities. They are living cultural expressions that extend the impact of Museum' s collections and strengthen its connections with the future.

# A New Policy for Museum Collections at Vest-Agder Museum, Norway: From Plan to Difficult Topics!

## Rune Holbek

Norway, Rune Holbek holds a degree in history with additional degrees in public administration and leadership. His professional experience includes work in archives, libraries, and museums. For the past 18 years he has been employed as an administrator in Vest-Agder County Municipality in Norway. In 2013 he was elected Chair of ICR.

### *Abstract:*

#### *1. Vest-Agder-museet*

*Norwegian public administration has recently undergone extensive modernization. The museum sector has also been affected due to a Parliamentary decision in 2000 for strengthening and developing museums and their*

*responsibility for studying, presenting and preserving cultural heritage. The implementation of museum restructuring in Vest-Agder County between 2002 and 2005 resulted in seven cultural/historical museums being merged into one – the Vest-Agder Museum.*

#### *2. New collections policy at Vest-Agder Museum*

*As a result of the establishment of Vest-Agder Museum and the new State museum policy, greater focus was placed on core tasks, such as collection management. A lengthy process resulted in new strategies and plans with*

*far stricter guidelines than previously as to what museums can collect. New topics and new forms of communication also resulted in changes in collection policies. This became very obvious for the museum when it became an active partner in the BRUDD project.*

#### *3. BRUDD project*

*The object of the BRUDD project that started in 2003 was to encourage archives, libraries and museums to work with difficult and marginalized history, ask questions, take stands, invite debate and “practice a problem-oriented social-critical function” . Vest-Agder Museum participates actively in this network with exhibitions on such topics.*

## Vest-Agder Museum

The implementation of museum restructuring in Vest-Agder County conducted between 2002 and 2005 resulted in seven cultural/historical museums being merged into one – the Vest-Agder Museum.

7 units into one museum – Vest-Agder Museum, established in 2005. The museum is a cultural-history museum including the following themes: railway history, wool factory, city museums, open-air museums, manor house, a memorial site from WWII.

Vest-Agder Museum IKS (VAM) was established as a consolidated museum in late 2005. It is a so-called Inter-communal society (IKS). The following cultural-historical museums make up Vest-Agder Museum:

- Vest-Agder County Museum
- Flekkefjord Museum
- Gimle Manor Museum
- Lista Museum
- Mandal City Museum
- The Setesdal Railway
- Sjølingstad Wool factory

### Aim

Vest-Agder Museum IKS is to collect, register, and document cultural-historical artefacts from Vest-Agder County.

### Vision

Vest-Agder Museum – a trail-blazing institution.

Inwards the museum wishes to shatter mental limitations, technical limitations and limitations to

competence. Outwards the museum wishes to shatter geographic, economic, and visitor limitations, society's mental museum limitations, and also the limitations set by the media and by the educational sector.

## New collections' policy at Vest-Agder Museum

Vest-Agder Museum practices a collection policy that is detailed enough to administer collecting and documentation and flexible enough to allow for reactions connected to changes in society. The policy envisions what the collections should reflect and is also an aid to detecting the collections' strengths and weaknesses.

The process of collection is continual and one that reflects the museum's areas of interest and visions. Vest-Agder Museum intends to be a pioneering institution with the ability to adjust to changes in society. It is therefore essential that its collections are dynamic and in tune with each other. A professional museum determines accession in accordance with its policy of collection, and uses that same policy to select objects that are to be de-accessed. Worry about making bad decisions or about losing out on that one unique object is a poor basis for collection and de-accession.

Thoroughness, responsibility, and openness are key words for a successful process of selection.

When the museum has a collection policy, a virtually all-inclusive registration, a clarification of ownership and a historic overview, its curators can then start the process of selection and de-accession.

The status of museum objects changes continuously even after having been registered. Much depends on the interests of the museum's staff and their ability to link older objects to present-day societal themes. As long as the divisions of the Vest-Agder Museum were independent units, all decisions on accessions were made by the curators and leaders of the individual institutions. In keeping with the present wish for a more balanced collection policy in the region and a greater opportunity to adjust to current issues, such decisions on new accessions are now made in the professional group for collection management. All the curators, the division leaders and the museum's technical conservator participate in this group.

The separate divisions have made a rough estimate of the scope and content of their collections. Through use of the electronic registration forms found in Primus, the Norwegian digital standard for museum registration, all divisions are able to evaluate all objects in relation to the museum's goals and spheres of action. In connection with such electronic registration all objects are given a cultural-historical evaluation reflecting their area of utilization. Will the object have great importance for the collections and be a representative object for exhibition or can it be used in presentations that demand constant handling?

The collection and accession register is the professional group's guide to making proper decisions. In all matters concerning collection the professional group must also follow the museum's ethical guidelines for collection.

De-accession requires knowledge of the museum's visions and the museum's collections. It also requires a process structure based on openness. The staff must always base decisions for de-accession on their being an integrated segment of the fact of “collecting” .

Vest-Agder Museum wishes to use its collection policy as a management instrument and as a tool in the abovementioned tasks and challenges.

In order for Vest-Agder Museum's collection to be dynamic, curators should maintain a functional attitude to the process of collection. Now that inventories are complete, they have a suitable enough basis for the tasks of collection and de-accession. The collection's history, prioritized areas of commitment and the museum's resources form the framework for the entire process.

More pointedly, one can say that objects are collected and de-accessed according to need. There are cases when the collections need to be enhanced with a showpiece. In other instances, there is a need for a type of object that can be used in presentation or in research that leads to damage on the object.

The curator has the duty of both compiling a survey of objects or part-collections that the museum wishes to acquire and of using time to build a network. The acquisition list is supplemented by a professional judgment.

The curator has the following accession methods at his/her disposal:

- Gifts
- Bequests
- Acquisition
- Purchase, auction or exchange
- Project-based collection

It would greatly benefit Vest-Agder Museum if a procurement fund were to be established. The professional collection management group is completely

competent to manage a fund of this type and assure that such funds be fairly shared between the divisions.

## De-accession

The curators must reach balanced decisions both ethically and legally concerning the de-accession of museum objects. Almost all museums have objects that no longer are in accordance with their collection policies. These objects take up space and resources, neither of which can be afforded by most museums. But most of the public has grown up with the idea that museums preserve our collective cultural heritage. The very fact of disposing of objects is in conflict with this generally accepted opinion. Our public's opinion has not changed in step with our professional points of view. This is the reason de-accession is often considered to be controversial.

The key questions concerning de-accession are: Which object is to be de-accessed? Why should this object be de-accessed? How should it be de-accessed? These questions can be answered by using a thorough procedure. The staff has developed guidelines for de-accession.

## Vest-Agder Museum's Cultural Fund

Gifts have been given to museums as long as such institutions have existed. Gifts can take the form of objects, archives, and/or financial support for construction projects, conservation, research and purchase of objects.

Although Vest-Agder Museum is a new institution in its present form, it has been based on older, interesting collections and numerous buildings worthy of protection. The organization is also to work with such older collections in the future and add contemporary documentation to them.

These tasks demand financial support. The museum's cultural fund is meant to contribute support for such tasks and/or to purchases that comply with the cultural fund's guidelines. These guidelines are based on the organization's policies for collection, research and presentation.

## The BRUDD project

The object of the BRUDD project that started in 2003 was to encourage archives, libraries and museums to work with difficult and marginalized history, ask questions, take stands, invite debate and “practice a problem-oriented social-critical function” . Vest-Agder Museum participates actively in this network with exhibitions on such topics.

The BRUDD Project is based on Parliamentary acts allowing for a communication that poses questions without providing answers, that presents a theme from varying and new angles, that shows processes and complex relationships and that invites public reflection».

The BRUDD Project 2012-2014, has the goal of giving minority and individual truths a greater place in exhibitions and in communication.

Museums are political actors. BRUDD is to study concepts such as community, democracy, nation and ethnicity and in this way contribute to re-interpretations of «Norway» and «Norwegian-ness». The project shall also thematize inclusion/exclusion, «we»/«those others», similarities/differences, as well as taboos and offences of various types.



In the context of museums the BRUDD concept refers to topics that are considered to be

- sensitive
- tabooed
- controversial

Such topics can relate to locked institutions, to armed conflicts or to all forms of molestation or abuse.

The BRUDD Project shall lead to consideration and reflection about specific aspects of subjects to which most people would prefer not to relate.

Starting in 2010, the BRUDD network consists of six museums: Oslo Museum, Museum West (Hordaland County), the University of Bergen Museum, Arran, the Norwegian Museum of Science and Technology – and Vest-Agder Museum.

Vest-Agder Museum has had five exhibitions between 2008 and 2012 dealing with sensitive or controversial subjects; two of these were based on the close cooperation of local inhabitants and on the testing of new work methods.

Two examples of BRUDD–projects at Vest-Agder Museum:

### **Tilbake til kroppen (Back to the Body)**

In late October 2009, Vest-Agder Museum in Kristiansand opened an exhibition dealing with sexual abuse of children.

The exhibition, which was open for only a few months, was characterized as a so-called BRUDD Exhibition – an exhibition dealing with a tabooed and sensitive subject. The nurse and artist Rita Anne Berntsen, who arranged the exhibition, lectured on her own

experiences and emotions after having been sexually abused in her childhood.

### **Himmelen over Sørlandet (The Heavens over South-Norway)**

Vest-Agder Museum's important exhibition on local religion opened in March of 2011 in Kristiansand.

The exhibition was a cooperative venture between the museum and the University of Agder set up to stimulate thought processes by the use of information and critical questions, and by lighting, sound effects and extensive use of technology.

The background for the project was a desire to learn more about how faith and religion have characterized local inhabitants' childhood and adolescence, and what faith means to them today.

The museum thus gained contact with people of differing faiths and differing philosophies of life, and also with people who had an individual faith despite not belonging to a larger group. The material collected in this connection consisted of letters, poems, memoirs, photos, paintings, videos and recordings of voices, music, religious services and prayers.

## Some Norwegian Museum Statistics (2014)

- 10.5 million visitors = 2 visits per capita
- 20 million artefacts
- 23 million photographs
- 4.850 protected/listed buildings
- 2.700 permanent fulltime employees
- Total budget running costs approx. € 430 million.
- An estimated 70 % of museum expenditures are covered by public funding from state, regional and local authorities.
- 5,1 million inhabitants in Norway
- The Ministry of Culture administers approximately 70 museums which receive direct central funding
- Approx. 15 museums are directly under the authority of other ministries, among these the 5 university museums
- A variety of smaller museums do not receive state subsidies but are funded on the municipal level

# In Search of Times Past: Connecting Museum Collections to Specific Individuals

## Jean Aase

Norway, was Director of Berg – Kragerø Museum in Norway until her retirement in 2004. She holds a PhD in ethnology from the University of Oslo, Norway, as well as degrees in Nordic archaeology and Scandinavian Area Studies and has long experience in museum work and in the heritage sector. She was elected secretary of ICR in 2013.

### *Abstract:*

*The aim of this paper is to examine the way in which museum collections not only make what we may call horizontal connections between peoples, cultures and countries but also vertical connections between differing periods of time. This may be seen as being a foregone*

*conclusion since objects in museum collections very often are considered to be relics – to be traces of some past or even outmoded practice, custom or belief. In a different sense, however, the objects in museum collections make up one of our most important sources of historical knowledge about the past. The context from which they have been collected can tell us a great deal about the society in which the objects were produced and used. The former owners of such objects can often also be more fully understood as individuals or as representatives of their time and their society when considered in the light of their former possessions.*

*The paper's focus of study is on the collections of the Berg – Kragerø Museum in Kragerø, Norway. More specifically, it is on that large portion of the collections once owned by Henriette Marie Homann (1887-1943),*

*who was the last owner of Berg Manor and thus the first patron of Berg – Kragerø Museum. It was Miss Homann's bequest of the 175-acre estate with its little manor house and farm buildings that created the museum. In addition, her bequest also included much of the furniture and other objects once belonging to her wealthy forebears and deceased relatives that then formed the basis of the museum collections. Miss Homann's and her family's position in local society and in a larger international context will be interpreted with regard to what the objects and archival material in the museum collections can relate about these people. It should also be possible to infer much about late nineteenth- and early twentieth-century Norwegian society by using these same objects and materials as sources.*

Dear colleagues: Once again may I say it is a great pleasure for me to be here at the ICR Taiwan 2014 conference and to meet all of you with whom I have become acquainted via e-mail.

The title of my paper is “In Search of Times Past: Connecting Museum Collections to Specific Individuals” .

## AIM

The aim of this paper is to demonstrate the way in which museum collections can not only make what we may call horizontal connections between peoples, cultures and countries but also vertical connections between differing periods of time and the people who lived in these periods. The former owners of the objects in museum collections can be more fully understood as individuals or as representatives of their time and their society when considered in the light of their former possessions. The context in which these objects were produced and used allows us to understand the society from which they have been collected. A museum's collections will then have succeeded in making connections with times past and with the people who once lived in that past.

## FOCUS

The paper's focus of study is on the collections of the Berg – Kragerø Museum in Kragerø, Norway. More specifically, it is on that large portion of the collections bequeathed by Henriette Marie Homann, the last owner of Berg Manor and thus the first patron of Berg – Kragerø Museum. It was Miss Homann's bequest of a 175-acre estate with its little manor house and farm buildings that formed the basis for the museum. Her bequest also included much

of the furniture and many other personal possessions once owned by four generations of her forebears and family. These then were the foundation of the museum's collections.

## LOCATING NORWAY AND KRAGERØ

At this point we should place the country of Norway, the small town of Kragerø and the location of the museum in a geographical context. Norway is a northern country; it has a long coastline and a resulting history of seafaring. Shipping and seafaring, trading and commerce created the wealth of the country's upper classes while providing occupations for the less well-off. Kragerø lies on the country's south-eastern coast. And in the late 1870s, when Norwegian ships crossed every ocean and visited every country of the world, Kragerø's fleet of sailing ships was the sixth largest in Norway.

## KRAGERØ AND BERG ON A MARITIME CHART

This map shows where and how Berg is located in the municipality of Kragerø.

## HENRIETTE MARIE HOMANN

Henriette Marie Homann was born in 1866 and died in 1943 during WWII when Norway was occupied by Nazi troops. After her death it was discovered that she had bequeathed “the whole of my Property and Possessions having antiquarian or historical value to the town of Kragerø to be the basis for a Museum” . But there was a war going on and the occupying forces confiscated the property and the houses. Local authorities were allowed just enough time to pack Miss Homann's possessions into 42 separate packing cases and move everything away to safety.

## MISS HOMANN'S BEQUEST

What objects were found in Miss Homann's bequest? The little manor house and farm buildings have been mentioned. In addition, there were her own and her family's personal belongings, books, furnishings, decorative objects, household goods, and above all – family papers, letters and diaries. Miss Homann treasured everything and never parted with anything. In the present age we might have called her a typical “hoarder” . How else can we explain the room of about 50 m<sup>2</sup> in which she had placed four sofas, nine easy chairs, four tables, 15 wooden chairs, four cabinets, 26 paintings, and one bookshelf holding 121 books? Or another room in which 12 huge wooden chests had been placed, filled with clothing dating back to the 1770s? Hoarding can be called her strategy of preservation, while her family's original strategy of consumption of these objects was based on wealth. How did that wealth arise?

## THE BIØRN DYNASTY

Miss Homann was a member of the wealthy Biørn family on her mother's side. A condensed version of this family's economic history can be expressed by saying they built their own ships at their own shipyards using timber from their own forests that had been sawn at their own mills. Their ships then carried more of their timber, ores from their mines and other goods to overseas ports to exchange for foreign goods that could be sold in their own shops. This complete control of all phases of foreign and domestic trade gave results. The various family members owned large houses in the small town, farms in the countryside and estates where they spent the summer months, where crops for their private consumption were grown, where their milk cows could graze and where hay for their carriage horses could be cut.

### Conserving Inherited Wealth:

## THE HOMANNS AND THE BIØRNS

The Biørns became linked with the Homanns in 1810 when a young Danish doctor, Christian Horrebow Homann, was appointed Kragerø's district medical officer. As a doctor he gained access to the little town's upper social strata and was accepted by its families, among them the Biørns. This is where he found a wife, Bodil Catharine Biørn, whom he married in 1813. Their eldest son, Christian Horrebow Homann II, married his cousin, Henriette Marie Biørn, in 1852. Henriette Marie died when her youngest daughter was born in 1866. This baby girl, “our” Miss Homann,

was christened Henriette Marie after her mother. The motherless little girls were then cared for by their father's elder sister.

The men of the Homann family were doctors, attorneys, jurists and academics. The women were wives and mothers. Let us make a brief comparison of how three of the family's men were affected by the professional range of their lives, with how the lives of five of the family's women were affected by domestic limitations.

**The professional range of men's lives:**

## **DR. CHRISTIAN HORREBOW HOMANN I (1782-1860)**

Dr. Homann the elder held the position of District Medical Officer until his death in 1860. He was a skilled physician, for that time and age, and a much-admired and even loved public figure. In 1813, he played a major part in saving the lives of sorely wounded seamen after the Danish/Norwegian frigate *The Naiade* was attacked and destroyed by English vessels in a port near Kragerø. For this exploit he granted a knighthood by the Danish/Norwegian king. In his old age, when he no longer could walk to visit his patients, he used an antique porte chaise purchased at auction to make his way around town.

## **Dr. Christian Horrebow Homann II (1826-1880)**

The younger Dr. Homann succeeded his father as District Medical Officer in 1860. In addition to being a

physician, he was also a respected scientist. His theory on the spread of contagious diseases through direct contact with infected persons was confirmed in 1859 during an epidemic of dysentery. After defending this theory at a medical conference in Paris in 1873, he received the society's gold medal. He was later created an honorary doctor of the University of Copenhagen and granted a knighthood by the King of Norway/Sweden. He was also mayor of Kragerø for many years and a Member of Parliament 1874-1876. In 1853, he founded a Mutual Aid Society for the town's workers, serving as its unpaid medical officer until his death in 1880.

## **Prof. Anton Martin Schweigaard (1808-1870)**

Anton Martin Schweigaard entered the Homann family on marrying Caroline Magnine Homann, daughter and sister of the two Drs. Homann, in 1835. He had also been born in Kragerø where he lived with his grandmother in reduced circumstances after his parents died. After local elementary school, he went on to high school and university studies where his results were the highest obtainable. He was appointed professor of jurisprudence and economics at the University of Oslo in 1840, a chair he occupied until his death. From 1842 to 1869, he was a Member of the Norwegian Parliament. He and his family spent every summer at Berg for the rest of their lives.

The domestic limitations of women's lives:

## **Bodil Catharine HOMANN, née Biørn (1796-1865)**

Bodil Catharine Biørn, wife of the elder Dr. Homann, was the eldest daughter of a wealthy merchant. She had grown up in a household that numbered 15 people, nine of them servants. She was taught at home by the family's "mam'selle", learning only enough to be able to manage a similar household after a future marriage. And she did marry, as we have seen above. The young couple later travelled to Copenhagen where miniature portraits were painted of them. Their first home was modest, but a more "suitable" house was soon purchased. And in 1828, when Bodil's mother died, they inherited Berg.

## **HENRIETTE MARIE HOMANN, née BIØRN (1831-1866)**

Henriette Marie Homann's early life was different from her mother's in that she had a proper education at Fräulein Lootz' Institute in Norway's capital city. While in Christiania, her portrait was painted by Johan Görbitz. Two years later she married her cousin, the younger Dr. Homann. This was often the case among wealthy European families as a strategy for conserving wealth. His wedding gift to her was very pointed: a miniature baby's bed complete with doll-baby. Her first child, a boy, was stillborn. A daughter was born two years later and two years after that a son. This little boy died aged four of diphtheria. Four more daughters, one of whom died as an infant, followed. The last birth proved too much for her strength and led to her death at age 35. Marriage

to a skillful young doctor helped neither her nor her children.

## **CAROLINE MAGNINE SCHWEIGAARD, née HOMANN (1814-1870)**

Caroline was the eldest child of the elder Dr. Homann and his wife Bodil. After she married Anton Martin Schweigaard, her home in Norway's capital city became a center where the leading political and academic figures of the day met to discuss and debate. The women belonging to this circle took as eager a part in such discussions as did their men. These women discussed, but never took part in public life. Caroline's first child, a boy, survived and grew to be another gifted political figure. Her second child died at birth and the resulting complications left her an invalid. Her crutches and chair are preserved at Berg as is a painting showing the little family strolling in the forest. Caroline is shown using those crutches.

## **Henriette Olava Homann (1819-1892)**

Henriette Olava Homann, another daughter of the elder Dr. Homann and his wife Bodil, never married. As a young girl she had shown a certain artistic talent and was then allowed to take lessons in art. She moved to live in the capital city with her relatives, the above-mentioned Anton Martin and Caroline Schweigaard, for her schooling in art. Her instructor

was the then well-known artist, Johan Gørbitz, who had painted portraits of several members of her family. The letters they exchanged showed a certain awakening attachment that came to an abrupt end in 1835 when her sister-in-law in Kragerø died and left four motherless nieces who needed her. Her brother was also in need of a housekeeper. So she returned to her home town where she became the girls' much-loved foster mother. Her longings for artistic development later found expression in the new and fashionable hobby of Photography. Nonetheless, she is known to have suffered long periods of depression and loneliness.

### Rejecting domesticity:

## Henriette Marie Homann (1866-1943)

“Our” Miss Homann can be said to have rejected domesticity. After her mother's death, she lived in town with her father, aunt and three sisters. The family suffered more tragedy: the eldest girl, Bolette, died of tuberculosis while taking the cure at Menton on the Riviera. A second daughter, Christiane, married but died in childbirth. The family had spent every summer at Berg and after the death of her father and then her aunt, Miss Homann moved there to live permanently in 1892. Her old nurse lived with her and the farm's bailiff and family were trusted friends. She was completely independent, she was wealthy, and she had an assured social position. Miss Homann was no beauty, as even she described herself, but she could have married. It seems entirely possible that the fate of her mother, aunts and sisters kept her from that. A life as an independent, single woman must have seemed far preferable.

### The limits to an independent life:

## HENRIETTE MARIE HOMANN AFTER 1930

Miss Homann led an enviable life in the first decades of the 1900s. She could travel, she led the social life of her small community, she visited and she had visitors. This all came to an end in the economic collapse of the 1930s. Her entire fortune was invested in her uncles' firm, the firm of Biørn & Sons, and when they went bankrupt she lost everything. What was she to live on? Her bailiff could sell milk and vegetables and fruit and timber from Berg, but then so could every other country dweller. The low point of her life came one Christmas when she discovered that she had no money at all to buy presents for her bailiff's children. She could have lived very well if she had started selling her possessions, her inheritance. That was never an option. Any item of her “Property and Possessions having antiquarian or historical value” was to be used for a museum for the town of Kragerø.



The Legacy of Independence and  
Determination:

## HENRIETTE MARIE HOMANN'S REPUTE

Miss Homann's life changed dramatically after 1930. She became known as an eccentric. Her diet seemed to be limited to honey and sugar. Her greatest care and affection were given to her dogs and to every living thing, animal or plant, at Berg. She never purchased an article of clothing but dressed in her mother's old clothes. As her bailiff's wife said, "If I had dressed like that, people would have stared. But you are still Miss Homann, no matter what you wear." There were few specific actions or dispositions available to her as an old, impoverished and unmarried woman. The only thing she had left was her dream of providing the basis for a museum. In this she was successful: the museum opened in 1955. And for all of us who have since worked at Berg – Kragerø Museum, her dream and her determination have been both an inspiration and an obligation.

Thank you.

# The House of Memories Project at the Palander House Museum

Tuulia Tuomi  
Director, Hämeenlinna Historical Museum, Finland

The City of Hämeenlinna was founded in 1639. Until the end of the nineteenth century, Hämeenlinna had been a military, administrative and academic town. It was a small town with only 5 300 residents in the year 1900, but was more important than its size seemed to show. The Board of the provincial government was located here. There were also many schools, both Finnish-language and Swedish-language schools. And three garrisons of the Russian army were also stationed here. Finland was a part of Russia until the year 1917.

The Palander House Museum tells about the life of a teacher's family in Hämeenlinna from the 1880s to the 1920s. The Palander House Museum is located in a restored wooden house in the center of the town. The House Museum is named after the long-term owners of the house, the Palander family. Mr Palander worked as a teacher of Russian language at the Lyceum of Hämeenlinna.

## Why did we start the House of Memories –project in the Palander House Museum?

The Finnish population is aging. Although more than 20 % of the Finnish people are older than 65 years, the services of museums have largely been designed for tourists, families with children or for schools.

At the Hämeenlinna Historical Museum, we started this project in the year 2011. The objective of the project was to create an approach for using the museum as an invigorating and rehabilitative operational environment for older people and for people suffering dementia or other forms of memory troubles.

The first activity was the Reminiscence Clubs. There were 10-15 people in each Club. They were from 65 to 82 years old. The Clubs gathered 14 times in the first 18 months. The Club participants produced their own memories inspired by the museum interiors and exhibits. The members of the Clubs became regular customers of the museum. They could also give the museum a lot of valuable information about the wishes and needs of older people.

The topics of the Reminiscence Clubs' meetings were, for example, memories involving housekeeping – how they used to grind coffee or which kind of dishes they used to use or which were the first domestic appliances.

Also they reminisced about their school years, how they used to celebrate Christmas or Easter in their childhood and about nursing, health care, and hygiene. They also discussed old soap commercials and guidance books about good housekeeping in 1920s.

The method they used was “creative remembrance” , a method that has been in use in the field of social work for a long period of time.

Creative remembrance or creative reminiscence is a supervised activity, which brings new life to a person's own memories and helps them deal with them and share them. The goal is to bring joy and pleasure to all the participants. Memories can be created on the grounds of drawings, poems, songs, pantomime or theater.

Secondly, we began to think about how those elderly people who cannot physically come to the museum could have access to the museum services. How could we bring the museum to them?

We prepared a Virtual Museum, or 360° panoramas of the museum's interiors. These panoramas can be shown in nursing homes and senior centers. Based on these panoramas it is possible to discuss the memories the interiors stimulate. (<http://hml.v360s.com/wp-content/uploads/2012/pal2/pal.html>)

Thirdly, we produced hands-on-baskets. The baskets contain a variety of objects, materials and fragrances for use in supporting the Virtual Museum and to help in waking up memories.

## **We made three baskets: kitchen, bedroom and nursery.**

The kitchen-basket includes a coffee pot, a coffee grinder, some linen towels and some spices, such as bay leaves, old spice and cardamom, for example.

The bedroom-basket includes a shaving brush, a mechanical alarm clock and some advertisements for

soaps among other things

The nursery-basket includes a rag doll, a spinning top, some tin soldiers and some children's songs.

Now the Virtual Museum and hands-on-baskets have been combined together into a 45-minute length

‘Invigorating Moment’ with instructions so that the staffs of old people's homes and care institutions can use them without the presence of the museum educator.

The project has been a co-operation between the museum, the local senior citizens' groups, the city administration for the elderly, a number of residential homes for the elderly, as well as groups of voluntary organizations.

We created and tested a set of good new practices and have tried to disseminate them.

We have started a nation-wide Network of House Museums and have also started to work together with some Russian museums.

# Media as a Modern Way to Address Visitors?

**Dr. Otto Lohr**

Germany, who holds a PhD in Art History, is Museum Advisor of the Bavarian State Office for Museums. He has previously worked at the German National Museum in Nuremberg, Germany. Between 2001 and 2013 he was a member of the board of ICR, the International Committee for Regional Museums, and served as Vice-Chair between 2004 and 2010.

**Abstract:**

*Museums as traditional institutions are in a permanent process of change. But the main issue of any museum and the distinguishing treasure to the entertainment industry is the collection of historic items which has to be communicated to visitors in a contemporary*

*manner. The paper will focus on some selected best practise examples in Bavaria in which collections were used to make connections to visitors by displaying heritage in a modern way offered by new media to help audiences to understand history and by interactive methods to engage visitors in learning about history. Museums, for example, in Bamberg to give a survey over the former rural Jewish communities in the region, in Abenberg to explain the history of Franconia and in Marktredwitz to introduce the region of the former Egerland use smartphone applications to participate visitors. Additional information is provided for the use and people can follow their interests and choose between traditional text and picture based information or audio documents, short videos or dive in augmented reality. Another example of making connections to visitors as a project of partnership is the collaboration between museum and regional schools to create an audio guide for students by students.*

Even museums, which are traditional institutions, should nonetheless be in a permanent process of change. But despite all adaptations to the spirit of the time (Zeitgeist) the main issue and the distinguishing treasure of any museum in comparison to the entertainment industry is their collection of historic objects which must be communicated to visitors in some way.

Various types of media dictate the daily work of museums: Touchscreen, virtual reconstruction, three-dimensional computer animation, smartphone-application, augmented reality, alternate reality games as well as the use of QR-codes. All these media used as additional offer or instead of traditional text labels for objects are also suitable for individual self-guided tours. The new media hype results in traditional text information on panels is getting more and more unpopular and often remaining unread. Scientific research is used to underline the negative approach to text information. Museum designers often complain about the restricted scope of text panels and written documents on display. Sometimes information is just seen as a question of aesthetics. More than a few museum professionals hold the view that the application of media is the only admissible solution to guarantee an attractive museum.

How useful are the new media and what do they offer beyond the traditional tools of information and education?

My paper will focus on some selected examples in Bavaria in which collections were used to make connections to visitors by displaying heritage in a modern way offered by the new media to help audiences understand history and by interactive methods to engage visitors in learning about history. I give you

five best-practise examples: the project: “Jewish sites in Bavaria” and the Egerland Museum in Marktredwitz, both for the use of smartphone applications, the eye-ray-tracing showcase in the monastery museum Heidenheim, the interactive Christmas tree in Allersberg and an audio guide by students for students.

Apps, for example, have been used in Bavarian museums since 2011. They are mainly in use as tools for additional information, education, public relations and marketing. Apps give multimedia information about the collection and open new ways of object information by the integration of innovative technologies in, for example, augmented reality, integration of audio guides or a direct connection to the internet. Apps can also save money by replacing loan devices. They are also useful for close customer relationship, giving information about temporary exhibitions, events and new acquisitions. Apps provide additional information by video, audio and connection to social-media and web 2.0. The transfer of knowledge through learning by playing works mostly on the site, but it is also useful in the surrounding area for leading people to a particular place or into the museum.

## Jewish heritage in Bavaria

The Bavarian Savings Bank Foundation and the Bavarian State Office for the Museums, as co-operation partners, have developed software for mobile information on IOS and Android-based smartphones. The starting point is a map of Bavaria or Germany. The application is navigated by geotagged maps. GPS-navigation automatically gives information to a registered user when the person is close to a hotspot in a city or in the countryside. According to the input, information can be selected as text, audio, video, visitors' book in the domain

of web 2.0 functionalities or for a guided tour through an exhibition and so on. Additional functions as riddles and games are possible. The application works Wi-Fi-less to avoid roaming costs. In a pilot phase technics were tested for the exhibition “Jewish Bamberg” , which was opened in 2013 for Jewish heritage in cities and villages within a small radius of Bamberg. In a second step all places in Bavaria connected to Jewish history will be added. Optional information can be posted on various levels to Jewish museums, cemeteries, houses, family stories, persons and events. A long-term idea is to cover the whole country with one application. Responsibility for the content, text, audio and videos are the museums or institutions themselves.

## The Egerland Museum in Marktredwitz

A second example of the use of a smartphone application is the Egerland museum in Marktredwitz, a regional museum whose permanent exhibition deals with the history of the Egerland which is today divided in two parts: the territory of Western Bohemia belonging to the Czech Republic and parts of Upper Franconia and Upper Palatine in Bavaria. It is also a project financed by the Bavarian Savings Bank Foundation and the Bavarian State office for the museums. With mobile devices, smartphones and tablets, visitors are able to start time travel. Appropriate presentations, animated graphics, historical pictures and movie material were input as computer-assisted augmented reality. With that technology the virtual world is merged into analog reality. Using their own smartphones or a loan tablet,

visitors have enlarged insight into the changes in the region before and after the Second World War, the health resort in Carlsbad and the Bohemian spa triangle, economy and culture, the changes and the new beginning after the expulsion of the German population 1946. Museum objects, such as the famous carved crib figurines showing the nativity in a grotto from a church in Eger in a vast mountainous Bohemian landscape, can be studied virtually in three dimensions. Another sequence deals with two vanished villages in the Egerland. Visitors can use GPS-navigation to drive virtually into the area and discover the traces of the once-famous old place of pilgrimage “The Wies” or the once-prosperous village of Boden close to the border. Two researchers appear as virtual companions to give information on history and the ruin of the two sites.

## The Heidenheim Monastery Museum

The village of Heidenheim was an important place for European Christianity. It was the domain of the three missionaries Willibald, Walburga and Wunibald who arrived from England in the eighth century. Today the former Benedictine convent church is still used for services by the Protestant church. In the adjacent old monastery, however, a new museum telling of the glorious past history will be opened in 2014. As a highlight for the permanent exhibition a showcase enlarged by augmented reality technique presenting four objects as leading items for the four most important periods in the convent's history is planned. The front-screen of a standard showcase will be replaced by a translucent display. An eye-tracking sensor registers the position and

viewing direction of a visitor to offer information on the actual point of interest. When the visitors' eye position remains still for a while, text and photo information appear on the translucent screen. On the other side using input on the display, visitors' eyes could be guided to particular highlights of a presented object.

It is a fascinating technology, but what is the value to the visitors? There is less additional benefit for the content. It is a quite expensive way to attract people to a provincial museum, but the design company glorifies the EYE-RAY-TRACING as a great interactive experience and an expansion of scope of knowledge.

## The Christmas Tree Decorations Museum in Allersberg

A new museum will be created in Allersberg, a small town in the wider periphery of Nuremberg. The opening is scheduled for 2015. The production of decorations for Christmas trees has a long tradition in the market town. The former manufacturing hall of a metalworking industry for wire drawing had produced Christmas tree decorations until the 1950s. All equipment, working places, machines and working material were saved and documented. Some of the machines are still useable, but not all steps of the process cycle can be shown. For that reason, media are used to make what cannot be seen and heard visible in different ways, including three-dimensional simulation, videos with original sound and engineering drawings. All applied media serve for visualizing the production process and the working atmosphere in the factory. Media were used to give background information details to production, material, sales and distribution.

The highlight for all visitors will be an interactive Christmas tree. After having learned all about the production process and the material for decorations, visitors are invited to create their own virtual Christmas tree which can be virtually turned around and studied in detail. The decoration for the tree will be scanned, also from postcards or catalogues of products. Afterwards the embellished tree can be mailed as personal and digitized Christmas card.

## Audio guide by students for students

Another kind of using media shows a project of partnership between museum and regional schools by creating an audio guide for students by students.

Together with the foundation “active listening” at the Bavarian Broadcast, children and teenagers develop, arrange and produce audio guides, researching traces of history in the cities and villages and collect stories about their region. Many of them were officially used in museums and memorials for visitor tours. From the determination of topics to the final production the students were supported and directed by media coaches as professional broadcast journalists. In addition to the collaboration with the media coaches from the Bavarian Broadcast, professional museum educators, city guides, historians and contemporary witnesses take part in the project. The results are fascinating audio dramas, interviews and reports, inquiries, sound experiments and video reports professionally produced by broadcast studios. Producing of these audio guides gives the students a better understanding of the chosen topic, but – probably more important – the adults get

another view, namely the angle of vision of the younger generation.

Every place and every object has an exciting story to tell, it is just a matter of listening to them. What are the particularities of my township? Which stories are told by memorial sites? What can I hear when I see a painting? Such guidelines should help the students to approach the unknown field. On the road with the microphone in cities, museums and memorials youngsters also learn what it means to work for a client. At the end the tourism industry, cities, municipalities, museums and memorial sites include the audio guides in their education programs. A public performance for the local and regional press, which was always a high motivation for the youngsters, marks the conclusion of the project. All audio guides are posted on the homepage of the Bavarian Broadcast ( [www.br.de/audioguides](http://www.br.de/audioguides) ) . They are also available free of charge as App on smartphones.

The use of all these fascinating media seems to be very alluring. At first sight it gives any museum a modern style appearance, perhaps this is only an illusion. What is the advantage, for example, in tracking visitors' eyes? Media technique for the sake of media technique? The addition of media in museums has two sides as does everything. It can be very useful. It seems most reasonable when objects which are necessary for information are not available, when processes should be described or additional information via audio or video should be added for better understanding and wider background information. Objects are still the most important value in a museum. They shouldn't be overloaded by media so that visitors lose a chance to get in contact with traditional heritage and they should not be blocked in perceiving the sensual qualities of

materials. The use of media is absolutely beneficial to connect a traditional collection to the present, for example in ethnographic museums. By combining past and present life, an exhibition becomes more up-to-date and activates a better understanding. Media are suitable to integrate the past and present, to deepen information and to create a wider scope.

As a conclusion I would say: In museums media make sense not as short-lived sumptuous attractions with high maintenance costs, but as a reflected supplement for the presentation of the collection that does not compete with the objects.





# Two states, two towns, two museums, one story

## Metka Fjus

Slovenia, is Director of the Pomurje Museum in Murska Sobota, Slovenia. She has degrees in Art History, National History and Sociology. She has previously worked as an independent researcher at the National Research Agency of Slovenia. She has published numerous works on 20th-century political and economic and on national history and sociology. She is the current Chair of the Slovenian Museum Association and has been a member of the board of ICR since 2004, serving as treasurer 2004-2007.

### Abstract:

*Austria and Slovenia, Bad Radkersburg and Gornja Radgona, Museum im alten Zeughaus and Pomurski muzej Murska Sobota with its Museum collection Špital. One story-telling by two museums in two neighboring cities and two neighboring countries, told by each museum from its collections in its own museological way. Collections*

*connect museums in one story on the common history of the two ethnic and linguistic communities that have lived in this area since its settlement. In story about Slovenes and Germans, who have been capable of burning all bridges between them in the process of national awakening, horrible wars, and retribution, but have been equally capable of rebuilding and maintaining them. This is a story of common past and present, the story about bridges, about Muses and masters of art.*

*The name of the story is Radgona bridges and contents from the permanent museum exhibitions, the museum programs and the common historical memory of the community. We are confident that in two neighboring museum this memory is in good hands and with it our shared past as well.*

»Museum collections make connections« is an ideal title for presentation of Spital Museum Collection in Gornja Radgona, Slovenia, a part of the Pomurje Museum Murska Sobota, and museum collection Im Alten Zeughaus in Bad Radkersburg in Austria.

Pomurje Museum, acting in an area where four state borders join: Slovenian, Austrian, Croatian and Hungarian, can present a lot of stories and connecting projects. Connection between museums as institutions, between programmes, between typical cultural heritage and tradition elements, between collections... in which it has or still is cooperating. However, there are not many stories like the one about the old town Radgona/Radkersburg and the two museums, which with the help of their collections keep it alive for the public.

Numerous finds prove that the area of Radgona had been settled in the Late Stone Age and Early Copper Age between 4.000 in 1.700 B. C. The settlement on the castle hill, dominated by the medieval castle, flourished in the Late Bronze Age and Early Iron Age, between 950 and 600 B. C. In the Early Middle Ages, it was settled by Germanic people and Slavs, whose successors give it its ethnical character it still has today. At Radgona the German-Slovene ethnical border in medieval times was fixed and the town itself bloomed, due to its strategic position on river Mura, on the border of Austrian lands and Hungarian kingdom as well as because of its rich vine growing area, allowing for the export of goods to the important civil and church courts of that period.

The old Radgona/Radkersburg is made up of an inner town on the island of the Mura river that was fortified and moated with starry walls and a ditch in the Turkish war period in the 16<sup>th</sup> and 17<sup>th</sup> centuries; of a suburb on the right river bank named Gris/Gries,

connected with the town with a wooden bridge; and of a hill, rising on the right river bank as well, the location of the earliest settlements and feudal estate named Gornja Radgona/ Ober Radkersburg. This all was one town until the Austro-Hungarian monarchy collapsed. After World War I in 1919, the peace treaty defined the new state border on the river Mura and the old town centre on the left river bank came to the Austrian state, while the suburb with the castle hill went to the Kingdom of Serbs, Croats and Slovenes, afterwards named Yugoslavia. Since 1991, this area has belonged to the Republic of Slovenia. The new town on the right bank of the river took the name after the castle Gornja Radgona.

The state border has left villages with a majority of Slovene population in the hinterland of Austrian Radkersburg and a majority of villages with German population in the hinterland of Slovene Gornja Radgona. The first ones are officially acknowledged as a minority in Austria due to the contract from 1955, but have been given some minority rights only in last two decades, as they are almost gone. The others faced an even worse destiny, as after World War II, they have been forcibly expropriated and ejected to Austria by the Yugoslav government of that time.

Radkersburg was named Bad Radkersburg in the 1960s and turned into a blooming tourist town due to its preserved and renovated cultural-historical core and thermal water. Gornja Radgona vegetated with its lost identity but then seized the opportunity offered by its traditional quality wine and champagne production. After local enterprises' breakthrough, it became the economic centre of its surroundings.

Based on the history of what was once one town in one state and is now two towns in two states, two museums modelled two collections, opened two permanent

exhibitions, told two stories in their own way, which together form one whole story.

Both collections are hosted in historical houses, the Austrian in former armoury and Slovenian in former mediaeval hospital or shelter. That's why they are both important part of town's past and museum's stories.

Today's exhibition in Radkersburg's museum is a result of a wider land exhibit project co-financed with EU funds in 1999. It was set up by architecture and museology students from Graz with help of their mentors and is still very modern. The exhibition presents objects from the museum's collection about the town's military history, economic development from the 15<sup>th</sup> to 17<sup>th</sup> century, rich townsmen, tradesmen and salesmen, national conflicts, two great wars and almost complete destruction of the town in Allied bombings in 1945. It is also about new hope, given in the 1960s with the old town's reconstruction as an important cultural monument and the health resort progress.

In Gornja Radgona the new exhibition was opened in June this year. The project of renovation of the building and new permanent exhibition were also co-financed with EU funds. It also presents objects from the museum's collection about geological structure of this area, first settlements in archaeological eras, castles, wealthy secular and church owners of vineyards and wine cellars, provincial domestic culture, myths and legends, long search for cultural and national identity of divided people and place, political and mental borders and most of all about bridges. It is titled Bridges of Radgona, as the story about Radgona / Radkersburg and Gornja Radgona is always a story about the bridge.

The bridge over river Mura, which since the Middle Ages connected the town and the suburbs, was a wooden bridge that burned down or flooded many times and but was rebuilt anew. In 1929, ice destroyed it and both states renewed it the same year. In 1945, the Germans blew it up to stop the advance of the Soviet army. Seven years passed before the two states, with British mediation, agreed to build a temporary bridge until the presidents of the two states opened the new one together in 1969. Today's border on the bridge is just administrative, since the soldiers, police and customs are long gone. The bridge is a point of free walking, socializing and common happenings, river banks are places for spending eased free time by the inhabitants and visitors.

The Bridges of Radgona is the story about one real bridge and all the fictitious ones, which combine the long and rich past of this area, and lead us through its political, economic and human breakdowns and up-risings.

A local politician in 19<sup>th</sup> century wrote: "We didn't feel like Germans nor like Slovenes, because till 1848 no-one cared about that." This leads us through the part of exhibition in Radkersburg museum, where we find writing of an American study commission leader for border setting in 1919: "A curious phenomenon of this borderland between the Slavs and Germans is that names mean nothing. In one town I visited the man representing the Slav side had a distinctly German name, and the German representative had an equally good Slav name. The two peoples so fade into each other that it is difficult to say what constitutes nationality. Language is not a test, for they are mostly polyglot. There is nothing about the personal appearance of the people or the built of their towns that proves one contention or the other" .

In Gornja Radgona exhibition one can find a wine press beam on which writing dated to 1871 relates: "Long

live the Slovenes and the Germans and all who helped build this press, and long lives to the diggers, pickers, carriers, pressers and all the neighbours" .

One and a half centuries ago the writing called upon us to live together as neighbours despite national and social differences. In between we survived bloody wars and social revolutions and at the end of a complete human breakdown decided to live as even and equal.

For two museums in two towns and two states, our collections are tools that tell stories about a common past and present, stories of bridges, muses and art masters, but most of all of a common historical memory of the people living here. We connect in planning new joint exhibitions and programmes and in being persuaded that in the two neighbouring museums the community memory is in good hands and together with it our common past. We hope, of course, that our future is too.

# CONNECTING WITH NEW AUDIENCES

Goranka Horjan, museum councillor  
Chair of the European Museum Forum

## Introduction

A famous museum professional and founding father of the European Museum Forum, Kenneth Hudson, had always stressed the importance of visitors in museums and he foresaw the significant change of the museum's social role which took place at the beginning of the 21<sup>st</sup> century. It can be briefly described as a shift from the excellence of collections to the importance of social responsibility. Museum professionals continuously put their efforts in finding new ways of presenting their collections, with magnificent architecture housing their museums and its attractively designed displays. In their attempts to target different audiences the usage of new technologies is crucial not only in reaching a vast on-line community but also in managing museums in the way that helps them answer to numerous demands of present-day users who are well-educated and expect more and more from public institutions. How regional museums cope with current trends will be shown in this presentation bringing into focus several good practice examples from the project eCultvalue that the author is currently working on.

Through decades the concept of quality in museums has been changing but nothing in the past is equivalent to the high-speed global technological impact that influences every aspect of human work. The present day may be seen as a transition, from one world order into another

one and we should put in efforts that it leads to a new social agreement with a human face, exploring sustainable ways for running museums and their collections in order to secure them for the current and future generations of visitors.

The quality of museum work has to convince authorities that societies have to invest in museums since they are tokens of our future. Museums enhance people's competences, their creative thinking and curiosity. There are marvelous examples of innovation and dedication of the whole team of experts who stand behind each museum project. Today museums are encouraged to use new technologies that have the potential to revolutionize new ways to access cultural heritage and experiences offered by cultural resources in real and virtual environments or a mix of both. New audiences appear – digital natives - who will facilitate the exchange of information and understanding in the museum sector and create a truly international sustainable community.

## eCultvalue project activities

In recent years, the use of new technologies in museums has been growing fast thus showing the potential of investments from both private and public sectors in further

development of new opportunities not only caused by growing interest in digital arts but also to enhance research and broader access to valuable cultural assets stored in museums. Offering exciting experiences to different audiences, this movement also plays an important economical role in present-day economies. Therefore, I would like to use this opportunity to

introduce the eCultValue project which is a Support Action financed by the EU FP7 Programme that aims at encouraging the use of new technologies in the museum sector. The eCultValue consortium consisting of five project partners has already put in place a series of on-line and off-line initiatives that facilitate the promotion of the identified new technologies to stakeholders and foster the dialogue between technology providers and end users such as museums.

To support the dialogue between the various stakeholders and to promote new solutions to a broader audience, several networking events called eCult Dialogue Days were organized – two in cooperation with the Best in Heritage in Dubrovnik and one with European Museum of the Year Award in Tallinn<sup>1</sup>. The latter has been run by the European Museum Forum, the organization that promotes excellence among museums and conducts the highly professional judging process every year. It also serves as an information center with wide access to best practice examples in the museum sector with a specific niche to support and organize the EMYA award scheme. The mission of European Museum Forum is to stand and advocate for innovation in museums' public quality, for new interpretation of cultural heritage practices and new education practices. The organization is also an advisor for governmental bodies on the international, national, regional and local levels and particularly for the Council of Europe. The core activity is supported by organizing meetings, workshops and other activities to widen and exchange knowledge in cooperation with professional organizations across Europe and international projects like the eCultvalue, which is supported by the EU Commission.

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1. *European Museum of the Year Award has been the largest award scheme in Europe operating under the auspices of the Council of Europe since 1977.*

## Dialogue Days and Workshops

The eCultValue project focuses on different aspects in the process of bringing new technologies into museums in each of the envisaged events. The first Dialogue Day theme was dealing with the topic Reflecting the Past, projecting the Future: 3D, Storytelling and Social Media for Cultural Heritage. Apart from presentations, three round tables were organised where participants discussed various topics. One was the significance of 3D and virtual reality and their potential to present heritage in attractive ways, providing a hands-on approach. Another interesting issue discussed was how social media can attract real visitors to come to museums. Participants agreed that “a two-way” communication exchange is needed, which means that the content provider gets feedback from the targeted audience. Museum professionals have noticed that social media are valuable marketing tools representing new ways of communication to engage new audiences but they also suffer from limited human resources and scarce inflow of young employees, which is crucial for management of social networks. One of the most interesting issues was the discussion on the potential of digital storytelling and its ability to create multilevel stories and facilitate the multi-layered presentation of museum objects. On the other hand, digital storytelling can be expensive, create maintenance problems and, by substituting human storytellers and curators, can limit human communication.

The workshop organized in Hamburg had an inspiring title - Beauty & the Beast: How to approach Culture and ICT? Its aim was to find ways and processes to bring technology providers, cultural heritage owners and users together. The museum panel explored how

museums can handle cooperation with ICT sector on their own. The focus was on the question of whether museums need designers and architects as intermediators when dealing with the ICT providers and if yes, why. Recent research among technology providers showed that in most cases they are not approached by museum staff directly.

The second Dialogue Day targeted mainly the digitization of cultural and natural heritage related to the museums. Its title was *Creating the magic: Matching Culture and ICT*. In order to meet the expectations numerous projects were invited to take part in the Dialogue Day roughly separated into three groups.

The first brought several selected EU projects like TAGCLOUD, CHARISMA, CultAR, EUROPEANA projects or CENDARI. Some national and international projects like JocondeLab, a project initiated by the French Ministry of Culture or Hello Ice-Age Neighbour, the project implemented by the ICE AGE EUROPE network gathering the most significant museums and sites dealing with Pleistocene period were presented, too. Policy Issues and good practice stories were also shown and among them NIMOZ: a national strategy for public museums and collections in Poland and the Estonian Museums Public Portal as a shared service caught the attention of the participants.

EU projects presented during the two Ecult Dialogue Days showed the methodological approach of project partners when addressing the selected issue and gave participants a short survey of techniques and methods used to solve the identified challenges. Every year ongoing digital developments bring new possibilities to widen the accessibility of museums' collections. As in other disciplines, the digital age has developed new techniques with amazing speed. The crucial question for museum sector is how their work will be affected by this

technological progress and how reliable the offered solutions are. Opportunities for up-take of various digital applications increase rapidly but museums, due to the sensitivity of their collections and concerns about preservation, tend to prefer long-lasting solutions. This is also related to the fact that many of the institutional programmes presented go on for several years. Any up-take will have to take into account that fact since projects have clearly set limitation in scope, time and resources. Digital developments in museum institutions with millions of objects to deal with, but insufficient human and material resources, also cause serious problems with storing not only artefacts but now also digital data. Both require demanding conditions. All these problems may indicate different requirements and concerns related to standardization of processes in question.

Due to digital growth the communication within the sector and with different audiences has become almost instantaneous, particularly with virtual, mobile and interactive applications. This speed of creation and implementation of digital developments can often be seen by museums as 'moving too fast' or as putting additional 'things' on museum professionals which may not be needed. However, the goal is to encourage communication across disciplines, the context and environment in which new solutions are used by re-contextualizing information, making it more accessible for various users. Museum organizations feel urged to use digital media but at the same time they seek reliable and professional technologies and services. The question of language used also comes into focus. As seen in some presentations talking in a common language may cover different aspects. Not only literally but also between the different stakeholders. A

kind of professional standardization is necessary and this is seen as a logical step forward especially when museums join forces around selected themes in initiatives like those made by Europeana. The institutional collaboration in those initiatives can help a lot in establishing a successful platform for access to cultural content by multiple users in international community. Museums and other cultural contents keepers have to create economy of scales when procuring technical solutions. It is not likely that a simple up-take of solutions from EU projects by museums will occur unless the question of scales is taken into consideration in a serious way. The question of quality has also been explored for decades in museum community. It is difficult to valorise digital content unless there is a valorisation of collections and their contextualisation. Furthermore, museums are seen as social learning spaces and knowledge-producing institutions. More and more, the cultural sector is also seen as a powerful source of income-generating activities, from tourism to cultural industries. All those trends and expectations represent a potential for development and also determine economical investment in future preservation of cultural heritage.

Based on discussions held during the 2<sup>nd</sup> Dialogue Day, several recommendations have been considered. One of the main concerns is how to preserve digital contents in museums. The scale of the data boom is very difficult to manage and maintain in present conditions in museums. Some mind-blowing figures say that by 2012 people were creating 2,8 zettabytes a year and the projection says this will double by 2015. When they venture into digitization projects museums count on long-term accessibility and use of valuable digital materials which means that the process has to be accompanied by digital preservation activities. The related costs including hardware, software, support and time are significant. Furthermore, it is

necessary to identify relevant standards for data and metadata content and format to make sure they will be available in near future. Budgets are to be planned for new storage and software technologies, file-format migrations, since data have to be moved to new technologies before the storage media become obsolete. Bearing all these in mind museums may need a clear guidance and strategies before they draft the plan.

Another issue for museums is related to decision making when the new technology take-up is going to happen and proper assessment of the ratio of quality and costs. Good advice for providers when approaching potential users from the cultural sector will be to explain the long-lasting benefits of the products and services. For example, when providing 3D Scanning it is advisable to mention that the quality employed will be sufficient to use the images for visualisation, fabrication and animation and that different scales are possible. Museums today are confronted with many offers and it may be a difficult decision for museum staff to choose options and technologies. Each technology has different capabilities, ranges, speeds and accuracies. Recent developments make this technology quicker, more efficient and more cost-effective than ever before, but end-users do not possess enough knowledge and are afraid to make wrong steps in purchasing incredible technology which in their institutions would not create greater results.

It is of extreme importance to tailor content and experience to museums' needs, having in mind what possible usage scanning, for example, may have in the institution – will it be used to produce online catalogues, to augment reality apps, in immersive gallery experiences or in interactive digital storytelling.

## Conclusion

This presentation tackled some of the important issues regarding the use of new technologies in museums due to limited time and space. But participants are encouraged to follow the eCultvalue project which can provide more information on other project results and possibilities of exchange on the topic. The third eCult Dialogue Day was organized on 25th September 2014 and the results of the analysis are still in the working process. It was an interactive workshop with the theme One-Stop Shop for Museums and ICT Providers and an opportunity to exchange with eCult experts and ambassadors who tried to give hands-on insight on how technologies can support the unique mission of museums, taking into account social, symbolic and aesthetic dimension at the same time. The final event will be organized in Brussels in cooperation with Maxiculture in November 2014.

New technologies help attract a wide range of different audiences whose interest in and expectations of excellence in cultural and heritage institutions like museums are rapidly growing. The project showed some good practice example. The project portal eCultObservatory is worth visiting since it can bring a lot of benefits to the museum community. Heritage organizations and museums are encouraged to create their profile on-line which allows them to specify a wish-list for technological solutions quickly and in an easy way. Updates are always possible and the portal provides museums, cultural organizations and individuals with possibilities for different levels of engagement and access to some low-cost and efficient technological solutions. Therefore, I would like to encourage museums to follow the project on-line and to create their profile on [www.ecultvalue.com](http://www.ecultvalue.com).



# Archaeological Collections make Connections at the Exhibitions of the Israel Antiquities Authority around the world

**Dr. Orit Shamir**

**Israel, is Head of the Department of Museums and Exhibits and Curator of Organic Materials at National Treasures Department of the Israel Antiquities Authority. She holds a PhD in Archeology and has researched and published widely on textiles and museums. She was elected treasurer of ICR in 2013.**

**Abstract:**

*Through the last 20 years the National Treasures Department of the Israel Antiquities Authority organized different short and long term exhibitions around the world. Our exhibitions broach different historical periods and apply to the various aspects of archaeology. Besides*

*the curators, experts in numerous disciplines and fields are involved in the preparation of our exhibitions such as conservators, designers, photographers and many others.*

*Our exhibitions were hosted by the most famous and honored museums and institutions in the world, such as Metropolitan Museum, New York, Fine Art Museum of San Francisco, Art Museums of Sent Luis, Field Museum in Chicago, Science Museum in Boston, Royal Ontario Museum in Toronto, Canada, European museums – Louvre, Altes Museum in Berlin, Drents Museum in Assen, Holland and many others.*

*All the archaeological artefacts in these exhibitions belong to the Israel*

*Antiquities Authority (IAA) and they were found in excavations, surveys and antiquities robbery that was caught by the IAA*

*In order to increase public awareness and interest in the country's archaeological heritage, the IAA monitors these archaeological displays. These exhibitions have educational and cultural value, as they enable the people to appreciate the historical material culture of the Land of Israel.*

Through the last 20 years the National Treasures Department of the Israel Antiquities Authority has organized different short and long term exhibitions around the world. Our exhibitions broach different historical periods and apply to the various aspects of archaeology. Besides the curators, experts in numerous disciplines and fields are involved in the preparation of our exhibitions such as conservators, designers, photographers and many others.

Our exhibitions have been hosted by the most famous and honored museums and institutions in the world, such as the Metropolitan Museum, New York, the Fine Art Museum of San Francisco, art museums in Chicago and Boston, the Royal Ontario Museum in Toronto, Canada, as well as European museums – the Louvre, the Altes Museum in Berlin, the Drents Museum in Assen, Holland and many others.

The IAA also collaborates with the foreign museums and universities on their own projects, giving on loan artifacts from the collections of the National Treasures for their own exhibitions and studying collections. These loans can include just one piece or a large variety of different artifacts. The artifacts can be borrowed for short terms (a month) or even for 10 years. Of course the institutions which borrow our artifacts must meet our different requirements including security and climate control. The artifacts from the Israel Antiquities Authority are on long-term displays in the Louvre Museum, the Metropolitan Museum, the Jewish Museum in New York, the Jewish Museum in Toledo, the Bible Museum in Frankfurt and other museums in Europe and the United States.

The IAA exhibitions are created on the different subjects, such as:

## Ancient glass

This exhibition tells the fascinating story about the history of ancient glass, its production, distribution and presents the most beautiful and breathtaking glass artifacts. The exhibition covers period from second millennium BCE to the Byzantine Period.

In the second millennium BCE, luxury glassware was produced in Mesopotamia and Egypt using the casting technique and monochrome translucent glass. A further method of glassmaking used in ancient times involved the use of glass rods. Vessels made by this method are called “mosaic glass”. For one thousand five hundred years, these techniques were used for the production of glass vessels. These vessels were made in the core-forming technique in a variety of hues – deep blue, turquoise, yellow and white, which emulated semi-precious metals. For centuries different casting methods, as well as mosaic-glass and gold glass techniques were employed.

Only in second half of the first century BCE did a revolution in glassmaking occur, when glassblowing was invented, a technique which continued in use as the only method for wholesale production of glass which continued in use as the only method for wholesale production of glass vessels until the industrial revolution, and is still used today for glass art or for unique vessels. The glassblowing revolution probably occurred in the eastern Mediterranean area, perhaps even in Israel or in any case at some point along the Phoenician coast.

This exhibition was unique, presenting exclusively vessels which were found during excavations in Israel. In the most cases these vessels can be assigned a date and we can learn the facts from them about the people

who used them. Glass vessels help date the archaeological strata and remains, as their typological changes over the years provide a chronological yardstick in a manner similar to that of pottery vessels and lamps.

The exhibition presents the story of the glass industry in ancient Israel and also provides with a very important perspective on the history of the glassmaking throughout the ancient world.

### **Early Roman period (1<sup>st</sup> - 2<sup>nd</sup> centuries CE)**

Despite of the general similarity of the shapes and types that were characteristic for the roman provinces, Israel had a local industry, differing slightly in form and more prominently in the quality of the fabric, from countries like Egypt or Cyprus. Vessels, characteristically of burial contexts in Israeli in the 1<sup>st</sup> century CE included narrow or wide pear-shaped bottles, beakers, pyxes (jewelry boxes) and bowls.

### **Late Roman period (3<sup>rd</sup>-4<sup>th</sup> centuries CE)**

This period in Israel is known as a fluorite in local glass industry, expressed by both quantity and quality of the vessels and development of new vessels types, forms and decorations – bowls of various sizes, shallow or deep. Various sack-shaped beakers, conical beakers, bottles, tableware.

## **Byzantine period glass**

During this period glass was used for many different purposes: tableware, lightning facilities, window panels and mosaics.

This exhibition is an introduction to a history of glass vessels excavated in Israel and their place in general

history of glass in the ancient world. The study of the forms, manner of their production and dates of the vessels as well as the analysis of relevant written sources enables the reconstruction of the functions of glass in the daily life of each period.

Glass research continues to progress; new groups are discovered and published. Along with the study of vessels, there is a growing interest in production technologies and in the chemical composition of the glass.

## **The Cave of the Warrior**

The Cave of the Warrior exhibition presents the 6,000 years old burial assemblage, found in the cave nearby Jericho. The exhibition took place in the Natural History Museum, New York, 2000.

The Judean Desert and especially its numerous caves yielded several of the most important and exciting discoveries made in the Near East. Desert always served a place of habitation and refuge. During the crises times and during the wars people were hiding in the desert caves or were seeking solitude, often concealing their valuables and treasures. The arid climate enabled the preservation of organic materials.

A male skeleton – the “Warrior” was found in a flexed position, wrapped in a linen shroud. He was buried according to the method of primary burial, in which the body is interred, intact, shortly after death.

The shroud is a large rectangular linen cloth, 7 m long and 2 m wide, designed and manufactured as a single sheet, and the largest Chalcolithic textile ever discovered. It is decorated with black bands—paint or smeared asphalt and warp fringes. A kilt, smaller

than the shroud, was found crumpled inside the shroud decorated with fringes.

The deceased was lying on a large plaited-reed mat secured all around by a cord. He was accompanied by additional objects, including a flint knife, a bow, arrows, a wooden bowl, sandals, a walking stick and a large flint knife. All the objects were stained with red ocher – probably symbolizing blood (life) and regeneration. The deceased may have been a high-ranking individual.

## The Akeldama tombs: Family tombs in the Kedron Valley (Jerusalem)

This exhibition took place in Canada, USE and Germany.

During the road widening works outside the Jerusalem Old City walls, the bulldozers uncovered two square openings hewn into the rock. The discovery revealed a large burial complex, 2,000 years old – a cemetery of Jerusalem's noble and respected families. Archaeologists discovered ornate architecture and an amazing source of information dating back from the period from the first century BCE, until the Romans' destruction of Jerusalem in 70 CE, when an end was put to Jewish sovereignty in the Land of Israel.

But these burial caves continued to be in use through Roman and Byzantine periods, already by Christians. In all 700 years of burial customs in Jerusalem were here revealed, and these enabled this unique exhibition. The items of the exhibition include a scale model of the finely decorated tomb complex, and original finds – stone ossuaries bearing inscriptions, glass objects, and golden jewelry. Graphic reconstructions accompany the exhibition.

## A Byzantine Gold Hoard from Beit She'an

The exhibition took place in American Numismatic Society in New York in 2002. It presents the hoard of the Byzantine gold coins, which was found during the salvage excavations in the city of Beit Sh'ean. The ancient city of Bet Shean-Nisa-Scythopolis is located in Jordan Valley, which extends from the Sea of Galilee to the Dead Sea.

The hoard was discovered in a complex of dwellings belonging to the Byzantine and Islamic periods and dated to the 7<sup>th</sup> CE. The complex was destroyed by the earthquake in 749 CE. The hoard was found in the corner of a courtyard in one of the buildings, beneath a floor upon which a group of jars stood. The hoard consists of 751 gold coins hidden within a small cooking pot.

### Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and Five Thousand Years of Treasures

This exhibition was hosted by the San Francisco Fine Arts Museum in 2008. The installation featured more than 40 objects, most of which have never before been on public view. Three Dead Sea scrolls were on view with the examples from the Book of Genesis and Apocryphal story of Enoch. The scroll jars were also exhibited there.

Other highlights included clay objects from the Chalcolithic period (ca. 4000 BC);

One of the most dazzling artifacts was the gold-mosaic table, which was discovered in Caesarea Maritima. This fascinating artifact was presented as a separate display in the Metropolitan Museum (NY) and in the

Museum of Archaeology in Cologne, Germany in 2009. This piece is a unique example of the ancient craft but also shows the outstanding work of the IAA conservators, who were able to revive and bring us back the beauty and magic of this artifact.

## The Roman Mosaic from Lod

was exhibited in the Metropolitan Museum in New York, the Fine Arts Museum in San Francisco, the Field Museum in Chicago, the Columbus Museum of Art, the Penn Museum in Philadelphia, the Louvre, Paris, the Altes Museum, Berlin. Now it is exhibited in Waddesdon Manor in United Kingdom.

This is one of our most recent projects. The Mosaic was discovered during the rescue archaeological excavations in the city of Lod in 1996. The Mosaic was conserved in-situ and reburied by the Conservation Department of the IAA. In 2009 conservators uncovered and transferred the mosaic to the IAA Conservation Laboratory. After long and complicated process of restoration, this wonderful piece was prepared for the exhibition. This mosaic is one of the biggest, impressive and well preserved mosaics ever found in Israel.

## The Dead Sea Scrolls: Life and Faith in Ancient Times

The Dead Sea Scrolls Exhibition is one of the most important international projects ever organized by the IAA, which is held through the years and traveled almost all over the world. This particular exhibition tells us about the history of the First and Second Temple periods

and includes more than 600 artifacts.

The exhibition was hosted by Discovery Times Square in New York, the Franklin Institute in Philadelphia, the Cincinnati Museum Center, Ohio, the Science Museum, Boston, is now hosted in Salt Lake City.

As was mentioned earlier, the exhibition relates to the period of Judea and Israel kingdoms of the First Temple Period and the Second Temple period, showing amazing artifacts found in the excavations of Jerusalem and Qumran, including of course the Dead Sea Scrolls.

## The Dead Sea Scrolls, the Drents Museum

Another Dead Sea Scrolls exhibition was hosted by the Drents Museum in Assen, Netherlands in 2013. The exhibition showed original Biblical manuscripts and 400 exceptional objects from ancient Judea, Masada, En Gedi, Gamla, Jerusalem and the caves at Qumran where the Dead Sea scrolls were found. These objects place the manuscripts in the cultural and historical context of the Greco-Roman period during which the texts were written and hidden during the Jewish Revolt against Rome (66-70 C.E.).

Several exceptional items were displayed, such as pillars from Herod's Palace at Masada, Roman weaponry, and a tunic which was used to cover a deceased child. The objects were presented in an impressive design, which allows visitors to imagine themselves in the desert in which the scrolls were written and found.

## Masters of Fire: Copper Age Art from Israel

This exhibition is hosted by the Institute for the Study of the Ancient World, in New York. The San Francisco Fine Art Museum will be the next venue after New York. The exhibition presents more than 150 artifacts, including spectacular copper objects from Nahal Mishmar – well known Cave of Treasure in Israel. These objects define an era in Southern Levantine history now known as the Copper Age (4500-3600).

This exhibition explores the “metallurgical revolution” and the accompanying social and cultural changes through a series of loans from one of the greatest hoards of antiquity. In addition to copper objects, the exhibition presents other archaeological discoveries from this period – anthropomorphic and zoomorphic ossuaries,

To sum up: The Israel Antiquities Authority continues to lend out artefacts to bring archaeology to the public in Israel and abroad and to find new ways to present collections.

# Collections Make Connections: A Perspective of Material Items at Museum in India

**Dr. Venkata Ramana Rayaprolu**

India, holds a PhD in Museum Architecture. He is now Guide for the doctoral program and editor of Studies in Museology at the Department of Museology of Maharaja Sayajirao University of Baroda, India. He specializes in collection, space and risk management, and in the history and progress of museums. His research and study have received national, bilateral and international awards. Between 2004 and 2009, he served on the Executive Committee of the Indian National ICOM Committee.

## **Abstract:**

*The topic could be explained and understood in four phases. Collections at museums in India were always influenced by motives. Firstly, by the advent and contact of the colonial European with the culture of Orient, and then; the need to understand and exploit the land and the people, subjugated by the alien. Advancement and popularity of a subject such*

*as Archaeology and the general interest, scholarship and aptitude of the educated foreigner to the foreign and paleography, manuscripts, epigraphy, numismatics, material and built heritage opened up a gamut of possibilities with the inception of literary and natural history societies, museums and surveys (Archaeological, Zoological and Botanical). Following the interaction with west and the Occident the Indian rulers (kings) tried to have small scale replicas of museums of what they experienced in European cities. Collections at these museums were native, exotic and eclectic. Museums established after independence in the democratic country tried*

*to evolve from being encyclopedic to subject specialty institutions. The nationalistic and pluralistic concerns and agenda of most of these institutions to represent different regions and their unique characters with a desire to unify people were palpable of a highly heterogeneous society to stay united after a prolonged deprivation by foreign rule. Museums around the period of liberalization and globalization phase were unique and began to promote regional uniqueness. Thus, there were museums of kite, utensils, toilets (sanitation) etc. The very recent museums are trying to focus on issues like identity, community, conflict, transition, economy etc. Collections at museums thus had consciously attempted to make connections in this country. And the march is continuing and evolving, with new approaches and experimentation and participation of diverse agencies supported both by state and non-government bodies.*

## Introduction

Unlike other countries whose identities and cultures have been transformed and altered with the invasions and rule of external forces, a salient and mostly undisturbed aspect of Indian history was its culture and heritage. The heterogeneous nature of the land, language and people with underlying commonality of shared ethos and values across the faiths has been its unifying strength that still continues to bind and gives it the strength to exist and continue as a nation. It manifests through its cultural items displayed at museums.

## ARCHAEOLOGY AND NATIONAL IDENTITY

Subject archaeology introduced through colonial contacts has resulted in discovery and interpretation of several sites, remains and artifacts. As a result, the Archaeological Survey of India is now an apex and reputed agency of the country that looks after about 3500 monuments of national importance and about 30 site museums. Introduction, progress and potentiality

of the subject in an old civilization led to understanding of the significant aspects of this ancient civilization, which became useful in defining the identity of the independent nation in accordance with the emerging democratic principles of the new world order. Thus, the national emblem was selected based on an artifact from the Mauryan Empire, dating back to 250 B.C.E.

*Fig. 1 Lion Capital of Sarnath*

The Ashoka Lion Capital of Sarnath comprises four lions, standing back to back, mounted on a cylindrical abacus. The abacus features the sculptures of an elephant, a galloping horse, a bull, and a lion, separated by intervening 24-spoked Dharma wheels over an inverted bell-shaped lotus flower (National Flower of India).

The four animals in the Lion Capital are believed to symbolize different phases in Lord Buddha's life. The Elephant is a representation of Queen Maya's conception of Buddha when she saw a white elephant entering her womb in a dream. The Bull represents desire during the life of the Buddha as a prince. The Horse symbolizes Buddha's departure from palatial life. The Lion represents the attainment of Nirvana by Lord Buddha.

There are also non-religious symbolic interpretations of the Lion Capital believing the four lions symbolize Ashoka's rule over the four directions, the wheels as symbols of his enlightened rule and the four animals as symbols of four adjoining territories of India. The Sarnath pillar still stands in its original place, however the Ashoka Lion Capital has been moved to the Sarnath Museum for preservation.

The national emblem of India is an adapted version of the Lion Capital of Ashoka at Sarnath. In the State emblem, adopted by the Government of India on January 26, 1950, only three lions are visible, the fourth being hidden from view. Symbolizing power, courage and confidence, the abacus is girded by four smaller animals regarded as guardians of the four directions; The lion of the North, the elephant of the East, the horse of the South and the bull of the West. Each of these animals is separated by intervening wheels of Dharma Chakras (Eternal wheels of law).





The Indian Civil Service engineer F.O. Oertel, with no real experience in archaeology, was allowed to excavate there in the winter of 1904-05. The finds were recognized as being so important that the first onsite museum in India (and one of the few then in the world) was set up to house them.

Usually inscribed below the abacus in Devanagari script is the motto *Satyameva Jayate* meaning “Truth Alone Triumphs”. This is a quote from *Mundaka Upanishad*, the concluding part of the sacred Hindu Vedas. (Vedic Chanting is the first ICH element from India to be inscribed to the world ICH list. The word *Veda* means knowledge.)

A few more objects from Mohenjodaro (now in Pakistan) and other items invoke nostalgia, pride and respect for the times and predecessors and their achievements.



*Fig. 2 Dancing Girl*

*Fig. 3 Priest King*

*Fig. 4 Seal*

These represent arts and crafts, authority and religion.

## PALEOGRAPHY

The literary heritage of India has been preserved through the National Manuscript Mission by digitizing

centuries-old classical works from different periods. Also the Oriental Institutes situated across the country continuously research and propagate the contents of the ancient scripts. Some of which such as *Arthashastra* an ancient Indian treatise on statecraft, economic policy and military strategy continue to inspire, guide and stimulate thoughts on these issues. Likewise, there are other classic works such as *Kumara Sambhavam* and *Panchatantra* that continue to appeal and/or are relevant to present generations.

It is not mere text and its meaning, but the media and material used and techniques of preparation of these writing material, its preservation; and simplicity and ingenuity of writing instruments – continue to fascinate and inspire the present generations as the importance of literacy is growing up and the societies all over are placing and realizing the ever growing value of knowledge.

## NATURAL HISTORY

India, the seventh large land, mass is bio-geo-geographically diverse and home to a variety of biomes. It is home to fossils of dinosaurs, and some extent species of elephants and several other animals. It is home to tigers, panthers, a wide variety of reptiles, birds and insects; and also orchids. Wildlife tourism has been developed as an important segment of recreation for the tourists. Quite a few urban wildlife conservation societies work in tandem with the government agencies and their assistance to protect and preserve the wildlife in its vicinity. Human and beast encounters, conflicts and casualties occur occasionally. Nevertheless, there is indigenous knowledge and awareness of some communities about

the behavior of these beasts, the potential threats posed by them, and also about importance of their existence in the ecosystem to maintain balance of the nature. There is a growing awareness about the living species and sustained campaigns to protect them. Importance given to animal from the ancient times is evident from the seal of the Indus valley civilization which depicts a rhino and a buffalo on the left and an elephant and tiger on the right, guarded by a central image wearing a crown with horns known as Pasupatinath (Lord of the Animals). Let it be the number of cattle one owns that is symbolic of wealth and prosperity in ancient times to the contemporary needs of dairy, poultry, fish and meat needed for consumption; and a small quantity of animals is still required as work force for transportation, animals play a significant role in the psyche, myth and reality of life. The appreciation, enjoyment and protection of these creatures are supported through designated nature parks, zoos, botanical gardens and museums, and legislations; whereas the explorations, monitoring, identification of new species is undertaken by botanical and zoological surveys.

Two recent findings are about a species of fish and two species of crabs. Contrary to popular belief that whale sharks found on Saurashtra coast in Gujarat are migrants from Australia, it has been documented that the largest known extant fish species are no expats — they are local residents of Indian Ocean. A path-breaking study conducted by satellite tagging of whale sharks by Wildlife Trust of India (WTI) and the Gujarat forest department two years back has revealed that these whale sharks travel from Porbandar coast in Saurashtra to Lakshwadeep down south in Puducherry via Mumbai. The study was conducted as part of the whale shark conservation programme undertaken by WTI and the forest department after it was established that 1,200

whale sharks were poached for their oil and fins that are widely used for making exotic medicines. Vivek Menon, executive director and CEO of WTI, said,

“Whale sharks keep moving from the Saurashtra coast to Lakshwadeep and back. They do not venture to any foreign shores. The movement of these mammals is mainly chasing their food which is small fish.”

Revered kathakar (spiritual story teller) Morari Bapu was roped in for whale shark conservation whose emotional appeal is not to kill whale sharks since they were like pregnant daughters coming home to deliver a child. This touched many chords and the poaching and killing of whale sharks is now reported to have sunk to negligible levels. This was said believing that whale sharks came to the Saurashtra coast from Australia for breeding.

A genetic study of the whale sharks found along Gujarat coast and those found in Australia that was conducted simultaneously has revealed that the two do not share any genes. Whale sharks are more commonly found in Australia and Africa. It is concluded that Australian and Indian whale sharks do not share a gene pool. African whale sharks would be studied soon.

Gentle giants, whale sharks filter-feed, swimming with their wide mouths open, collecting plankton and small fish.



*(Photograph by Brian J. Skerry, National Geographic)*

Macrophthalmus laevis and Heteropanope glabra have been identified as part of a crustacean biodiversity study of Gujarat sanctioned by the Gujarat Biodiversity Board (GBB). Gujarat a State of India having long coast line. Macrophthalmus laevis, has presence in Persian Gulf, Iran, Iraq, Dubai and Pakistan is also found in the mangrove habitat regions of coastal Gujarat. According to the scientific team, larval forms of this species would have travelled with the oceanic currents from Arabian Sea and Pakistan coast towards the Saurashtra coastline. The second specie, Heteropanope glabra is commonly found under rock boulders and are natives of the coastal areas in Burma, Indonesia, Singapore, Malaysia and Australia outside India. A team from the Zoology Department of the Maharaja Sayajirao University that has been studying the crustacean fauna of Gujarat has already submitted over 100 specimens of crustaceans collected from the Gujarat coast to the zoology department's museum. Crustacean fauna includes a large group of arthropods like crabs,

lobsters, crayfish, shrimp and barnacles. The faunal biodiversity project of Gujarat is being conducted for the first time in the country after independence. The last recorded study was carried out by the British in the year 1942. Socio-economic and ecological benefits of their presence would eventually be ascertained.



*Fig. 6 Children row a banana raft at flooded Bogamukh village in Nagaon district of Assam on Monday. (Courtesy: PTI and msn.com)*

Awareness about the potential utility of living species (plant, animal and insect) around has been part of indigenous knowledge of the people that live in near vicinity. This manifests in the root bridges of north east of India.

## ART and DIPLOMATIC RELATIONS

Australian Prime Minister Tony Abbott on 5 September 2014 handed over to his Indian counterpart, Narendra Modi, two antique statues of Hindu deities which were allegedly stolen from temples in Tamil Nadu before being bought by art galleries in Australia. During his meeting with Modi, Abbott returned the idols, one of which is a Nataraja, the dancing Shiva, which belonged to the Chola dynasty of 11th-12th century. The other sculpture is of Ardhanariswara, which represents Shiva in half-female form, and dates back to 10th century. Both the statues were allegedly stolen from temples in Tamil Nadu and their return was sought by India in March 2014 on disclosure that an antique smuggler sold these items to museums in Australia and elsewhere.

Returning the sculptures is a testimony to Australia's good citizenship on such matters and the importance with which Australia views its relationship with India, Abbott's office said. The Nataraja statue, cast in bronze, was purchased by the National Gallery of Australia (NGA) in February 2008 at a price of \$5.1 million from the art and antiquities dealer Subhash Kapoor who was then based in New York. The Ardhanariswara statue was purchased by the Art Gallery of New South Wales in 2004 for approximately 300,000 Australian dollars (\$280,979). In 2012, Kapoor, owner of the "Art of the Past" gallery in New York, was arrested in Germany and subsequently extradited to India. He is accused of conspiracy to commit burglary and smuggling from Tamil Nadu antique idols of Hindu deities belonging to Chola dynasty. The case is currently at the prosecution stage in Tamil Nadu and Australian authorities have been assisting in conducting investigation in the case in Australia in March, the Ministry of External Affairs had through India's high

commission in Canberra made a formal proposal to the Australian department of the Attorney General by forwarding the request of the Tamil Nadu police for the return of the two idols. Mutual respect, concern and empathy for retention and protection of cultural wealth by nations having diplomatic relations, augur well for the governments and posterity of the counties to combat menace of cultural deprivation by vested interests for monetary gains. India's heritage legislations, those inherited from the colonial rule and also those promulgated as a free nation reflect its commitment, respect and desire to possess, preserve and promote its heritage – natural, cultural and industrial. Growing awareness and conformity on restitution all over also help timely return of such cultural items, as a similar act took protracted procedures and enormous persuasion with Norton Simon Foundation for return of Siripuram Nataraja idol a few decades ago.

Mr. Tony abbot, Prime Minister of Australia returning objects of Indian origin to Mr. Narendra Modi, Prime Minister of India



(Courtesy: The Times of India)

## Summary

In addition to the above mentioned subjects, let it be History, Anthropology, Modern Art or the new themes being covered by museums through their collections, such as toilets (Sulabh International Toilet Museum, New Delhi) or brooms (Arna Jharna of Rupayan Sansthan, Rajasthan), soil (kerala), boats (West Bengal), museums have been attempting to either revive connections with the past or establish contacts with the present and future of India.

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# ARCHAEOLOGICAL EXHIBITIONS IN the REGIONAL MUSEUMS OF GREECE:

## A PURSUIT FOR A CONSTRUCTIVE VISIT

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### *Introduction*

*1*Greece is characterized by its diversified landscape and constitutes an extended archaeological field in which significant monuments, artefacts and varied remains of the past that are unearthed everyday and go back from the Paleolithic era to the Bronze Age, Classical times and the Byzantine Empire. From the over 21,000 registered archaeological sites, excavated areas, monuments or other structures of historical interest, almost 250 are able to offer a series of facilities and services to their visitors, with or without charging an admission ticket. *2*Apart from

these heritage sites and monuments the country's archaeological capital is also presented in the over 200 state archaeological museums which play a significant role in the formation of the country's museological landscape since they comprise the largest category of museums in Greece – amongst private ones or Art Galleries, Folklore, Natural History and Open Air Museums.

If we attempted to categorize state archaeological museums and adopt the statutory guidelines, we could draw the following groups<sup>3</sup>:

Site museums, which are connected to an archaeological site or monument

Local museums, which hold and display antiquities from a wider, albeit limited area

National Museums, which hold collections of the so-called encyclopedic-type

Specialized museums, with collections of specific interest.

From the aforementioned categorization it is apparent that site and local museums can be grouped under the term of regional museums since they are strongly connected with the history, social and cultural development of an area. Moreover it should be noted that regional archaeological museums in Greece constitute a large percentage of country's archaeological museums, a percentage that can be estimated to up to 90 % of their overall number.

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## The structure

What characterizes the dispersion of archaeological sites and museums in the Greek territory is the association with the diverse historical periods during which specific regions flourish and experience their moment of grandeur in a, usually, long route in history. For example, many important byzantine monuments can be found in Macedonia or in the Southern Peloponnese. At the same time, Peloponnese hosts significant remains that date back to Prehistoric times and the Bronze Age, underlying in that way the prevalence of the multilayered palimpsest that is inherent to the core of the Greek cultural landscape.

The State Regional Archaeological Museums are, in most cases, under the responsibility of the 52 local Ephorates of Antiquities which have the authority to manage the varied issues that emerge and are connected to the archaeological past of their region. Moreover, the Directorate of Museums, Exhibitions and Educational Programs, as a central unit of the Ministry of Culture and Sports, oversees all the administrative aspects of regional archaeological museums and is in constant cooperation with the local Ephorates and contributes to their operation with the circulation of essential guidelines.

The Directorate of Museums also deals with another

significant parameter of regional museums' activities, namely the development and design of permanent and temporary exhibitions. Since the beginning of the previous century, the approach on exhibition making in Greece has followed the prevailing current of presenting artifacts with a strong emphasis on their aesthetic and didactic values. The critical shift towards the educational character of museum institutions was decisively reinforced in the '80s. During the following decade, Greek archaeological museums began to put greater effort in planning and implementing educational activities, aiming at establishing direct connections between the curricula of the formal educational system and the abundant historical traces of the past that, inevitably, museums aim to represent.

The new millennium brought clear directions towards the improvement of visitors' experience and led to the gradual consolidation of a strategy that invites the community into the museum and creates the necessary environment for an educative experience empowered by elements of participation, social interaction, and enjoyment. The main directions of this strategy, which has been adopted and disseminated by the Ministry of Culture and the Directorate of Museums, can be summed up as follows:

- Exhibition plans should take into consideration the economic and social aspects of the cultural environment they are created in.
- Exhibition proposals should have a detailed and clearly structured narrative, which present the main points of the exhibition scenario in an intriguing manner.
- Exhibition scenarios should introduce a more critical approach to material culture and the past.
- The museographic approach should aim to incorporate

the main concepts and narratives of the display in the exhibitions' architectural language and design.

- Traditional communication media, like text and pictorial elements, should follow the accepted principles of visibility and intellectual accessibility, albeit with stimulating graphic design.
- An array of interpretive media should be used in order to approach the diverse groups or individual visitors offering them a possibility to experience, contemplate, interact, communicate and enjoy within the exhibition space.
- Educational and public programs should be designed with a focus on the school curricula and on the interrelation between museum objects and the modern world.
- The exhibition design should cater to people with special needs and take into consideration principles of accessibility and spatial interaction.

With the crucial contribution of the 2nd (1994-1999) and 3rd (2000-2006) European Community Support Frameworks, as well as the National Strategic Reference Framework (2007-2013), the aforementioned museum guidelines have been implemented through the renovation of existing regional museum premises or the construction of new ones along with the planning of dynamic exhibitions with interactive qualities, which have answered creatively to the needs of the local communities and the many foreign visitors of the country.



## The examples

Following the presentation of the framework according to which regional archaeological museums in Greece operate and communicate with their visitors, we will continue with the display of characteristic examples that bear the core of contemporary museological thinking and practice. These regional institutions have been created or renewed in the past decade and some of them have already opened to the public, such as the Archaeological Museum of Nikopolis in northwestern Greece, the Archaeological Museum of Vravrona in Attica, and the Archaeological Museum of Patras in Peloponnese. Many others are underway, including the Archaeological Museum of Kastoria in Macedonia, the Byzantine Museum of Chalkidiki in northeastern Greece and the Archaeological Museum of Pylos in the Peloponnese. For the purposes of this presentation, we will next discuss a selected number of museums in detail. We will start this tour in the country's regional museums from the North of the country.

One such is the Byzantine Museum of Didymoteicho, a small town in southeastern Greece, lying on the west bank of the Evros River, the natural frontier between Greece and Turkey. In the distant past, Didymoteicho served twice as seat of the Byzantine Empire, and once as capital of the Ottoman State. Today, this small town suffers from severe demographic and financial decline, whilst being home to various ethnic and religious groups. Scheduled to open in 2015, the Museum is among those institutions exemplifying the state effort towards developing theme-centered and community-oriented permanent exhibitions. To this end, the organizers' intention was primarily to make the locals aware of their home town's glorious past and, eventually, support them towards regaining their lost self-confidence. This fact was taken into account in the exhibition scenario

and was materialized as the last exhibition section, titled "Tribute to famous people of Didymoteicho and Thrace". Moreover, the exhibition narrative makes frequent references to the life and pursuits of the various minority groups residing at Didymoteicho. For the implementation of the aforementioned objectives, vigorous scenography as well as a significant number of challenging interpretive media have been employed, such as video projections, digital applications, sound effects, and mechanical interactive exhibits. Finally, an artistic installation by the contemporary and widely-respected Greek artist George Hadjimichalis will serve as an epilogue to the exhibition, underlying the importance of the dialogue between cultural heritage and contemporary creative arts.

In Central Greece the Archaeological Museum of Larisa will constitute an important center for the presentation of archaeological capital in the region of Thessaly. The museum will exhibit an extended array of artefacts coming from all the major peak periods of the area while according to the exhibition plan that is being implemented at present time, it will also attempt to create visual and conceptual bonds with the visitors and the local community. This pursuit is fulfilled through varied means that can be found in the exhibition's conceptual structure, the interpretive media in use, and the future educational programs and outreach events. Starting with the scenario of the display it is interesting to notice that the concluding sections of, a fundamentally archaeological, exhibition present the current situation in the city along with the way its population understands and interacts with cultural heritage. Moreover, these themes are not only focusing on important facts of the recent past but also endeavor to highlight the various associations

between the local community, the historical past, and the contemporary artistic production. The exhibition design used within the museum space is also focused on the visitors' experience and in that aspect it incorporates seven “islands” with focal objects that encompass the essence of each of the display's themes. These presentations are highlighted through their architectural design and spatial placement and are also empowered by multimedia projections that present a holistic approach of the objects' journeys. Interesting enough are the “hands on” installations in each of the presented section of the exhibitions which wish to give to the visitors, with visual impairment or not, the ability to have a new, physical experience with artefacts that date centuries back.

Going further south, the Archaeological Museum of Delphi comprises one of Greece's most visited museums, while being one of the most significant museums in the world. It exhibits the history of the adjacent Delphic Sanctuary, site of the most famous ancient Greek oracle, which had a distinct presence in the political and religious life of ancient Greece. The Museum is unique in combining an unparalleled natural setting with rare collections of large-scale architectural sculpture, statues and votive offerings of exquisite craftsmanship. The Museum, which has been in operation since 1903, was refurbished in the period 2002-2003, in order to update its exhibitions and offer advanced services to its visitors. Since then, the Museum hosts an array of cultural and artistic events, such as visual art exhibitions, concerts, public lectures, or award-giving ceremonies, aiming at the attraction of diverse groups of visitors and the indispensable connection with the local community. Of special note are the Museum's close ties with the European Cultural Center of Delphi, a non-profit institution which fosters international collaborations in the sphere of arts and culture, as well as with the National University of Athens, which aspires to

revive the so-called “Delphic Festival” , an idea owed to the Greek poet Angelos Sikelianos and his partner Eva Palmer, who, in the late 1920s, sought to make the site of Delphi a center for the revival of theatre, dance, and music.

The prefecture of Peloponnese constituted an important area in many historical periods and therefore gathers many important archaeological museums that span from prehistory to the 19th century. One of these, the Byzantine Museum of Argolid constitutes a very interesting example of a regional museum that forms an important a part of the overall regeneration of a city. Argos is a small city of 20.000 inhabitants which nevertheless bore great importance in almost every period of ancient history and modern times. The development of the local Byzantine museum, which is under progress, came as a consequence of the important historical part that the Argolid region played in the Byzantine times. The museum's mission is to present archaeological remains and historical facts with an innovative, intriguing, and interactive way that will seize the interest of the diverse sightseers that visit the area. Apart from attracting the local community, which is apparently a priority for the museum, the institution also wishes to bring in the exhibition and the planned future events the large numbers of tourists, both Greeks and foreigners, that are interested in local history, archaeology, family events, and their religious past. The establishment of the museum in a building with a long, albeit disrupted, history that goes back in the 18th century underlines the strong connections of the institution with the city. A connection which is empowered by the incorporation of the museum in a web of cultural venues hosted within the city which also includes an archaeological museum under refurbishment, the plan for a new epigraphic

museum, a roofed market of the 19th century and a large open market that operates twice per week. Besides these spatial and conceptual associations the planned exhibition also attempts to offer to the visitors an intriguing experience within the museum's premises. Thus, it will be characterized by a combination of multimedia, mechanic installations, acoustic environments, and provoking design, all with interactive qualities that aim to the critical shift from objects' aesthetic appreciation towards a memorable visit.

The Archaeological Museum of Messenia is a regional museum in southwestern Peloponnese, situated in the city of Kalamata. The Museum, which is located at the heart of the city's historic center, opened to the public five years ago. It displays the region's antiquities, which are organized along four sections and reflect the division of the prefecture of Messenia into four provinces. From the first day of its operation, the Museum has featured an Activities Room, where families can have creative time with their kids. In this space, children can make replicas of Mycenaean vaulted tombs or Byzantine mosaic compositions, all reminiscent of the Mycenaean and Byzantine art and culture, which flourished in the area in the course of time. Families can also borrow the Museum's back packs and walk around the permanent exhibition, looking for Neolithic tools, Roman and Byzantine oil lamps, figurines of animals or finds related to means of transportation. Since its opening in 2009, the Museum has actively sought to bring the local community to its premises, through a vigorous public program, which combines instructed educational programs, workshops, annual feasts, lectures and so on. The latest highlight of the Museum's public agenda has been the temporary exhibition titled “Mythical Dances of Messenia”, which presents the region's dance tradition from prehistoric times through today.

The Epigraphic Collection of the island of Kos, at the insular complex of Dodecannese, is a small regional museum, which has been erected on the eastern slope of Asklipeion, the sanctuary dedicated to the veneration of Asklepios, the famous doctor of antiquity. The Museum's exhibition, which brings together 34 inscriptions unearthed in the sanctuary, aspires to reveal the significance and international acclaim of the sacred space, which, at its heyday, was considered as one of the most renowned healing places in antiquity. As inscriptions are difficult to display and interpret, the exhibition is supported by several digital applications, which comment on the exhibits, complement their textual documentation, while inviting visitors to immerse into the era of the Sanctuary, through the recreation of processional walk the of two girls from Kos to the sacred place, inspired by the poem of a Koan poet. The new exhibition also caters for young visitors: the life of the Roman Gaius Stertinius Xenofon, who was born in Kos, and made a career as a physician, has come to life through the digital projection of a comic!

## Conclusions

With more than 20 million tourists in 2014, Greece constitutes one of the top travel destinations in the world. And despite the undoubtedly diverse and intriguing landscape that lures the country's visitors, Greece also offers a thrilling journey in history and archaeology. Such an experience is fundamentally linked to the many sites and museums of the country that accept numerous visitors in their premises. A characteristic example of this success both with local community and international tourists is the New Acropolis Museum.

Since it opened in 2009, it has become a symbolic institution that reflects its universal qualities all around the world. Moreover, it should not be forgotten that according to recent studies there is evidence connecting this iconic museum and its varied events with the everyday social activities of the Athenians. Under the same spirit and with equal aspiration, the planned Museum of Underwater Antiquities, aims at the urban regeneration of the today's abandoned coastal zone of Piraeus. The museum will provide an overview of the 37-year long underwater activities of the Hellenic Ministry of Culture and will constitute an appealing attraction for the numerous tourists and for the more than three million residents of Piraeus and Athens, who will find the reason to visit the museum repeatedly in the many interesting stories that will be presented and the intriguing events organized in its regenerated industrial landscape.

Within the same framework two other significant, regional museums concentrate the same essence of local and international appeal, i.e. <sup>23</sup>the Museum of Royal Tombs of Aigai – Vergina in Northern Greece and the Archaeological Museum in Heraklion on the island of Crete. The first constitutes a unique museum space attached to an archaeological site of great historical and political importance, which presents in grandeur the breathtaking artefacts coming from the royal Macedonian tombs of the 3rd century B.C. Being a fundamental part of an extensive and detailed Masterplan that is implemented at the moment in the adjacent archaeological area, the Museum of Royal Tombs of Aigai will critically contribute to the formation of the Polycentric Museum of Aigai, “a multiform and constantly-evolving institution that will consist of distinct units scattered around, while expanding with the aid of technology to the transcendental world of Virtual Reality and the World Wide Web” . <sup>24</sup>On the

other hand the Archaeological Museum of Heraklion, displays in its recently renovated premises the masterpieces of Minoan civilization, constituting in that way a pole of attraction for the numerous visitors of the island and the local groups of schoolchildren, families, and older adults.

From the aforementioned examples what we can realize is the constant pursuit of the regional archaeological museums, their governing bodies, and of the central administration of the Hellenic Ministry of Culture and Tourism for the constant improvement of the services that the museums offer to their visitors and the strong emphasis they put on their intellectual and physical accessibility along with the extra focus on the interactivity and inspired interpretive strategies adopted in the created exhibitions.

# THE THARU CULTURAL MUSEUM

## Biendra Mahoto

Nepal, is this year's recipient of ICR's Young Member's Travel Grant. He is working on a degree in Social Sciences at Indira Gandhi Open University. He has been instrumental in preserving the culture and traditions of the Tharu peoples in the southern lowlands of Nepal. This has resulted in his being Founder and Chair Person (officially recognized in 2012) of the Tharu Cultural Museum and Research Center in Chitwan, Nepal.

### Abstract:

*After the eradication of malaria from Terai in the early 1960s, the rate of migration climbed dramatically, particularly from the Nepal's hill people making Tharu indigenous people marginalized. Among the many challenges the indigenous Tharu people face is their assimilation into the dominant Nepali culture with western*

*education system. The Tharus are thus under threat of slowly losing their ethnic identity and cultural values. The establishment of Tharu Cultural Museum and Research Center with museum collections not only has helped to recollect the Tharu ethnic identity but most importantly has connected almost 1.7 million Tharu people of Terai Region of Nepal. The most important role that museum played to connect the Tharu people who spread all round the Terai is it has collected the medium size museum articles all round Terai and gathered in the museum. That has created Tharu people they are connected with Museum. Second, it serves tourists for museum display with some income for community development.*

*In this presentation, I will focus how Tharu Cultural Museum and Research Center has played a bridge to connect not only the Tharu people but also people around the world.*

## 1. Background:

The Tharus are one of the largest ethnic groups in Nepal with population of approximately 1.5 million. They are the indigenous inhabitants of Terai, the narrow strip of flat and fertile land that lies between the mountains close to the border with India. Their physical features indicate a Tibeto-Burman ancestry, but because of the proximity of the Indian plain their language is similar to Bhojpuri and Hindi, a type of Indian language. The Tharus have unique rituals, festivals, and music, while their clothes and ornaments are similar to some ethnic groups of India. Among the many challenges the Tharus face is their assimilation into the dominant Nepali culture. After the eradication of malaria from Terai within 1950 to 1962 (with the help of the U.S. Government and the government of Nepal) the rate of migration climbed dramatically, particularly from the Nepal's hill people, whose culture, along with the use of the Western education system, was gradually adopted by the Tharus. The Tharus are thus under threat of slowly losing their ethnic identity and cultural values.

## 2. The Tharu Cultural Museum and Research Center:

The Tharu Cultural Museum is located in Bachhauli, 6 Bachhauli, Chitwan, Nepal. Primarily, it serves the Tharu people of the local area (estimated population: 30,408) and tourists. With an annual average of 22,000 visitors, the museum's funds come from its cultural shows and museum fees. The museum itself houses medium and small-sized collections,

such as endangered handicrafts, paintings, indigenous instruments, costumes, ornaments, jewelries, and different agricultural tools used in cultivating the fields.

The museum is community-based and is run by the Tharus themselves. It has four sub-divisions, each with its own respective personnel. There are 51 personnel altogether, some of whom work full-time and others work part-time. Most of the artists in the cultural unit work part-time. The roles and responsibilities of the personnel, which cover the scopes of: (1) cultural, (2) indigenous knowledge and technology, and (3) herbal medicine. The museum however has a research wing; it has not yet started its work due to the lack of resources (financial and human resources).

The Tharu Cultural Museum and Research Centre endeavors to conserve the cultural heritage of the Tharu, which include their indigenous knowledge, skills and technology, antiquities, and arts. Because the museum was established with direct involvement of the Tharus from the local area, there were no difficulties or challenges in ensuring that the museum supports community development. Modernization threatens almost all the indigenous knowledge, skills, and technology of the Tharu but the museum played a significant role in consolidating their consciousness, which further helped promote the position of the museum in upholding the culture of the community.

# Designing Museum Exhibits for Sensory-impaired Visitors

## Prof. Dr. Miki Namatame

Japan, has held her appointment as professor at the National University Corporation of Tsukuba University of Technology since 1999. In addition to her PhD in Kansei Science, she also holds degrees in Design and in Art and Design. Her publications and research focus on Ergonomics and on Design Solutions for the hard-of-hearing.

### Abstract:

*The purpose of this study is to research the present conditions of learning and exhibition support of science museums from the viewpoint of designing for all. We upgraded the activities and materials on display to promote the understanding of science by people with no disability by*

*applying advanced technologies. However, there is no consideration for sensory disabilities such as visually impaired people or hearing impaired people. WHO reported that there are 45 million visually impaired people corresponding to 1% of the world's population, and 360 million hearing impaired people corresponding to 5 % of the world's population. Most of these sensory impaired people do not have opportunities for adequate learning in science museums. Therefore, we investigated the difficulty of communicating science to sensory impaired people in science museums. Database creation and collection of literature materials and reference materials: We created a database of academic papers, books of science*

*education for sensory impaired people, and daily records of museums in Japan.*

*Interviews on the treatment of the special needs people: We visited science museums and investigated whether they have arranged tours, learning programs, or mobile technology for people with special needs. Barrier fieldwork: We visited science museums with sensory impaired people and investigated what kinds of barriers there are.*

*Eventually, we hope to contribute to a revolution in science education through preparing a design guide for overcoming and reducing difficulties facing sensory impaired people.*

Miki Namatame (Tsukuba University of Technology), Ryohei Egusa (Kobe University), Makoto Kobayashi (Tsukuba University of Technology), Takao Terano (Tokyo Institute of Technology), Hiroshi Mizoguchi (Tokyo University of Science), Fusako Kusunoki (Tama Art University), Isao Nakase (The Museum of Nature and Human Activities, Hyogo), Yoshikazu Ogawa (National Museum of Nature and Science), Shigenori Inagaki (Kobe University)

## Purpose

The purpose of this study is to research the present conditions of learning and exhibition support in science museums from the viewpoint of designing for all. We upgraded the activities and materials on display to promote the understanding of science by people with no disability by applying advanced technologies. However, there is no consideration for sensory disabilities such as visually impaired people or hearing impaired people. WHO reported that there are 45 million visually impaired people corresponding to 1% of the world's population, and 360 million hearing impaired people corresponding to 5% of the world's population. Most of these sensory impaired people do not have opportunities for adequate learning in science museums. Therefore, we investigated the difficulty of communicating science to sensory impaired people in science museums:

1. Database creation and collection of literature materials and reference materials. We created a database of academic papers, books of science education for sensory impaired people, and daily records of museums in Japan.
2. Interviews on the treatment of the special needs people. We visited science museums and investigated whether they have arranged tours, learning programs, or mobile technology for people with special needs.
3. Barrier fieldwork. We will visit science museums with sensory impaired people and investigated what kinds of barriers there are.

We eventually hope to help improve the exhibits, understanding and study programs in natural science museums.

## Current status of development and promotion of universal design at Japanese museums

The Museum Act (Act No. 285, 1951) Article 2, paragraph 1 stipulates that museums are “organizations with the purpose of collecting and preserving (including nurturing) materials related to history, the arts, folk customs, industry, natural science, etc., exhibiting them, providing them for use by the general public on the basis of educational considerations, conducting necessary work in order to contribute to education, research, recreation, etc., and in addition undertaking surveys and research relating to these materials.” Museums can be classified in terms of their legal status, and broadly speaking there are three types: (1) museums registered by prefectural boards of education in accordance with the Museum Act; (2) museum-equivalent facilities designated by the Museum Act as being engaged in work similar to the work of registered museums; and (3) museum-like facilities to which the Museum Act does not apply. Among all the museums mentioned above, we focus here on the following, which we define as “natural science museums” for the purposes of this study: museums with exhibitions centered on natural history, scientific technology, industry, and the ecosphere (i.e. zoos, botanic gardens, and aquariums), as well as general museums covering both the humanities (including history, folklore, and art) and natural science.



## As shown in the Act on Promotion of Smooth

Transportation, etc. of Elderly Persons, Disabled Persons, etc. (Law No. 92, 2006), the so-called new “barrier-free” transportation Act, the design of public buildings has recently been required to facilitate transportation of the elderly and the disabled. Museums are also encouraged to establish systems that reflect the needs of the elderly and the disabled in terms of both hardware and software and based on the barrier-free idea and the concept of universal design.

According to the FY 2011 Social Education Survey of the Ministry of Education, Culture, Sports, Science, and Technology (MEXT), in October 2011, there were a total of 5,747 museums in Japan. Approximately 74% of these had barrier-free facilities. The fact that in FY 2008 only about 29% of the total of 5,775 museums had barrier-free facilities shows that many museums have been actively adopting barrier-free facilities. However, the Report of Comprehensive Surveys of Japanese Museums (MEXT, 2008) indicated that visually and hearing impaired visitors could expect lower levels of exhibit accessibility; this included a lack of sufficient braille commentaries or audio commentaries with closed captions and contrasted with the progress made in supplying wheelchairs for disabled visitors. The report found that museums needed to improve accessibility for the visually and hearing impaired. In FY 2011 there were about 1,225 natural science museums (about 21% of the total), and the accessibility status of these museums and the tasks required to improve accessibility can be expected to be the same as those for all museums throughout Japan.

In his survey of museums throughout Japan, Murakami

(1998) also claimed that there was insufficient accessibility for the visually and hearing impaired. He conducted a broad questionnaire survey of 715 relatively new and large museums and received 522 responses, 175 of which were from natural science museums. In about 54% of the natural science museums, guides for the visually impaired were provided in the exhibition halls. Murakami mentioned that such guiding and leading seem to be conducted by general staff in response to need, not by members of specialist or special programs. Furthermore, touchable exhibits and commentaries for the visually impaired were provided in the exhibition halls of only a few progressive museums in Japan. The research showed that consideration for the hearing impaired was slightly more progressive than that for the visually impaired, but that most of the services provided were written commentaries shared with general visitors. Few examples of hearing aid facilities and commentaries given by using sign language or with closed captions were observed. Thus, developing exhibitions and programs for visually and hearing impaired visitors is acknowledged as a challenge for museums.

One way to address this challenge is to survey the current condition of institutional commitment to cater for the visually and hearing impaired. Okuno (1998) surveyed exhibitions and programs for the visually impaired throughout Japan. Her questionnaire survey of 233 natural science museums found that tactile paving was present from the car park to the facility in only 13%. Tactile paving was present in only 7% of indoor facilities. In a visitor survey of exhibitions and study activities for the visually impaired, some examples of progressive design for

the visually impaired, including touchable exhibitions, braille commentaries, and sound exhibits, were reported. However, only 6 of the museums had implemented educational activities. Okuno (1999) also conducted a national survey on partnerships between schools for the visually impaired and museums. She found that there was a need to develop content for the visually impaired at museums throughout Japan; this included improving the commentaries given by museum attendants and installing experience-based or touchable exhibits. Moreover, Okuno referred to the need to promote the rent of museum materials to schools and also school visits by museum staff.

From the results of these studies, Hamada and Okuno (2000) developed a system for guiding the visually impaired at the Kanagawa Prefectural Museum of Natural History. The Talking Signs system operates via contactless communication devices using infrared signals. It delivers voice messages to visually impaired visitors' receivers and helps them to navigate to their chosen exhibits; by walking toward the direction in which the voice can be heard more clearly they can reach the exhibit. In certain areas (e.g. exhibition halls and museum shops), voice messages are automatically played, and visitors can use the museum facilities with the support of both visual and verbal information. Moreover, visitors receive infrared signals sent to their receivers by the museum attendant's transmitter and can thus hear audio commentaries in real time. The system enables the museum attendant to provide commentaries to many visitors at the same time and is thus suitable for group visits. This use of information and communications technology to develop and promote universal design in terms of both hardware and software demonstrates a strong commitment to providing easy museum

accessibility to the visually impaired.

Although these surveys have examined the use of natural science museums by the visually impaired and have demonstrated the commitment of museums to accessibility, there have not been enough surveys of accessibility for the hearing impaired. Moreover, we also need to determine the usability of natural science museums today—in 2014—by visually impaired visitors.

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# Collaboration among Small Museums in Japan

## Kenjii Saotome

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### Abstract:

*Small-scale museums in Japan have closer ties with residents and visitors, or the administration and the assembly, and for this reason, there are a lot of issues museum staff have to sort out. Because of the situation, a number of discussions have been made in recent years on small-scale museums, and members of staff at these small-scale museums have created partnerships.*

*The Small Museum*

*Association in Japan offers*

*opportunities to talk about issues and prospects small-scale museums share, and it also makes various efforts such as establishing a space called “Give and Take,” where participating museums can bring in things that they do not need, or giving advice and support to museums on the verge of being closed down due to tight financial conditions.*

*Small-scale museums in Japan function as a center where local people can establish their own individual identities and also a place where local issues are to be discovered and solved. Small museums conserve objects*

*and information through which local people can identify themselves, while local people contribute to adding values to those objects. In doing so, developments in accordance with the realities and needs of local communities can be expected, and besides, ‘knowledge’ and ‘experience’ of individuals in local communities will be universalized as ‘collective knowledge.’*

*From now on, in order to further promote and share these things, it will become important to enhance mutual complementarities by enforcing the network between small museums and to have the willingness to further contribute to each local community. What each museum can do may be limited, but it may be possible to broadly develop light-footed activities that small museums can offer in a bottom-up fashion if each museum can visualize and use their own human and material resources through the network.*

## Background for collaboration between museums in Japan

In the 1990s, the collapse of the bubble economy in Japan placed a huge burden on national and regional finances, and sudden changes in social conditions emerged. The statistics by the Agency for Cultural Affairs show that the total number of visitors to museums in Japan, with the number in 1996 at its peak, declined for the first time after the World War II, clearly marking declining trends in the number of museum visitors. As the level of administrative and financial strength dropped remarkably, local people also started looking harshly at public services including those of museums. Such trends started appearing at places of local education and culture, and the report of the government's Lifelong Learning Council issued in September 1998 points out that “the current administrative system for social education is not adequately responsive to changes in society” and requests a reconsideration of the situation because “conventional criteria for establishing public museums may no longer correspond with the current conditions.”

In response to this, people involved in the museum sector began discussing what museums in the contemporary society should be like. The Japan Association of Museums released a report in December 2000 by the Survey and Research Committee conducted as one of the commissioned projects of the Ministry of Education, Culture, Sports, Science and Technology titled “ ‘Dialogue and Linkage’ between Museums – Dialogue for Understanding: Linkage for Action.” This report identified requirements for museums themselves to carry out necessary projects while overcoming many difficulties as it was getting increasingly difficult to conduct museum projects. The report presented new guidelines for the

whole museum sector. Fourteen years have passed since its release and conditions concerning museum projects have greatly changed. The ways museums are operated are in the course of drastic changes with the introduction of new systems such as the system to transform state institutions into Incorporated Administrative Institutions, the introduction of the designated manager system to public museums, and the reform of the public-interest corporations' system applied to private museums. At about the same time, the Museum Act was revised in 2008, which has changed the ways universities train students in curatorial studies. However, financial conditions of the national government and local governments have become more restrictive, many museums have difficulty organizing quality projects, while they are conducting various collaborative activities in their efforts to find solutions for revitalization.

## Collaboration between Small-scale Museums

Such a trend is especially noticeable in smaller museums that have closer ties with residents and visitors, or the administration and the assembly, and for this reason, there are a lot of issues museum staff have to sort out. Because of the situation, a number of discussions have been made in recent years on small-scale museums, and museum staff at these small-scale museums have created partnerships.

## Small museums that draw attention quietly

“The Museum Study” by the Japanese Association of Museums (issued on August 25, 2010) Vol. 45, No. 9, had a special article titled as “The Status and Challenges Concerning Small-scale Museums”, which from many perspectives discusses issues, such as tight financial conditions, museum operation by a small number of staff, and participation of local residents. Networking activities between museum staff, such as curators there, include the annual “Summit of Small Museums,” which the Small Museum Association in Japan has organized since 2010, and the mailing list. Details concerning this network will be discussed later. It not only offers opportunities for its members to talk about problems and prospects small-scale museums share, but it also makes various efforts such as establishing a space called “Give and Take,” where participating museums can bring in things that they don't need, or give advice and support to museums on the verge of being closed down due to tight financial conditions. Historical/ethnological museums did not have a category-specific association before, and the Japan Historical Museums Council was established in response to the lessons learned from the fact that rapid relief activities made possible through mutual collaboration were not available after the Great East Japan Earthquake. Many of Japan's historical/ethnological museums have basically been established by local governments, so the council is in fact a sort of collection of small-scale museums. Thus, people in Japan have also started paying attention to the roles small-scale museums and their network play and the problems they share in Japan, too, but exactly what are small-scale museums?

## Definition of a small-scale museum

As pointed out by Toshiro Mitsuoka, et al., museums in the modern era have always symbolized the superiority of the culture of a certain country (‘Museum Architecture as a Brand’ “art-scape”, 2008). And in Japan, local governments competed in a top-down fashion to construct small public museums, many of which were regional versions of national museums and were therefore reduced-scale copies of such larger museums. However, they were far from community-based museums. After the emergence of the third-generation museums advocated by Toshiro Ito, et al., which put emphasis on visitor's participation as the core of museum operation, local public museums became available to local residents as bottom-up type “public museums” (“Open! Museums,” 1991 and others). As museums in Japan have taken the course described above, small-scale museums established and operated by municipalities including cities, towns and villages in most cases tend to be community-based museums from the standpoint of the establishing principle of many of the museums and from that of organizational strengths in terms of the budget and human resources.

A definition of small museums in terms of numbers is provided on the website of the “Small Museum Association of Japan.” According to the website, small museums “have an annual budget of no greater than 50 million yen (about 0.5 million USD) with three or less full-time staff.” Also, the “Self-Assessment System/Web Version” page on the website of the Japanese Association of Museums states that small museums have a full time staff of less than five,

middle-sized museums have a full-time staff of five to nine, and large-scale museums have a full-time staff of ten or over. The Suita City Museum is generally considered to be a middle-sized museum, but according to the above definition of the Japanese Association of Museums, until the end of March 2013, it was a large-scale museum in terms of the number of staff because it also housed the cultural properties protection administration division. After Suita City separated the cultural properties protection administration division from the museum in April as part of its structural reform, the museum became a small museum in terms of the number of staff.

On the other hand, The Small Museum Community Website of the American Association for State and Local History (AASLH) says, “If you think you're small, you're small. We welcome any and all interested in our mission of making America's small museums the very best they can be,” and does not dare to have a fixed definition. The statement can be construed as saying that the most important principle small museums must have is to show an open-minded attitude towards all those who desire the further development of small museums. Thus, it is difficult to find things small museums have in common just because they are “small” and to establish one single definition or common challenges/prospects. Rather, doing this may be an obstacle to securing the diversity and possibility of the ways small museums can be, so it will prove important to have a flexible attitude.

## Small Museums Association in Japan

Under such circumstances, the Small Museum Association in Japan, as described so far, offers opportunities to talk

about issues and prospects small-scale museums share, and also makes various efforts such as establishing a space called “Give and Take,” where participating museums can bring in things that they do not need, or give advice and support to museums on the verge of being closed down due to tight financial conditions.

## What is the Small Museums Association in Japan?

First, I would like to describe the process of establishing the Small Museum Association in Japan, whose aim is to “realize a brighter society through the activities of the Small Museum Association.”

During the lecture series held in April 2009 at “Aquapia Akutagawa,” Akutagawa Green Land Museum in Takatsuki City, Osaka, Mr. Isao Nakase, (then) deputy director-general of the Museum of Human and Nature Activities, Hyogo, and also an advisor to Aquapia Akutagawa, suggested organizing the “Summit of Small Museums” so that small museums could broadly disseminate their merits and they could transform themselves into more lively community-based museums. In response to his suggestion, on February 22, 2010, about 30 people participated in the “Summit of Small Museums – A Gathering of Small Museums” held at “Aquapia Akutagawa.” Then, later on, the Mailing List for the Small Museum Association in Japan was created in order to carry on with the result of the summit. As of April 10, 2014, 166 people have registered with the Mailing List (Subscription to the Mailing List will secure the membership). Activities in the network include organizing the “Summit of Small Museums,” exchanging information through the Mailing List, an

annual meeting of care-takers to decide on the theme of the summit of the next year, and so on. Its members participate in the association by their own free will, and do not necessarily represent a museum they belong to. There are no participation fees or membership fees, which means there is no such thing as a budget. At present, there are no board members including a chairperson, either. The association is not meant to exclude large-scale museums, so staff from those large-scale museums with interest in small museums have also participated. Its members include tiny museums with the director-general as the sole museum staff. Mostly its members consist of curators, friendship members, volunteers, and exhibition contractors. “Aquapia Akutagawa” represents the association as its secretariat.

## Organizing the “Summit of Small Museums”

The “Summit of Small Museums” is an annual gathering held by the Small Museum Association in Japan and a host museum, and until now has been held mainly in Osaka. Here I will describe the summary of each of the gatherings of the Summit that started in 2010.

### **The First Summit (February 2010): Aquapia Akutagawa**

“Aquapia Akutagawa” was launched as a natural history museum in July 1994. Since 2009, it has been operated under the designated manager system by the “Aquapia Akutagawa Consortium.” With the replacement of the designated manager, networking of small museums was suggested in a gesture to express its determination to restart itself as a museum. As

the curators of the museum did not have previous experience in operating a museum, they longed for linkage with curators at other museums. The museum staff at Aquapia individually invited curators and staff from other museums, most of whom were museum staff at natural history museums the Aquapia staff had had personal contact with. The first summit was held at “Aquapia Akutagawa.” “Aquapia Akutagawa” suggested “establishing a mailing list to offer opportunities to say what its members have to say, and then making jobs easier by lending and borrowing material and human resources between museums, which are distressed by day-to-day business” . Later Aquapia Akutagawa took the initiative to create the Mailing List. During the convivial meeting on that day, volunteers ran for what were to become current caretakers. (Participants cast a vote by writing the name of a candidate using the paper case for disposable chopsticks after a couple of drinks.)

### **The Second Summit (February 2011): Wakuwaku Club at the Kaizuka City Museum of Natural History in Kaizuka City, Osaka**

Time just passed by after the first summit was held without establishing rules or a policy of the society. Autumn came and just as the secretariat became concerned about the preparation for the next summit because there would be no next summit without proper preparation, the Wakuwaku Club at the Kaizuka City Museum of Natural History volunteered to offer support. The first summit was basically meant for “Aquapia Akutagawa” itself. From the second summit and on, it became necessary to systematize the association to a certain degree, so a general assembly was held on that day and it was officially

agreed that “Aquapia Akutagawa” was to represent the association as the secretariat, and caretakers were also officially nominated. There are no fixed terms or elections for caretakers, so whoever volunteers to serve as a caretaker can become one. Currently there is no plan to institutionalize an election of board members, etc.

### **Third Summit (March 2012): Suita City Museum in Suita City, Osaka**

The Suita City Museum has a house rule of opening an event to the public if it hosts one, and therefore broadly publicized the third summit. The summit became a public event from that time on. This prompted participation of local residents, exhibition contractors, academics, etc. Over 100 people participated in the summit on that day. We also had support from academic societies and organizations of museology-related fields. The purpose of this is to let museum staff all over Japan know of the summit, as well as advertising and promotion of the summit. From the third summit on, caretakers held a preliminary meeting to decide on a theme with the theme chosen as “Roles of Museums in Terms of Ties with Local Communities.” The procedure has continued to this day. Exactly one year passed after the Great East Japan Earthquake, and there were discussions about ties between local communities and museums from the perspective of support activities for the people affected by the earthquake. In addition, since the third summit, we organized poster sessions and a “Give and Take Session,” in which participants exchanged unnecessary items from the museum they belong to.

### **The Fourth Summit (March 2013): Yao City Shionjiyama Tumulus Study Center in Yao City, Osaka**

A number of cultural institutions including those from Yao City made a presentation on the theme of “Collaboration between Small Museums and Local Communities.” Cases reported during the presentation session included a local network initiated by a local government and a local government's collaborative effort with its residents to establish a system by which the residents can volunteer to participate. In addition, following this, members who got to know each other during the Small Museums Summit participated in December 2013 as observers in the sky cruise which the study center had organized titled as “A Sky cruise on a Cessna Plane from Yao Burial Mounds to the Mausoleum of Emperor Nintoku.”

During the fourth summit, candidate museums ran to host the fifth summit on that very day, which did not happen in the previous summits. Then it was agreed that the Sasayama Children's Museum was to host the fifth summit. The museum had been closed because the private company selected as the designated manager after it proposed a designated management fee of 0 yen, filed for a cancellation of the designation about one and a half years later during the three-year contractual period. The Sasayama Children's Museum was to reopen with the support of our volunteer group in April 2013 and wanted to host the fifth summit in Sasayama the following year.



## The Fifth Summit (March 2014): Sasayama Children's Museum in Sasayama City, Hyogo

This summit was held outside the Osaka Prefecture for the first time (March 17). The theme was “Large Museums (in Terms of Their Presence) in Small Towns. Participants discussed the meaning of the existence of museums by citing an example of a small town bustling because of its museum, or another example of a town whose museum attracts people and sometimes tempts them to move in. Participants discussed collaboration between small museums and the ties between museums and local communities by making presentations about cases that illustrate “how the establishment of a local museum changed the local town.” Also in the fifth summit, the head of the local government and the superintendent of education showed up for the first time. I presided over the panel discussion. I found it a little difficult to do a smooth presentation about the importance of existence of the Sasayama Children's Museum right in front of the very persons who had caused the museum to be closed.

## Future Prospects

The Small Museum Association of Japan will need to promote its activities by further sharing the following three recognized principles: 1) The association will maintain a flexible network and will never try too hard. 2) The association will not allow a loss for host museums of the “Summit of Small Museums.” This means that the association will support host museums for the realization of an event that will prove beneficial to them. 3) The association will maintain a long-lasting system in which its members can have consultations. With these three

aspects as the base, I would like to summarize what the association should be like in the future.

As described above, small-scale museums in Japan established and operated by municipalities, in most cases tend to be community-based museums from the standpoint of the establishing principle of many of the museums and from that of organizational strengths in terms of the budget and human resources. In this sense, it can be said that small museums function as a center where local people can establish their own individual identities and also a place where local problems are to be discovered and solved. Small museums conserve objects and information through which local people can identify themselves, while local people contribute to adding values to those objects. In doing so, developments in accordance with the realities and needs of local communities can be expected, and besides, ‘knowledge’ and ‘experience’ of individuals in local communities will be universalized as ‘collective knowledge.’

From now on, in order to further promote and share these things, it will become important to enhance mutual complementarities by enforcing the network between small museums and to have the willingness to further contribute to each local community. What each museum can do may be limited, but it may be possible to develop light-footed activities broadly that small museums can offer in a bottom-up fashion if each museum can visualize and use their own human and material resources through the network.

Since the Great East Japan Earthquake, it is said that many Japanese people have become more strongly aware of the relationships or bonds between people and the significance of life, and therefore have changed their sense of values. While people have started

reviewing their conventional ways of living and thinking, it has become much more important for them to support each other in local communities. On the other hand, faced with earthquakes, tsunamis, and nuclear power plant incidents of such a tremendous scale, many people found themselves so helpless that they could not do anything about the situation. Under such circumstances, there are a lot of things that small museums and their network can do to contribute to local communities. We will continuously need to consider ways to collaborate with local communities while cherishing ties between small museums.

# A Case Study of Hou-Tong Coal Mine Ecological Park

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The Hou-Tong area was the most productive coal mining region after the Second World War in Taiwan. The total quantity of the output was about 6.7 million tons during 1946-1990. In the 1960s, more than 6,000 residents lived there. Due to the decline of the annual yield and the government policy, the mining company stopped mining coal ore at the end of 1990. Without the main industry, many local people were forced to leave their hometown and never returned.

In order to protect the valuable mining heritage, the township government and the county government planned to build up a coal mine museum in the mid-1990s. These plans were unfortunately terminated because of financial difficulties. But due to the pressure of local people and the elected members, the county government began to initiate an eco-museum project in 2004 and then opened it on July 24, 2010. The coal mining heritage united many local residents.

This project was adjusted to be an eco-museum program by using the cultural resources and the characteristic of the environment in this area to promote an integrated redevelopment for the region. This eco-museum was

formally named the Hou-Tong Coal Mine Ecological Park and opened on July 24, 2010.

This eco-museum includes Guang-Fu Village, Hou-Tong Village, Gong-Qiao Village and the Cat Village located in Guang-Fu Village. With this eco-museum project, much of the coal mining heritage has been preserved. Some localities became small galleries and tourism facilities.

Many local residents were re-connected by this eco-museum project. Some original community associations became more active after 2007 and two new community groups were established in 2008. A cross-village organization was formally set up in 2010 and worked at becoming a platform for local public issues.

According to governmental statistics, more than 1.2 million people visited this eco-museum between January, 2012 and February, 2014. Compared to its abandoned and decayed condition in 1990s, the Hou-Tong area is now different and beginning to march toward a new flourishing stage. Because of the eco-museum collections, including the pits, the bridges, the factories, the railroad system, the offices and the mining villages, many local residents have become reunited with each other and some outside people even began to associate with this unfamiliar place.

Various community activities have been created since 2009, including a Night Parade in the Dark” initiated in 2009 and continued until 2012; Miner's Rice-Balls designed for the Park's Opening Activities in 2010; a Community Theater trained in 2010-2011 and performing in 2012; a Chinese Bretschneidera Flowering Season initiated in 2011

In addition to the “fossil-like” collections, there are dozens of homeless cats living in Hou-Tong area. They

were discovered accidentally in 2008 by a cat-lover. These “living collections” attracted many more fans than the former ones did, who not only came to take photos of these cats but also feed and play with them. They even tried to originate a cat village program and got more feedback and support by holding interesting activities. However, these cats also brought pollution, noise, diseases and took away attention and resources coming from the public and private sectors. Therefore, these cats made a new connection between the Hou-Tong area and the cat-lovers but disengaged local residents and different interest groups. The street cats connected many cat-lovers outside the community. Cat Village Activities began in 2009 and attempts were made to build a cat-friendly environment voluntarily in Tou-Tong.

The New Taipei City Government joined this movement and a new cat bridge, based on the original bridge connecting the station and cat village, began to be built in 2012. The New Taipei City Government held a grant opening ceremony for the new cat bridge in 2013 and had it become a major tourist attraction in Hou-Tong. Even CNN chose to focus on Hou-Tong as on one of 6 places where cats outshine tourist attractions on November 11, 2013.

According to the New Taipei City Government's public information, there were more than 1.6 million tourists between January, 2012 and July, 2014. The average monthly number of tourists increased from 43 thousand in 2012 to 49 thousand in 2013 to 71 thousand in 2014. The reason for the increasing rate was obvious: the cat village activities made the major contribution.

However, the street cats caused a disturbance between the cat-lovers and many local residents at the same time. Most tourists only stayed around the station area. Some residents near the station benefited from the tourism

activities, but others only got noise, garbage, crowds and danger.

## What made these differences?

### For the coal mining heritage:

It was the original object and possessed high identification by local residents. Due to the Eco-museum Project, the coal mining heritage's preserved condition has been improved and then united many local residents. But there few tourists came away from the station area, and local residents' participation was now decreasing.

### For the street cats:

They were original objects too. Nevertheless, they got low approval from local residents. Thanks to the cat village activities, many cat-lovers outside the community were united and worked to improve the street cats' living conditions. But as a result, too many tourists gathered around the station and the conflict between tourists and local residents increased.

What can be done in the future? A cross-village organization, the Monkey-Hole Association, began to be concerned about the street cats' issue. The New Taipei City Government began to encourage this organization to manage a new cat information center and try to lead mass tourists to visit the regional coal mining heritage and other nature resources. Is it workable? It's not enough, of course.

## The author proposes a possible system for sustainable development in Hou-Tong:

\*Firstly, through the eco-museum, the New Taipei City Government should continue to encourage community participation as much as possible and then improve the exhibition and educational activities in situ.

\*Secondly, by introducing tourism for community empowerment or community empowerment for tourism, the New Taipei City Government may be able lessen the conflict between local residents and the tourism industry.

\*Thirdly, by introducing cultural landscapes, the New Taipei City Government could have the authority to protect the mining monuments and to regulate future development in the original context and in a regional perspective.

# The Japan Council for the Revitalization of Rural Museums

**Hiroshi Fujihara,**  
**Executive Secretary-General of Japan Council for Revitalization of the Rural Museums.**

Yoshida Village, Unnan-City, in Shimane Prefecture used to be one of the biggest production sites of “Tatara” iron manufacture in Japan until 1922. “Tatara” iron making method is a Japanese traditional method using iron sand and charcoal. In Yoshida, the “Tanabe” family operated the business managing this iron manufacture through generations.

In modern times after the western style of iron making method had been introduced, this traditional “Tatara” iron making method disappeared in Japan with only the place called “Sugaya Tatara Sannai” in Yoshida remaining. There is also the building called “Takadono” , which covered the furnace, as well as the community for the residents who used to work for iron making. In 1967, the place was designated by the Japanese government as an important tangible folk-cultural property.

The population of Yoshida Village has decreased 40%, from circa 5,000 in 1960s to 2,829 in 1980. Due to the danger of sustaining the village itself, some measures were tried while researching local resources. As a result, focus was placed on the history and culture of “Tatara” iron making and a project for the “development of the

village of iron history” started by utilizing local resources.

First a project to preserve and open “Sugaya Tatara Sannai” as the cultural heritage was started.

Secondly, a museum was developed. The main theme of museum is “Tatara iron making and its method” in the 1st house, and “Management of the iron mine and the worker’ s group of smith” in the 2nd house. At the opening of the 2nd house, the village was declared a “Village of Iron History” .

Thirdly, as a re-evaluation activity of the “Tatara” iron making, symposiums were held in order to enhance its cultural value. Such symposiums were held every year after 1986, inviting various experts from architecture, cultural anthropology, folklore, science technology, art, and so on for discussions. Some experts, such as Sir Neil Cossons, a former Director of the Science Museum, London from UK, Professor Han Rubin from University of Science and Technology Beijing from China, and Professor Tong-sok Yun, a former president of Suwon Science College in South Korea have also joined these symposiums.

In order to organize these activities, an incorporated foundation of the Village of Iron History and Rural Development was established in 1988. By establishing the foundation, support could be gained from 24 companies and organizations.

Fourth, a corporate company “Yoshida Furusatomura” was established in 1986 for promoting rural development, aiming to build “a partnership of culture and industry” . This is a third-sector company (a joint corporate body of public and private sectors), which had investments from the local government, the private sector as well as community residents.

Interactive projects have been promoted for meeting tourism needs, and an industry was created to meet the needs. The company started with 3 people, but it has now grown to gain annual sales of about 500 million Japanese Yen or 5 million US dollars with around 60 employees.

Later on, since the marginalization of local governments has accelerated since 1999 in Japan, work was started on rural development of the village after its marginalization.

Rural museums have been started as places for establishing local identity all over Japan. However, many of the projects have declined due to the administrative and financial change caused by the marginalization of municipalities.

A rural museum is a place which accumulates local history and culture. It is the “spring of wisdom” for rural development. Therefore, it is important.

In September of 2011, the “Japan Council for Revitalization of the Rural Museums” was established. The chair is professor Hiroshi Ueki, a former commissioner of the Agency for Cultural Affairs. The initial meeting was held in Yoshida, with the author as an Executive Secretary-General.

After its establishment, the council has conducted research activity on “rural development from museums” . For the future, there are some major themes such as increasing the variety of themes of museums, setting up learning courses for curators, taking care of the cultural landscape and townscape, but most importantly, a focus on the development of attracting visitors. In order to attract visitors, research projects are now being prepared about museum collaboration and museum trip projects.

Starting this September, these actual projects will be

conducted along with efforts to increase the number of members for our organization. The organization's board members include successful practitioners of rural development in Japan, from Obuse town in Nagano, Yamato town, Gujo city in Gifu, Uchiko town in Ehime and Yoshida, Unnan city in Shimane. For the future, work on rural development will continue by utilizing and collaborating with the rural museums through research activities for these successful cases.

# Community as Exhibition Space for Art Collections:

## The Example of

## Li Mei-Shu Memorial Gallery in Sanxia District in New Taipei City

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### Introduction

*By using the Li Mei-shu Memorial Gallery as an example, this paper explores how a private gallery cooperates with local communities, enabling the assets of the gallery to become a major force for reviving local culture. The primary focus of*

*this paper is to determine the main context underlying such cooperation, and how the cooperation operates. Previous relevant studies regarding the Li Mei-shu Memorial Gallery have mainly focused on Li's artistic achievements, school of thought, selection of painting subjects, the influences before and after his study in Japan during the Japanese colonial period, and his achievements in teaching. His contribution to local communities such as renovating the Zushi Temple in Sanxia District has also been mentioned. After Li's death, his descendants established the Li Mei-shu Memorial Gallery. However, the management of this Gallery has faced huge financial pressure. Li was inspired by the scenery of Sanxia District when painting. Furthermore, he also served as a local representative of the area; his whole*

*family greatly contributed to the region. Thus, how the Gallery could transform into a regional cultural capital in addition to selling Li's paintings is a worthy of investigation. This article proposes the following major research topics: (1) possible methods for sustaining the operation of an art gallery other than selling its artworks; (2) possible methods for integrating a local art gallery into the cultural development of a region; and (3) possible methods for an art gallery to play a key role in the revival of its local culture.*



## Li Mei-shu and Sanxia District

Li Mei-shu's artworks show his love for his family as well as passion for Sanxia District. He was a Taiwanese painter who later left for Japan. Li, Yang San-lang, and Lee Shih-chiao are considered to be eminent artists in Taiwanese art history. He also nurtured numerous young talents as a teacher at the National Taiwan University of Arts.

The use of family members as models is the most prominent feature of his portrait paintings. In addition, the sceneries in Sanxia District were often featured in his landscape paintings. He served as a local representative of Sanxia, speaking for the people. His renovation of the Zushi Temple in Sanxia District was also a renowned project. Li and the Zushi Temple have thus become synonymous with Sanxia District, in which he played a main role in the revival of the local culture.

## Management and challenges of the Li Mei-shu Memorial Gallery

Taiwanese artists have been establishing private galleries since the 1980s, after having been inspired by the European impressionists who established art galleries for memorial purposes or in recognition of their artistic achievement. Most artists consider establishing such private galleries as the highest accomplishment in their life of pursuing the arts. The paintings of Li Mei-shu are mainly portraits and landscapes which are influenced by impressionism. The models in portrait paintings are mainly family members; and the sceneries in the landscape paintings are mainly from Sanxia District. According to his family, Li was aware that artworks

portraying family members as subjects were less profitable or more difficult to sell. At that time, nobody in Taiwan bought paintings to display them at home. This is a major reason why his paintings are not widely circulated in the art market. Because of that very same reason, together with his high level of artistic achievement, the entirety of his artworks became the core theme in the establishment of a thematic Memorial Gallery featuring him as the only artist.

This accident became the basis for the establishment of the Memorial Gallery. Initially, the Gallery could not be established on legal grounds because there was not yet a legal basis for the establishment of a specialized museum under the category of private museums in the Museum Act then. However, the Gallery was eventually established after the Li Mei-shu Foundation was founded on the basis of the Civil Code. However, it was established under the condition that all artworks in galleries must be the properties of the foundation so as to meet the standards of a nonprofit organization. Although the Gallery was eventually established under the category of art museum after amendments to the Museum Act, in reality, the Li Mei-shu Memorial Gallery was a memorial gallery, and most of Li's paintings are owned by family members, rather than under the name of the foundation.

Because Li Mei-shu was a well-known artist, his descendants also collected his paintings and looked for an appropriate location for the establishment of the Gallery to introduce Li's works to the locals. Paintings were exhibited, but ticket sales could not support the huge expenses of the Gallery. Therefore, gallery management had to determine other sources of income. They sought resources from the cultural sector and applied to various projects for funding. Furthermore,

they contemplated whether to allow others to purchase a few artworks of Li Mei-shu. In addition, to sustain Li's reputation and maintain the operation of the Gallery, the family representative of Li, Li Guang-jing, and his brothers held guided tours introducing the local culture and the history of Sanxia District, including the Zushi Temple.

After the directors' efforts, the Gallery received some grants from the public sector, but the support was still relatively small when compared with the expenses of the Gallery. Furthermore, the Gallery was then not yet officially legal. As such, some items for which grants from the public sector were received were not entire appropriate, indicating additional changes were necessary. This context reveals problems regarding the policies dealing with responsibilities between the public and private sectors. The Gallery has continued negotiating the nationalization of all Li's artworks. In 2002, the Council for Cultural Affairs and the Ministry of Culture initiated the Local Culture Hall project. Under the project, the management of the Gallery realized that they were in urgent need of professional support regarding the equipment used for preserving art collections. Moreover, cooperation with museums and cultural facilities within that region had been performed in the form of projects. The management also tried to modify the managing of the Gallery such as by developing cultural and creative products and offering guided tours with advanced reservations. Gradually, they felt the pressure and demands for reform. The idea of the “Month of Mei-shu” was presented at this turning point. The scale of this event has consistently grown from the first until its current, fourth year. More partners of different fields have joined the event, thus requiring greater coordination; the event seems to have become an

important local art festival and cultural landmark.

Over recent years, operations have indicated that Li Mei-shu and the Gallery have become crucial cultural assets of Sanxia District. Through cooperation with many young entrepreneurs, artists, and communities specializing in different areas, Sanxia District's cultural revival has begun.

## Li Mei-shu and the Zushi Temple in Sanxia District

The relationship between Li Mei-shu and the Zushi Temple in Sanxia District is deeply rooted. Generally, temples were the center of local culture, politics, economics, and art in early times. In addition to his achievement in painting, Li Mei-shu was also an elected local representative, indicating he was involved in the functioning of Sanxia District. This close relationship influenced local cooperation. Since Li's renovation of the temple, the establishment of the Gallery, and of the recurrent “Month of Mei-shu” event, news reports have reflected critical opinions against him from the locals. This is an interesting point.

The first and the most famous achievement of Li Mei-shu was the renovation of the Zushi Temple. This was a major event for the local people. Because temples are the center of local politics, economics, culture, and arts, their renovation undoubtedly indicates changes in local politics and economics. The temple was under renovation for 34 years because of Li's insistence on both its artistic perfection as well as the maintenance of the heritage of traditional crafts. However, after his death, the people who took over the temple immediately

imported low-cost materials from China, completed the renovation, and held a grand celebration ceremony. This decision embodies a resentment that continues until today. The directors of the Gallery often held guided tours regarding the local development, cultural, and artistic assets of the Zushi Temple. When mentioning Li's contributions, they were often stopped by the manager of the temple. On the first “Month of Mei-shu” event, his paintings placed at the plaza in front of the temple were moved several times. Moreover, the public art funded by the public sector and placed next to the temple was later removed by local representatives. Thus, how the Gallery should demonstrate Li's contribution to this region and become seen as an intangible cultural asset of Sanxia District under such gloomy tensions deserves examination. Furthermore, how the Li Mei-shu Memorial Gallery should continuously coexist with this region, and even become its most precious cultural asset, and how it should lead the revival process of the local culture, should be determined.

## From exploration of the “Month of Mei-shu” to integrating with regional innovation

The Li Mei-shu Memorial Gallery is undoubtedly the core of the “Month of Mei-shu” event. This regional, cultural, and artistic event is facilitated using governmental resources and organized by the Gallery directors. In the first few years, the Gallery displayed enlarged copies of Li's paintings at plazas in front of both the Zushi Temple and the district office to introduce Li's artworks and commemorate him. The Gallery decided to do so in March when plums (pronounced mei in Mandarin) trees blossom;

the “Month of Mei-shu” event later became the official name of the expanded event.

Because of previous experience, the organization and promotion of the “Month of Mei-shu” event at the busiest street in Sanxia District was not as difficult as anticipated. Six local businesses actively participated in the event. The theme of the event focused on the crucial elements in Li's paintings such as birds, plum trees, and women's clothing as the major themes of the event, which the participating businesses adhered to when showcasing artworks. Participating businesses showed positive interest and promised to join the event in the following year.

The success of this event encouraged the Gallery's directors; it also enabled the Gallery to obtain further project resources from the central government. The managers felt confident enough to expand the event the following year. Meanwhile, new businesses joined in, including artists from the Bai-ji community, the CAN (Culture, Art, and Nature), and designers from Taipei responsible for promotion. The number of participants increased by several fold in the second year, and on the basis of trust, the Gallery has agreed to lend the original artworks to be exhibited at the participant stores. The exhibition extended to the famous Sanxia old street, which is crowded on weekends and holidays to promote the guided tour of the entire area, truly making the streets and the entire area an art gallery. The exhibition of the original artworks was the climax of the event; it enabled comparisons of the sceneries between the landscape paintings and the reality. Because of its success, the event has been extended to different communities each time. In the third year, the “Month of Mei-shu” event was extended to the zone neighboring National Taipei University. Li's artworks

were at the center of the event, expanding the exhibition to the entire area. This not only maintained the Gallery directors' wishes, but also created opportunities for the relevant youth to return to their hometown, continuously promoting the regional artistic and cultural atmosphere.

## Conclusion

The artist Li Mei-shu engaged with Sanxia District by painting portraits of his family members and landscape paintings of beautiful local scenery, and through the renovation of the Zushi Temple, left a precious cultural asset. In the 5 years since the first “Month of Mei-shu” event, this local art exhibition and festival has prompted young artists and entrepreneurs to return to Sanxia District and enabled them to discover the core and mode of interaction for the revival of its local culture. Such processes and contexts provide an empirical example of the development of a precious Taiwanese local culture.

Thus, the Gallery presents an empirical example of the development of a local cultural gallery. The consequences of the development of the Gallery are as follows: engaged key artists and their artworks; the establishment of local cultural codes in artworks; a family-founded memorial gallery; the selfless promotion of art on the basis of trust; the combination of the regional conditions of Sanxia District; and the challenges in nationalizing artworks.

# Museum Programming for Creative Aging

## Dr. Wan-Chen Liu

Wan-Chen Liu, with a PhD from University of British Columbia (UBC) in Canada, has 20-year professional experience in museum interpretation and practice. She worked as an educator at the National Palace Museum in Taipei, Taiwan and collaborated with numerous museums. Her interest in museum education, visitor studies, and museology was the focus of her research conducted in Canada, USA, UK, and Taiwan. She was invited as a visiting scholar for research and instruction by the International Center of Culture and Heritage Studies, Newcastle University, UK; The Museum Studies Center, Goteborgs University, Sweden; and the Museum of Texas Tech University, USA.

## Abstract

Many countries must address the challenge of an aging society in the 21<sup>st</sup> century. The World Health Organization, WHO identifies social participation as the fundamental principle for active aging. Museums are ideal locations for senior adults to gain meaningful and stimulating social participation in the form of interaction with exhibitions and programs as agents of social education and therapy. Taiwan was identified

as an aging society 10 years ago; consequently, there is an immediate need for museums to provide senior adult services.

Museums have a social and professional opportunity to develop programs for senior adults as they embrace their responsibility as agents of social service.

This paper explains the concept and theory related to creative aging, and introduces some programs provided by 7 national museums in Taiwan.

In addition, the author points out that few regional museums have the personnel, experience, or funding to provide for the needs of an inclusive senior adults program; therefore, attention will also be given to issues of

cooperation and collaboration. Museums can become powerful engines with valuable tangible and intangible resources to serve senior adults through collaboration with different institutions. Cooperation can bring together the assets required to meet program needs. This paper reminds the museum's potential for senior adult social involvement, active thinking, and creative engagement in museums, as well as urban, suburban, and rural communities and in a variety of settings such as community centers, senior centers, assisted living centers, adult day care, arts institutions, and libraries. The programs provided by museums need to give attention a range of senior adult needs, including dementia treatment.

# Museum Programming for Creative Ageing

Numerous countries worldwide have rapidly aging populations. The United Nations World Health Organization (WHO) has indicated that social participation is a basic principle of active aging. Museums represent a key public arena in which senior adults can participate socially. Because Taiwan reached the WHO standard for an “aging society” 20 years ago, the design of services for senior adult audiences is imperative in Taiwanese museums. This study first explains the concept of creative aging, then describes investigative results regarding programming for senior adults conducted in seven national museums in Taiwan. Lastly, this study provides a discussion and recommendations for museums in planning creative aging initiatives.

## Creative Aging

Who am I? Where did I come from? Where am I going? Growth and aging is a constant throughout life. The WHO and the Senior Citizens Welfare Act of Taiwan define individuals aged 65 years and older as senior adults. The impressions and views held by the younger population toward the appearance and physiology, psychology and awareness, interpersonal relationships and social participation, and work and economic security of senior adults affect how museums treat senior audiences and how we will interact with museums in the future as we age.

Human aging is unavoidable. If nonpathological physiological changes are considered to be a normal part of aging, maintenance of the ability to engage in

independent daily activities by senior adults can thus be referred to as successful aging (Rowe & Kahn, 1987). Senior adults who experience successful aging possess physiological and functional health and a high degree of cognitive ability, and can proactively participate in society (Hooyman & Kiyak, 2010). The United Nations promoted the motto of “active aging” during the International Year of Older Persons in 1999. In 2002, the WHO further proposed a policy framework for active aging and advocated that the concept of humane aging includes the opportunity to participate in artistic and cultural activities. Social participation is the basic principle of active aging, and the realization of life-long learning is a crucial method of social participation by senior adults (WHO, 2002). Museums should therefore promote and implement the principles of active aging when developing programming for elderly audiences.

Museums exist for the public—every member of the public is a potential visitor. Ideas and initiatives based on “friendly equality” in Taiwan have been implemented in some national museums in recent years as a result of regular meetings conducted by the Cultural Participation and Promotion Policy Group for the Disabled of the Ministry of Culture. In discussing the development of disabled individuals, Western museums tend to favor replacing the original medical or individual model with a social model. The medical model views the disability of an individual as a form of personal suffering or misfortune and argues that such individuals should attempt to overcome related barriers to become a “normal” person. However, the social model indicates that “these barriers originate from society, and as society limits the abilities of such individuals, the removal of barriers to personal development is also our collective responsibility”

(Landman, Fishburn, Kelly, and Tonkin, 2005:16). In other words, barriers faced by individuals in daily life, learning, and culture often originate from the society in which they reside. Individuals that also face social barriers include senior adults and people with dementia.

Brain science research conducted by the American psychiatrist and gerontologist Dr. Gene D. Cohen is the practical cornerstone of the social model described above. With years of research, including surveys conducted on more than 3,000 individuals, interviews, and activity observation, Cohen proved that senior adults are still able to engage in whole brain development through balanced social interaction, social participation, and artistic activities. Brain degeneration is not an inevitable result of aging. Individuals can promote internal growth and brain development after the age of 50 through the integration of their age, experience, and creativity and enjoy their golden years. Patients with Alzheimer's disease are no exception to the effect of creative activities on nourishing brain growth (Cohen, 2001, 2005, 2006). The research and philosophy of Cohen regarding creative aging has overturned the myth that aging equals degeneration, and has emphasized the human desire for growth and the unceasing internal drive for development. The influence of budding brain science research has reached the museum field and incited awareness and action by museums toward programming related to active aging and creative aging. The Museum of Modern Art (MoMA) in New York City, in particular, has gathered widespread acclaim for the MoMA Alzheimer's Project spanning 8 years.

## Museum Creative Aging Activity Planning

Museums select a specific demographic during audience development and promote a certain demographic group to become an intimate museum audience. The process is full of challenges and uncertainties and involves learning and growth at every stage.

In light of the developing trend of aging societies, Taiwanese and Western museums have begun attempting to develop senior adult audiences. Concern for elderly individuals began earlier in Western museology than in Taiwan. For instance, as early as 30 years ago, Greg Metz introduced museum outreach activities directed at senior adults and disabled individuals for the American Museum of Natural History and proposed related research and methodology for senior adult education (Metz, 1981). In recent years, an increasing number of museums have invested in developing and serving senior audiences. A book published by Graham Black in 2012, *Transforming Museums in the Twenty-First Century*, discusses the topic and implementation of reminiscence therapy in British museums. Professional journals on museology, *Museums & Social Issues*, *Museum and Society*, the *Journal of Museum Education*, and the *Museology Quarterly*, have published several papers on senior adult audiences in recent years, such as a description of a research project conducted by the Glenbow Museum in conjunction with First Nations elders in Alberta, Canada (Churchill, 1987).

Studies on elderly learning and lifestyle adaptation have proliferated in recent years; although activities designed for senior adults have only occasionally been

held in both domestic and international museums, studies specifically focused on senior adult museum audiences have already begun to emerge. However, the majority of museum educational staff have not been professionally trained in educational programming and often lack professional knowledge and a theoretical basis for their activities, often planning activities through a trial and error approach instead. Educational activity planning in museums covers an extremely broad range of topics and requires facing complex situations and considerations; those seeking to achieve effective activity planning must be familiar with educational theories, skill assessment, business plan writing, marketing strategy, and cost evaluation (David, 1990).

Currently, the number of dementia patients worldwide has reached approximately 40 million individuals. In 2011, the number of individuals with Alzheimer's disease in Taiwan exceeded 190,000, with more than 170,000 over 65 years old; the number of Alzheimer's patients has increased rapidly in recent decades (Taiwan Alzheimer's Disease Association, 2012). Faced with a rapidly aging society, Taiwanese museums have begun attempting to conduct activities related to creative aging, focusing on service and interaction for groups such as senior individuals living alone and aboriginal elders.

## Case Studies

Although the website of the Ministry of Culture features more than 700 museums of various sizes, closer examination indicates that the majority of museums are limited in scope. Because of the relatively substantial personnel, material, and financial resources of national museums and their ability to promote action and influence smaller museums, the authors of this study

examined seven national museums in Taiwan (Table 1) through observation, individual interviews, focus group interviews, and document analysis. All seven museums featured in this study are art history museums because of the potential impact of art history on the daily lives of senior adults and its relatability to their past experiences. The authors attempted to understand relevant issues under time constraints, the policies of each museum, and curator attitudes.

**Table 1. Case Study Museums**

<i>Museum Name</i>	<i>Affiliated Institution</i>	<i>Location</i>
<i>National Palace Museum</i>	<i>Executive Yuan</i>	<i>Taipei</i>
<i>National Museum of History</i>	<i>Ministry of Culture</i>	<i>Taipei</i>
<i>National Museum of Taiwan History</i>	<i>Ministry of Culture</i>	<i>Tainan</i>
<i>National Museum of Prehistory</i>	<i>Ministry of Culture</i>	<i>Taitung</i>
<i>National Taiwan Museum of Fine Arts</i>	<i>Ministry of Culture</i>	<i>Taichung</i>
<i>National Center for Traditional Arts</i>	<i>Ministry of Culture</i>	<i>Yilan</i>
<i>National Museum of Taiwan Literature</i>	<i>Ministry of Culture</i>	<i>Tainan</i>

This study found that the proportion of elderly volunteers was increasing annually; volunteers over the age of 80 were ubiquitous. Senior adults prioritized museum-related activities in their daily lives, and museums also paid particular concern to their needs and service conditions. Although museums affiliated with the Ministry of Education introduced “Grandparents’ Day” activities held on the fourth Sunday of every August beginning in 2010, some museums examined in this study were unable to continue planning regular activities for senior adults as a result of a change in their supervisory institution



(i.e., a change of affiliation to the Ministry of Culture) or a lack of funding and staffing. Under these conditions and the requirement to address the needs of other demographic audiences, none of the museums were able to sustain regular activities for senior adults, although some museums had begun attempting to hold activities for specific groups of senior adults through cross-sector cooperation in the previous 2 years (Table 2).

**Table 2. Activity Proposals for Senior Adults**

<i>Museum</i>	<i>Date of Establishment</i>	<i>Project Activity Examples (Year Held)</i>
<i>National Palace Museum</i>	1965	<i>Experienced volunteers giving themed talks at the Zhishan Nursing Home (2006–present) Tour activity for senior adults (National Palace Museum Zhishan Garden) (2014) LOHAS Theme Activity (2015)</i>
<i>National Museum of Taiwan History</i>	2011	<i>Alzheimer's Disease Project: Formosa Taiwan. History Tour (2014)</i>
<i>National Taiwan Museum of Fine Arts</i>	1988	<i>Care activity for elderly people living alone (2015)</i>
<i>National Center for Traditional Arts</i>	2002	<i>Taiwanese Opera Senior Craftsman Heritage (2013–present) Senior Artist End of Year Activity (2008–2014) “Old Artist as Master” : Salute to Masters—Master Artist Lecture and Exhibition Event (2014)</i>
<i>National Museum of Prehistory</i>	2001 (Recreation Hall)	<i>Beinan Cultural Park and village elder cooperation for cultural heritage: Traditional houses, ethnic plant displays, millet sowing and harvesting ceremonies, picture book making, and ancient melody singing and recording (2005–present). Note: the Beinan Cultural Park was opened to the public in 1991.</i>

Activities held by the seven museums were not only directed toward nursing homes and senior adults with special needs, but also included mutual activity development between museum staff and senior adults residing in the communities near the museums through methods based on resource sharing and cultural heritage. None of the museums in this study defined serving and planning activities for senior adults as the focus of their regular work, although some staff members still passionately promoted these activities despite low levels of institutional support. The process of contacting, visiting, and interviewing each museum served as a reminder for museum staff members to fulfill their responsibilities in an aging society and provide needed services.

Some museums admitted to facing factors such as lack of funding, personnel, materials, expertise, and not knowing where to find professional assistance, and were thus unable to consistently provide services. Therefore, a key challenge is achieving breakthroughs using new educational activities and developments in addition to existing methods. During focus group interviews, museum staff further discussed how to plan interactive educational activities suitable for elderly individuals when museum spaces are overcrowded.

## The Taiwanese Experience

Various aspects of museum visitation etiquette contradict the basic physiological needs of senior adults, including behaviors such as the frequent consumption of water, relatively loud conversations to compensate for hearing loss, and the use of umbrellas as canes. Bringing senior adults to visit museums can pose numerous difficulties that must be overcome. Artistic

intervention methods, such as “reminiscence,” “life story connection experiences,” and “intergenerational learning” have been offered as activities that could produce a high degree of interest and participation among senior adults. In addition, cooperation between museums or art galleries and service groups for senior adults, nursing homes, and medical groups presents the possibility for mutually beneficial cross-sector initiatives. The following section briefly explains the experiences and attitudes, requirements, challenges, and resources and models of museum activity planning for senior adults among the seven museums.

#### Museum Experiences and Attitudes Toward Programming for Senior Adults

The senior adult programming experiences of the seven museums were primarily related to group reservation visits and elderly volunteer activities, with a minority of museums beginning to cooperate with specific organizations to provide high-quality educational activities and providing more personal care for specific groups of senior adults. The majority of museum staff recognized that museums should serve an aging society. Although the degree of emotional support differed depending on the staff member, staff members generally held a positive attitude toward museums providing programming for senior adults. However, the majority of staff members expressed reservations toward enacting museum programming for senior adults because of their lack of understanding of this age group, their heavy existing workload, and practical problems posed by activity planning. In sum, the interviewed staff members had limited experience in museum programming for senior adults, and while the majority supported it, they were not motivated to take immediate action.

## Requirements for Museum Programming for Senior Adults

The interviewed staff members at all seven museums indicated that although they perceived the increase of senior adults in Taiwanese society and the subsequent social responsibility of museums, they did not possess a clear understanding of museum programming resource analysis and the needs of senior adults; the majority of museums still primarily focused on schools, children, and family audiences.

#### Challenges and Problems Associated with Museum Programming for Senior Adults

All seven museums exhibited insufficient funding, personnel, and professional expertise for senior adult programming, as well as the need to improve software and hardware facilities to provide an environment friendly to senior adults. Deficiencies included museum service that lacked a clear awareness of the needs of senior adults, the promotion of related policies, creation of supporting measures, and understanding of basic relevant research.

## Museum Resources and Models for Senior Adult Programming

Currently existing programming models for senior adult for all seven museums can be categorized as active audience contact (large group visits, small reserved group tours), proactive museum programming (Grandparents' Day activities, educational activities on a specific topic), and volunteer recruitment and training activities (including those for senior adults).

Activities proactively planned by museums with existing personnel, material, and financial resources sometimes attempted intrasector and cross-sector cooperation. However, the conscious use and cooperation of professional personnel inside and outside of museums is currently the key to implementing museum programming for senior adults.

## Recommendations

The life experiences and knowledge held by senior adults are the basis for their social participation and life-long learning. Historical exhibitions, interactions with objects and locations, and memory and reminiscence activities can help senior adults receive recognition and affirmation from museums. Art and literature helps us intimately experience life, feel and express gratitude for our circumstances, and show concern for the environment. The openness and creativity required for and sparked by art and literature can release, develop, and grow the hidden soul of each individual. The social work and educational roles of museums are not products of modernity. This study proposes the following recommendations for action on the basis of the previously described Taiwanese case studies and experiences.

### 1. Software and Hardware

- (1) Systematically improving museum and community service software and hardware facilities to render them user-friendly for older visitors.
- (2) Purchasing and strategically placing ergonomic folding chairs to facilitate the participation of senior adults in exhibition activities.

### 2. Professional Talent

Development of professional talent is necessary for implementing senior adult programming in museums. If no personnel in a museum are capable of promoting and implementing senior adult programming, even the most carefully designed software and hardware facilities will be wasted. The hiring of professional personnel for senior adult programming and investment in professional development for existing staff members are therefore critical.

### 3. Organizational Culture

Museum policies and the understanding and attitudes of museum staff members are crucial conditions for effectively advancing senior adult programming. In the future, there will be an increasing need to adjust museum organizational culture and develop a consensus: serving senior adults and planning high-quality programming are major responsibilities and tasks for all museum staff members and volunteers.

### 4. Cross-sector Cooperation

Assisting senior adults in living healthy lives through museum initiatives requires assistance from medical, social work, and caretaking organizations, as well as public and private resources. This study regards MoMA, located in New York, to be an effective case of cross-sector cooperation, effectively pooling resources from the museum and other organizations. Taiwanese museums must form strategies for gathering long-term financial support from private corporations.

### 5. International Exchanges

The average human lifespan has doubled in the last

200 years; an unprecedented number of individuals are seeking to survive on this planet with increasingly limited resources. In light of the global trend of population aging, in the future, museums from different countries can share their experiences in active aging programming. Taiwanese museums should consider conducting professional exchanges with their foreign counterparts that have implemented successful active aging and creative aging projects.

Audience development refers to the removal of hidden barriers to museum contact and building bridges between museums and various groups to meet their particular needs (Dodd and Sandell, 1998: 6). “Audience development refers not to the improvement of museum software and hardware to facilitate a better audience experience, but rather the proactive initiative to make those who would otherwise not visit museums into new museum audiences” (Black, 2005: 47). Museums must consider how they can exert greater influence in aging societies now and in the future to help more senior adults enjoy creative aging and an improved quality of life.

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