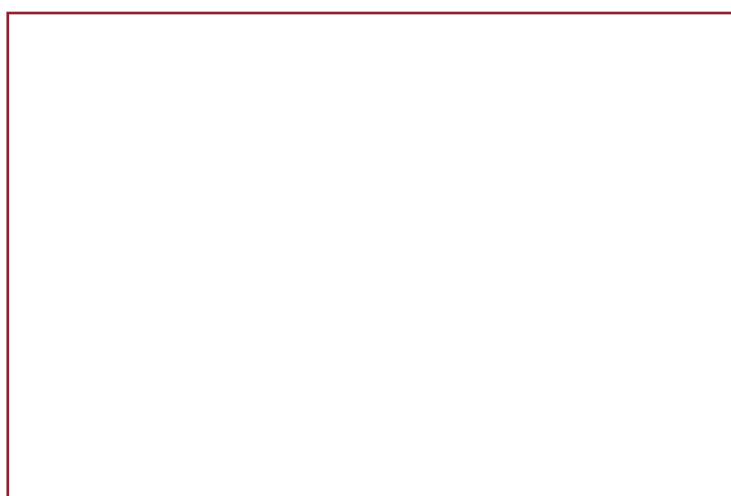


ICOM
2007
VIENNA

Conference Proceedings
of the 21st ICOM General Conference
Vienna | Austria
2007

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INTRODUCTION

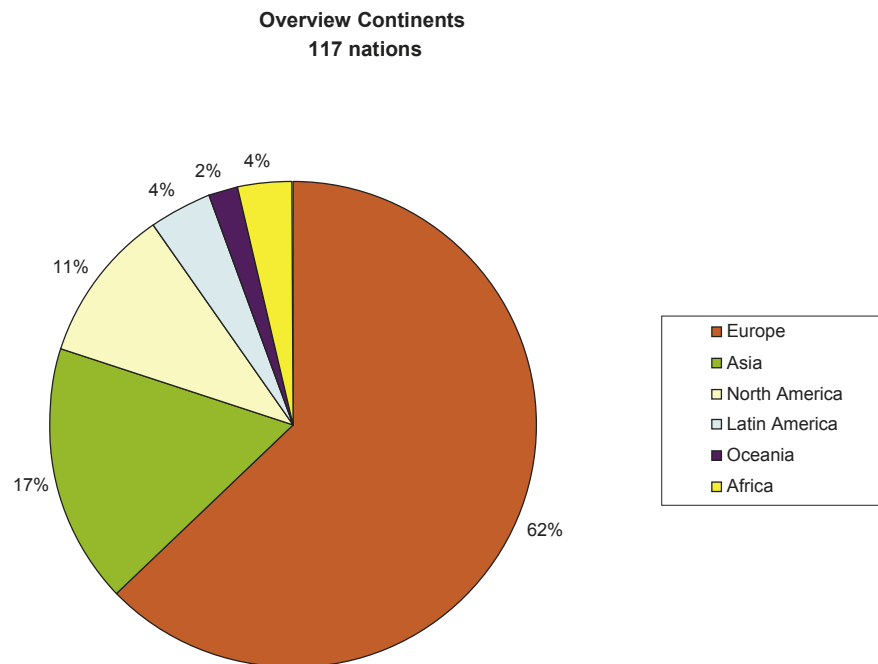


**ARMINE WEHDORN, Secretary ICOM Austria,
Project Manager ICOM General Conference**

It has been a great privilege for ICOM-Austria to be the host of such an outstanding General Conference and we are very happy to have welcomed such a diversity of museum lovers in Austria and in our museums. 2.631 museum professionals from about 117 nations took part in the General Conference.

The following graphics show a chart with the participating continents as well as a list of the countries of origin.

Percentage Continents:



AFGHANISTAN	DENMARK	MOLDOVA	SWAZILAND
ALGERIA	DOMINICAN REP.	MONACO	SWEDEN
ARGENTINA	EGYPT	MONGOLIA	SWITZERLAND
AUSTRALIA	ESTONIA	MONTENEGRO	TAIWAN
AUSTRIA	FINLAND	MOROCCO	TUNISIA
AZERBAIJAN	FRANCE	NEPAL	TURKEY
BANGLADESH	GEORGIA	NETHERLANDS	UKRAINE
BARBADOS	GERMANY	NEW ZEALAND	UNITED KINGDOM
BELARUS	GHANA	NIGERIA	UNITED STATES
BELGIUM	GREECE	NORWAY	URUGUAY
BENIN	GUINEA	PANAMA	UZBEKISTAN
BERMUDA	HUNGARY	PERU	VENEZUELA
BOSNIA AND HERZEGOVINA	ICELAND	PHILIPPINES	YUGOSLAVIA
BOTSWANA	INDIA	POLAND	ZAMBIA
BRAZIL	INDONESIA	PORTUGAL	ZIMBABWE
BULGARIA	IRAN	QATAR	
CAMBODIA	IRELAND	REP. OF KOREA	
CAMEROON	ISRAEL	REP. OF SERBIA	
CANADA	ITALY	ROMANIA	
CAYMAN ISLANDS	JAPAN	RUSSIA	
CHILE	KENYA	RWANDA	
CHINA	KYRGYZSTAN	SENEGAL	
COLOMBIA	LATVIA	SERBIA	
CONGO	LITHUANIA	SINGAPORE	
COSTA RICA	LUXEMBOURG	SLOVAKIA	
COTE D'IVOIRE	MACEDONIA	SLOVENIA	
CROATIA	MALI	SOUTH AFRICA	
CUBA	MALTA	SOUTH KOREA	
CYPRUS	MACEDONIA	SPAIN	
CZECH REPUBLIC	MEXICO	SRI LANKA	

I would like to thank all the ICOM colleagues who contributed to the great success of the General Conference.

First and foremost I would like to thank my employees of the Organisation Team who worked tirelessly around the clock to ensure the smooth running of the Conference.

I would also like to thank the contact persons of the International Committees and the Excursions, the board members of ICOM Austria, in particular the past and present presidents, Günther Dembski and Carl Aigner.

Many thanks also go to the President of ICOM, Alisandra Cummins, the colleagues of the Executive Council and those of ICOM Paris for their commitment. I would also to extend a special thank you to the Ministry and the City of Vienna and to the countless sponsors, without whose support the General Conference could not have taken place.

the Organising-team: Sabine Badenhofer-Paul, Michael Riss, Regina Stein, Armine Wehdorn, Michael Knopp, Olivia Harrer, Magarete Böhm (f.l.t.r.)

ICOM 2007 ORGANISING COMMITTEE

The Board of ICOM Austria expresses its appreciation to the named and all unnamed colleagues in Austria but also to the ICOM Secretariat Paris who helped on a voluntary basis to organise the General Conference.

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book & Sujet
 Catharina Krüger, Logo 2007
 Olivia Harrer, Regina Stein, Michael Riss,
Support

Web-Support

Georg Friebe, Inatura Dornbirn

Photos

We would to thank everyone who allocate
their photos!

PROGRAMME

Pre-Conference

Thursday, August 16th, 2007

10:00 - 18:00	Session of Nominations Committee (UV: HS 24)
10:00 - 18:00	Session of Standing Committee for International Committees (UV: E.-Richter-Saal)
10:00 - 18:00	Session of Ethics Committee (UV: HS 32)
10:00 - 18:00	Session of Standing Legal Affairs Committee (UV: HS 29)
10:00 - 18:00	Session of Standing Committee on Finance & Resources (UV: Senatssaal)
10:00 - 18:00	Working Group National & Regional Committees (UV: HS 30)
12:00 - 14:00	Joint session Standing Legal Affairs Committee & Ethics Committee (UV: HS 29)
11:00 - 12:00	Press Conference ICOM 2007
14:00 - 18:00	Registration (UV: Entrance Hall)
15:00 - 18:00	Desaster Relief Task Force (UV: HS 46)
18:30 - 19:30	Orientation Session for the new members of the Advisory Committee

Friday, August 17th, 2007

09:00 - 16:00	Registration (UV: Entrance Hall)
09:00 - 12:30	Advisory Committee Meeting (UV: Audimax) (<i>break 11:00 - 11:30</i>)
14:00 - 17:30	Advisory Committee Meeting (UV: Audimax) (<i>break 16:00 - 16:30</i>)

Saturday, August 18th, 2007 *ATTENTION: For Welcome Reception is Conference badge needed!*

09:00 - 16:00	Registration (UV: Entrance Hall) & Internet Lounge (UV: HS 27)
09:00 - 18:00	Seminar Teamwork for Integrated Emergency Management for South East Europe (UV: HS 30)
09:30 - 13:00	ICOM Europe (UV: HS 26)
09:00 - 12:30	111 th Session of Executive Council (UV: Audimax) (<i>break: 11:00 - 11:30</i>)
14:00 - 17:00	111 th Session of Executive Council (UV: Audimax) (<i>break: 16:00 - 16:15</i>)
14:00 - 17:00	Information Session on ICOM Mediation Scheme (UV: HS 29)
14:00 - 16:00	Network Voluntary Work in Museum in Germany, Austria and Switzerland (MVK)
16:00 - 17:30	The new ICOM Wiki: New Internet Services for ICOM (UV: HS 32)
17:00 - 18:00	Workshop Ballroom Dance: Vienna Waltz (AFA) (free participation)
18:15 - 21:00	Welcome Reception at Maria-Theresienplatz (Maria-Theresia-Place)
21:00	Opening "Meet the Muse" (AFA)

ICOM Generalkonferenz

Sunday, August 19th, 2007

07:30 - 16:00	Registration (UV: Entrance Hall) & Internet Lounge (UV: HS 27)
08:00 - 09:00	Entry Concert Hall (Konzerthaus - KH) <i>ATTENTION: Access only with conference badge!</i>
09:00 - 10:00	Opening Ceremony of the General Conference (KH) <i>ATTENTION: Conference badge!</i>
10:00 - 11:00	Opening of General Assembly (KH)
11:30 - 13:00	Keynote Speeches (KH)
14:30 - 15:30	Keynote Speeches (KH)
16:00 - 17:30	Panel Discussion on the Conference Theme - Moderator: Hans Belting (KH)
19:00 - 20:30	Concert of the Consulate of Barbados at the Music Hall (Musikverein - MV) (only by registration in advance)

Monday, August 20th, 2007

08:30 - 09:30	Resolution Committee Session (UV: HS 29)
09:00 - 16:00	Registration (UV: Entrance Hall) & Internet Lounge (UV: HS 27)
09:00 - 19:00	Museum Expert Fair (UV: Arcade Yard)
09:00 - 12:00	ICOM LAC (UV: HS 48)
10:00 - 17:00	Meetings of the International Committees (UV: <i>details see page 14</i>)
10:00 - 12:00	Voting for the Executive Council (UV: Sitzungszimmer)
13:00 - 13:30	Official Opening of Museum Expert Fair (UV: Arcade Yard)
14:30 - 17:30	Voting for the Executive Council (UV: Sitzungszimmer)
14:30 - 17:00	Session WAMO (MVK)
17:30 - 18:30	Workshop Ballroom Dance: Vienna Waltz (AFA) (free participation)
18:30 - 19:30	Resolution Committee Session (UV: HS 29)
19:00 - 22:00	Memorial Lecture: "Museums. Responsibility in Reflection and Action" at Austrian National Library (Österreichische Nationalbibliothek - ÖNB) (free entry, but registration in advance demanded - <i>please see "Social Events"</i>)
in the evening	Receptions in different museums (by invitation only)

Tuesday, August 21st, 2007

08:30 - 09:30	Resolutions Committee Session (UV: HS 29)
09:00 - 16:00	Registration (UV: Entrance Hall) & Internet Lounge (UV: HS 27)
09:00 - 19:00	Museum Expert Fair (UV: Arcade Yard)
10:00 - 17:00	Meetings of the International Committees (UV: <i>details see page 14</i>)
10:00 - 12:00	Voting for the Executive Council (UV: Sitzungszimmer)
10:00 - 17:00	Session ASEMUS & ASPAC (UV: HS 41)
14:30 - 17:30	Voting for the Executive Council (UV: Sitzungszimmer)
17:30 - 18:30	Workshop Ballroom Dance: Vienna Waltz (AFA) (free participation)
18:30 - 19:30	Resolutions Committee Session (UV: HS 29)
in the evening	Receptions in different museums (by invitation only)

Wednesday, August 22nd, 2007

08:30 - 09:30	Resolutions Committee Session (UV: HS 29)
09:00 - 16:00	Registration (UV: Entrance Hall) & Internet Lounge (UV: HS 27)
09:00 - 18:00	Concurrent Sessions: ICOM Cross Cultural Task Force "Transformations: Museums and Cultural Diversity" (UV: NIG 2)
09:00 - 19:00	Museum Expert Fair (UV: Arcade Yard)
10:00 - 12:00	Press Conference Red List of Antiquities at Risk (UV: E.-Richter-Saal)
10:00 - 17:00	Meetings of the International Committees (UV: <i>details see page 14</i>)
14:00 - 16:00	Workshop on Intellectual Property and Copyright (UV: HS 33)
14:30 - 16:30	Session Report on National Committees & Regional Organisations (UV: HS 50)
17:00 - 19:00	Central European ICOM Committees (CEICOM) (UV: HS 30)
17:30 - 18:30	Workshop Ballroom Dance: Vienna Waltz (AFA) (free participation)
18:30 - 19:30	Resolutions Committee Session (UV: HS 29)
19:30 - 21:00	Concert "Leichtes Blut" at Concert Hall (KH)
in the evening	Receptions in different museums (by invitation only)

Thursday, August 23rd, 2007

all day	Excursion Day – <i>for detailed information see chapter "Excursion Day"</i>
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Friday, August 24th, 2007

09:00 - 11:00	Final Plenary Session of the General Conference (KH)
09:00 - 13:00	Internet Lounge (UV: HS 27)
11:00 - 11:30	Coffee Break (KH)
11:30 - 12:00	AVICOM Award (KH)
11:30 - 13:00	Closing of the General Conference & General Assembly (KH)
13:00 - 14:00	Press Conference 2007 (KH)
14:30 - 15:45	Executive Council Meeting (UV: Audimax)
15:45 - 17:00	Advisory Council Meeting (UV: Audimax)
19:00 - 22:00	Reception (MQ - MuseumsQuartier)

Post-Conference Excursions: Saturday, August 25th, 2007

all day	Post Conference Tours
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Conference Venues

UV - UNIVERSITÄT WIEN (University of Vienna), Hauptgebäude und NIG (**N**eues Institut**G**ebäude), Dr.-Karl-Lueger-Ring 1, 1010 Vienna (Underground U2 "Schottentor", Tram 1/2 "Schottentor")

KH - KONZERTHAUS (Concert Hall) Lothringerstraße 20, 1030 Vienna (Near Tram 1/2/D "Schwarzenbergplatz")

Events and Venues

AFA - AKADEMIE DER BILDENDEN KÜNSTE (Academy of Fine Arts), Schillerplatz 3, 1010 Vienna (Tram 1/2/D "Oper", Underground U1/U2 "Karlsplatz")

ÖNB - ÖSTERREICHISCHE NATIONALBIBLIOTHEK - PRUNKSAAL (Austrian National Library), Josefsplatz 1, 1010 Vienna (Near Tram 1/2/D "Kunsthistorisches Museum" or "Oper", Underground U1/U2 "Karlsplatz")

MQ - MUSEUMSQUARTIER, Museumsplatz 1, 1070 Vienna (Underground U2 "Museumsquartier")

MV - MUSIKVEREIN (Music Hall), Bösendorferstraße, 1010 Vienna (Near Tram D/1/2 "Oper")

MVK - MUSEUM FÜR VOLKSKUNDE (Museum of Folklore), Laudongasse 15, 1080 Vienna (Tram 5 "Laudongasse")

WELCOME EVENT OF THE 21ST ICOM GENERAL CONFERENCE

Saturday, 18th August 2007

Maria-Theresienplatz
1010 Vienna, Burgring 5

18:15

Entry

18:45

Welcome Speeches of

Carl Aigner, President of ICOM-Austria
Alissandra Cummins, President of ICOM
Wilfried Seipel, Director Kunsthistorisches Museum Wien
Bernd Lötsch, Director Naturhistorisches Museum Wien
Günther Dembski, President of ICOM Advisory

19:15 - 21:00

Cocktail Reception

&

The Kunsthistorische Museum Wien and the Naturhistorische Museum Wien kindly invite all the conference participants to visit their museums.

During the Welcome Event we are pleased to have the musical support of the musicians of the military command Niederösterreich under Bandmaster Colonel Anton Pistotnig.

21:00

Official end of the Welcome Event

We would like to thank all our cooperation partners who have contributed to the organisation of the Welcome Event: the Burghauptmannschaft Österreich, the Kunsthistorische Museum Wien and the Naturhistorische Museum Wien.



WELCOME SPEECHES

18th August, Maria-Theresia Place



CARL AIGNER, President of ICOM Austria

Dear Ladies and Gentlemen,
Esteemed Colleagues,
Honoured Friends of Museums,

Dear guests of honour,
Dear colleagues
Dear museum friends,

I am very happy to welcome you to the 21st ICOM General Conference in Austria and Vienna on behalf of the Austrian National Committee and the organisation team – we are utterly flattered that you have come!

It would have been a great pleasure to meet all of you in person if we had had the time. Therefore, I would like to welcome our ICOM President, Alissandra Cummins, the Members of the Executive and Advisory Committee as well as all presidents of the National and Work Committees; furthermore I would like to welcome all the speakers of the General Conference, the representatives and public figures as well as the sponsors. As you all know, Austria is the country of music, therefore I would like to welcome Colonel Anton Pistochnig, the leader of the Militärkommando Niederösterreich (Military Orchestra of Lower Austria) – who is in charge of the musical entertainment during our welcome reception.

We are very happy to have the opportunity to welcome the ICOM family here on the Maria-Theresienplatz between the Naturhistorische Museum (Museum of Natural History) and the Kunsthistorische Museum (Museum of Art History) in Vienna. It is a great pleasure for me to welcome the two General Directors of these famous museums, Wilfried Seipel and Bernd Löttsch.

During the past three years ICOM Austria has developed a particularly intensive work relationship with ICOM – a development that also affects the President of the Advisory Committee and my predecessor Günther Dembski, whom I would like to welcome in particular. It was him who, together with our project leader, Armine Wehdorn, successfully initiated the application for this General Conference in Vienna five years ago.

We are very happy and proud that 2631 colleagues from more than 117 nations have come here. This once again shows Austria's extraordinary standing as culture nation on the one hand and Vienna as a museum city on an international level on the other hand. And, my dear Alissandra, it also proves that we made the right decision to make Austria and Vienna the location for the 21st General Conference and 22nd General Assembly - for the very first time in ICOM's history.

I would like to welcome all of you once again and thank you very much.

The title of this year's conference is „Museums and Universal Heritage“. I think that this is a highly sensitive and maybe also explosive topic, in particular due to the dynamic and inten-

sively global changes which have come to immensely affect the cultural heritage in Europe as well as all over the world.

We also have a slogan for the topic of this ICOM-Austria General Conference: Museums move the world! With your coming here you have perfectly proved this and at the same time you have contributed to make this event become the biggest museum event that has ever taken place in Vienna.

Apart from the numerous seminars, speeches as discussions we are very happy to be able to present the extraordinarily cultural wealth and the extraordinary diversity of the Austrian museum world with all its innumerable, wonderful treasures to you during the next days. ICOM Austria invites all ICOM colleagues and museum friends to make this 21st General Conference a real “Party of Museums”!

I would also like to thank Alissandra Cummins, the office in Paris, the Executive and Advisory Committee, all contact persons for the committees as well as voluntary persons on behalf of the ICOM Austria Board, Armine Wehdorn and her organisation team (Olivia Harrer, Regina Stein, Andrea Hawlik and all others) – without your help the General Conference would not have been such a success.

I would also like to thank the Bundesministerium für Unterricht, Kunst und Kultur, (the Austrian Federal Ministry for Education, Arts and Culture) Elisabeth Gehrler, Claudia Schmied, Brigitte Böck, Reinhold Hohengartner, Michael Franz and the City of Vienna, Andreas Mailath-Pokorny for their extraordinarily financial support.

Particular thanks also to all the sponsors and partners which made this conference possible: Raiffeisen, Uniqa, Getty Foundation, Unesco, ICOM-Foundation, PKE, Nestle, Österreichische Lotterien, EMS, Beckerbillet and StarAlliance, Winzer Krems, Rauch, Walter Hirschl and Birgit Müller.

Thanks also to the Heeresgeschichtliche Museum (the Austrian Army Museum) and the Musikkorps of the Militärkommandos Niederösterreich (the music corps of the military orchestra of Lower Austria), the committees and all colleagues who have organised the tours. Thanks also to the Austrian federal states for their support.

On behalf of Armine Wehdorn I would also like to thank our colleagues of the ICOM Austria Board Dagmar Bittricher, Hermann Drexel, Heimo Kaindl, Franz Pichorner, Hanno Platzgummer, Udo Wiesinger, Gabriele Zuna-Kratky.

Last but not least, we would also like to thank all of you who have come once again. It is you who make Vienna the capital of museums and Austria the centre of discussion for a few days. It is you who make our slogan “Museums move the world” come true. ICOM Austria also has another slogan: One day without museums is like the sky without stars. It is you who are the “stars” of this General Conference, it is you who are the “stars” of the Viennese museum sky.

I wish you all a wonderful evening amongst the Habsburg’s magnificence – enjoy the General Conference, enjoy Vienna, enjoy Austria and feel like at home – we will do our best!



WILFRIED SEIPEL,
Director of the Kunsthistorische Museum, Vienna

Dear colleagues, dear ICOM-family!

I would like to welcome you tonight as one of the two landlords of one of the museums at Maria Theresien Platz to a spot in Vienna steeped in history. It is a very special honour for the Austrian National ICOM Committee and also for Vienna that you decided to hold the 21st ICOM General Conference in Vienna.

The Kunsthistorische Museum and its numerous departments emerged from an age-long collecting tradition of the Austrian dynasty and turned from the former imperial private collection into an Austrian museum after the end of World War I.

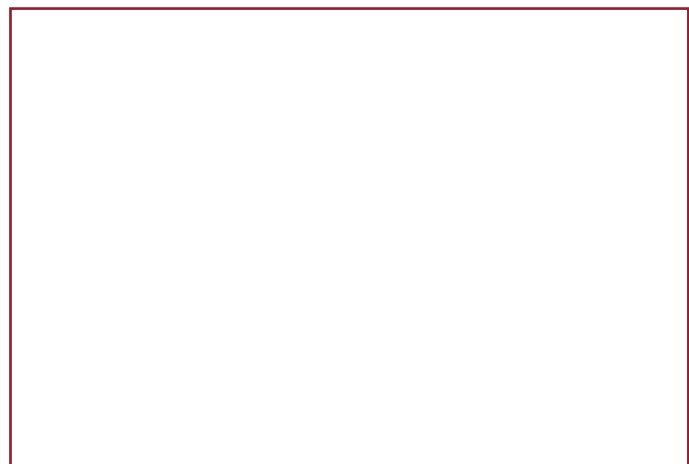
The topic „Museums and Universal Heritage“ you chose for the event this year therefore perfectly fits the Kunsthistorische Museum as it is not an Austrian National museum but a museum of the European cultural history, that is a Universal Museum.

The Kunsthistorische Museum is often considered to be a Gesamtkunstwerk (a total work of art) due to its diversity and meaning of its artists and genres united within it. Therefore it is capable of being identity-making for the European cultural heritage.

I would like to wish you all a successful General Conference in Vienna, good results and a pleasant and interesting stay for the participants from all around the world.



Opening at the Maria Theresien Platz: Carl Aigner, Armine Wehdorn, Günther Dembski, Alissandra Cummins, Wilfried Seipel, Bernd Lötsch (f.l.t.r.)





BERND LÖTSCH,
Director of the Naturhistorische Museum Vienna

Welcome – it's the turn of nature museums now.

I am the director at Maria Theresia's left hand. Our institution was founded as the Nature Cabinet of the German Emperor Franz Stephan I, husband of Maria Theresia. Although Maria Theresia herself was not so fond of natural sciences, she also loved the Nature Cabinet, because she was so happy finding her husband collecting shells, fossils and gemstones instead of court ladies (which might have happened as well). Nothing seemed too expensive for pleasing Franz Stephan I in his scientific passion – as can be proved by the famous gemstone bouquet, consisting of 2000 diamonds and 700 colourful gemstones arranged like blossoms and insects – an imperial present, put on the breakfast table of Franz Stephan's Nature Cabinet as a surprise from his loving wife.

Thanks to all of you for having chosen Austria for this year's ICOM General Conference. This place is adequate to the event. We Austrians – when thinking of our future – are always looking hopefully and with confidence into our past (with some good reason). Therefore, the Austrians love their Imperial Court Museums for Fine Arts and Natural History on both sides of this park as well as the Museum for Technology near Schönbrunn Palace. The museums were built for the 50 million inhabitants of the Austro-Hungarian Danube Monarchy – and are now more than XX-large for the small republic with 8 million citizens, a precious burden to maintain.

However, Austria is proud of bringing its museums through two world wars and four political systems.

Nowadays, not only Austrians but also an increasing number of tourists want to see our museums, noteworthy not only the Museum of Fine Arts but also our Natural History Museum – somehow an exception to city tourism. The reason is not only the collections but also the grand architectural design – the total piece of art, the "Gesamtkunstwerk", where all figurative arts: architecture, sculpture, fresco and oil painting, had to combine in the sanctification of science.

A cathedral of the 18th century's unbroken belief in scientific progress, influenced by visionaries such as Jules Verne, one of the best-selling authors at that time with a true scientific character (superior and considerate, ready to cope with any situation). Today, we have a much more sober view of science, with environmental impact- assessment and nature conservation being some of our major concerns.



All elements of decorative art in the museum buildings have a distinct meaning, telling stories about art on the one hand and about nature and research on the other.

Both directors have been eager to keep the aesthetics and the imperial flair, shielding and protecting their

*Musical impressions from the Militärmusik
 Niederösterreich*

houses against demolition by technocratic attacks of contemporary design. This did not hinder modernization, restoration, electrification, introduction of new 3D-methods for presentation out of microscopes and operation of science labs at the front of international research – be it DNA lab or meteorite research, even playing with artificial meteorites launched into space by ESA and then

being analyzed by us for the chemical changes after re-entering into and glowing through the atmosphere.

Other colleagues – ladies might be especially interested – are able to unmask sophisticated fakes of gemstones in the international jewel market.

But the major concern of the Museum of Natural History is to take care that nature will not become history. Busier than ever all museums are collecting, conserving and defending cultural and natural values on an overpopulated planet, where the human race (race in a double sense – also meaning competition) is to be blamed for mass extinction of plants and animals, the rate speeding up to a thousand times the natural extinction rate in evolution on a planet earth with atmosphere and weather patterns changing rapidly in consequence of the abuse of fossil resources – and at the same time civilizations are running out of cheap fuel, creating international tensions.

The many different kinds of museums store the accumulated knowledge and wisdom of hundreds of generations with different life styles, artistic skills and craftsmanship – half forgotten, yet useful!

Think of open air village museums and experimental archaeology. Facing cultural traditions of regional building in extreme climates – e.g. cooling houses without a single kilowatt hour but kept cool by intelligent design – a famous architect recently stated: “We have to learn from master-builders of the pre-industrial age, who had neither cheap oil nor abundant energy – we have to study them for the post-industrial (ecological) age, when there will be no cheap abundant energy any more.”

Museums teach us how to learn from history. “What is progress?” asked the popular, multi-talented painter and builder Hundertwasser. “If you stand one step in front of an abyss, any step further would be fatal; only a step backwards would mean progress.”



So, museum experts are sometimes regarded to hinder the motor of progress, pulling the brake. But as most of you have got a driving licence, you might know that you need both – motor and brake – for a good car ride. If the motor fails, it is nasty and inconvenient, but not deadly – if the brakes fail, it is fatal.



And the last message of museums: they divert our senses to the fields of art, they remind us of sources of happiness, elevating our spirits to the utmost summits of mankind. Museums make these pleasures accessible to us without much money or technology.

On an overloaded planet, where progressive material growth leads to global crashes, true progress can only consist of refinement, increase in quality, immaterial delight. Museums show us different possibilities. Meeting museum colleagues from far abroad is the utmost win-win situation. We can inspire each other with ideas without fear of competition. As we work in different countries, we do not have to compete for the same public and visitors.

Thus I wish you a lot of inspiration during this huge family-meeting. We belong to the same family – having the same goals and the same problems, fighting for and taking care of ir-retrievable values of cultural and natural history with our backs against the wall. We all are facing the same enemies – brutal economies and the destructive forces of our time, be they rooted in greed, thoughtlessness or in ideologies.

But the quicker the changes will proceed, the more urgent the need for the preserving power of museums will become.



The Naturhistorische Museum in an impressive sunset light

OPENING CEREMONY OF THE 21ST ICOM GENERAL CONFERENCE

Sunday, 19th August 2007

Konzerthaus

1030 Vienna, Lothringerstraße 20

09:00

Opening Ceremony of the General Conference

Moderation by Judith Weissenböck

♪ *Alban Berg, Sonata for piano op. 1* ♪

Greetings

Carl Aigner, President of ICOM-Austria

Alissandra Cummins, President of ICOM
by procurationem of the Federal Minister Claudia Schmied
Michael Franz, Head of Departement of Culture

by procurationem of the Federal President Heinz Fischer
Meinhard Rauchensteiner, Office of the Federal President,
Advisor for Science, Art & Culture

♪ *Claude Debussy „Première Rhapsodie“ for clarinet and piano* ♪

Johannes Kyrle, Federal Ministry of Foreign Affairs, General Secretary

Laurent Lévi-Strauss, UNESCO, Chief, Section for Museums and Cultural Objects

Andreas Mailath-Pokorny, City of Vienna, Municipal Councillor
for Culture and Sciences

♪ *Olga Neuwirth „In Nacht und Eis“ for accordion and bassoon – world premiere* ♪

Klangforum Wien: Lorelei Dowling, Bassoon, Marino Formenti, Piano, Krassimir Sterev, Accordion, Olivier Vivares, Clarinet

The Konzerthaus Wien, venue of the plenary sessions



INAUGURATION SPEECHES

19th August, Concert Hall



CARL AIGNER, President of ICOM Austria

„It would be great to experience the future in the museum before it has even begun”

Dear guests,
Dear colleagues,
Dear museum friends

This quote by Hans Belting has a close link to the main topic of this year's ICOM General Conference.

Is it just a sad coincidence for us and our conference topic “Museums and universal heritage” that we are currently once again discussing the destruction of the cultural heritage? And is it not also a challenging menace that goes way beyond a plain constitution of an ICOM resolution which we are currently being in charge of?

Or are museums also under economical dictatorship where we can eventually only talk about universal heritage and where we can only keep it alive with our museum work and where the future of the universal heritage will just be experienced as the future in museums?

When we consider the fact that each society, intentionally or non-intentionally also creates this cultural institution which it implicitly needs for its immanent legitimation, the socio-cultural cooperation and its social identity, it seems as if the universal heritage and the museums have become eco-touristic “space platforms” on the first glance.

Are museums old-fashioned institutions, which have their own cultural and social history, that present historical phenomena which have emerged from certain societies due to our high-tech society of knowledge?

Maybe our current societies with their bio- and gene technological opportunities do not need a historical perspective anymore because everything, really everything can be done as the current societies only seem to work on creating an indefinite present and at the same time amalgamating the past and the future as this very present? Is this the dream of a timeless society and of museums as their chamber of wonders and miracles?

For societies that bring up the acceleration we have been experiencing for decades now, aligning the demands of the present with the challenges of the universal heritage is a

highly sensitive matter. What shall be handed over to the next generation? Does not every generation have the right to build its own world? Wouldn't we suffocate if nothing was allowed to "disappear"?

There are no other cultural institutions that are in such conflict between preserving and accelerating as our museums. On the one hand, they are obliged to think and act for centuries, and on the other hand they have to keep up with the demands and necessities of an over accelerating society – they seem to be the seismographs for the universal heritage as well as their lighthouse.

It is the authenticity of the objects (according to Wilfried Seipel) that gives museums their very special aura and makes them distinctive. Therefore, they are actually the compass for the selection criteria of the universal heritage – we should always bear that in mind – be it in the local, regional or global context.

"The opportunities and the reason why museums still exist lie in the heterotopy, in its alterity", says Hans Belting. We have to be aware of the fact that museums are places of plurality and therefore of freedom. And it is this opportunity for freedom that gives us the feeling of sovereignty towards our universal heritage.

Together with our project leader Armine Wehdorn I would like to thank you all very much once again for all the international and national support for the General Conference.

As a conclusion, on behalf of the Board of ICOM –Austria, I would like to wish you all a thrilling inauguration day and I hope that the course of the 21st General Conference will be an exciting one. We hope that you will gain many wonderful experiences and learn many new things!



ALISSANDRA CUMMINS, President of ICOM

Your Excellencies, Distinguished guests, honorary members, members of the ICOM Austria Organizing Committee, members of the ICOM Executive Council, fellow members of ICOM, colleagues and friends.

Today, we reaffirm ICOM's mission of 60 years to protect and promote heritage with even more conviction, vision and enthusiasm. Our almost 25,000 members in 147 countries have come together in their commitment to a global fellowship in making the world a safer place for cultural heritage. Each member within his or her own capacity, has responded to this mission to assist in building a more tolerant, inclusive, and peaceful society through their institutions and programmes.

I feel very honoured to be here amongst you today. It is clear that ICOM Austria's aspiration to host ICOM's 20th General Conference and 21st General Assembly one of the most highly successful and visible events in ICOM's history has been achieved with almost 2400 delegates, representing almost 10 % of the global membership of the organization through the participation of 97 its 114 national committees, through the visible presence of its 30 international committees, 15 international affiliated organizations and six regional organizations attest to the inclusiveness that it has achieved, and are a tribute to the role it plays for the profession and for the world community.

We are all getting together in Vienna to celebrate of this opening and if I may say to celebrate the ICOM's 60th anniversary one more time, dedicated to an exploration of seminars, symposia, panels and other fora, the General conference theme "Museums and Universal Heritage", and thus demonstrating to the wider community the importance, relevance and resilience of museums to a whole new enthusiastic generation.

ICOM Austria's leadership and creativity in organizing this event, with the excellent support of the Austrian government, the Vienna city leadership, the voluntary support of museum workers and the sponsors who have given active support, is an encouraging manifestation of the alliance of all sectors of society and is a credit to the museum profession, so well represented here in this splendid city of museums, music and culture that is Vienna.

At times culture used to be regarded as the icing on the cake, an additional element to spice up daily life or sometimes it was considered to be entertainment. However, many recent developments broach the question of the impact of culture on citizens and society. Two key issues are to determine how cultural participation relates to democracy and whether culture can foster active citizenship. This event explores the social effects of culture and explains how cultural participation contributes to building citizenship in modern, democratic societies. Culture was described as a strategic asset that can help to meet the challenges of growing diversity and the complexity of life today. Policy makers should consider its added value in relation to making democracy work and enhancing social cohesion and inclusion.

The General Conference is ICOM's signature event, a unique experience – it's like the Olympic games of the museum world , that convenes members of our organization from all over the world to reflect on the challenges in the cultural and natural heritage landscape, to discuss and to propose means to enable museums and heritage practitioners to best address these challenges .

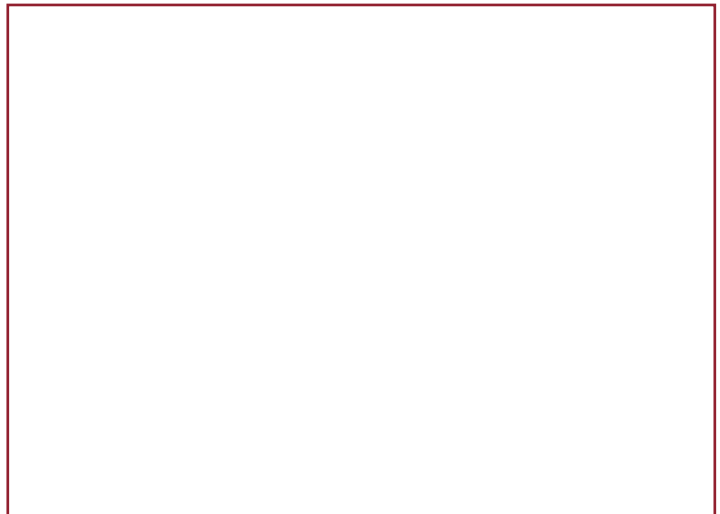
This is why I wish to say that I feel privileged for being able to address an audience – present as well as future museologists, the students of museology, and I feel doubly privileged in being able to do so in Vienna. The bursary programme which was so generously supported by ICOM Austria, the ICOM Foundation, The Getty Trust and other sponsors, has this year been enhanced with the ICOM 60th anniversary mentoring grants provided for young professionals to attend their first ever ICOM General Conference and International Committee meeting.

This programme served to double the number of grants normally available and to increase the diversity of the audience for this event. To those young members I say in particular that they will be the practitioners to whom tomorrow's society will entrust the protection of its cultural heritage, and I hope that some of my comments will have a positive influence on their attitude towards the career that they are preparing for.

As the role of museums in society evolved since ICOM was founded in 1946 and moved beyond exclusive preoccupation for collecting and preserving cultural artefacts, in the late sixties the international heritage community grew more sensitive to the damage that acquisition practices common at the time were inflicting upon source (origin) countries.

At an intergovernmental level, UNESCO realized the necessity to agree upon a form of public law or regulation to mitigate a problem that caused irreversible damage to many countries, and approved, in 1970, the International Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, also known as the 1970 UNESCO Convention.

The ICOM Code of ETHICS for Museums was created in response to this situation and continues to being the milestone of professional museum conduct with regard to acquisitions, management and collections practices. Its influence is shaping museology curricula (as it did in Great Britain, for example), national legislation (as did in Argentina, Korea and Italy), and the expansion of ethical museum practices internationally.



More recently though ICOM has continued its advocacy for the protection of the heritage through the negotiation and agreement of the UNESCO ICOM INTERPOL joint appeal to promote and disseminate “Basic Actions concerning Cultural Objects offered for Sale over the Internet” to prevent the growing illicit traffic of cultural heritage in the new borderless market represented by the web.

Another major development was the crafting of ICOM's new Mediation Policy to assist the museum community in properly and respectfully address the frequent conflicts which result from issues of ownership in cultural property.

The 21st General Conference will focus on “Museums and Universal Heritage”, which also this year's theme for International Museum Day, 2007. In light of the passage of the 2005

UNESCO Convention on Promoting Cultural Contents and Artistic Expressions, cultural diversity has come to the forefront as a force of cohesion. How museums communicate and promote the universal ownership of cultural heritage through an understanding of cultural diversity is one of the great challenges that participants will address in Vienna.

ICOM believe that this General Conference has not only set a record of participation, but will also go down in history as the most globally representative and inclusive conference dramatically demonstrating the critical success of ICOM's strategic plan for 2004-2007. I encourage us all make our discussions a dynamic vision for the future of our organisation and for the international cultural heritage community.

Finally, It is my great honour and my privilege to welcome so many of our individual and institutional members, National Committees, International Committees, Regional and Affiliated Organisations and partner institutions to the 21st General Conference of ICOM in Vienna, Austria, and to thank on your behalf, our most generous, dedicated and committed hosts of ICOM Austria and the City of Vienna for accepting to be the crucible of heritage for these upcoming 7 days, where I'm looking forward to meeting and speaking with so many in this great fellowship of museum professionals that is ICOM.

Thank you for your attention.



MICHAEL FRANZ,
Head of the Department of Culture of the Federal Ministry for Education, Art and Culture



„It is the most noble and important responsibility of the museums to support the readiness to enter into dialogue of the cultures”

(Reinhold Baumstark, Managing director of the “Bayerische Staatsgemäldesammlungen; in an interview with the journal „Zeit“ on 2 August 2007)

Mrs President Cummins!
 Mr President Aigner!
 Honoured guests!

I am very happy to deliver the best regards from our Federal Minister of Art and Culture at the inauguration of the 21st ICOM General Conference. On behalf of the Minister I would also like to thank the employees of the Austrian museums who agreed on supporting this conference. Without your dedicated and committed efforts this conference would not have been made possible.

The readiness to enter into dialogue which the Managing Director Baumstark considers to be one of the essential responsibility of the museums is one of the major concerns of the Federal Minister, in particular between museums and the public.

Thus the existence of this readiness between the museums themselves is required. ICOM, the world’s biggest museum’s dialogue, grants this and therefore I am especially happy that the ICOM General Conference is taking part in Austria this year.

The fact that the ICOM General Conference is taking part in Vienna is for many reasons very significant for us:

1. The election of Vienna becoming the location of this conference stresses the meaning of Austria being a location for museums
2. The conference is an opportunity for museums to discuss their role regarding education, science and society on a wide level
3. The ICOM conference is an important incentive for the current discussion on museums in Austria

1) The ICOM General Conference stresses the meaning of Austria being a location for museums:

Austria has a great number of multifaceted museums: according to the UNESCO and ICOM criteria there are 370 museums with 455 sites throughout Austria; with about 11 Mio visitors per year. These museums offer excellent programmes of which many are only possible due to the effort of dedicated, voluntary employees and the support of also strongly committed sponsors and donators. If the museum depended only on the support of the public, the broad selection of museums would not be possible.

Museums play an important role in a country so rich in cultural heritage like Austria. They do not only preserve our collections like chronicles but also allow us to impart this heritage to a current context with reference to the here and now. Therefore we are very pleased to be able to present the diversity of our museums to our expert audience from all around the world within the scope of a conference and also to enter into dialogue with international museum

2) The ICOM conference is an opportunity for museums to discuss their role regarding education, science and society on a wide level: The role of museums will also be an important one in the future. Not even the best media presentations can trump the real object. Neither the new media, the Internet nor the best travelogue can replace visiting a collection in a museum or the experience of actually having travelled.

However, the institution museum is changing and that is a good thing. The dialogue has to go beyond certain views and aspects because museums have to fulfil, similar to their original responsibility in the 19th century, a considerably broader range of responsibilities than just collecting and preserving. Therefore also:

- museums being consistently open to the population
 - economical thinking and timely organisation as well as
 - taking advantage of multiple and also interdisciplinary cooperation opportunities
- belong to this range.

The museums of the year 2007 are cultural service providers that orientate themselves according to the needs of their visitors and permanently try to change the perspective of the observer.

3) The ICOM conference is an important incentive for the current discussion on museums in Austria:

Austrian museums are experiencing an exciting development process at the moment. Ten years ago the federal museums in Austria were separated from the administration by the state. This was a process that can be considered as a positive and in many aspects also as a successful one. We would now like to take advantage of the experiences of these 10 years and classify the legal basis as well as the equipment in respect of content of the museums so that the museums will also be able to fulfil their responsibility as

- successful educational institutions
- attractive destination for visitors (where you also like to just walk around for some time - according to Dieter Bogner)
- excellent institutions for science and research in the future

That is why we are having a complex discussion about the future role and structures of the Austrian museums. Therefore the strengthening of the museums as impartment institutions is of major concern for the Federal Ministry.

Two approaches are determining:

- a wider cultural education: to arouse the interest of young people in particular
- opening the museums to the public: in order to strengthen museums as locations of cultural possession of the population, where you can learn but also enjoy yourself.

Thus the following goals as essential responsibility of the museums have to be clearly defined:

- an intensified cooperation between museums and schools
- gaining usual non-visitors of museums and, as requirement for the first two points
- focus on impartment and presentation, that is the programming of the presentation of collections and exhibitions: to get visitors and museums closer together.

Hence, I am convinced that impetus for the current discussions on museums in Austria will be given by the ICOM General Conference 2007. Furthermore, I would also like to wish you inspiring discussions and a successful conference on behalf of the Federal Minister.



JOHANNES KYRLE,
Secretary General of the Federal Ministry of Foreign Affairs

Distinguished members of the International Council of Museums, Ladies and Gentlemen,

First of all I would like to welcome all participants at this 21st General Conference of the International Council of Museums on behalf of the Minister of Foreign Affairs Ursula Plassnik.

The term "international" has been well confirmed by the 2300 registrations from 90 countries for this event today.

The relations between the Ministry of Foreign Affairs and the international museums are very tight: our representative offices abroad, the embassies, the consulates generals or the culture forums keep being centre, contact person as well as consultant for museums in Austria and abroad when dealing with communication or cooperation with domestic and foreign authorities or other organisations.

Museums are very important partners for our foreign cultural policy. The Ministry for Foreign Affairs regularly supports the presentation of the treasures of Austrian museums abroad as well as of Austrian art and culture in foreign museums. We are very dedicated to make the works of Austrian artists internationally known for a broad audience. May I quote just a few exhibitions of the current year – being representative for many more, of course: Erwin Wurm at the Mori Art Museum in Tokyo and at the Musée d'art moderne in Lyon, paintings from the collection of the Kunsthistorische Museum Wien in the National Museum of Contemporary Arts Deoksugung in Seoul, the Chinese Liu Xiuming, who lives in Vienna, at the Shanghai Art Museum, Egon Schiele at the Munch-Museum in Oslo, Stefan Eins at the Museum of Modern Art in New York – and still many more left to be mentioned.

The Sigmund Freud year 2006 is another example: the successful cooperation of foreign museums with the Sigmund Freud-Museum in Vienna, the Austrian embassies, consulates generals as well as the culture forums abroad made a worldwide realisation of many symposia and exhibitions about the Austrian founder of the psychoanalysis possible.

I am convinced that the excellent cooperation between museums all around the world and the Ministry for Foreign Affairs will be continued in the future.

Looking at the network of 25000 members ICOM has developed as the biggest international organisation of museums since its foundation in 1946 in Paris, these numbers create astonishment. Considering the museums as being global "embassies of culture", the International Council of Museums provides a high density of "ambassadors" as well as sources never running out of inspiration due to its different kinds of collections.

I would like to thank the organisers as well as the staff of this conference for their excellent work.

As Secretary General of the Ministry for Foreign Affairs of Austria I would like to welcome you all and I hope that you will also have the opportunity to get to know Vienna from its most beautiful side during the course of the conference.



LAURENT LÉVI-STRAUSS,
Chief of the Section Museums and Cultural Objects, UNESCO

Ladies and Gentlemen representing the Austrian Authorities,
 Dear President of ICOM, Dear President of ICOM Austria,
 Dear Colleagues,

I am very happy to be here, on behalf of Mr Koichiro Matsuura, Director General of UNESCO, to participate the 21st General Conference of the International Council of Museums. I would like to express my warmest thanks to our Viennese and Austrian hosts for their kind hospitality and for the commitment it shows to the cause of museums and cultural heritage. It is a real privilege to be here in Vienna, the Austrian capital, famous for its historical heart, which is on the World Heritage List, and for its world renowned museums.

Just over a year ago, ICOM celebrated its 60th anniversary in the Château de Versailles, a historical monument and also a museum. Today, in Vienna, the 21st ICOM General Conference is dedicated to the theme "Museums and Universal Heritage". This theme is very important and especially significant for ICOM's mission as museums were amongst the very first institutions committed to the protection and the study of arts and cultures on a global scale. Museums have always been concerned with, and often determined the fate of a large part of the world's heritage.

UNESCO and ICOM were created at the same time and both have been committed to the preservation of heritage in all its guises for 60 years now. This common mission often led us to share ambitions and challenges.

In the years to come, the mandate of UNESCO's cultural sector is to promote cultural diversity through the preservation of heritage in all its expressions. This is a great challenge and we cannot hope to meet it without ICOM's help. When we want to explain what cultural diversity means, there is indeed not any example that tells more of the wealth of heritage as it is displayed in museums. But conservation is not the only role of museums, they are also involved in research and in sharing of knowledge.

Museums facilitate the sharing of knowledge by building bridges between cultures. This is how, it seems to me, the mission of museums with regards to universal heritage must be primarily seen.

ICOM, through an action network made up of national and international committees, also achieves a very important task in ensuring that museums are integrated in all aspects of development and, although the roles of museums have changed significantly since ICOM was created, it has always managed to adapt and contribute to the changes in order to meet the new challenges facing museums. The important contribution it brings to UNESCO with its publications and working groups on the new types of heritage is great evidence for that.

The future of the cooperation between UNESCO and ICOM rests, in part, on our shared commitment to form a tight partnership for other major innovative undertakings, such as, for instance, subaquatic heritage museology, or the very important issue of the return and restitution of cultural property.

One of ICOM's greatest achievements is without doubt its commitment to ensure recognition and adoption of global ethical practices. This is why UNESCO must express its warmest thanks to ICOM and its members, above and beyond all its other partners, as museums were the driving force behind the adoption and promotion of the 1970 Convention on the illicit import, export and transfer of ownership of cultural property and its return to the countries of origin.

Unlike the legal movements of cultural objects that encourage mutual knowledge and respect through cultural and scientific exchanges, the illegal traffic of cultural property causes serious and sometimes irreversible prejudice to mankind's cultural heritage. Pillage eradicates the context in which a discovery was made, thus erasing an essential part of the historical messages contained in an archaeological site or object. The communities of origin, however, suffer the greatest prejudice because they are losing part of their history as well as their cultural heritage, and, in the case of objects used for worship, part of their religious traditions.

This shows how crucial museums' activities are in these respects. This also reminds us of the fact that, the more we discover and appreciate cultural diversity through heritage, the greater are the risks of diversity being pillaged and the greater our responsibility to defend and protect it.

Some major countries have recently ratified the 1970 Convention, bringing to 112 the number of States which are party to it. Japan, the United Kingdom, Sweden, Denmark, Switzerland and Norway, amongst others, joined the group of countries committed to supporting the legal exchange of cultural property.

A similar task remains to be done for the UNIDROIT Convention which, in 1995, complemented the 1970 Convention with regards to private rights concerning the return and restitution of cultural property. The UNIDROIT Convention, which came into effect on the 1st of July 1998, has unfortunately been joined by only 28 States so far. Every effort must be made to increase its ratification. The role of museum professionals, who are often in direct contact with art market professionals, is also essential for this.

Therefore, I think that one of the important subjects for your consideration and your work during this 21st General Conference could be to discuss how to ensure the universal dissemination and application of protection tools for heritage in all its forms.

I would like to end on a hopeful note.

Everywhere in the world we are witness projects for creating and opening museums as a result of bi or multilateral cooperation with major museums. This global trend for exchanges, at the top levels, involving first class institutions with prestigious collections and cutting edge skills, really gives us reason to hope for a positive and constructive solution to the problem of massive transfers of artworks during periods of conflict or colonial occupation, or in cases where the 1970 Convention is not applicable. Museums must, more than ever, show their way and offer an example of how scientific and cultural cooperation on a large scale can guarantee the universal dissemination of the meaning and values of heritage.

By achieving this enormous task, we shall all be able to appreciate and to celebrate the universality of our cultural heritage.

On behalf of the Director-General of UNESCO, I thank you and wish you an enjoyable 21st ICOM General Conference, with stimulating and productive debates.

the salutatory speakers: Andreas Mailath-Pokorny, Michael Franz, Laurent Lévi-Strauss, Alissandra Cummins, Johannes Kyrle, Piet Pouw and Meinhard Rauchensteiner (f.l.t.r.)

ANDREAS MAILATH-POKORNY,
Municipal Councillor for Culture and Science, City of Vienna



Mrs. President, Mr. President, Ladies and Gentlemen, dear participants, welcome to Vienna and welcome to this important and meaningful congress.

I am very happy that you are here and I am very proud that you have chosen Vienna as the location for this congress. Vienna is a city of culture, of cultural heritage and, of course, of a very vivid, fruitful and creative cultural contemporary life of art. The performances of the members of the Klangforum Vienna are a very obvious and audible example for this life of art. I am very glad that you are here as I suppose that the choice of this city is also an example of the tribute to the rich cultural life and the interesting diversity of museums here in Austria and Vienna.

About 3 years ago when I was invited to go to Seoul to symbolically take the ICOM flag I considered this to be a kind of acknowledgement of cultural achievements and not only a reference to my height since they needed someone tall who could take a big flag. I mean that the diversity, that is the cultural diversity here in Vienna actually is something that deserves attention.

We have a rich tradition but we also had to live an eventful past, for example the National Socialism, the two great wars, which particularly regarding the National Socialism were not only combined with a physical destruction of numerous, hundreds and thousands of lives but also left an intellectual vacuum. Apart from that it was also already correctly mentioned that that was the reason why a new beginning was absolutely necessary and fundamental.

The foundation of ICOM is also an example for that and that is why it is not surprising that especially in Vienna, the capital of Austria, a lot of attention is paid to artistic and cultural development. We have done and invested a lot in this city not only to live from what was passed down to us but also to develop something new. I am pretty sure that we were rather successful.

The city just like most of the cities in this world has to live with the fact that it has traditional images. A few years ago I was in New York. One night I was in a bar and was asked by a nice person: „Where are you from?“ and to my answer „I am from Vienna, Austria“, he replied: „Oh, is this the city with the old ladies with the fur hats and the blossoming chestnut trees?“.

I will have to disappoint you a little, ladies and gentlemen, as the blossoming chestnut trees are not blossoming anymore, the season is over and the old ladies with the fur hats are not here yet as it is still too warm.

You will be getting to know a slightly different Vienna and that is good. Hopefully you will see a Vienna that, apart from your interesting presentations, offers you a lot of culture. I would like to bring you closer to this Vienna maybe by telling you about three basic principles that are involved with your work.

There are three principles that have already been mentioned today in some presentations and that are very essential in my point of view when we talk about cultural work in general and about museum work in specific.

The first principle is the responsibility of the public authorities. I am here in front of you as a political representative being in charge of culture and science in Vienna, a city that invests a lot in public culture.

Nowadays culture can not take place without private commitment, that is right, but I think that culture can not at all take place without public commitment, without public financial responsibility – and I add - without sufficient, public financial commitment. Culture is public responsibility just like public safety, the fire brigade, a good and sufficient provision of water, the health care system and also the school system as well as much more. We here in Vienna are convinced about that. Culture is of public interest and that also has to be expressed by financial as well as material provision of means. I am aware of the fact that globally seen also the private factor plays a very important role but I think we are already doing pretty well with the system I call the European or Central European system, the promotion of culture which is in fact public as it is of public interest. Therefore it is just consequent that I can draw your attention to the fact that we increased the budget for culture of one quarter in the past five years since we are convinced that we are creating an essential differentiation factor that eventually might differentiate us sustainably from other cities. It is definitely not the factor work, not even regarding the best education, it is the cost factor that is of course a more advantageous one for economy.

In my opinion the public interest in culture is very important and as a matter of fact also symptomatic for Vienna, the city where you are staying at the moment.

The second principle, ladies and gentlemen, is accessibility. This point has also been mentioned today and that is also very important for your sessions here. When we speak about public but also private responsibility the next step is giving access to the confrontation among people with their own cultures as well as with foreign ones. Access without barriers regarding the material, access without barriers for disabled people seems to be a very significant issue for me, also concerning the democratic understanding with respect to the legitimization in their work, the museum work. As many people as possible shall take part in it and be able to intensively deal with what has been collected, with what has been researched and was is produced as contemporary art.

One of the main responsibilities of the cultural and educational policy is to make this possible. Furthermore, the cultural and educational policy has to deal with the provision of material means but also with the matter of attitude that culture and museums are neither the responsibility nor the topic of the elite, they are a general topic.

The third principle, namely diversity has also already been discussed. I think that Vienna also has a say in that. Museums are places where you can get familiar and be confronted with the different, the foreign, the foreign cultures and art. Vienna is, just like the other cities of the world, a city that lives from its diversity and by saying live I mean everything of course, the wealth that emerges from it but also the social difficulties that are related to that. All in all a third of the Viennese has an immigration background which means that they are either the 1st or the 2nd immigration generation. This background challenges our social policy, our living policy and of course also our cultural and educational policy. Therefore the foreign, the different has to be imparted through different cultures, languages and other religions and shall be understood as enrichment and not as something dangerous.

It is easily talked about but it is fairly hard to implement it in the current affairs and it means a daily, difficult and very sensitive political work in the fields I have mentioned to you, also in the sector of the cultural and educational policy.

I think that in particular the cultural and educational policy, culture and of course also their work has a great responsibility to impart this difference, this diversity as enrichment and not as something dangerous. I believe that this works very well in Vienna but there is still a lot to do, of course. The challenges for a city, for a very differently structured city with great historical tradition and cultural wealth is indeed very high.

I think that you will perceive these three points in Vienna and I would also want you to experience them in the every day life of Vienna, if you have time in the next couple of days. The public responsibility for culture, the willingness to make culture accessible to as many people as possible and diversity – I would like you to experience all that here in Vienna so that you can take these experiences back home with you.

I would like to thank all of you who are organising this congress here very much. It is detailed work, I know and I am very happy that you are here and I really hope that you will enjoy your stay in Vienna. I would also like to wish you inspiring sessions and presentations, but above all I would like you to come back here again soon, either for business or for pleasure.

Thank you very much.

OPENING CEREMONY OF THE 21ST ICOM GENERAL CONFERENCE

Sunday, 19th August 2007
Concert Hall
1030 Vienna, Lothringerstraße 20

11:30-13:00 & 14:30-15:30

Keynote Speeches:

Elaine Heuman-Gurian

Jyotindra Jain

Peter Kampits

Susan Legêne

Christoph Stölzl

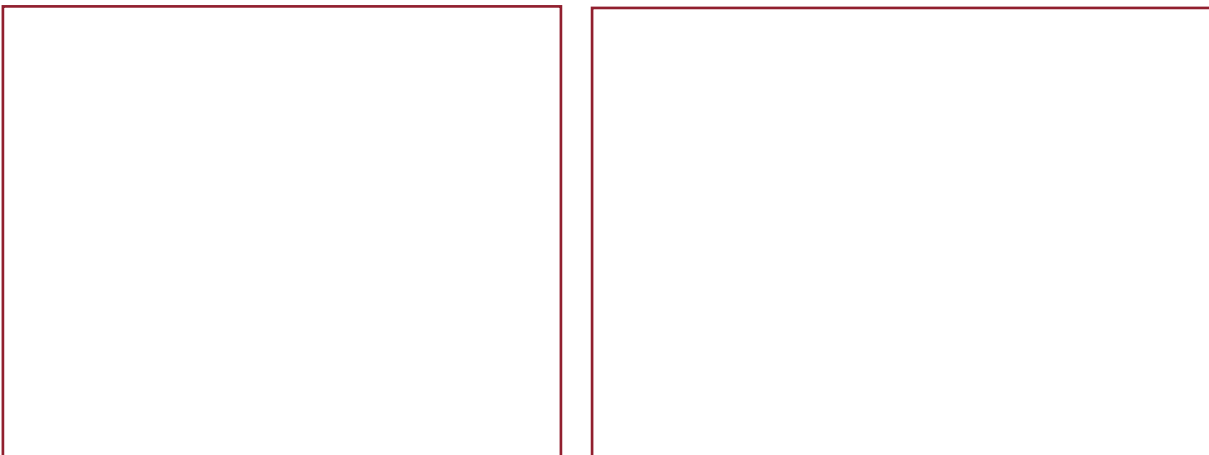
15:30-16:00

Coffee break

16:00-17:30

Panel discussion with the keynote speakers

Presenter: Hans Belting



KEYNOTE SPEECHES

19th August, Concert Hall

ELAINE HEUMANN GURIAN, Senior consultant and advisor, USA



“In conversations, Museum professionals need to move beyond discussions of specific technologies and explore a fuller dialogue on what these technologies mean to the experience of cultural content. It is only when directors and curators are informed of the true reach of Web 2.0 (In September 2006, YouTube had 34 million monthly visitors) and how this represents a watershed moment for Museums and cultural institutions to exponentially expand their audience while also making previously obscure content accessible. Once we can get over our love for the technologies (the cool factor) and treat these services as the strategic outreach they are will the adoption rates for these tools truly blossom.”(clm2134, 2007 pdf 14)¹

“The Internet has fundamentally changed the practical and economic realities of distributing scientific knowledge and cultural heritage. For the first time ever, the Internet now offers the chance to constitute a global and interactive representation of human knowledge, including cultural heritage and the guarantee of worldwide access. We, the undersigned, feel obliged to address the challenges of the Internet as an emerging functional medium for distributing knowledge. Obviously, these developments will be able to significantly modify the nature of scientific publishing as well as the existing system of quality assurance.”(Berlin, 2003).

INTRODUCING THE BLUE OCEAN MUSEUM: an Imagined Museum of the Nearly Immediate Future.²

Scene setting

Come with me to visit the Blue Ocean Museum, an imagined museum of the nearly immediate future. I am the director / imaginer of this museum which, while based on a new model, is grounded in real possibilities that are within or almost within reach. I am not proposing change for its own sake. This model aligns museums with the underlying consequences of the vast, fast-changing, often overwhelming and frequently puzzling internet.

Access to the internet is growing steadily. While the technology divide still exists, many kinds of increasingly affordable equipment make it possible for more people to be connected. The web is changing the way people generate, acquire, and use information.

“The new Web is a very different thing. It’s a tool for bringing together the small contributions of millions of people and making them matter. Silicon Valley consultants call it Web 2.0, as if it were a new version of some old software. But it’s really a revolution.”(Grossman, 2006)

Web 2.0 comprises social web sites “... that emphasize online collaboration and sharing among users.”(Wikipedia, 2007b) These sites in creating layers of networks between friends, new acquaintances and strangers, have made it easy to generate, store, and pass on information quickly by-passing authorized channels. As a consequence, those organizations (governments, not-for-profit organizations and corporations) -- long in command of information -- can no longer direct it. And without that control institutions will have to alter their very ways of operating.³

Museums are among those institutions that are affected by this new wide-spread information sharing and will, I believe, have to shift from the intellectually-controlling institutions they currently are to becoming service providers of shared content in the future. In fact we are already seeing inklings of such practices within the more nimble museums around the world.

You might think this paper is about museums in virtual space; their websites, online exhibitions or digitized collections. It is not. I am proposing to change the fundamentals of the physical museum site, where actual people congregate. As I wrote the paper, I asked myself: “Will museums be willing to respond to the new internet reality in order to remain important civic spaces, or will their inherently conservative natures prevail rendering them marginal or even extraneous in the future?”

The museum I will describe is mythical and meant to be illustrative. The name – Blue Ocean Museum – comes from the book “Blue Ocean Strategy” in which the authors Kim and Mauborgne “argue that tomorrow’s leading companies will succeed not by battling competitors, but by creating “blue oceans” of uncontested market space ripe for growth. (Kim and Mauborgne, 2005) It is hoped that the Blue Ocean Museum, by tapping into the democracy of the web, will succeed in a new blue ocean and, by attracting a broader than usual demographic, become widely used, unlocking “new demand” through its innovation and service.

As a matter of convenience I have chosen the content to match the museum’s name, so the museum is dedicated to ecology, especially water, in all its manifestations. The proposed paradigm would work equally well, however, with any subject matter.

The Blue Ocean Museum’s mission statement remains squarely within the traditional museum community and is -- “preserving and presenting tangible evidence of the earth’s natural environment and its peoples in a welcoming gathering space for all members of the neighborhood and those just passing through.” Among the cognoscenti the nickname of this museum is “The Deep” (as in “deep blue sea”) and its tag line is “Dive In”.

While the mission might sound similar to other museums, what is different is how the museum perceives of its relationship to its audience. The Deep is not an authoritative institution using the instructive voice and presenting carefully controlled bits of information; rather the museum facilitates personalized investigation by providing a large amount of easily accessible content gleaned from many sources and available on an as-needed basis.

Given the easy access to the information internet users have on their cell phones and computers, why go to the museum at all, you might ask? I reply that museums have two interlocking comparative advantages; they are the sites of multi-sensory experiences using tangible objects, and they remain trusted civic spaces where strangers can safely meet face-to-face in real-time interactions. These advantages become increasingly important given how isolated net users are and how synthetic virtual experience can be. So our traditional competitive edge – real things in real space among real people – remains. Yet I believe museums will stay relevant only if they invest in service strategies that mirror the way people have come to use the web to investigate and learn. In other words museums will have to change their internal cultural position from instructor to facilitator.

Galleries

Within the Blue Ocean Museum there are three content galleries – art, history and culture, and science. There is a study storage research section, and the ubiquitous café and shop,

all of which can be accessed through the lobby. Each gallery has its own attraction appropriate to its content, but the basic set-up is similar one to another and organized to facilitate access to the information the visitor might want when face to face with objects. The entire building has wireless access compatible with the range of equipment (i.e. cell phone, mp3 player, pda, etc.) the visitor have brought with them. Additionally there are simple laptop-type computers one can borrow. Hang the expense; this is after all a fantasy museum!⁴

Each gallery has:

- Comfortable seating with a surface on which to use the laptop. These seats are placed so that the objects are in view. Visitors are encouraged by the physical setting to investigate objects and then be able immediately to look-up the answers to questions they are self generating.⁵
- A hands-on physical activity area that provides families with something to do related to the installed theme. This is placed so that while children participate, their parents can simultaneously keep an eye on them and assess the installation, themselves.⁶
- Access to a huge data base -- perhaps the internet itself -- that is organized through a useful search engine. Additionally the visitor can find a bookmarked selection of associated interesting sites within a framework that limits certain socially unacceptable sites.⁷
- An available blog platform so that the visitor can to enter into a written conversation with the curator and all other participants who wish to join in.⁸
- Sets of portable headphones so that one can listen to audio tours produced from various perspectives with the ability to record tours of one's own to leave for others to enjoy.⁹
- The ability to listen to appropriate music and other soundscapes associated with the theme and learn about other audio material along lines of one's interest.¹⁰
- A printed bibliography of useful resources from multiple sources (print, audio, video, movies, web, etc.) that can be accessed at home for further study.¹¹
- Various printed or electronic trails based on input by other visitors tailored to special interests, time constraints or age of accompanying children.¹²
- A video, photography and audio recording "studio" that permits visitors to add content to the sites provided.¹³
- A section of the physical exhibition that has been designed to reflect the input of prior visitors and to respond to current events.¹⁴

It is not the strategies that are new. They all already exist, some only on the net and some as small experiments in museums.¹⁵ They have not been aggregated together in a museum site yet, though, as every day passes, more possibilities are becoming realistically available. What is new is the dedication of the Blue Ocean Museum to co-partner with museum visitors so that choice and production of content can be shared.

The Blue Ocean Museum combines the technology with other exhibition strategies to develop a mix of interactions. For example, the special feature of the history and culture exhibit space is a real or imagined environment similar to a period room that has sound, furniture, artifacts, etc., adding as many contextual elements as possible. The opening period room will be Captain Ahab's cabin, an imagined place as it could have existed with access to the historical context, readings from Moby Dick, and excerpts from related movies.¹⁶

The science section, for its part, is full of hands-on experimental stations and has a section reserved for "relevance and timeliness" where news is posted quickly for all to see and where hosts are available to explain contemporary issues and facilitate discussion and debate.¹⁷ These descriptions are presented as illustrations of a basically altered institution. The techno-

logy is only a means toward creating a museum that is intentionally responsive to and malleable by the visitors themselves. I am motivated by a belief that if museums become more intellectually democratic institutions, many more people will find them relevant to their lives.

What sets “The Deep” apart from other museums is the amount and type of content that is available for the visitor to use and its willingness to experiment with more and more visitor-authored strategies as they become available. While there is information offered that is carefully written, chosen or edited by the curator (as is now traditionally the case,) there is much more on hand that has been authored by others (which is not).

The information is intentionally chosen for its associative relevance – it includes “stream of conscious” browsing material such as fiction, news clippings, film, first person narration, animation, etc. In the art gallery, in addition to the expected labels, there is access to auction catalogues, reviews, biographies, movies, fashion and literature of the time, gossip, and a photographic file of other work produced by the same artist but not available in the museum to be used for comparison purposes.

Since the internet with relatively broad access is available on site, one assumes some might go further afield. In other words each exhibition has been set up to allow people to answer their own personal questions as they occur. The fact that these questions might stray from the exhibit topic, like that part of everyone’s daydreaming, is expected and supported.

Study storage

The objects collected by “The Deep” include art, crafts, natural history examples, cultural material and live specimens in aquariums. All the items not on exhibition are on view in the study storage area.¹⁸

Displaying collections in a study storage area is a current museum trend.¹⁹ With the invention of an easily updated and installed micro-dot that holds vast amounts of information, one can make associated content easily available while visitors are looking at the relevant object. The formerly clunky structure of writing down something and going elsewhere to look it up is eliminated. As in the rest of the museum, the available information is not all created by the staff nor is it only factually dispassionate.

There is a system that allows the public to add keywords to the database. This is known as tagging or “folksonomies.” “The process of folksonomic tagging is intended to make a body of information increasingly easier to search, discover, and navigate over time.”²⁰ Thus taxonomies like library catalogues and museum collections records formerly controlled by workers within the industry are increasingly being opened to modification by users. Interestingly a number of museums are already experimenting with users tagging collections on the museum’s website, though I know of none who are yet making this available on the exhibition floor.²¹

Administrative structure:

Given your journey through this new museum, I would be remiss if I did not acknowledge that there are consequences for the organization. New administrative structures will be needed. Building large free open access data bases through the voluntary cooperation of millions is already challenging the twentieth century business model based on withholding and control-

ling so-called “proprietary” or trade-marked information.

The pyramidal administrative structure with its ascending levels of supervision of increasing authority is being challenged by internet users working alone and in free flowing groups called networks. There are network theorists who are trying to understand how the small often unedited contributions of millions of people can create services and products that are quantitatively better than the previous ones which were carefully researched and controlled by a highly specialized few. (Barabási, 2002)

Suffice it to say, perhaps as a cop-out, that the new museum business model is the subject for another paper and The Blue Ocean Museum, which is based on the web 2.0 model of shared authoring, has an unknown administrative structure at this time.

What is known is that the curator’s role will become enlarged to become a knowledge manager rather than solely a researcher and knowledge provider. The most interesting element of the curator’s job might become the exploration and presentation of both related and tangential material as peaks their personal interest or might appeal to others.

Personalization and customization: Learning consequences

Why provide so much content within the walls of the museum? Why not allow the visit to be “pure”, untrammled by information interruptions? Because this generation of web users will demand increasing access to relevant information in real time. People are used to accessing and then isolating information as they need it (bookmarking) and altering it as it pertains to them (personalization and customization). It is easy to do and the move to this type of customized content is increasing in both commerce and education.

What is the downside? As the trend toward information on demand continues, one worries that people will learn more and more about less and less. Will their life experience limit their agenda or reduce the context in which to fit the information? Will future adults have a wide set of net contacts associated to a limited set of experiences, a narrow band of intense expertise and an uneven understanding of such topics like history, science, and nature? What will be the consequences of limited learning on the requirements for effective citizenship and the peaceful and productive interaction of unfamiliar peoples with each other? These are reasonable questions.

“There are concerns that this [personalization] is a cause of the increased balkanization and partisan rancor in our politics as people retreat into their own little information echo-chambers where they only care to deal with people who share their views and information that buttresses their belief systems.” (Rainie, 2006 pdf 14)

And some museum educators have written:

“What about public education and cultural heritage? Should they be customized? And if these experiences were given over to customization, what happens to treasured ideas like intended messages, shared experiences, belongingness, and collective cultural identity?” (Munley Roberts et al., 2006)

I share this concern and believe that museum leaders must participate in many forums to continue this questioning. But I take the position that the consequences of democratizing the civic agenda are likely to be positive.

The motivation to learn something new:

For example, it is increasingly clear that narrowed study is not the only outcome of personalized learning. Increased browsing often known as “googling,” is gaining in popularity and with it the acquisition of new information.

There are websites specifically organized to lead users from the known to unfamiliar territory. www.pandora.com, for example, encourages listeners to hear unfamiliar music that is similar to the music they already know and like. www.amazon.com suggests books that are related to the books the reader has already read. The motivation to learn something new related to one’s established interest may well prove to be powerful enough to offset the balkanization that is worrying others.

People choose new sources of information based on trust and that trust must be earned, it is not chosen at random. Asking one’s friends (word of mouth) has always been considered to be a source of trustworthy information. Huge websites such as www.myspace.com are built to establish trust starting from the known (friends) and moving outward. www.tripadvisor.com mixes “word of mouth” opinions generated by users with factual information to help travelers decide on potential travel destinations. It is hoped that the Blue Ocean Museum can leverage the trust museums generally have previously developed into this new environment.

Acknowledging the dark side:

The web has a dark side that must be acknowledged. The motivation of web users is not always benign. To be a blogger, one need not be literate, use grammar correctly, or provide interesting material. Much of the content found on the web is boring, silly, inane, and unreliable. Some of the information found on the web is verifiable while much is conjecture, or just plain wrong. Some is even malicious.

An individual can create aliases with ease and change persona at will. There are web experiences that are related to reality as we know it and an almost equally mesmerizing world that is invented reality.

There is hearsay, false information, identity theft, scams, and hackers. Some bloggers intend to influence others to act in socially unacceptable ways. The edges of the web are dangerous and its uses problematic.

In response, pundits are divided: “Web 2.0 either empowers the individual providing an outlet for the ‘voice of the voiceless’ or it elevates the amateur to the detriment of professionalism, expertise and clarity.” (Wikipedia, 2007b)

A potential outcome of more and more people talking to each other about less and less is not far-fetched. And indeed the trivial material exchanged all day by young people instant messaging each other suggests that this time-consuming activity has already infected us and may be interfering with the time available for skill acquisition or family interaction.

The virtual environment is not sufficient to maintain civil stability. It must be intermixed with real-time, face-to-face, peaceful group interaction among diverse strangers. Museums have, as one of their special advantages, neutral attractive civic space. It may be, in our new cyber environment that personal access to other people will become a more important museum asset than it already is.

Museum leaders, influenced by their interest in contributing to civic wellbeing have embedded such words as “forum, meeting ground, marketplace of ideas, and safe space for unsafe ideas” within their vision and mission statements. Yet I would contend that they have done so without understanding the thorough-going change the full realization of such an idea would cause. To become responsible within the internet universe, museums will need to rethink their civic responsibility more carefully and thoughtfully than ever before.

The role of a civil society in the face of WEB 2.0:

There are contemporary philosophers who, using phrases such as “Social Capital” and “Civil Society”, suggest that museums and other like organizations have responsibilities that include civic order and group cohesion.

“Civil society refers to the arena of uncoerced collective action around shared interests, purposes and values. In theory, its institutional forms are distinct from those of the state, family and market, though in practice, the boundaries ...are often complex, blurred and negotiated.”(Centre for Civil Society, 2004)

“Civil society is important for democracy because it is the free space in which democratic attitudes are cultivated and democratic behavior is conditioned. (Barber, 1998, p. 6).

Robert Putnam would argue that there is

“... a distinction between two kinds of social capital: bonding capital and bridging capital. Bonding occurs when you are socializing with people who are like you: same age, same race, same religion, and so on. But in order to create peaceful societies in a diverse multi-ethnic country, one needs to have a second kind of social capital: bridging. Bridging is what you do when you make friends with people who are not like you, like supporters from another football team. Putnam argues that those two kinds of social capital, bonding and bridging, do strengthen each other.”²² (Wikipedia, 2007a)

In this context, civil society organizations serve “to hold the state accountable, ensure that multiple voices are heard in the policy process, and use associative action for economic, social and political change. They also permit a range of values and points of view to be expressed within society “. (Salamon, 1997)

Such a pluralist environment preserves choices and enables individuals to act on their own ideas and values in relation to the “common good.” (Eikenberry, 2006) A danger inherent in the internet revolution is the replacement of an agreed civic curriculum with the rise of individuality in which group norms are no longer understood, ascribed to or relevant. Social scientists interested in networking and the consequences of web 2.0 come to a few conclusions. The first is that there needs to be an agreement about etiquette and the rules of use. In the current world of the web there are various and fluid rules of behavior. Norms are established for one site but don’t translate to another. So when extending the web 2.0 possibilities to their extreme ends it is possible for the civic curriculum to be lost while individual expertise rises, creating a society of unrelated specialists who do not understand how to operate within a broader context.

Conclusion:

Museums, like many other institutions, have tried to remain basically unaffected in order to preserve their traditional method of delivery of services and their important traditional role. While many museums have websites, museums mostly use them as a new technological pipeline for the same old information posted in other formats. If asked, I believe that most museums would say that their presentation of reliable information is an important ingredient that ensures quality and trustworthiness. Quality control is indeed an issue, one being struggled with all over the net. The accommodation however must not be the exclusion of other sources, but rather some way to differentiate between the organization's material and those suggested by others.

I predict that, even in the short run, museums will:

- Broaden their delivery systems so that information authored by others appears within their physical sites.
- Move more quickly to integrate their collections records and images with others into broadly-held sites, given the general academic trend toward open-source materials.
- Include audience generated keywords (tagging) so that finding aids become more intuitive and linked to more emotional and fictional categories. There is evidence that some of this is already happening.
- Make blogging visible so that comment, and possibly refutation by credentialed, non-credentialed, and anonymous others can be seen and responded to within their walls in the same fashion as the web news media have already done.
- Facilitate the distribution of "unendorsed" trails created by strangers for others to follow.
- Institute visible access to their collections, with each item associated with downloadable content so that individuals can pursue specialized interests without prior permission.

If they don't quickly do these things, I believe museums will become even more the underused and irrelevant mausoleums our detractors have long suggested they already are.

On the other hand, if museums transform themselves and are seen as trustworthy knowledge brokers rather than unitary authorities, I suggest that the museum's place in society will be enhanced.

If one believes that accepting contrarian information in one's midst and participating in the ensuing dialogue is at the heart of democracy ²³, then a new, slightly chaotic, democracy can be nurtured within the walls of the Blue Ocean Museum and all that follow. In this new configuration, museums will rightfully become a useful forum for peaceable conversation.

There are philosophers whose backgrounds include technology production and sociology who are thinking optimistically about the future. They posit that this new internet-based cooperative group behavior which one author characterizes as the "Smart Mob," will prevail and their actions will continue to contribute to commercial and civic success. (Rheingold, 2002, Surowiecki, 2004)

In today's world, we are surrounded by examples of seemingly intransigent tribal war and narrowly defined ideological hatred; it is refreshing to think that web 2.0 is providing examples of peaceful cooperation even as other networks are being used for divisive and dangerous communication. I remain hopeful that the museums that participate in this increasingly influential universe can be an important force for civil stability and will become the essential inclusionary institutions I have long hoped for.

Make no mistake. We are living in the midst of a true world-wide revolution whose consequences are murky and fluid and whose impact may equal or exceed those of inventions that changed previous history.

The consequence of web 2.0 is that the control of information is no longer in the hands of any institution. I believe museums have no alternative but to share authority. We cannot continue to invite our visitors to be passive recipients of our received knowledge. They have morphed into the rabble of a new and unpredictable insurgency. And they're busy creating handbills of dissent without the permission of any central authority. They hold the power of instantaneous information in their hands, just as we hold our venerable institutions in trust. By sharing the authoring of information with them, we are at least righting the power equation. And there is no better time to start than now.

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Footnote:

¹This paper which is about unofficial information and its relationship to museums begins with a quote from a blogger whose identity I do not know. For me this quote is the beginning of the new web 2.0 era in my writing.

²I am indebted to Wendy Luke and Marsha Semmel who generously read my previous paper which was mired in detail and suggested this Blue Ocean journey. I dedicate the paper to them, Dean Anderson (my husband and editor) and my world-wide colleagues who read and criticize my work as it unfolds.

³The almost immediate introduction of the unauthorized version of the hanging of Saddam Hussein into YouTube refuting the authorized government version is an important example.

⁴As an example the Dallas Museum of Art already has plans for a cross platform free wireless on-site system.

⁵Conversely visitors can carry their own folding seats with them to get up close to objects as was experimented by MAK Frankfurt in Germany almost a decade ago. http://www.museumfuerangewandtekunst.frankfurt.de/index_2.html#

⁶See Kelvingrove Art Gallery and Museum, Glasgow, Scotland, <http://www.glasgowmuseums.com/venue/index.cfm?venueid=4>

⁷See (who has on-site data bases within galleries)

⁸See (on-site blog sites)

⁹See the guerilla iPod tour and podcasts made for exhibitions such as http://www.metmuseum.org/events/ev_podcast.asp#episodes

¹⁰See www.pandora.com

¹¹See www.amazon.com

¹²See <http://www.museum.molndal.se/external/default.asp> Molndal Museum Sweden.

¹³See www.flickr.com, www.storycore.net, see the National Museum of Australia Eternity exhibit where there is a section to leave your own story in video. http://www.nma.gov.au/exhibitions/now_showing/eternity/stories_from_the_emotional_heart_of_australia/

¹⁴See museum changing exhibitions

¹⁵Put in Dallas Museum of Art /YouTube and Australia Archives / Flickr

¹⁶See the Ghibli Museum in Mitaka, Japan for a way of learning process from a walk-through environment with no labels. This is a private museum owned by the makers of Ghibli animated films. http://64.233.179.104/translate_c?hl=en&u=http://www.ghibli-museum.jp/welcome/&prev=/search%3Fq%3Dghibli%2Bmuseum%26hl%3Den%26client%3Dfirefox-a%26channel%3Ds%26rls%3Dorg.mozilla:en-US:official%26hs%3Djnm%26sa%3DG

¹⁷See the Minnesota Science Center <http://buzz.smm.org/buzz/museum> and the Boston Science Museum <http://www.mos.org/topics/cst>

DAVIS, J., GURIAN, ELAINE HEUMANN, KOSTER, EMLYN (2003) Timeliness: A Discussion for Museums. Curator, 46, 353-361

¹⁸See Powerhouse storage open to the public. <http://castlehill.powerhousemuseum.com/collection/database/>

¹⁹See the Hermitage, Russia http://www.hermitage.ru/html_En/11/b2003/hm11_1_102.html, the New York Historical Society in New York, the Brooklyn Museum Luce Center <http://www.brooklynmuseum.org/exhibitions/luce/> and the original and now updated visible storage at the Museum of Anthropology museum in Vancouver Canada http://www.moa.ubc.ca/exhibits/permanent_exhibits.php.

BOHLEN, C. (2001) Museums as Walk-In Closets; Visible Storage Opens Treasures to the Public, New York Times, New York, May 8, 2001,

²⁰<http://en.wikipedia.org/wiki/Folksonomy>

²¹See Powerhouse in Australia <http://www.powerhousemuseum.com/electronicwatchbook/> and the Steve Tagging Project. www.steve.museum.

²²“which includes: unfettered intellectual access by individuals to a vast quantity of information pursued based on personal choice, people’s ability to effect large scale events by posting information on person-to-person websites, and the establishment of new virtual communities which bypass organized institutions and established boundaries.”

²³Interestingly the first pronouncement of the newly democratically elected government of Turgekkistan was to open internet cafes.

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Museum and museum-like structures: The politics of exhibition and nationalism in India

The broad course that the Western museum has followed, from its inception, has been well discussed and documented, but the general histories and specific biographies of individual museums of the 'Other' are less known and often hardly beyond a voyeuristic gaze of this curious institution. In my presentation today I shall touch upon several issues with regard to status, role and practices of present-day museums and in doing so though my examples will basically come from India, hopefully they will evoke some of the universal issues and debates related to the institution of museum world-wide.

Let me start with a few questions. To what extent a material or embodied museum object, isolated from its cultural context, represents its own identity? Was there ever one identity or one life of a cultural object? Wasn't the object, even while being a part of a living tradition, passing through many lives? Isn't it true that "objects were not what they were made to be but what they have become. This is to contradict the pervasive identification in museum research and material culture studies which stabilizes the identity of a thing in its fixed and founded material form" (*Thomas, 1991, page 4). There are at least two contexts, if not more, in which a cultural object's identity circulates, one: the context of its use in a living culture, and two: the museum context – both are processual and dynamic.

Richard Davis' exemplary work titled "Lives of Indian images" draws our attention to several examples of Indian objects, which had many past lives and meanings before their landing in museums. One such example is that of the third century BC stone image of the so-called Didarganj Yakshi, a celestial female, which remained buried underground until the early 20th century on the banks of the River Ganges in Bihar. The image was dug out by a villager who had no knowledge about its iconographic identity. One of the villagers installed this image under a temporary structure built as shrine, thinking it was a Hindu goddess. Soon after that DB Spooner, the Director of the colonial Patna Museum, identified the image as that of a Yakshi or a celestial female, and not a goddess, and on this pretext of a minor nuance in identification, removed it from the temporary shrine to the Patna Museum, prioritizing knowledge over belief and 'art' over living practices. Davis, after Walter Benjamin, describes this shift from cult value of the villager to the exhibition value of the museum director comments: "It was their power and authority, the latent ability to impose their will by force if necessary, that enabled Spooner to dislodge the Yakshi from her insepient temple and relocate her in ... Patna Museum, which itself represented through its neat classifications and displays British rule over the material remains over India's past". (Davis, 1997, p. 6)

Another of Davis' examples pertains to a 12th century bronze image of Dancing Shiva, the Hindu deity which was stolen from the premises of a South Indian temple in 196 and was sod via London to a Canadian collector of Indian art. Davis, using the cultural biographical method of Igor Kopytoff, looks at the journey of the image "as a culturally constructed entity, endowed with culturally specific meaning, and classified and re-classified into culturally constituted categories" (Kopytoff, 1981, page 68). He also takes into account Stanley Fish's reader response literary theory, which validates subjective responses of readers. Using this

processual approach, Davis traces the various statuses of the stolen image which include fabrication of the image in the 12th century; its consecration and installation in a temple around the same time; its removal from the temple in the times of turbulence in ca 14th century and being buried underground; its chance-finding by a local villager; its being sold and resold several times in India and abroad and finally it being smuggled out to London and from there to Canada; it remaining in police custody for a period; and finally its return to India. Here, besides others, at least six phases of its biography are visible – as work of a craftsman, as consecrated and therefore living image for worship, as de-consecrated image buried underground, as shifted to the market and therefore acquiring a commodity status, its acquisition by a collector for display, rendering it as art object, and finally returning to India in 1991 to become a part of national cultural heritage, where it is locked up in a safe vault – either in a temple nor in a museum.

Examples of shifting identity of objects which have already entered the museum space too are not lacking. In his well-known analysis of the 1984-85 celebrated MOMA exhibition: “Primitivism in 20th century arts: affinity of the tribal and the modern” James Clifford comments on the juxtaposition of certain tribal objects next to the modernist works of Picasso, Giacometti, Brancusi, etc, presumed to be inspired by the former. As pointed out by Clifford “the affinities shown at MOMA are all on modernist terms” (Clifford, 1988, page 195). In this object system a tribal piece is detached from one milieu in order to circulate freely in another, a world of art – of museums, markets and connoisseurship. The concrete, inventive existence of tribal cultures and artists is suppressed in the process of either, constituting authentic ‘traditional’ worlds or appropriating their product in the timeless category of ‘art’. (Clifford, 1988, page 200)

Briefly, the cultural object once it enters the museum system, it undergoes several “lives”. The basis for this continuous shift and conceptual reconstruction of objects as they circulate in museums and exhibitions is the curatorial interpretation. Through this possibility of interpretation and representation religious and religious-nationalist concerns have begun to play an important role in museums and museum-like structures mushrooming all over India.

The museum was kind of still-born in colonial India – it never took roots in the country as other colonial institutions did – the game of cricket and the railways – they grew, they adapted, they touched the masses. Here, the institution of museum has remained more closed to its negative overtones of the German word “museal” – moribund, dead, and therefore museum-like. Instead, and enigmatically the space of museum became a hallowed space like that of a temple where notions of communal religious and national identities began to determine their roles and functions.

In this context I am reminded of a point made by Duncan Cameron (1972) that there are two distinct museum-related stances: the traditional one of the Museum as temple, and a newer one of the Museum as forum. To India, a country of temples, converting the institution of museum into a temple came naturally. In 1982, a large number of wooden figures of the cult of the Bhuta, deities and spirits of the dead, which were discarded from a shrine in the Indian state of Karnataka, were brought to the Crafts Museum, New Delhi. As the objects were cultic figures connected with the spirits of dead persons, none of the Museum staff would agree to document or restore them. Finally one staffer accepted the job under Government pressure. When he died prematurely within a year of starting the work, his wife and several employees of the Museum attributed his demise to the wrath of the Bhuta deities. When I became Director of the Crafts Museum in 1984, I noticed offerings being made to these and other images

displayed in the Museum by several Museum employees. Treating exhibits as objects of worship is quite a regular feature in Indian museums. Cameron could not have found a more literal example of the Museum adopting the role of a temple than this one.

Examples of the museum acting as temple of art (which was actually the point made by Cameron) are also not lacking. With the rise of museums as temples of culture, ordinary objects of everyday life, isolated from their cultural context, began to be aestheticised as art. Looking at the increasing demand for museum-like objects, the Indian craftsman began to produce replicas of such objects – lacking in function but high in decorative value. Museums began to determine the canon of aesthetic values and act as temples of art. Centuries old traditions practiced by millions of craftsmen now began to be reproduced from the museum mould.

The Museum and Morality

Of late, the museum in India is increasingly becoming a layered space with resurgent political, social and religious interventions. In 1990, the Director General of the National Museum in New Delhi served alcohol on the museum premises to a delegation of visiting Western dignitaries to which the Government took objections on account of a certain regulation. Amazingly, a group of the museum staff even claimed that serving alcohol in a space that displayed Hindu deities violated their religious sentiment. Similarly, when the cafeteria of the same museum began to serve meat in July 2002, the Hindu nationalist brigade, represented by the All India Hindu Council organized a public protest and burnt effigies of the museum's director for hurting their religious feelings. The Council also demanded ritual purification of all the sacred objects and manuscripts, which were defiled due to serving of non-vegetarian food on the museum premises.

It should be noted that the majority of Hindu images displayed in the National Museum belonged to the canonical tradition which required that the cultic image be ritually consecrated before installation in a temple and be de-consecrated by another ceremony, when removed. A broken image may not be worshipped. Thus, the Hindu images displayed in the National Museum were not 'living images', but a type deserted by the invoked spirits and therefore not worthy of worship. Considering these and other facts, the National Museum's staff objecting to serving alcohol in a space where images of Hindu deities were displayed appears to be coloured with politically inspired, resurgent reconstruction of the Hindu nationalist and ethical ideology, one of the fora for its expression being the museum.

The museological practices today cannot be treated as "naturalized givens" but must be seen as "products of particular historical and cultural contexts created to serve specific interests and purposes (Kreps, 2006, page 459). The modern museum is increasingly becoming a site of contestation – a site for asserting social and national identities, religious fundamentalism and ethnic conflicts. As pointed out by Flora Kaplan, the museums "are now widely understood as secular sites of contestation and representation, and as places where groups vied with each other to define and re-define 'themselves' as nations" (2006, page 165)

Museum-like structures

In India today, there is a large-scale emergence of museum-like structures in the newly conceptualized temple complexes in which imaginary, communal nationalist history are invoked and represented in specially created exhibition spaces attached to them to gain credibility from the hallowed space of the museum which does not only possess an aura of depth and legitimacy with regard to history and tradition but also enjoys a certain secular claim. The

museum model therefore serves the nationalists / Hindu nationalists well in appropriating a national space, which the temple with its limited sectarian appeal cannot.

Before I end, let me introduce this new phenomenon of museum-like structures mushrooming in pockets of India.

In the last decade there has been a strong resurgence of Hindu nationalism in India which is spurred by the organized channelling of global/diasporic capital and by appropriation of new media technologies of image production for spectacularizing the religious as art, culture and tradition to attain communal nationalist goals. Hindus have an ancient tradition of building monumental and elaborately carved temples which goes back to more than a thousand years. The chief function of these temples was to serve as abodes of deities, where devotees worship and performed rituals. But of late a new phenomenon appears to alter this role and function – there is a shift of emphasis from religion of Hinduism (temple, ritual, worship) to culture and heritage of Hinduism (Hindu territory, values, language, art, history, and nation). This shift is politically motivated and employs exhibitory and museum-like structures attached to temples to attain communal nationalist objectives.

I shall examine one of these newly built religio-cultural complexes in Delhi to demonstrate how the colonial institution of museum as repository of art and culture which never took roots in India, has begun to find other uses – communal and political in nature with strong nationalist concerns. Akshardham is one such Hindu temple-cum cultural complex belonging to an 18th century neo-Hindu sect of Swaminarayan which emphasizes revival of the ancient Vedic/Aryan religion and culture. Spread over hundred acres of prime urban land in Delhi on the eastern bank of the River Yamuna, the complex was opened in 2005. This massive temple complex claims not so much to be a shrine as a “cultural complex (which) brilliantly showcases India’s glorious heritage through its ancient tradition of art, architecture and wisdom”. Almost 75 % of the space of the complex is devoted to exhibitions which are celebrated as examples of embodiment of India’s cultural heritage. So far so good.

Remarkably, the complex which flaunts the notion of Indian art, culture and heritage, actually interprets the history and culture of India through the lens of grossly sectarian distorted and imaginary view of Hinduism and then casting the nation from this mould as Hindu nation. Let me briefly examine the museological strategies employed to this objective. The museum effect of the temple is regularly underlined by constantly publicizing its 234 carved pillars, 9 domes, 20 spires, 20,000 stone images, etc.

Several large halls have exhibitions on the sect’s history with life-like figures animated by audio-animatronics. An electronic boat ride tells the “history of India” from ancient to modern times through virtual reality scenes assigning to ancient India the knowledge and practices of democracy, laws of gravity, aeronautics, atomic science, embryology, astro-physics, etc – all in modern scientific terms – but remarkably excluding any reference to Islamic history of India or the colonial period or Christianity. Similarly, the ‘Garden of India’ exhibition showcases India’s great men and women, but strategically excluding non-Hindu personalities.

The chief concern of the sect to consciously confuse to sectarian with the national, through museological techniques becomes evident when on the evening of the inauguration of the complex a group of child dancers dressed in the colours of the Indian national flag formed a tableau of the Indian tri-colour amidst the national song intercepted by praises of the sect itself.



In this religio-cultural complex the temple, the museum, the theme-park and the shopping mall converge and in which imaginary and invented notions of Hinduism are artfully confused with equally imaginary ideas of "Indianness".

Let me sum up in the words of Flora Kaplan: "Material representations of traditionality and age help to legitimate an ethnic group's claims to unique identity and political power and to their

attempt to create a sense of unity among themselves. This is a major reason why the creation of a museum is often seen as vital to those groups seeking wider visibility in order to be granted political rights, autonomy or "national" status."
(Kaplan 2006, page 153)

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Museum Ethics. Is it necessary or superfluous?

“Strictly according to ethical criteria, only the following people can live outside the economic constraints: the very young, the very rich, the very poor, the outsiders and the crazy. And, philosophers who make money with ethics”. (Gabriel Laub)

Although the latter is not really the case, I would still like to thank you for the invitation to make a presentation at your General Conference: “Museums and Universal Heritage”. My theoretical work with museums, however, is a quite restricted one, even if I am definitely a busy visitor of museums, exhibitions and collections. My competence lies more in the field of ethics.

It is nothing new that ethics is, for the time being, experiencing a kind of boom. You can interpret this need for ethics, which can be observed everywhere, in different ways: as a sign of the general moral decline, at least as one of a loss of orientation, which has developed not least as a result of the value pluralisms of our democratic systems of society, or as a sign for the developments of a social, civilising and cultural kind, which pose new challenges for ethics. On the other hand, however, you can interpret this boom of ethics also as a “fig-leaf function” and compare this nearly inflationary growth of ethics with a “bicycle break on an intercontinental airplane” (Ulrich Beck). The subtitle of this conference, “Universal Heritage – Individual Responsibility – Individual Heritage – Universal Responsibility”, in any case poses a great challenge, which has not resulted from the changed role of museums alone.

Now ICOM already in 1986 worked out an own Code of Ethics for Museums, which attempts to allow for the basic principles of the entity of museums and its changes in the same manner as it is establishing a kind of professional self-control.

This code is, among others, responsive to the function of education policy of museums and the demand for public access, it discusses problems relating to acquisition, field studies, cooperation with other museums, selection guidelines, the problem of returning unrightfully acquired cultural goods, the ethical obligations of employees, including their responsibilities.

Whereas the former basic principles have more to do with general ethical principles of museum work, the latter, so to speak, create “professional ethics”, which is comparable with the Hippocratic Oath of physicians, the codes of scientists or engineers, for example, also revealing a sort of territorial ethics whose principles and norms are quite similar: elaborateness, authenticity, recognition of personal property and autonomy, integrity and loyalty represent guidelines that apply for all occupational groups of society. This is furthermore accompanied, in the particular case of museum employees, by the avoidance of conflicts of interest in the case of expert opinions and private collections on which the museum is concentrating, such as those relating to the area of trading with objects.

However, the ethical challenges that museums are facing cannot be simply summarised in a code of conduct. Museum ethics reaches far beyond such a code, and also significantly affects the changed self-conception of museums.

Now museum ethics can be understood as a field of applied ethics, such as biological and medicine ethics, ecological ethics, technology ethics or animal ethics, media ethics or science ethics – even if, at a first glance, the expression of “applied ethics” appears to be a pleonasm, since ethics has been, from its very beginnings in Greek philosophy, a practical discipline whose objective of cognition lies in the very acting. It is not the insight into what must be done that is decisive, but the very acting itself, or as one of the founders of ethics – Aristotle – put it, the objective of ethics is action and not knowledge, and we do not philosophise just to know what is the “good thing”, but to become good humans.

Of course, ethical theories in recent times have increasingly experienced a trend towards justification and legitimation problems of ethical principles and norms, with general norms and action principles for the complex and multi-layer problems of our time, formed by science and technology, hardly being able to give any sufficient instructions for action any longer. This applies both to deontological ethics, such as in the sense of the imperative and maxims, as developed by Immanuel Kant, and to utilitarianism. The point is that neither the categorical imperatives with their claim for universalisability – i.e. to act in a way that the highest maxim of action can become general law, or to never view the other human as a means only –, nor the basic principle of utilitarianism as conveying a maximum of happiness of the biggest possible number are of any help in concrete decision situations, where different areas of human practice generate different normative criteria.

This is why in the case of concrete problems, as they particularly dramatically do appear in the field of medicine (beginning of life, ending of life, transplantations or genetic procedures), a kind of ethics is needed that not only means the enforcement of philosophically satisfying arguments and conceptions, but also meeting the ideals of those involved. This is exactly why applied ethics can also be understood as field ethics, as the respective concrete situations emanate from the particular circumstances of the matching fields. The situation of a museum curator or director, for instance, concerning the decision for or against a certain special exhibition is therefore a completely different matter from that of a doctor who faces the decision whether to continue or discontinue life-sustaining measures.

Both applied and “theoretical ethics” need to guarantee a rational and argumentative discourse. This is exactly what draws the line between philosophical ethics and religious ethics, which can invoke the divine will or the divine commands for the ultimate foundation of its principles and norms.

Ethical norms and principles must be distinguished from those of law, even if – just as in the case of religiously founded ethics – there are manifold overlappings and commonalities in this case as well. The law regulates and establishes a minimum standard of public order so as to determine framework conditions of social living-together and draw the boundaries to criminal actions. However, laws have not been made and established to make us be good humans but to make the living-together between humans bearable and tolerable. Occasionally, there might be situations of conflict between ethics and law as well, which happens many a time under the title of Civil Disobedience, given that law (as something that can be justified) and justice (as an ethical conception) need not necessarily coincide in all cases. Some ethical norms, such as the commandment not to lie, are generally widely accepted, but there is no law which would make lies a punishable offence.

Another important differentiation is the one between ethics and morality. Although both are closely interconnected, it is still necessary to draw the line between morality as the total sum

of norms and regulations that a society has in most cases traditionally acquired, and ethics as a science or reflexion on this very system of norms. Whereas morality is understood as the conventional, the customary, the epitome of norms, value judgements and institutions that our actions are supposed to align to, ethics is the very examination of this problem area. To put it shortly: whereas morality commands us to do one thing and to omit another, ethics raises the question why exactly this thing should be done and that thing to be omitted.

Incidentally, morality is, to a large extent, both historically and synchronically quite diverse and changeable. While sexual morality back in the 19th century made its commandments on premarital sexual intercourse, particularly for women, in a highly restrictive manner, the morality of our young century is highly permissive. From a synchronical point of view, the differences from an intercultural perspective of the different systems of morality are just as remarkable: the morality of, say, East-Asian or Muslim societal systems, strongly differs from those of liberal Western societies, and everyone sticking to the common morality system and acting accordingly need not know about ethics, the competence of criticism and argumentation attached hereto.

On the other hand, however, it is also a fact that ethicists are by no means obliged to act in a moral way or can offend against the norms of common morality. A famous example in this context is value ethicist Max Scheler, whose worked-out moral principles were not in harmony with his life. (example: love relationship with students, reaction: the signpost does not follow the direction it points to).

However, current ethics is, beside the tension existing between theoretical and applied ethics, particularly facing the problem of a pluralism of theories, which – besides the moral relativism mentioned – also concerns the areas of ethical reflexion. Consequently, utilitarianism – be it consequentialism or regulation utilitarianism (acting in accordance with a system of regulations that has optimal consequences) – is radically different from a deontological ethics in its ethical maxims: whereas the consequences of an action or the observance of the applicable regulation is decisive for utilitarianism, it is the intention of an action, the observance of a moral law in the case of deontological ethics.

It is not this predisposition towards ethical relativism inherent in the problem of pluralism alone that exacerbates the latter, but also the fact that this ethical relativism can be regarded as a value itself. The situations of conflict thereby arising cannot always be solved in a satisfactory manner. On the other hand, however, a primary orientation from general average principles – such as respect for autonomy, respect for human dignity, justice and solidarity – can be deducted, within which the appropriate situation-related decision can be weighed with all its individual moments.

I would like to briefly mention also the difference between action ethics, the focus of which is the morally correct decision, along with virtue ethics that focus on the moral attitude and stance. Ethics is more than just a code or catalogue of “Do`s and Don`ts”.

These general reflections are only intended to give an outline of the complexity and set of problems that applied ethics – and, hence, museum ethics – is facing. The latter can, at first, be generally described in following way: Museums have developed from being a location of collections and their scientific processing to a site of communication, cultural encounters and cultural consummation. However, they have at the same time also become the centre of public attention, and, consequently, an arena of political and public interest. The collection of cultural attestations of the past alone, once the main task of museums, seems to primarily shift to the depots, the decision on which objects and under what circumstances (general

inventories, special exhibitions, etc.) also including ethical aspects. Of course, this cannot be generalised:

Collections of purely artistic productions (pictures, sculptures, actionisms) are subject to other selection criteria than collections of natural history, archaeology or ethnology.

Of course, museums nowadays also must, beside the fulfilment of its core competence (preservation of cultural heritage in the widest sense), face new framework conditions as well. The basic economisation of our lived-in world that has become ever stronger during the past years also has pressed it into the role of success-oriented companies, along with all its related requirements: the education mission connected to the task of collection and presentation has changed not least in the light of the change of the education idea and the conception of education as well: while late into the twentieth century it was still the valid humanistic conception of education that understood education, in the alteration of Wilhelm von Humboldt's theses, as a matter of individual self-formation and stimulation of the forces of an individual that again was supposed to have a back-effect on mankind as a whole, this humanistic education conception today has been substituted by a professional education, in which economic criteria play a major role.

This also means an important challenge for museums' tasks of pedagogy and education policy: museums surely have an important role to play within the spectrum of developments of education policy: however, they are not schools but complement our common memory as preservers of cultural traditions. It would be wrong to allow them to become didactic experimental stations where education work can be done with the use of all imaginable means of multimedia. This is why the education missions of museums must be viewed as being similar to that of universities: by the observation of criteria of a judging manner, they are expected to prepare a selection for their respective exhibitions and presentations.

Of course museums are, just like universities, no temples of humanistic relicts of the past, but they are no event or happening sites either, whose main task is to increase visitor numbers. It is exactly this orientation towards economic success criteria brought about as a result of the outsourcing of universities from the state that contains serious ethical problems: should a museum, in order to increase visitor numbers, offer exhibitions that correspond to the flow of zeitgeist that has just arisen, exhibitions that also follow political flows and requests?

Should a museum meet the criteria of the market, exhibit collections that promise a huge success among visitors, or give in to sponsors' requests?

The demand for economic success that lies within the economic trend also comprising all cultural institutions can quite often be opposing to the ethical criteria that institutions like museums feel obliged to. The one-sided orientation towards economic criteria quite often leads to secondary installations of museums, such as shops, openings of exhibitions with event character or lettings for events, which in many cases have very little to do with the actual task of museums, prevailing in order to meet the claimed criteria of economic success that are contrary to the actual task of museums. In Austria, for instance, the outsourcing of museums from state superintendence has led to an autonomy of museums, but at the same time also to a withdrawal of the state from decisions concerning cultural policy as well. Museums' task of cultural policy is, on the one hand, withdrawn from state tutelage, but it means on the other that the responsibility of museums has increased to a great extent: the role of museums

regarding their task of preserving the cultural and historical heritage has thereby become a responsibility of their own, containing both new chances and new risks.

However, also the wide field of the communication of values – which are tasks of museums – opens up, as this is where the area of tension between passed-on values and the so-called value change starts.

The discussion about values is still under the basic tension of whether values represent objective entities that exist regardless of our respective preferences under, as it were, an objective 'value sky', or whether they simply constitute a product of our subjective perceptions.

The question about values has entered philosophy only at a relatively late stage. Originally endemic to the field of economy, it was only the question about values, triggered by a well-known stipulation by Friedrich Nietzsche for a revaluation of values that has triggered the value discussions in philosophy as well. Do objective values exist that are, as it were, intrinsically attached to goods regardless of our preferences we have at a time, no matter if we strive for them or not, or do they simply reflect our respective ideas and endeavours?

Regardless of this debate, which has by far not been closed yet, the value preference is quite essential for the work of museums as well: which ideals are supposed to be of priority when it comes to the presentation of collections?

It is exactly this problem of selection for presentations and the emphasis on topics that poses a considerable problem for museum ethics. It also leads, among others, to the question of how expositions of contemporary history should be presented without them leading to a glorification or condemnation of the most recent past? Can, for example, Austrian history of the interwar period, i.e., the history of the so-called austrofascism, be portrayed in a value-neutral way without already suggesting a value judgement to the visitor, which, in turn, might collide with the present conceptions of the political coming to terms with the past?

The hermeneutic-ethical problem of dealing with the history of our provenance, which also includes the future (Gadamer), requires a highly sensitive handling so as not to become victims of ideological traps from all sides. This is where a selection of the exhibits concerned and the text accompanying them poses a great challenge for ethics, given that the question about an objective interpretation of history still constitutes an unsolved problem. In this regard, the role of museums creating identity is equally under close scrutiny as is their function of education policy.

If, among the present tasks of museums, one takes seriously in particular the topics and their selection, ethical questions mainly concerning the responsibility of organisers arise in large numbers and with great complexity: can, for example, documentations of historical events be simply demonstrated and can one let them speak for themselves? Do they require a comment in order to meet museums' task of education policy, and what should it be like?

Should a certain value preference be pursued and also documented in exhibitions, or should one withdraw to a value-neutral position, with the difficult question arising whether and how such a value neutrality can be achieved.

All these questions go far beyond the codes of ethics. They concern, to a large extent, the philosophy of history and its interpretation, thereby also affecting the problem of identity establishment based on provenance also conveyed by museums.

In many cases, museums can also convey or restrict the national establishment of identity. They can contribute to the glorification of nationalism or an enhancement of national sentiment exactly the same way as to the slowing-down of the latter. It is exactly the magnification of national identity in the sense of an exclusion of other nationalities or ethnicities that poses a further ethical challenge and requires a particularly careful weighing of the values of identity and the recognition of difference.

Here again, a tension between an individual heritage and a universal responsibility arises, given that museums not only reflect the societal and political structures and facts but also are capable to influence them. The underlying task of education policy and pedagogy requires a basic value decision and cannot be solved with didactic measures and techniques of communication theory alone.

The question that is still being controversially discussed in art philosophy and aesthetics of who and which authority decides between artistic or cultural values, makes clear that we find ourselves in a field where both individual responsibility and a moral obligation of museum work play a significant role.

Not seldom do aesthetic and moral values collide, and the moral message contained in a work of art may be expressed by very questionable or aesthetically insufficient means – equally, a work of art that has a high aesthetic standard can definitely contain immoral demands (such as war, cruelty, etc.).

The question whether art contains a contribution to moral education has remained the subject of fierce debate since Friedrich Schiller, which cannot be generally solved but – similarly to matters of ethics – can always be decided in a context-related and situation-related manner only.

Of course, this also concerns the question on the freedom of art, which constitutes a significant basic value just as the respect of the dignity and value convictions of others. Not seldom does this lead to conflicts, particularly if it is about religious or pornographic depictions offending against the general sense of shame (just think of Serrano's "Piss Christ" or, on a different level, the Mohammed cartoons, or happenings that are often accompanied by the call for censorship, or the Christ caricatures of Hader. Also the protests by animal protection groups against the actions made by Hermann Nitsch clearly enough point out to this area of tension.

The questions, "does art stand above the laws of tactfulness and decency?", or "is everything allowed in the name of art?", are far too complex as to be treated in a single-minded manner to the benefit of an infinite freedom of art or a call for censorship, while one must not forget either that, beside a religiously motivated call for censorship, the latter can be demanded for political reasons as well, whereas problems may arise not only in totalitarian political systems (just remember the "degenerate art"), but also in democracies (just think of the figure exhibited in a public place in Salzburg in the surroundings of several churches, whose erect and glowing penis caused a public nuisance).

However, this is also the case if a work of art endangers state security, e.g. by using also secret documents or openly calling for insurgence or subversion.

There is a similar situation with those pieces of art which, as already indicated above, are on the edge of pornography, containing the risk of torpedoing values held in high esteem by ethics – in short, if works of art can lead to an accurate or alleged moral damaging of the beholder. Of course, the liberal viewpoint that leaves it up to adult persons themselves to decide what they want or do not want to see, might at first glance be quite a wise one – but, on

the other hand, it leads, in a consequential manner, to a laissez-faire viewpoint, which finally basically accepts everything that is figuring under the denomination of “work of art”.

This is accompanied by the change of ideals of historic and intercultural kind, which also concerns the boundaries of acceptance and tolerance. Whereas in the Victorian era even table legs used to be enveloped so as not to scandalise visitors, the naked depiction of the human body has become a matter of course for us today. Other cultures and societies have a far lower tolerance limit: things commonplace in Europe would carry the harshest punishments in, say, Iran or Singapore.

The fact, however, that tolerance limits in our own country as well can repeatedly be regarded as contested both for the individual and for society, is also shown by the scandals around the so-called Bodyworlds by plastinator Gunther von Hagen. In this context, I would like to remind you that a museum of the Institute for Pathology and Anatomy was founded in the so-called Narrenturm (Fools’ Tower) on the premises of the former General Hospital of Vienna as early as in 1796, where mainly anomalies of the human body were collected, some of which are still exhibited today. A collection of mummified bodies has, similarly to the Bleikeller (Lead Chamber) of Bremen, also come into being in the Michaelergruft in Vienna. Collections of this kind generate tension for the visitor between voyeurism and awe, progressive information and sensation-seeking – something that, incidentally, also holds true for Holocaust museums.

It is also in the context of sponsor activity that collisions of value can definitely occur, if, for example, the sponsor of an exhibition – be it a private foundation, an individual person or the state – brings in its own requests and preferences with regard to the exposition or suppression of objects.

I would only like to mention, in passing, the problem of the promotion of art by the state or the one of state assignments: the different reactions on the misuse of taxpayers’ money in art promotion do speak for themselves.

Particularly the dealings with the human body and corpses require a maximum of sensitivity on the ethical side, both concerning the handling of collections themselves and at pertinent exhibitions. In this respect, the Code of Ethics contains clear guidelines. As, for example, the exhibitions in Germany titled “Erzähl mir was vom Tod“ (“Tell Me Something About Death“) oder “Nach dem Tod“ (“After Death“) have shown, this delicate topic must be treated in a highly sensitive manner. In this context, accompanying workshops and discussion events are quite useful.

The same applies to the dealings with ethnological objects or those of archaeological provenance as well. In this regard, it is necessary – beside the sensitive dealings with the objects demanded also here – that we be mindful of the tradition of the different ethnicities and avoid objects being taken out of their context and thus showing a picture of the mere display of primitive cultures.

The guidelines also summarised in the Code of Ethics concerning the acquisition for the collections of museums can be found in a close context to the latter. It is obvious that the appropriate collection policy will be different from museum to museum.

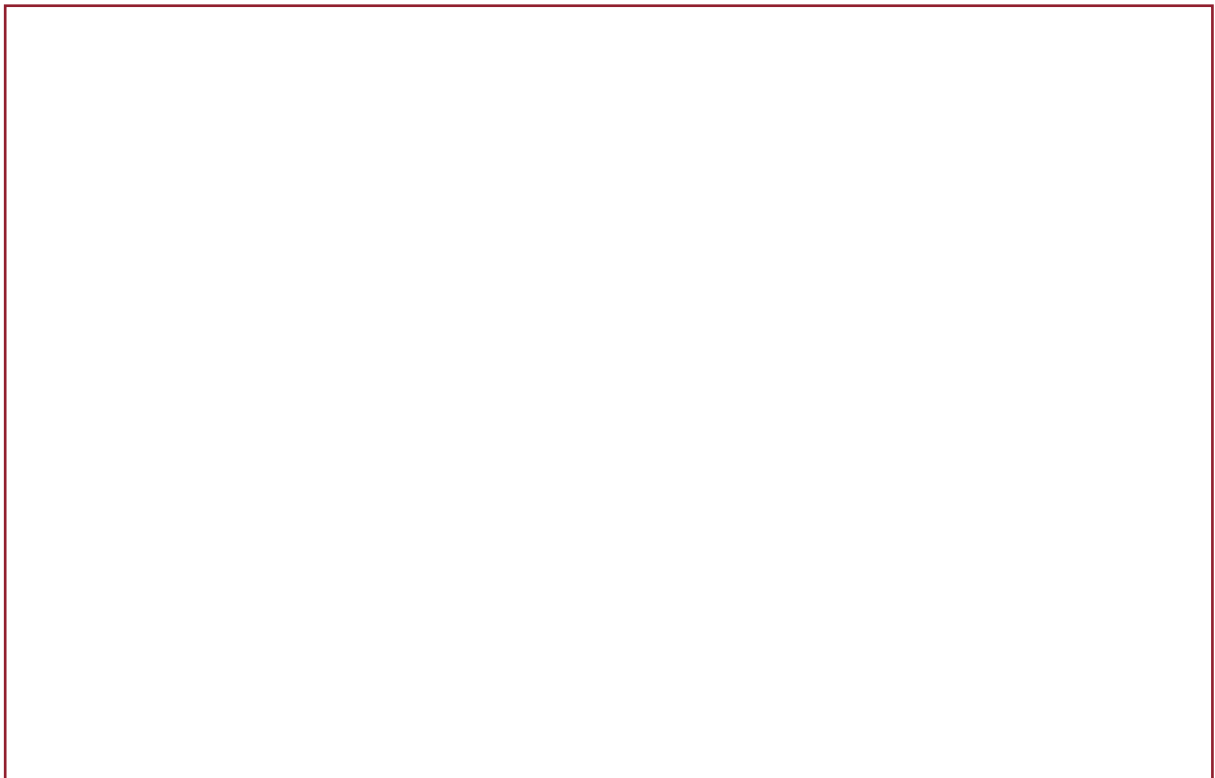
However, this not only has to do with the alignments and concentrations concerned (collections of natural history, art-historical, contemporary art, ethnologic and technological collections, etc.) but also the individual size and positioning of museums as a whole. It is obvious

that no objects whatsoever may be acquired without a valid legal title, as is also clearly stated in the Code of Ethics, and illegal trade, as well as the priority of market interests, must be strictly prevented from an ethical side given the destruction of habitats of plants and animals resulting thereof. It goes without saying that the same applies also to archaeological objects that would lead to a destruction of the sites concerned.

A return of cultural artifacts to the countries of origin, also regulated by law, concerns particularly the so-called robbed goods. This is also an area where the Code of Ethics definitely has clear guidelines. However, it must be also scrutinised with regard to the universal heritage how the objects are dealt with after having been returned to their respective countries of origin. It is necessary to provide for the conditions of the museums concerned and depots in their countries of origin being aligned with the preservation and care of these objects in accordance with the appropriate guidelines.

Do we, therefore, need a new museum ethics? I think, yes. Of course, a museum ethics cannot diverge from the general principles of an ethics but must apply them to the particular challenges that museums are confronted with. The universal and also individual responsibility that museum employees are facing, however, is always one that is context and situation-oriented.

We must not forget either that codes can indeed handle a large part of the problems, but are not sufficient to guarantee the basic ethical attitude, the responsibility and voluntary self-obligation of museum employees.



Keynotespeakers, 1st row: (f.l.t.r.): Susan Legêne, Elaine Heuman-Gurian and Peter Kampits; 2nd row: Hans Belting, Christoph Stölzl and Jyotindra Jain.

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Heritage and the politics of national discourse

Introduction

- 1 Despite differences today
- 2 The past - identity or identification
- 3 The future - nations and generations
- 4 Today's diversity

Introduction

Just a short while after I had been invited to attend last year's ICOM's 21st General Conference on Museums and Universal Heritage, I read the book *Cosmopolitanism* by Kwame Anthony Appiah. I had proposed to talk, today, about heritage and the politics of nationalist discourse. The topic had interested me during the last few months, since I had become more and more involved in Dutch debates on a cultural history canon for primary schools. We had just had a remarkable parliamentary debate, in which politicians across the political spectrum, from left to right, had voiced their views on the essential meaning of historical knowledge for contemporary society. Their conclusion had been that the Netherlands was in dire need of a new national history museum to increase the public's understanding of contemporary society and to experience a common ground as Dutch citizens. Only the left-wing environmentalist party warned that 'history' does not necessarily unite a nation, but can also divide it.¹

This political call to history, ladies and gentlemen, seems to fit into a general trend. Many national and supranational parliaments have recently been discussing their own and other country's national histories. It is in this context that we see references to the positive role of museums, as in the remark made by the Chair of the ICOM ethics Committee Geoffrey Lewis about: 'the significance of museum collections in establishing national and cultural identity.' And at the same time there are also warnings against such a role, as in the rather ominous words of Neil MacGregor, Director of the British Museum, who stated: 'One of the greatest threats to human dignity and freedom worldwide must surely be the reductive identity that governments and media everywhere seek to pin on diverse and complicated cultures and societies...'²

Appiah's central notion of cosmopolitanism struck me as a valuable counter notion to the national frame of thinking in such debates. His views in many ways relate to our present discussion on the interpretation of museum collections as universal heritage (although Appiah uses the word patrimony rather than heritage). In fact he discusses this very same issue in chapter 8, 'Whose Culture Is It, Anyway?' His argument about universalism, cultural property, and the imaginary connections between people, objects and histories, is embedded in a more general discussion of perceptions of self and other, of competing universalism and the idea of a global ethics. *Ethics in a world of strangers* is the subtitle of his book.³

Colleagues, we gather here in Vienna as museum professionals from all over the world. Whi-

le we may not know each other personally, we do share mutual professional expertise and cultural affinities regardless of and beyond national affiliations – therefore this meeting offers an excellent opportunity to reflect on this notion of cosmopolitanism and ethics in a world of strangers. Let us see how Appiah's concept of universal imaginary connections makes sense in our professional life as collectors, curators and exhibition makers.

1 Despite differences today

I'll take a short-cut here and start with Appiah's reflections on current restitution discussions, which we find towards the end of his chapter on cultural property and cultural belonging ('Whose Culture Is It, Anyway'). In the preceding sections he acknowledges that colonial collecting in the past has resulted in much great art being removed, in different ways, from the then colonies to colonial metropolises. And today, developing countries that lack sufficient financial resources and proper surveillance structures again face problems in protecting their community-based heritage, their archaeological sites and even their museum collections against illegal excavations and theft. This problem implies a discourse about the responsibility of nations to keep, protect and claim movable cultural goods.

Appiah insists that we remain critical with regard to notions of cultural property. Owning cultural objects and relating to these objects is not the same thing. One should not regard cultural property as the property of its culture. National authorities today - regardless of where and how national collections were once collected - have to be aware that they only hold this art in trust; not exclusively for the subjects of their nation but in principle for everyone, for humanity. Appiah acknowledges that information about provenance has to be regarded as of utmost value and has to be available in full transparency together with the objects. However, too narrow a concept of belonging and protection could easily lead to a partition, creating countless mine-and-thine distinctions.

Provenance should, in his view, never provide an argument for generic claims or for the large-scale repartition of collections. Provenance and the current location of objects also testify to historical relationships that are relevant today.

Nevertheless Appiah concludes this relativistic discourse about whether it matters exactly where art is located today, with an acknowledgement and understanding of the fact that people may feel a strong desire to bring certain objects 'home'. That desire has to do with uniqueness, with singularity, and with what Walter Benjamin once called the "aura" of a work of art. The powerful effect of being near an original object, according to Appiah, is a kind of magic, '...it is the same kind of magic that nations feel towards their history.' And here he continues (quote): 'The connection people feel to cultural objects that are symbolically theirs, because they were produced from within a world of meaning created by their ancestors - the connection to art through identity – are powerful. It should be acknowledged.' But he wants us to think about this idea of attachment and belonging from a cosmopolitan point of view and so he adds: 'The cosmopolitan, though, wants to remind us of other connections. One connection, - the one neglected in talk of patrimony - is the connection not through identity but despite difference.' And he continues: ... the connection through a local identity is as imaginary as the connection through humanity...¹⁴

This idea appealed to me, the idea of imaginary connections between people not through a common culture, or, for that matter, a shared history or a common world view, but despite differences in these respects. It read like a sound policy approach for museums: let us acquire collections and create exhibitions that invite people to imagine and appreciate differences as

a common bond. And this in turn made me realize that the concept of universal heritage as we discuss it today cannot exist without a theory of difference - a theory of cultural difference.

However, the longer I thought about it, the more complex Appiah's sweeping statement became. First of all: what is new about this emphasis on "difference"? Has the appreciation of difference not been a basic feature of collecting and exhibiting cultures for a long time? Was it not a driving force behind much of both local historical collecting - about ourselves in the past- and of colonial collecting - about other people elsewhere in the present? Was it not precisely this interest in difference which to a significant extent created the very same metropolitan collections that today are labeled 'universal heritage'? Appiah's use of the idea of "imaginary" connections also led to second thoughts. Why talk about imaginary, and not about real connections? Who determines that it is difference; and when does difference become conflict? What is the political meaning of the local and the universal in this respect?

2 The past - identity or identification?

Appiah links his use of the concept of imaginary connections to the notion of identity, (The connection people feel to cultural objects that are symbolically theirs, because they were produced from within a world of meaning created by their ancestors - the connection to art through identity is powerful.) but in fact he refers to identification.

Identity suggests a condition, something one has, whereas identification implies a process, something one does.⁵

Let's compare it with the museological tradition of object analysis. We know the solid Object ID criteria which we use to describe items in a collection, Object ID (which in full means: object identity document) provides a description of the unique features of a single object as it appears. It reflects a condition and a history.

Through this description we can recognize its uniqueness and also classify it according to its place amongst other similar objects. For instance: starting from an Object ID file we can try and come up with connections by focusing on the crafts, belief systems and traditions that were involved in making the object, or on its function for instance, or its historical significance.⁶

At the other extreme of this classification spectrum we have our Red Lists.

These map the many crossroads, the special features which one has to know about certain classes of objects in order to recognize and identify a single unknown, unprovenanced piece that may have been illegally acquired and brought onto the art market. In both kinds of object description, Object ID and Red List - call them inductive and deductive if you like - the object's identities depend on interpretation. Even the process of filling in databases with the most basic info for Object ID, in itself requires interpretation. Many of you will have experienced this when struggling with very down to earth decisions as to how to measure an object, how to choose the most appropriate terms in the thesaurus, how to best capture the object's physical appearance photographically.

No two professionals will describe an object in exactly the same way. So here we encounter the difference between identity and identification. Objects have no fixed identities. We recognize their appearance through our mutual understanding of how to describe what we see. Meanwhile their significance to society can be manifold, depending on their context and the kind of discourse that surrounds them. Now, when we think about ourselves, about communities, nations, ethnic or religious groups, this difference between identity and identification

is even more relevant. The process of identification is both relational and categorial - people identify themselves, and are identified by others. It is a process with external categorizations as well.

Take the current discussions in the Netherlands on our national history.

Crucial to this debate is the question of whether, and how, people perceive Dutch culture and are willing to relate to it as essentially a culture of an immigrant society. In this political process several categorizations of the current population of the Netherlands have emerged, leading to an overall dichotomy between autochthonous and allochthonous citizens; between those who are Dutch by origin - let us say the indigenous population, or the first nations - and those who came later from elsewhere, say the outsiders, or internal others.⁷ Since the 1980s, this categorization has provided the labels for an emotional dichotomy which cuts deep into society and which is, for everyone, an identifier of self and other. This happens, although in practice the categories prove time and again to be fluid. The dichotomy was, and still is used by the state in the context of social, cultural and educational policies. However, it should not only be regarded as a one-way, top-down stigmatization. We also see that the interaction between selfrepresentation and external categorization imposed upon people gives them a sense of collective selfhood within or beyond the physical borders of the nation state.⁸ Such processes of self-identification and imposed categorization are part of the political dynamics of our societies that also effect the museological 'landscape'. In this respect, Appiah's proposal to his readers to choose a cosmopolitan identity for themselves, to value imaginary connections despite the differences, offers the opportunity for a challenging political choice.

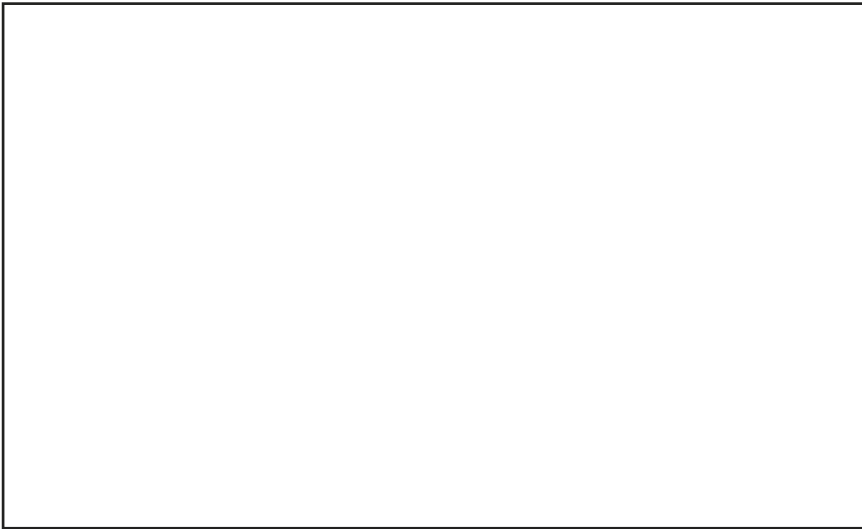
Let us return, then, to the universal heritage theme of today. How can museums play a positive role in such identification processes when it comes to the dynamics of cultural difference? Museums are not value-free institutions. The historical museum practice of collecting cultural artefacts - especially colonial collecting - has evoked convincing images about self and other which still may play a role in our societies today.

I once used this set of playing cards, (slide 8a) portraying the people and cultures of the Netherlands East Indies, to illustrate the process of cultural fixation of differences in a colonial context.⁹ Towards 1940 these cards were distributed by the Colonial Museum in Amsterdam in a large print run, as a handy educational tool for Dutch families, a way to teach them about the cultural and ethnic diversity of the colony.

Each card references the ethnographic collections of photographs, objects and models belonging to the Colonial Museum (today's Tropenmuseum). On these cards, object identities are markers of the cultural differences between people. The cards summarise colonial classification processes by presenting certain peoples with the objects that typically belong to them. By taking part in this card game, metropolitan children became the educated citizens of a colonial empire through a metaphorical feeling of control of the colonial canon of cultural knowledge.

As such the cards uphold the saying that 'aesthetics and science helped order an imperial world'.¹⁰ They reflect two fundamental mechanisms that we have to analyse if we want to understand the concepts of difference that museum collections may once have embodied. These are: the racialization of difference and the essentialization of nationhood. The photographed portraits on the 'population set' of the playing cards illustrate this particularly well. The photographs were taken in the first decades of the twentieth century. On the cards, the sitters have been reduced to four a temporal, blanked-out faces of ethnic types: two men and two women, two of what was then labeled as proto-Malay races of the Indonesian archipela-

go, and two of the so-called Deutero-Malay. By blanking out the individuals from their background, the cards obscure the actual interaction that took place in the specific situation of the photograph.



They thus turn people that were known to the photographer, into anonymous representatives of essential differences.

Meanwhile, the exhibition practice in the Colonial Museum presented the 'real' picture of such playing cards, with life size waxed figures of ethnic types, as we still find today in museums all over the world, Photo-

graphs were used to create these too, and here again the image of the people was put into certain exhibition contexts; as here in the case of the Papuan man and boy, photographed during a geographical expedition in 1903, and who, in the 1920s, were made into an exhibit at the crossroads of physical and cultural anthropology (left: human remains and a display on evolutionary man; right: the artefacts that belong to hunter-gatherers, to the Papuan as a living Stone Age man).¹¹

This example illustrates that the mechanism of the racialization and essentialization of difference was embedded in the late nineteenth and early twentieth century physical-anthropological discourses on race, as well as in colonialism's cultural policies on the excavation of archaeological local history and contemporary ethnicity.

The researchers were looking for types and typologies, both of objects and peoples. After the Second World War scientists emphasized the unity of mankind and the non-existence of distinct races in Unesco's 1951 Statement on Race. This was important, but it didn't put a stop to racial ideas and political practices. Besides, the preceding colonial process of classification provided a connotation of difference for museum collections that is still relevant to the perception of these objects today.

In our discourse on universal heritage, we therefore need a better historical understanding of the interaction between the twin academic research disciplines of physical and cultural anthropology that once informed the significance of museum objects.¹² We also need a greater

sensitivity to colonialism's culture of inequality and its effects - both then and in the aftermath of colonialism - to all those involved both in the colony and in the metropole.¹³ After all we are still talking about our own lifetime, about ourselves, our parents and grandparents, going back to just a few generations before us; people of whom and about whom we have collected so many cultural artefacts, like the playing cards that reflect how these people actually related to each other.

3 The future - nations and generations

Ladies and gentlemen, I will not elaborate any longer on this colonial heritage of presenting difference through collections, important though it may be. MacGregor warned us, as I quoted earlier, against 'the reductive identity that governments and media everywhere seek to pin on diverse and complicated societies...' Well, the museum tradition of presenting people as ethnic types illustrates that we are not dealing with a new phenomenon of our time. Racializing difference and essentializing culture stands in a longer cultural/political tradition. Inevitably, the British Museum, like any other metropolitan museum, has played a role in such 'impingements'. We all have to relate to that past, as well as put more effort into research, in order to understand the complexities of the nation-bound cultural politics of the post-colonial and post-Cold War area. And that is exactly why we cannot simply assign a central task to museums of strengthening national and cultural identities, as many governments are doing. But on the other hand, to suddenly declare that, from now, on, national collections should be perceived as a universal heritage, feels rather like a kind of deus ex machina trick.¹⁴

But this colonial cultural practice of racialisation and essentialization also makes clear that we have to be conscious of the political implications of Appiah's pleas for the appreciation of difference. Who exactly is it that proclaims the difference, and how? Ignoring this political dimension in contemporary identity politics, while choosing a universalist stance, would be naive.

It would be particularly naive; it seems to me, to ignore it in the light of current discourses about national histories, cultural heritage awareness and our common future.

When Appiah referred to bringing objects 'home', he pointed to an awareness of the past as being a valuable mechanism for community development in contemporary society.

The late Prince Claus of the Netherlands applied this same argument when he declared: 'An awareness of one's own cultural identity and past is a fundamental condition for sustainable autonomous development.'¹⁵ This concept of sustainable autonomous development is also important in our debate on the local and the universal.

For a cosmopolitan, the question of sustainable development is probably the issue of this time, one to which one is forced to relate. The sustainable development political discourse, with its current place in the UN Millenium Development Goals, requires us to imagine connections with others that result in concrete actions concerning our own way of life and standard of living.

Culture seems to be missing in the Millenium Development Goals. As a result, there have been many discussions about the role and place of culture in the sustainable 'triangle' of environment, economy and social development. Is culture everywhere? In our relationship to nature for example, our economic practice and social relationships, in our attitudes and perceptions? Is culture the mechanism that causes the coordinated movement of the triangle in whatever direction for better or for worse? Or should this policy scheme be changed into a square, with culture and cultural politics representing a separate field of action with regards

to the common goal of sustainability? In my view it is both. Sustainability is about education, about attitudes and feelings that have impact on the laws of nature and on economic principles. But sustainability's success also needs a cultural sector peers, with all its connections to vital historical knowledge and to local and universal heritage.

The President of ICOM, Alissandra Cummings, rightly brings up exactly this combination of issues of sustainability and heritage in her editorial in this year's first ICOM News, where she writes: ...I know how museums are struggling to fulfill their role to promote responsible, sustainable development in impoverished regions and teach youth about the value of local heritage and the heritage of humanity as a whole...¹⁶ Today we co-exist with some 6 billion people on this planet, and within fifty years, when - we hope - the children we now teach in primary school will be grandparents, there will probably be a global population of some 9 billion. The role of cultural institutions in the next few decades may well be to help communities stay connected to their local heritage and to provide them with imaginary connections with others elsewhere through raising awareness of the heritage of humanity as a whole. They may provide our children with a vital bridge between the past and their sustainable future. This intergenerational aspect was already highlighted in 1987 in the Brundtland Report, which defined sustainable development as 'development that meets the needs of the present generation without compromising the ability of future generations to meet their own needs'. The cultural needs of sustainability have been stressed in many other official texts since the publication of the Brundtland Report, as in the Unesco 1997 Declaration on the Responsibilities of the Present Generations Towards Future Generations, or the recommendations of the 2006 Cultural Emergency Response conference in The Hague.¹⁷

However, colleagues, it is at this junction of imagining a sustainable future for all, and ideas about the role of cultural heritage in local community development, that we have to further reflect on Appiah's notion about difference. Sustainable development has to deal with growth scenarios that are not restricted to national boundaries. These include population growth. What is deeply worrying in the current debates on population growth, is the recurring emphasis on the relative growth of some population groups, and the stagnation, or even decline, of others. In calculations and visualizations of such demographic trends, we see that the distinctions that are being made between people are based on a variety of external classifiers. And some of these classifiers have a connotation of cultural threat. Autochthonous and allochthonous are two such classifiers, religion is another, and the most general distinction is: different civilizations, after Samuel Huntington's 'clash of civilizations'.¹⁸ If this classification system is what MacGregor wanted to counter with his plea for universalism, then I fully agree: this discourse on clashing civilizations presented as an inevitable outcome of demographic trends, is, in a literal sense, a life-threatening discourse. And it is based on a kind of mapping of people around the globe which is fundamentally essentialist.

We cannot discuss local and universal heritage awareness and the role of museums in sustainable development without reflecting on this political problem, this powerful mechanism of stereotyping and essentializing peoples. It is a mechanism which, as I indicated here before, is in itself not fully alien to museum tradition.

Pinning people to a cultural essence is part of the dominant discourse of adversaries who actually harm each other in current centers of conflict in many many places in the world. We hear less violent versions of the same thing in welfare states like the Netherlands, this time in relationship to population changes through immigration. Some even publicly call upon so called autochthonous couples to have more children in order to preserve Dutch culture in our future generations. And I assure you, the Dutch culture to which these advocates of selective

population growth refer, has nothing to do with wooden shoes and windmills. It is never explicitly stated, but it sounds like a racialized reversal of the common argument that we have to preserve our national cultural heritage and cultural affinities for future generations.¹⁹

The 'clash of civilizations' world view incorporates future generations in an image of a threatening, imbalanced population growth. It suggests that immigrants stay immigrants for as long as we can see into the future, and that 'civilizations' have an identity. It leaves aside the earlier colonialism that in some parts of the world did more than just turn indigenous populations into minority groups; it actually fought and suppressed people to near or total extinction. I do not wish to reconcile such exclusive majority views with that other intergenerational discourse on sustainable development which holds that we have to know the problems of the past as a fundamental condition to imagine a common future for next generations.

4 Today's diversity

My way out of this dilemma is two-fold. A first line of thought gives a twist to Neil MacGregor's argument that the British Museum Collection should not be seen as a national collection, but as a universal heritage. I propose that national museums throughout the world look for ways to historicize the very notion of their own nation state and their concepts of citizenship. We should do so both in public programmes and in our institutional historical research. No nation is an isolated territory; nations and national cultures exist in relationship to each other.²⁰ Since time immemorial these nations have known migrants both settling in and leaving the territory. We should take into consideration that since World War II more than 100 new nation states have been called into existence, whereas it has only been since the 1960s that the nation state has become the principle unit of organization worldwide. This was due to the emergence of the newly independent countries. But former colonial empires too, such as the Netherlands, England and France - even Russia after the dissolution of the Soviet Union - only rather recently had to define notions of citizenship and belonging in a single territory for the first time.²¹ This process of re-imagining the community is, in many respects, unsettled; in particular for those in refugee camps, for those without papers, or for those who, through their own conviction or against their will are being confronted with national dynamics that turn ethnicity into nationality.

Museums can contribute to a better understanding of the dynamics both of real separation and of imaginary inclusion and exclusion which have so far accompanied this post-colonial and post-Cold War nation building process. It has led to war, migration and resettlement, loss of connections, and sudden - sometimes violent - changes of national canons...²² National museums also have to reflect on this process, in order to recognize their own institutional connections with the cultural affinities and estrangement to which this recent process of nation building has given rise within society. Remember the slide of the two Papuan peoples, sculpted in wax, which was displayed in the colonial museum in the 1920s? We now feel at a tremendous distance from the world views that lie behind such exhibits. Instead, we can convincingly declare as world heritage the beautiful carvings of Papuan bisjpoles in our collections. But does this imply that we know and relate to what happened since the statues of the people were removed from display and after these poles were collected? Can the visitors of in this case the Tropenmuseum make imaginary connections between the cultural-anthropological and art-historical knowledge stored in what we now label as 'universal heritage collections' and the complex process of nation building of, again in this case, the Papuans? Are we all connected?

My suggestion to pay more attention to recent nation building processes fits into the ap-

proach as advocated by ICOM, to develop more international museum partnerships. I propose that in such partnerships we not focus exclusively on artefacts. If the museums promote historical knowledge about nation building as an interdependent and contingent process it will be beneficial for all those involved in such partnerships.

This is not just about knowledge repatriation; it is about an international dialogue and learning to appreciate the various perspectives that exist on universal heritage.

This is in line with Kwame Anthony Appiah's arguments. My second line of thought follows his appealing recommendation to try and seduce museum visitors to experience imaginary connections despite difference, both in local and global contexts. This idea should, in my view, not so much focus on the nature of the selected objects which are put on display, but focus as well on the visitors who meet each other virtually or live around those museum objects. It should not perhaps be the museum that explains cultural differences, but the visitors themselves who could make a cultural diversity happen. This approach acknowledges that differences exist in how people perceive objects. Difference exists in the memories and connections of the visitors, in their education and religious convictions, in their willingness to experience something new because it is different. My ideal museum would be a comfortable place for everyone "in a world of strangers"; a place where objects are made unique and where people listen to each other out of interest in the range of attachments that exist towards the heritage at stake.

This focus on visitors has an intergenerational aspect: museums as places where different age groups share and exchange views. It also asks for an approach of multiple citizenship at a national level, an approach that connects local heritage to international and transnational cultural identification processes in society.²³

Just a final remark. These conclusions are not new. I do not propose a fundamental shift in museum policies. My story merely confirmed the ongoing changing role of museums. If we regard our institutions as solid estate where the visitors make the dynamics, we can also make more active use of these institutions to intensify our universal heritage as movable cultural goods. It requires a professional de-attachment, to bring objects to those places where the most vital connection can be made between tangible and intangible heritage and the most relevant discussion can take place among the visitors. Modern digital techniques help us in this respect. Internet users from all over the world can, in principle, have virtual access to all public collections in museum depots.

Developing more interactive techniques for recording the new object identifications through this virtual dialogue should accompany an enhanced exchange of the 'real' objects: not only those of the past, but also the creative output of our lifetime. Together with historical understanding, this exchange of contemporary culture will provide important stepping stones to a sustainable future.

Footnotes

1 See: www.entoen.nu about the Dutch cultural history canon, with explanations in English as well. For those who can read Dutch, see the Parliamentary debate on 27-6-2007 Handelingen Tweede Kamer Museum Nederlandse geschiedenis. TK 95, 27-6-2006.

2 Both Geoffrey Lewis and Neil MacGregor in: ICOM News 2004:1 pp. 3 and 7; Universal Museums Issue.

3 Kwame Antony Appiah, *Cosmopolitanism. Ethics in a world of strangers* New York and London (WW. Norton & Company) 2006.

4 Appiah 2006:134-135.

5 For an elaboration of this argument, see: Frederick Cooper, *Colonialism in Question. Theory, Knowledge, History*. Berkeley, Los Angeles, London (University of California Press) 2005; Chapter 3 'Identity' (pp. 59-90), written with Rogers Brubaker.

6 Museum anthropologists even say that each object could be regarded as a node, a kind of a landmark in an actor-network, an intersection of connections to other objects and cultural histories. See Relational Museum project, Pitt Rivers Museum' Oxford. Also: Chris Gosden and Chantal Knowles, 'People, Objects and Colonial Relations', in: *Collecting Colonialism. Material Culture and Colonial Change*. Oxford and New York (Berg) 2001, pp. 1-25; and Daan van Dartel, *Collectors Collected. Exploring Dutch colonial culture through the study of batik*. Amsterdam (KIT Publishers) 2005 (Bulletin 369 Royal Tropical Institute). A Pdf-file of this Bulletin can be downloaded from website www.kit.nl.

7 The anthropologist Peter Geschiere is working on a book that discusses the use of autochthony in current political discourses around the world. Peter Geschiere, *The Pitfalls of Belonging - Autochthony, Citizenship and Exclusion in Africa and Europe*. (forthcoming 2008) See also, about internal others, Laura Tabili, 'A homogeneous society? Britain's internal "others", 1800-present.' in: Catherine Hall and Sonya O. Rise (eds.), *At Home with the Empire. Metropolitan Culture and the Imperial World*. Cambridge (Cambridge University Press), 2006, pp. 53-76.

8 Cooper 2005:85. Three Dutch research institutes, Meertens Institute of ethnology, Royal Institute for Southeast Asian and Caribbean Studies KITLV, and International Institute of Social History IISG, are currently working on a research project on post-colonial identity politics in the Netherlands. Results to be expected in 2008/9.

9 Susan Legêne, 'Photographic Playing Cards. Teaching the Dutch Colonialism.' In: E. Edwards and J.Hart (eds.), *Photographs Objects Histories. On the Materiality of Images*. London/ New York (Routledge) 2004:96-112.

10 Cooper 2005:15.

11 This argument has been elaborated in: Susan Legêne, 'Enlightenment, empathy, retreat. The cultural heritage of the Ethische Politiek.' In: Pieter ter Keurs (ed.), *Colonial Collections Revisited*. Leiden (National Museum of Ethnology) 2007.

12 On physical anthropology and colonial collecting: David van Duuren et al., *Physical Anthropology Reconsidered. Human Remains at the Tropenmuseum*. Amsterdam 2007 (Bulletin 375 Royal Tropical Institute). A Pdf-file of this Bulletin can be downloaded from website www.kit.nl.

13 See for instance: Bernhard S. Cohn, *Colonialism and its forms of knowledge*. Princeton (Princeton UP) 1996; Nicholas Thomas, *Colonialism's Culture. Anthropology, Travel and Government*. Oxford (Polity Press) 1994.

14 'Declaration on the Importance and Value of Universal Museums' – December 2002

15 Quote from His Royal Highness Prince Claus' inaugural speech, Honorary Fellowship Award Ceremony at the ISS, the Institute of Social Studies in the Hague, 1 June 1988. Published in: *Cultuur en Ontwikkeling. Toespraken en opstellen over cultuur en ontwikkeling van Z.K.H. Prins Claus der Nederlanden*. Den Haag (Ministerie van Buitenlandse Zaken) 1996, p. 63. Although a Dutch title, the volume has lectures both in English and in Dutch. Relevant in this respect is also Jan Pronk's opening speech at the Cultural Emergency Response congress, organized by the Prince Claus Fund, 25-26 September 2006, see note 17.

16 Editorial, *ICOM News* vol. 60, 2007:1, p2.

17 The 'Brundtland report', *Our Common Future*, by the UN World Commission on Environment and Development (WCED), chaired by Gro Harlem Brundtland.

On 25 September 2006, in his opening address of the Conference Cultural Emergency Response, Jan Pronk concluded: 'What should be our response, our Cultural Emergency Response? First: preserve and protect the future: the landscape, the water wells, the habitat, the natural environment, the earth and people's livelihoods, the basic educational and health care structures. Protect and strengthen the social fabric of the communities, as diversified as they are, their conflict solving capacities, their inherited basic values. Protect the modern cultural heritage embodied in international law. Reap the opportunities to further enhance our culture, again as diversified as possible, in a relationship of multi-cultural co-existence and mutual enrichment. Second: preserve and protect the past. Save and conserve the libraries and the books. They contain the wisdom we so desperately need in the future. Protect and restore the statues: they show us the meaning not only of glory, but also of devotion. Save and restore the museums: they show us the achievements of our ancestors and teach us modesty.' Published in Prince Claus Fund, *Culture is a Basic Need: Responding to Cultural Emergencies*. The conference report is available

at: www.princeclausfund.org.

18 Samuel P. Huntington. *The Clash of Civilizations and the Remaking of World Order* New York (Touchstone) 1996.

19 For those who can read Dutch, see the web dossier on this debate in the Dutch newspaper NRC-Handelsblad which started with an article on ... 2007. NOOT AFMAKEN

20 See also Hall and Rose 2006:26, on 'The imagined boundedness of the metropolitan "home" (...) based on a common-sense geographical history of an island nation mostly untroubled by its imperial project...'

21 Cooper 2005: 22, 156, 236.

22 For a discussion of the change of a Dutch colonial canon into a Dutch national history canon, see: Berteke Waaldijk and Susan Legêne, 'Mission interrupted. Gender, history and the colonial canon.' In: Maria Grever and Siep Stuurman, *Beyond the Canon. History for the 21st Century*. Hamshire (Palgrave MacMillan) Forthcoming (2007).

23 The Tropenmuseum tried to do so, for instance, in the 2003 exhibition *Urban Islam. Muslims in five cities*. This exhibition, adapted to a Swiss public, was also on show in Basel, Switzerland. www.urbanislam.nl.



CHRISTOPH STÖLZL,
Scientific consultant for the „Villa Grisebach“, Auction House Berlin,
Germany

Ladies and Gentlemen,

It was Shakespeare who wrote „A rogue who gives away more than he has“ - I do not want to be a rogue and therefore I will admit at the very beginning that I was unfaithful to my title: I will not try to present an international revue on cultural political models regarding the founding, constructing and organising of museums within 25 minutes. You all know from your daily experience how much politics affect museum life.

I really doubt there is someone among us who didn't have to spend some time in political committees and commissions fighting for the museum's funding or freedom. Not only those who are affected by it know that "cultural policy" is a very problematic term, as it isn't working without the material basis usually delivered from the state. However, the definition of the "necessity" regarding culture is almost impossible to clarify.

Also those, who, like me, were doing it for a couple of years, that is, sitting on the other side of the table and being responsible for culture, know that there isn't any solution to this matter. How many museums does a country need? Which ones are more important than others? How many and which objects are to be purchased? How many exhibitions does one need? The collection drive and the curiosity for research are basically indefinite – who decides about the priorities?

May a canon of values leading a political government also have a say in cultural policy or is this a scandalous intervention in the freedom of science and culture? What about personal preferences of the acting politicians? Should they suppress their cultural tendencies in their political acting and limit themselves to non-political expert commissions?

Where is the democratic basis for the cultural policy? Isn't it desirable for politicians to also admit to certain cultural forms, such as museums of art, museums of history or ethnographical museums? There isn't any concluded, satisfying answer to these questions. In many countries culture is the so-called "voluntary performance" of a state, which is only then financed when all other, legally determined governmental performances are completed.

That's why the cultural policy is usually the part of the state budget that is reduced first when the state financing is tight. Whether culture and therefore also museum life shall be taken in the national objectives of the constitution has been discussed in Germany for some years now. Would such a constitutional basis represent a real improvement?

My experience with cultural policy taught me that the "human factor" rather plays a more important role in the cultural and museum policy than it is visible for the public. This is probably a good thing anyway – many successful museum-political projects have only been realized because the right "friends of museums" have come together behind the political scenes – often enough this happened by overstepping boundaries political parties. That was very important since the time rhythms of museums and politics are completely different. On the one hand in politics one only calculates and thinks until the next election takes place. Furthermore, politics have become even more short winded due to the pressure of polls and surveys. On the other

hand there are the rules and regulations of the museum: collections are not brought together within a deadline of four years and significant museum constructions need at least a decade from conception to completion.

It is not very likely that the same politicians will still be in power after ten years. Therefore everything regarding museum policy depends on the basic reflex "It's time for a change". According to democracy the mentioned reflex has to be stopped and the governments have to be obliged to continue their tasks.

As there isn't any systematic wording in the constitutions or party programmes concerning the phenomenon museum (at any case this applies to Germany) museum policy also has to mean that museum directors have to look for political partners. There will always be few in the political area. Why? Since cultural policy doesn't offer any career ladder. Most of the professional administrations being involved with culture and museums work on a municipal level.

Usually ambitious politicians want to achieve more. That's why there are enough politicians for foreign affairs, economy, financial and social policy. On the one hand cultural policy usually keeps being less important than the other political areas for politicians of educational policy. On the other hand cultural policy is the responsibility of non-political career changers.

As this is the case, looking at ideological catechisms isn't very useful for the search for political friends of the museum. However looking at the intellectual biographies of the politician tells you everything – ideally museums are supported by a large coalition of "friends of culture" in the parliaments.

That such personal friends express their opinion regarding the details of museum life is the price one has to pay. The opposite would be paradox: the idealistic wish for a state that doesn't interfere with museum life is fulfilled best when nothing happens and the state limits itself to performing its classical tasks on safety, social and economic policy. In this case nobody should expect museum life to be utmost flourishing.

The conclusion of all experiences with „cultural policy“ is the following:

In politics one can't create culture but can make it better or worse by promoting its living standards. It all depends on the people, it all depends on the fact, whether it is possible to create a permanent sympathy between the very different worlds of museum and politics – that's rather disillusioning but not at all discouraging. By turning the word combination "cultural policy" around, you will get the formula for a century of museum history.

As a matter of fact you can politically work with culture. We all know how this works from the well-known "heroic" phases of the museum history in which culture financed by the state made politics on a grand scale. The fact that the origin and its glamorous founding in Europe in the 19th century of the museum was closely connected with politics and national posturing, is more than visible for visitors of Paris, Berlin, London, St. Petersburg, Moscow and Budapest. The Louvre was a creation of the French Revolution and reclaimed the aristocratic and religious art as heritage of a new, democratic nation. The Berliner Museumsinsel (Berlin Museum Island) had to show the world that Prussia, the most surprising newcomer on the stage of the European Powers couldn't claim an international standing only because of its legendary military discipline but also because of its science and arts. The Hungarian National Museum has been conjuring the superior role of the Magyars and their claim for an independent state in their collection conception since the 19th century.

Wherever we look in the early museum history: politics are everywhere! When you're going for a walk around the Ringstrasse and you're looking from the monument of Empress Maria Therese to the left and to the right at the Kunsthistorische Museum (Museum of Fine Arts) and the Naturhistorische Museum (Museum of Natural History) you won't see monuments of museum history but of political demonstration. The dual monarchy Austria-Hungary, a multi-national state, torn by fierce national conflicts, which sometimes were close to becoming a civil war at the end of the 19th century, manifested its optimistic will to survive as multi-ethnic Austrian "Culture Nation" by building those two museums.

In the historical younger states the national metropolises may show the amalgam of politics and culture even more clearly in their representative centres – take the "mall" in Washington and its shining museums which all first came into existence in the 20th century. The symbolism of the mall as museum conglomerate visited by 50 million people per year (according to earlier statistics) is politically seen as follows:

There we will find a temple of the US self-image as "God's own country" where the "Declaration of Independence" flanked with elite soldiers is presented in a glass shrine. Beyond the grass area the world role of the technical nation in the "Air and Space" museum is represented. We will find the American History as a "Nation of Nations" not only in one common house but also in two special museums for Afro-Americans and Native Americans – demonstratively put right next to the mall from where you can also see the Capitol and the White House.

The American belief that art is not business of the state but business of the individual is more than clearly demonstrated – here of all places at the most national place of the country – in the buildings of the Hirshhorn museums and the National Gallery which doesn't deny its origin from the banker family Mellon. And the crest of the museum culture is the Holocaust museum.

The Holocaust museum arouses shock, even though everything happened in far away Europe, and builds an antipole to the positive American cultural history, which is conjured at the complete "mall" with its monuments and symbols. The "mall" is a very good example for the voting by "stamping with the feet on the ground" about the foundation of a museum - this seems to be the ultimate means of a self-image in the era of the media.

The model is obviously timeless and seems to go on and on by successful examples. Let's take the French example: Centre Beaubourg wasn't enough for the politicians in Paris so they continued with the Grand Louvre and its pyramid. Here we will also find a constellation of "conspiracy" of the actions of people from politics and culture which keeps up a long-term continuity: Mitterrand's Minister for Culture Jack Lang and his top civil servants who got together for one decade with I.M. Pei, the Chinese-American architecture genius in order to get the grand opus through against all resistance. The French example had a deep influence on the European public: the German chancellor Helmut Kohl openly followed Georges Pompidou's' and Francois Mitterrand's example with his politically motivated museum foundations in Bonn and Berlin at the beginning of the 1980ies:

Politics via culture and cultural symbolism. The museum of the Federal Republic of Germany and the Bundeskunsthalle was to put the provisional seat of government of the West German federate state for this generation, for which an overcoming of the division of Germany wasn't expected anymore, in the ranking of "real" capitals. In West-Berlin a National Museum for History was to keep the "Memory for the future" in mind – a united Germany in a united Europe not anymore divided by the Cold War.

That's the irony of history or better: its unpredictable acceleration since 1989 made the political reasons for the three museums worthless over night. They were built nevertheless and found their place in the world family of museums since they emancipated themselves from the political motives which helped them to come into existence. This way they succeeded in the so-called task of all politically produced museums, just in a much shorter time.

The increasing interest of the public on the phenomenon "museum" makes such abrupt transformations of „bestowing significance" successful and possible. That interest applies to the setting within a city, that is the urban function of a museum as well as what is being exhibited there. Here in Vienna you will find a fantastic example for the transformation of an entire city quarter by the foundation of a museum.

In recent years Vienna has launched a brilliant museum's performance with the Museumsquartier (Museums Quarter) after one peaceful century at the Ring where since the end of the 19th century the two huge museums acted as a counterbalance to the imperial residence. When we stick to our title the museum has become the setting of the city development policy here.

Berlin has a similar situation but it is of course still the dream of the future: the lost German Democratic Republic left an urban vacuum at a central spot in the reunited Germany, the location of the royal palace that was destroyed due to ideological reasons in 1950 and whose succeeding building Palast der Republik (Palace of the Republic) had to be pulled down because of asbestos. A museum centre which will take in the non-European collections of the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation) will be built there in the next decade.

The design of the museum will be the facade of the Prussian royal palace. Thereby the Berlin Museum Island is extended to the South and the conceived dialogue of power (palace) and culture (museum island) becomes a monologue of culture with itself – the power headed towards the West, towards the forum of democracy beyond the Brandenburger Tor (Brandenburg Gate).

I think we've had enough examples for now. We could spend ages on talking about the never-ending chain of fantastic city transformations and museum foundations. Isn't the institution "museum" a real winner? It speaks in favour of the sensibility of the museum staff that they didn't let coloured pictures of the inauguration parties and the queues of people in front of the museum gates drive them crazy when critically questioning their own job. It is necessary to ask more accurately: Which location does the "collecting, conserving and exhibiting" have in our historical situation? Is there a mandatory reason for what a museum does that makes the location museum a political, paradigmatic one for the *conditio humana*?

According to my point of view there are two answers for the two basic political challenges of our time.

First: globalisation. The sociologist Ulrich Beck said that we entered a world society in which everything that divided people, the religious, political, cultural and economic differences, wasn't any longer in "a different world". The time of travel descriptions and telescopes, the time of the TV era as means to look at something that is "far, far away" are gone.

The world society is present outside of our very own front doors. Even our media awareness cannot differentiate between indoors and outdoors. We all have become part of this political

maelstrom where old relations vanish and new ones are very unclearly displayed and where nobody can forecast if things in the future are permanent and consistent.

The philosophers who give us advice how to deal with globalisation want us to re-define our world as nobody could feel abstractly global. The philosopher Rüdiger Safranski used an impressive metaphor talking about the globalization. He said that it was a planetary clearing of the first nature to replace the first nature by the second one.

Nobody knows where this will end. Thus we are living in a so-called transition time. The institution museum was once invented as answer to dramatic transition times – just take the Louvre. When transition time equals museum time then museum staff can self-confidently say: What we're doing is now more urgent and necessary than ever. Museums could be compared to Noah's Ark.

Their long training on differentiating between what to take on board on a future trip and what to leave at home is now needed. Collecting, conserving, showing, evaluating, organising, saving, and transporting from day to day – all that isn't an antiquarian thing anymore but a highly political act.

And when the floods of the globalisation are finished and new continents arise from the sinking water then the "ark museum" will be a place where the cultural canon of the future will be masterminded – because nothing important has been lost. Museums have always thought in dimensions of a world culture. Now it's the time for knowledge - having anticipated the world politics - to become politically fertile.

Second: the world is virtual. The advance of the modern media, of all the flickering, fluorescent pictures, even in our museums, which are treasure chambers of sacred objects, daily signals us what's going on. Those who have attentively been following the transformation of "publicity" in the past 30 years know: not even TV is a rival anymore among other means of information.

It's already heading towards the road to being a monopolist of the „bestowing significance“. The British TV expert Rober Hughes said: "It isn't anymore a popular form among many, but something a lot bigger. It is an environment, a self-creating system, a machine that independently learned how to walk and doesn't feel obliged towards other forms. Every research on the society-transforming influence of TV proofs that its main function now is to be an "attendant" for the social ranking for people, themes and institutions. What doesn't exist on TV sooner or later won't have any chance to be able to exist in reality. The old cultural institutions keep existing as they – see above! – are still used for representation purposes and locations for telegenic world functions.

Yet, it isn't a guarantee for the future. The entire dependence on the daily politics of the TV is a warning sign.

The second virtualisation, the extension of the Internet as means of information seems to confront the opportunity of an independent decision of the user with the monopolisation tendencies of TV. In one of the earliest texts on electrical globalisation, a conversation about the telegraphy at the end of the 19th century in Theodor Fontane's novel "Der Stechlin", it is written: „We could inform the emperor of China what we would like to have for lunch – but we don't want to do it anyway.“ It's still the Internet user who decides on which link to click and

not. As a matter of fact, he or she can't decide that anymore, just like the TV audience, because the medium has already presented a decision: He or she said goodbye to the natural environment he or she perceives with "his or her very own ears and eyes".

The artificial pseudo-reality, that analyses everything than can be shown from war reports to works of art in electronic light spots and apart from that shows more and more artificial, computer animated creatures, is slowly becoming his or her actual home. The increase of the viewing rates multiply tops everything we museum staff happily noticed about our rising popularity in the past decades.

The museum becomes a highly political location at this critical point of transformation of culture techniques. The museum as "Noah's Ark" will not only safe its objects in the future but also an essential part of the human nature if it succeeds in appealing to the human primal urge not only to impart the significant but also consider living together in a community as being authentic.

PANEL DISCUSSION,

19th August, Concert Hall

The discussion was chaired by Hans Belting

The keynote speakers were:

Peter Kampits, Austria

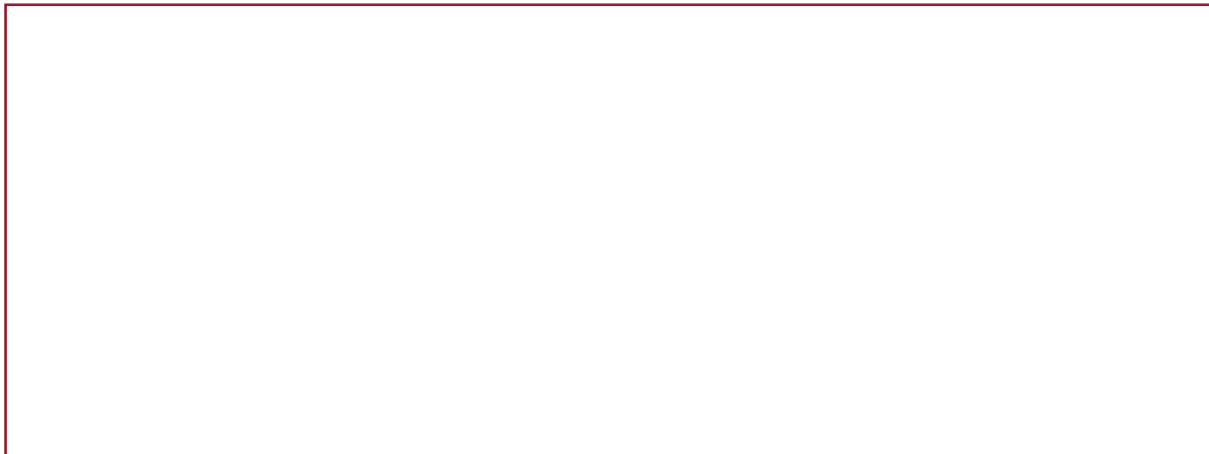
Susan Legêne, Netherlands

Elaine Heumann Gurian, USA

Jyotindra Jain, India

Christoph Stölzl, Germany

Hans Belting:



Panel discussion: Christoph Stölzl, Jyotindra Jain, Hans Belting, Elaine Heuman-Gurian, Peter Kampits and Susan Legêne

Ladies and Gentlemen, my name is Hans Belting. I will have the honour of chairing this panel discussion, facing the impossible task of climbing a mountain of questions and engaging the keynote speakers in a dialogue with each other.

As there was no time for discussions earlier, one will now take place on this stage and I would now like to introduce the members of the panel: Peter Kampits, Professor of Philosophy and Dean of the Faculty of Philosophy and Educational Sciences at the University of Vienna; Susan Legêne, the Dutch historian and Head of the Curatorial Department of KIT Museum of the Tropics; Elaine Heumann Gurian, a senior consultant and advisor to a number of museums and visitor centres, and recipient of the American Association of Museums' Distinguished Service to Museums Award; Jyotindra Jain, Professor at the School of Arts and Aesthetics at Jawaharlal Nehru University in New Delhi and recipient of the Prince Claus Award; and the German historian, Christoph Stölzl, former Senator of Berlin, Vice-President of the Berlin House of Representatives and member of the CDU parliamentary group.

As you may remember, Peter Kampits addressed the question of applied ethics in museums, the question of whether the mission is more important than the budget and how museums can share the enormous task of representing today's culture in the future. Susan Legêne, after analysing the book by Carol Appadurai Breckenridge on Cosmopolitanism, raised the question of interaction with minorities, and the broad issues of identity and diversity. Elaine Heumann Gurian raised the issue of a new museum which shares communication with the audience and extends the realm of the museum from the physical museum to the blue ocean museum. Jyotindra Jain spoke about questions referring to the difficult and exciting relationships between temple, religion and museum. Christoph Stölzl spoke of museums being political by nature

in his paper on the politics of museums, and reflected on the impact of two new phenomena, globalisation and virtual reality.

I have to say, although I hesitate to do so, that my subject within the vast territory of museums, namely the art museum, has been somewhat marginalized. The art museum raises an equal amount of impossible questions today.

My topic within the art museum is not root art or art heritage but the globalisation of contemporary art as it is mirrored in museums, and the crisis of ethnological museums where continuity is interrupted. In this respect I am participating in a project in Karlsruhe, where we are addressing the museum question as an impact of the globalisation of art. Contemporary artists reveal a crisis of art history, ethnology and the museum. They want to identify as post-historical, i.e. no longer the heirs of western art history, or, if they are non-western, they want to identify as post-ethnic, i.e. no longer imprisoned by race through colonial categories such as African, primitive or indigenous.

So there seems to be a competition today or even a battle between museums and the art market. That said, I would like to make a general remark about museum theory. Museum theory, if it is not description and commentary, and museum practice often take different directions.

On the one hand, there is a splitting of beings, a refinement of concepts and quarrels over terminology. On the other hand, there are museum activities largely untouched by the latest discourse or by present questions.

Museum reality is less under the influence of theory than captive of economic needs and the political pressure of concern for collections for the preservation of marketing competition, attention and the numbers of visitors. Nevertheless, let us address some issues which were raised by the speakers.

Generally speaking, the unresolved problems centre around the share or inclusion of the audience or public, the issue raised by Elaine. This is the hottest issue of all, I think, because museum directors immediately become alert and defensive if it is discussed. When I spoke about the museum as the prevailing space, the experience of space, everybody was excited. When I spoke about the museum as a place for physical objects, everybody was content. However, does the audience have a share beyond paying for tickets or guided tours? Can they become active or interactive with museum programmes? This, I think, is an issue which is an issue of the future.

But I would like to go on by raising some questions for us all to discuss, and I would like to begin with you Elaine. You raised the issue of the object versus digital strategies of communication in relation to objects. Let us for a moment, therefore, discuss the object that is a museum's traditional *raison d'être* in a world where objects are gradually disappearing. I would like to make a preliminary remark on what I think is very important when speaking of the object. There are two kinds of objects which come to my mind immediately. One is an object representing national heritage, history and so on, illustrating a concept, a programme, and even embodying it. The other is an object which represents its own status, an aura, formally religious and now the artwork, which relates to its preservation. My neighbour has raised the issue of the history of objects, the contested history of objects. The object is not just there but it is also a problem. So given today's situation, where we have this fantastic medium, the internet, and the changing world where objects are increasingly disappearing into the distance and where museums are still focused on objects, I would be happy if we could, as the first issue, discuss the status and the problem of the object, if I may put this question to you first, Elaine.

Elaine Heumann Gurian:

First of all, the object turns out to be very many things and depends on the museum you are talking about. In some places the object is the experience. In some places the object is multiples. In some places the object has been restored, only we still think of it as the object.

So I start from a premise which says the object has multiple meanings. I go on, however, to talk about the institution of the museum in which, as I have said, we have two important criteria to give to society.

One of them is that we provide tangible experience, and tangibility is a word that I use instead of object because, depending on place, whatever we are talking about, the object will morph, and we provide it in real time with real strangers.

The thing that interests me about strangers is that civil society needs safe places for strangers to congregate peaceably otherwise the place becomes balkanised. Safe places are all kinds of places, malls if they operate in neutral places are themselves safe places.

However, safe places with tangibility, in which the tangible thing or experience has some importance to the society, are a very important locations for civic stability, and so I am much more interested in how we make those places using just those two criteria safer and more inclusive, rather than talking about the object as if we knew what we were talking about in that case.

Susan Legêne:

I get the impression that you are referring to objects as something separate from images when you talk about objects or art, as if the one is the image and the other is something you can touch and you can replace or remove or whatever.

What I think we now have to do in museums is to stop making this kind of distinction between objects and images and sounds, and really try to see what these all mean and also what it means for the perception of a painting when it is looked at and not regarded as an object. When you continue this line of thought, modern art, for instance, is not just a reflection of society today but also something that stands within a tradition, an ethnographic tradition as much as an art historical tradition.

So I think that this whole distinction between art and ethnography, and what it means for objects is something that we should discuss as a museum sector as a whole rather than just make distinctions between kinds of culture.

Peter Kampits:

I will bother you a little with philosophy but I will be very brief. I have to state that an object is always more than an object. It can, of course, be something from daily life. There is always a history linked with it and, moreover, this is also always a question of interpretation.

The history of an object is naturally very important but it can be interpreted in different ways. I think, and I will put this to you in a very paradox statement, that there is no objectiveness in an object. This is to say that it becomes an object only if you look at it, if you do something with it and so on. So the problem of virtuality you mentioned in your speech has a transformation on a second level or a second degree, where on the one hand we think it is getting out of your perspective and on the other, it returns to your perspective in a complicated way. This is a very interesting process but also a very difficult one for the visitor.

Christoph Stözl:

As a museum person, I can think only by using real examples. I think once you have the right objects and they are famous enough, attractive enough, the question is solved in seconds. If you go to the MOMA and see Oskar Schlemmer's Bauhaus Staircase, you are looking at a great work of art radiating the spirit of the whole epoch of the twenties when the world seemed to be open. If you go to Florence and see the Primavera, you see this young lady and she is the personification of youth, and everyone who has ever been young identifies with it. If you go to Vienna to a museum that is always empty and look at the shabby uniform of Franz Ferdinand with its little brown spots, it represents the First World War, and there is not a single family in Europe that has nothing to do with this one man's life and death in Sarajevo.

In this flood of information, pictures and images that now spring up, I think it is our job to select in a new way and only keep important objects, and the moment you have the important objects, the dialogue with your public, the audience, is very easy.

I think museums have to decide not to become just an archive. An archive is very different to a museum. An archive has to keep everything. Perhaps museums are archives as well in their storage function, but in our dialogue, in our response to mass media, the internet and so on, we have to search carefully for things worth looking at, trying to fulfil the common requirements of our scientific background and our audience, the people we tell to go there, look there, be quiet for a minute and think about it.

Jyotindra Jain:

I think the word objectivity is related to object in a way, and an object should generally be oscillating between subjectivity and objectivity. But what happens in a museum when an object arrives there conventionally?

We are so concerned with its 'objectness' that we fix and finalise its identity in terms of its materiality. There are, however, many other non-material aspects relative to the object that we often tend to forget because we are concerned with displaying, lighting and projecting it.

Let me tell you a short story which I once experienced. Some of you might know about the natural dying of cloth. You take a piece of cloth and when you do chemical dying you just dip it into chemical dye and the dye takes. In natural dying, cloth is first put into a mordant material, such as alum.

Then, when it has been treated, it is put into a dye. Now I once visited a dyer's workshop with an anthropologist from abroad who wanted me to accompany her. So we went to the workshop and a man was preparing the alum mordant, taking some alum like this and putting it in water.

You may know that if the alum mordant is strong, it produces a very deep red colour but, if it is weak, it might produce pink. Now this anthropologist was very concerned with the objectiveness of the thing and, being curious, she asked me to ask him for the ratio of alum to water, which I did. He replied that she could see he did not have scales in his hand and that he simply puts it in the water the way she had seen. She got angry and she said she had to prepare a report and needed precise information.

She reframed her question and asked me to ask him how much alum he adds to get a certain shade of red, how he knows what kind of red he would get. He then replied that she had put her question correctly. Then he prepared the mordant, took a little of the alum water, put

it on his tongue and said, "When I savour the taste of alum on my tongue, I visualise the shade of red that I will get."

So you see sometimes, I think, the object-subject thing in a given context often gets lost in establishing 'objectness' too much.

Hans Belting:

Thank you very much.

For me, I think, the object I spoke of had three qualities: first it is made, i.e. made by hand or so on; second, it is physical and not just electronic; and third, it has a history, but a history which is often disguised in museums because there they think history is the origin, the creation of the object and not what follows afterwards, which is sometimes even more exciting, even more than the creation.

So I think the object is a large subject but, if I understand rightly, Elaine wants to add something.

Elaine Heumann Gurian:

I think this is a very old conversation so let me start in a different way. I just took my grandchildren to different museums and they loved them. I am very critical, they loved them. But they were all different museums, and I look at this audience, and people have living history museums, people have narrative museums, people have museums of individual objects, people have stories to tell, people have intangible objects because they really are performance centres.

If we look at this audience and all think of our commonality, the reality will not turn out to be the object as our commonality. It will turn out to be our definition of what tangibility or the object in our own terms means. The history of photography or the history of movies probably has only duplicates in it because it is the image of the movie not the original film.

So I think we have to move past this object and important. I mean I think about the Holocaust museum, and while in your terms they maybe important objects, they were chosen for their narrative quality because what really is important about the Holocaust museum is the story in which the objects were used as illustrative, and what you are talking about are objects qua their uniqueness also exists in our society, so I do not think it is fruitful anymore for us to talk about a kind of either or a paradigm. We have zoos, we have aquarium, we have photography and we have multiple definitions of 'objectness'.

Hans Belting:

I think it is very important that you added photography to objects because traditional photography also belongs to the category of objects but, while usual objects with a history are a

personal matter in museums, this is just going beyond what an object means to somebody. However, we have so many questions still ahead of us, so I would like to address a second question to my neighbour, Dr Jain. You raised the issue of former colonial museums in India imposing an alien character as well as their new and unexpected appropriation by religious and political groups. This is very impressive and raises a lot of questions. Nevertheless, I would like to turn the coin around and ask about western museums. What about the big metropolitan museums in the west with a colonial collection today where restitution and repatriation claims have become urgent.

Neil McGregor of the British Museum disagreed with Mark O'Neill from Glasgow today about the enlightenment character of museums for the world on the one hand and the imperial history, the colonial history on the other. The reverse side of the coin is the Louvre in Abu Dhabi.

How do we deal with this colonial history and the new temptation of neo-colonialism? Is it enough to provide a new narration, new labels for works which come from colonies? How do we deal with restitution? Universal heritage, is this true or is it just a pretext? I would like to address the big question of universal heritage today in the big museums of the west to you all.

Jyotindra Jain:

I think colonial museums, such as the British Museum or the Victoria and Albert Museum, are rooted in their histories of the colonisation of places like India. After the industrial revolution in England, there was a new attitude towards the loss of the hand-made as such, resulting in a kind of turning to countries like India, where they finally brought the institution of the museum.

Now since the art of making things by hand was being lost, a new model was created, and that was the historical archaeological model of museum making, which became very important. When they came to India, they brought this model along, not realising that the living traditions were still strong in a place like India and there was no need to 'museumise' living traditions.

This produced a kind of schism as the notion of classicism also came to India because neo-classical aesthetic were being revived in Europe.

So when they came to India, they thought about what could be considered classical in this country and, for example, Sanskrit texts belonging to the third and fourth century were discovered and defined as classics, and the vernacular traditions that existed around these were sort of ignored and were considered inferior. In India, and I am coming to the other side of the coin, museums and European colonial art schools were very deeply connected. The third factor that was very important were the universal fairs that were continuously taking place in Paris and London, where artistic objects, handicrafts and such things were being shown.

The main syllabus of the colonial art school in India was to improve artisanship, to improve the crafts to suit the European taste and therefore the art schools were initially started to train the artisans who were highly skilled but to make them adapted to European requirements.

(There is an interruption due to microphone failure and the discussion continues as follows)

Hans Belting:

Can you understand me? Well, I think we have more of an acoustic crisis at the moment than an intellectual one, but my question actually was, do we accept the concept of a universal heritage and what does it mean? And I am sorry to say I did not understand what you said from here, so maybe you can reframe it? Not for me, but for the audience.

Susan Legêne:

Well, when the question really is that straight forward and asks whether one accepts this idea of universal heritage, then I think it is a working definition in a dialogue. It is not a kind of character of the collection we have in our museums because, in that sense, I do not think it exists. It exists as a kind of dialogue structure.

Christoph Stölzl:

You ask about universal heritage and on the horizon there is a kind of idea of common world consciousness of heritage. I see no other definition than to move into the arts.

I remember when the Royal Academy put on the enormous exhibition Africa: The Art of a Continent ten years ago, throwing away all ethnological preciseness and just showing artefacts as art. The public in London and Berlin was shocked and overwhelmed by the incredible strength and emotional fire of the objects. I think, perhaps, it was not really scientific and you risk neglecting all those diverse, precise stories about the cultic and performance meaning of the objects, but you can understand as a European how beautiful, how wonderful, how touching a Chinese object is or an African one.

You do not have to know exactly what people did with it five hundred years ago, just as an African does not have to precisely understand the rites of the Christian Catholic mass to be awestruck when he or she sees an altarpiece in Bruges or Brussels.

I think art as common understanding is not so bad, maybe it is minimal but it is an open door for the whole world, for people coming from completely different traditions to see a neighbourhood because mankind has a feeling for the arts, for the aesthetic dimension and, on a certain level, it is a moral dimension as well. I would say this idea of the world art museum is much more feasible than a world historical ethnological common consciousness. You cannot read all those books, learn everything, life is too short for that.

Jyotindra Jain:

I quite disagree with what you are saying because I think we are then entering the question of whether beauty is local or universal, and I do not think that this is really true. Beauty is not some kind of universal.

Of course, you can identify a few principles such as symmetry or workmanship, and using those criteria one might say, "What excellent workmanship!" Symmetry might appeal universally but when you give me the example of African masks, I do not think that African masks were appreciated in Europe in the nineteenth century that much until they slowly began to be understood from their original context. Then a tradition of art historical writing began to bring out the merit of African masks. It was only then that they began to be known and appreciated. When masks were displayed in anthropological museums, the caption would only talk about the religious context.

However, when the same masks were shown in the context of Picasso, they were glorified as great objects of art and when they went back to the ethnographic museum again..., you know, I do not think that the notion of beauty is so universal. In certain countries, for example, women wear huge earrings and their ears hang down to here. They find it exceedingly exciting and beautiful, whereas I think people elsewhere consider it less attractive, I mean, they find it bad, let me put it like that. I do not think that there is a universal kind of beauty.

Hans Belting:

Can I just add a footnote to what you have said. When I visited a museum of African art with a friend of mine from Mali, I asked him whether he wanted to have certain masks back. He told me not if they were going back to a museum in Africa. I asked him why and he told me that in a museum they are dead, that people do not know what they are for if you hang them on a wall. He said that they are useless if they are not used, and that in his museum in Mali, if they do not show films or movement or rituals and just display silent objects, people simply do not visit. So I do not think that the mere restitution of the masks is a solution. It is the museum concept as an invention of the west which is a real problem in some countries.

Elaine Heumann Gurian:

If you came for disagreement, here is your moment! First of all, I cannot accept that institutions self-define themselves as universal and thus protect themselves from the repatriation requests of the original progenitors of the material.

That said, we have a real dilemma because, in fact, all of us have been rewarded as citizens of the world by access to each others human production.

Under what terms we get to see production by the others is clearly not worked out. One of the reasons it is not worked out is, in the ways my colleagues have talked about, these are individual negotiations with the descendants of the producers and renegotiations about what ownership really means in the context of the descendants of the producers.

In each case those are handcrafted, and handcrafted between people of goodwill and the decisions they make together are not universal decisions but decisions that are different from one culture to another.

Christoph Stözl:

Just one remark concerning beauty. I am completely in agreement with you and can only emphasise what you have said. It is very difficult to find universal criteria of beauty. I do not think it is possible. It is not possible if you take the whole development of the arts. It would perhaps be easier to find universal criteria for ugliness.

That might be possible but for beauty it is really very difficult. One of the questions I would have, and then

I would like to pose another question to you as we did not finish the discussion about colonialisation, and please excuse me, you are all experts in the arts and I am not, I am just an admirer, but I always ask myself who decides about the difference between Mr. Beuys carrying a chair into a room, and this is regarded as an exhibition or work of art, and my carrying one in?

When I carry a chair into a room, it is not art at all, it is just an act of daily life. So where is the difference and who decides about the difference? It is a similar thing with the category of beauty. I would like to go back to the question of identity but perhaps we can discuss it a little bit later.

Hans Belting:

What you described was the moment when Arthur Danto visited a Warhol exhibition and saw the Brillo boxes which he could buy in the next store, but here they were art and so he wrote a famous essay on how philosophy enters art.

I would like to address a third question to Susan. You very impressively described the new tasks and problems of museums in the Netherlands. You raised the issue of the national museum of a new diversity in western society.

So I would like to radicalise what you said and ask the following question. Is the history of the national museum over or can it be modified to accommodate the needs of new minorities? I am asking you this especially in regard to the Netherlands because, as I have been informed, the Rijksmuseum was built by Catholics, who are not a majority in the Netherlands, and yet the Dutch nevertheless identify with Rembrandt's Night Watch, the cult image of the Rijksmuseum, and everybody regards it as Dutch and identifies with it.

This aspect has a very long history but you are in position to describe the present situation exactly. Therefore, I ask you if the concept of the national museum is still valid when you change its programme? Or what is happening to the national museum in the Dutch sense, in the particular sense as the Dutch identify with the museum?

Susan Legêne:

Thank you for the question. I will start by giving you a little more background information. We have the national museum, the Rijksmuseum, which is closed at the moment for renovation and refurbishment. Part of this process is that the building itself is being restored to its original grandeur and it is the original grandeur of this building which is the only Catholic aspect of the Rijksmuseum.

Its contents are seventeenth century oil paintings, including Rembrandt's Night Watch, the Vermeers, the Jan Steens and all these very famous masterpieces, but there is also a pavilion of Asian art with art, ceramics and decorative art, not to mention the Museum of the Tropics with non-western culture. Well, all this refurbishment and renovation is taking place under a rather radical programme with the result that the national history department of the Rijksmuseum will not be returning to the new museum.

History and art are being mixed in one story of Dutch culture, so you will find all the fine references to history and culture together. Many people in the Netherlands, the cultural elite, were shocked about this rather radical approach for a national museum, although it could be compared with the British Museum, which incorporated the Museum of Mankind in the main building and gave up the name of the Museum of Mankind, making it into one universal heritage. The Rijksmuseum is doing the same thing in a way.

As a result, Dutch politicians started to say that we have gone off course, that we have lost a place where you can find Dutch history in the centre of Amsterdam where you can really see how this history developed. So they voted for a new museum.

The craziest thing is that we have 1,300 museums in the Netherlands, and many history museums in a very small country, you can do it by car in one day, and now we will get a new museum of Dutch national history. The museum will be, and this will make you very happy, a museum with almost no objects and with very many other ways of engaging people into a historical debate.

The strange fact is that we are having discussions about losing the course of history in the

National Museum and the displacement of history to yet another place in the Netherlands. This has also made the National Museum more wary. So in order to win back public opinion they are now planning and announcing in journals that, besides the Asiatic arts pavilion, there will also be an Islamic art pavilion in the centre of Amsterdam because we have to include Islamic art in this overall image of culture.

In a way, one can see it as a ship on the sea with know idea where it is going to sail and it has become a struggle for public opinion and a fight for public support.

It is competing for profile with other museums in the Netherlands but it is, in fact, a discussion about what is meant by the nation and the culture of the nation, and what exactly the role of a national museum is.

So your question is very pertinent. What is the role of a national museum? I am not going to say there are no national museums because they exist all over the world, and you cannot say they are not there. That is why I emphasised in my paper that these national museums really should engage the world community in a discussion about the nations, nationalism and other kinds of connections that people have with each other.

Hans Belting:

I will now address a last question and I would like to address it to Peter Kampits and Christoph Stözl.

Your two papers somehow disagree over the political and the educational or ethical aspect of today's museum, at least that is how I see it. Stözl stresses an inevitable political nature of the institution which is a given from the outset, while Kampits seems to believe that the museum can triumph over its economical and entertainment character with a new emphasis on ethics and culture, even representing a new definition of what culture can be in today's society.

So my question would be, with the political as an issue, is the political a universal condition or does it totally depend on place?

Christoph Stözl:

As long as you have to finance an institution and you do not have your own money, you need society, and society is organised and expresses its will through politics. I am not denouncing politics. They are not that important. They are inevitable and you have to deal with them.

When a society is wiser, and German society, thank God, is much wiser after all its catastrophes, dictatorships, the First and Second World Wars and its semi-democratic imperial past, politicians are not all that panicked when scholars do their job. They say, "Alright, take the money and we will meet again at the opening celebration," and the rest is just left to the scholars. Maybe that is a typical West German attitude after all these struggles and all these quarrels about state authoritarianism.

I would not like to be responsible for a historical museum in Tehran. You could loose your head if you asked the wrong questions, came up with the wrong answers or collected the wrong objects. However, we clarified that a bronze head of Adolf Hitler in storage is a piece of bronze and nothing more years ago, everything else is our job. We are the ones who have to interpret, to provide the right description, carry out pedagogical work. Nobody has to panic about seeing or touching it.

Perhaps this would be completely different in Tehran. We can only recommend that coun-

tries who are establishing art museums or historical museums should look around the world and confirm that societies do not collapse, even when museums are very naughty, independent or do as they like. Life goes on.

A museum is not an electricity plant. If you close it for one month, society will eat, sleep and make children as it did before. It is necessary, it is a wonderful institution but it is not a matter of life and death. Perhaps, after experiencing political life, this is not a very philosophical answer, but I think we should use the best of museum mentality, which is curiosity. We should look around and see how the others are doing things and do it in a very different way. You can have monumental museums, a celebration of the past, and I am sure that visitors will go in with an ironic twinkle. In the Soviet Union I had a lot of Russian friends who visited all these ideological museums in their youth and they went to them thinking, "Alright, I will be quiet and not speak too loud". But they had their own mind. I think we can trust visitors that not to be indoctrinated like lambs. They have their own opinions.

Peter Kampits:

Thank you very much for your question, which I also regard to be very important. I could be very brief by pleading for less political influence and more space for ethics but this would be too short of course, and could be misunderstood.

I think that we are in a very difficult situation at this precise moment. Firstly, I think that a state or society etc. which calls itself a cultural state or cultural society, is obliged to give subsidies to cultural institutions, to museums and so on, but it has to abstain from exerting any political influence. This is, of course, very difficult to realise. Secondly, economic considerations are naturally very important for the survival of cultural institutions.

However, I am under the impression at present that we are moving away from the main tasks congruent with the cultural field and merely reducing all our interest to economics. Sometimes, I like to experience an event in a museum. Sometimes, but only sometimes. Excuse me, but God damn it, I would still like to have the chance to be alone, to look at a picture or some objects and not be disturbed by somebody explaining what it is to me, forcing documentation on me, informing or entertaining me with videos, giving me the website and so on. I want to be alone and enjoy my own thoughts. This is a very ambiguous situation of course.

So I think, we should strive for a compromise situation where extreme political influence should be reduced in any event, extreme economic interest should be reduced as well, and where there is more space for not so much ethical questions at the moment but rather for questions of human values.

Jyotindra Jain:

Since you specifically mentioned various places like Tehran and Germany, I think I would understand this question more in terms of the politics of representation and not economic factors.

I am not interested in whether there is more money when we represent something better or worse. I do not think that is an important question. We all know that. I think the question is a very different one. Tehran is not an essentialised space, for instance, the representation of art and culture in museums was very different at the time of the Shah than it is today.

Again, the demolition of the Barmiyān Buddha did not happen centuries ago, it happened at a given point of time. As I told you in the morning, I am interested in museum-like structures. In India we have a Republic Day parade every 26th January. This is when India became independent in 1947, and then in 1950 India became a republic.

Originally, in the fifties, when there was a one party government, which was a majority with prime minister Neru's congress ruling, Neru was interested in keeping the country together despite its great diversity. I

ndia has at least fifteen or seventeen official languages and twenty-six states. So Neru's main concern was to maintain unity in the country and, therefore, he represented the people of India in the parade with common elements.

However, today we are in an era of coalition politics with regional politics, regionality and regional identities becoming very important. That is why the parade is now more important as a focus on how to represent the diversity of India rather than its unity. The same place and situation but dependant on political national awareness. Varying national consciousness in a given space differs from place to place but I do not think there would be one way of doing it.

Hans Belting:

Well, I apologise that this discussion only took place on stage. I have been reminded that the schedule demands that we finish this discussion here.

Not all the questions have been addressed but enough proposals have been made and enough vistas opened to bring this discussion along with the five excellent papers today into the future of the museum.

I thank you for your patience.

OPENING SPEECH OF THE MUSEUM EXPERT FAIR ICOM,

20nd August, University of Vienna

JOHANNES HAHN, Minister of Science and Research

Museums of today – research of the future

Today museums are under heavy pressure: the needs and expectations that are brought forth towards museums of the present and the future are changing the usual objectives of the work museums are expected to do fundamentally.

Today museums are affected more than ever by economic requirements and quantifiable criteria. And they are also assessed according to them.

This noticeable pressure is endangering their essential objectives of research, development and conservation of their collections.

The long standing canon of core competencies of museums – collecting and preserving, research and documentation, presentation and intermediation – has been largely discarded. These core competencies have often been put aside in favor of stronger visitor orientation which has been shaped by paradigms like “event culture” and “edutainment”. Research is more and more in danger of playing an inferior role in the everyday work of museums. But research is the essential base of any collection and the knowledge it holds within. The resulting research is the base for the competence and values of museums.



Federal Minister Johannes Hahn, Alissandra Cummins and Carl Aigner

Research programme „Research in Museums“

I am delighted to announce that the Federal Ministry of Science and Research in cooperation with the Federal Ministry for Education, Art and Culture will contribute to the extension of research at museums:

Starting in 2008 the new research program “research in museums” shall create new initiatives and ideas: we set ambitious goals for ourselves with this new program. Scientifically demanding projects should strengthen their core tasks and bring together a public and scientific discourse. The goal of all these activities is the appreciation of museums as a scientific centre of competence in an international context. For these fundamental tasks of museums, for an all embracing research and collection strategy and for vital contact to the current scientific discourse an anchorage was missing in the overall planning.

With this program we want to incite innovative research processes. Therefore we want to help to develop measures that enable a continuing education of scientific personnel – in

order to stay competitive nationally and internationally. In addition we want to support measures that bring together researchers with academic and non-academic background and intensify national and international integration.

The research program "research in museums" shall strengthen the scientific development and documentation of collection assets. Especially museums with their research intensive collections and scientific documentation are appointed to this very important basic research. This basic research is striving for indispensable knowledge. It is the requirement for any advancement and constitutes the scientific background for many generations.

ICOM General Conference and General Assembly

The signification of collections as a treasure of experiences and as universal property among the cultural heritage is also a central theme of the 21st General Conference of the International Council of Museums. The theme which was chosen this year, „Museums and universal heritage“, will address a very essential aspect of the role of museums among our society: the role in the development of cultural and societal identity, and in the strengthening of the consciousness for cultural heritage.

Trade fair of museums

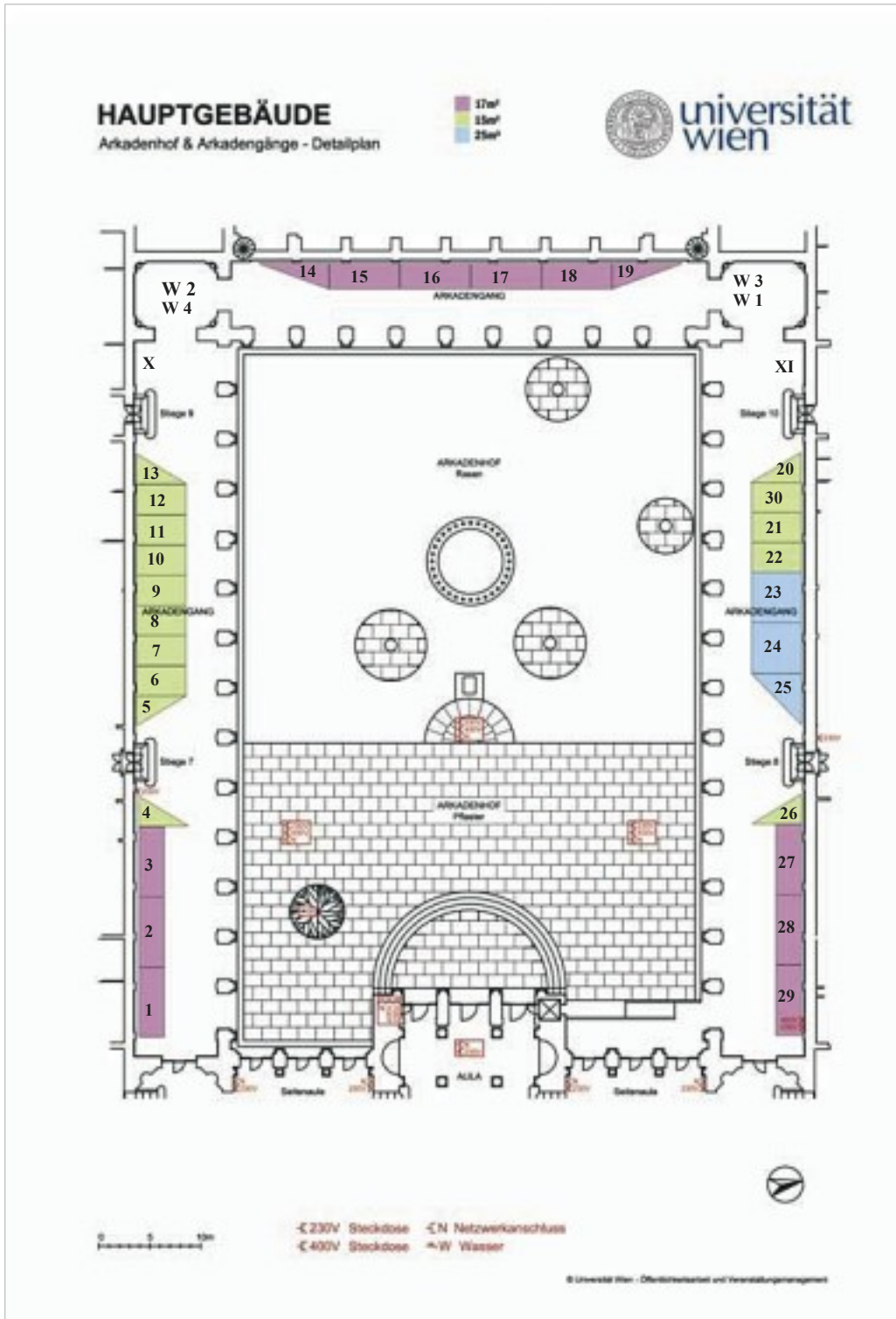
We shall thank the organisers, who, with the 1st Austrian Museum Expert Fair in Vienna, could build a very important bridge – from theoretical discussion up to practical implementation. A saying attests: "Theory should not forget that it is not more than applied practice."

This is really pleasant to notice that so many international exhibitors joined the invitation to the Museum Expert Fair in the Arkadenhof in the University of Vienna. These are the ones which propose exceptional offers for the cooperation of practice and theory in this central place of knowledge. These are the ones which, along their way, take responsibility for cultural heritage, through their offers for exhibition techniques and designing, for media and multimedia productions, for restoration and conservation, for security, transport and insurance. These are the ones which retain conference participants, but also present innovative and novel solutions for the dealing with protection and presentation of cultural goods.

How these exhibitors can realise this idea of universal heritage will be clearer through their exhibitions.

I wish a successful meeting to the exhibitors and the organising committee of this fair and I officially open the Museum Expert Fair!

MUSEUM EXPERT FAIR, EXHIBITOR INDEX



MUSEUM EXPERT FAIR, EXHIBITOR INDEX

- 1 – Gallery Systems (US)
- 2 – GSK Glas+Spiegel-Schulz Kiel GmbH & Co. KG (D)
- 3 – AMEPHEAS, INH. ANDREAS SCHLEIDT-SCHULLER (A)
- 4 – Chinese Society of Museums (R.O.C.)
- 5 – KVORNING DESIGN & COMMUNICATION/HOWENI AS (DK)
- 6 – startext Unternehmensberatung GmbH (D)
- 7 – European Heritage Association (CR)
- 8 – a:xperience (A)
- 9 – THE BRITISH LIBRARY (UK)
- 10 – KUNSTTRANS Spedition Ges.m.b.H. (A)
- 11 – TRIEBOLD PALEONTOLOGY, INC. (US)
- 12 – JOANNEUM RESEARCH FORSCHUNGSGESELLSCHAFTMBH (A)
- 13 – MINISIS Inc. (CN)
- 14 – BECKERBILLET HAMBURG, BILLETTFABRIK GmbH (D)
- 15 – MINICLIMA SCHÖNBAUER GMBH (A)
- 16 – ATELIER MACALA GmbH/LINSINGER KULTURVERMESSUNGSPHOTOGRAMMETRIE (A)
- 17 – Adlib Information Systems B.V. (NL)
- 18 – Antenna Audio GmbH (D)
- 19 – LORDeurop (F)
- 20 – PLANETOBSERVER (F)
- 21 – VERDANDI Ausstellungs- & Museumsplanungs GmbH
+ Imagination Computer Services GmbH (A)
- 22 – Idéeclic (CN)
- 23 – NOUS WISSENSMANAGEMENT GmbH (A)
- 24 – Chinese Association of Museum, Taiwan (TWN)
- 25 – EVENT MARKETING SERVICES GmbH (A)
- 26 – GREAT LEAP FORWARD (NZ)
- 27 – KLC Ticketing GmbH (D)
- 28 – RARITET Ltd. (RUS)
- 29 – zetcom Informatikdienstleistungs AG (D)
- 30 – American Museum of Natural History (US)
- X – ICOM/CECA
- XI – tonwelt professional media GmbH (D)
- W 1 – Donau Universität Krems (A)
- W 2 – AON Versicherungsmakler (A)
- W 3 – ZONE (A)
- W 4 – Japico Feinpapiervertriebsges.m.b.H. (A)

THE SECOND STEPHEN E. WEIL MEMORIAL LECTURE,

20nd August 2007, National Library

GAIL DEXTER LORD, President, Lord Cultural Resources

Museums Outside-In

It is a very great honour to be here today and to make a presentation in memory of Stephen Weil. Thanks firstly to the group convened by Professor Joy Davis in Victoria BC Canada, which recommended that INTERCOM create this Lecture series. They produced a collection of essays in honour of Stephen Weil called "Museums Matter," which I recommend to you. My thanks also to the executive of INTERCOM who established this new tradition and took a great risk in inviting me to make the second presentation following on the one by David Fleming in 2006 – and since David is always a hard act to follow, that is my risk. And many thanks to our Chairs Elizabeth Edhofer and Franz Pichorner and to the musicians, who with a little help from Dvorak and this beautiful setting have established an ideal environment for us to do some

"museum thinking" together.

In my memory of Stephen Weil there is his wit, his charm, his breadth of knowledge, and his manner of stimulating us to think in new ways about old ideas.

By way of example: What does a Warwickshire hospital established in the 16th century to care for old soldiers have in common with a 20th Century New York museum? Answer – an endowment!

Stephen's point was that endowment is an old idea that we need to think about in a new way – endowment is a means that individuals use to guarantee certain ends, even when they are no longer alive. The ruler, who required soldiers to risk their lives for him, knew that he had to provide for those who survived--even if he should pre-decease them--fairly likely, given that his soldiers would be young men. Likewise with museums!

When asked in conversation whether governments should give tax concessions to museum donors, Stephen said yes because "Museums are in the business of selling a service for below the cost it takes to produce it – as long as that service delivers a benefit to society, it should be supported by society".

Stephen's apercu that museums deliberately and consciously "sell a socially beneficial service" for less than it costs to produce is truly worth remembering. I have found it especially helpful in working with people and governments all over the world who are wildly

enthusiastic about building new museums or expanding existing museums, but who are surprised when we tell them that the museum's operations need to be subsidized.

"Why can't they pay for themselves?" they ask, astonished.

Then I paraphrase Stephen Weil - "Because museums sell a service for less than it costs to produce it."

When we do the math, it becomes clear that the ticket price required to cover museum costs would be so astronomical that very few people could afford to go. So, while there would be a new or expanded museum (which is great for preserving collections and conducting research) there would be no near-term social benefit – at least not in the term of office of that government, nor during the life of that donor.

The title of Stephen Weil's 2002 book "Making Museums Matter" reflects his passionate belief that museums can and should make a difference in society. It does not reveal the degree of impatience he had for museums that do not make a difference – for museums that just perpetuate their existence by collecting and preserving and carrying out their museum functions – as though these daily functions justify their existence. That is why he advocated for always improving museum management, and served on countless professional organizations and helped to found INTERCOM, the ICOM committee on museum management.

Stephen transformed our perspective on museums -- from museum professionals anxiously peering out at the world to seeing ourselves (our museums anyway) as others see us – probably with the same level of anxiety. We are after all is said an anxious lot! He admonished us to think about museums not in terms of what we do but in terms of what benefits museums can deliver. This is what I mean when I talk about turning museums "outside-in".

Yesterday's stimulating keynote lectures and debate were very much about turning museums "outside-in" by meeting the requirements of successive internet generations as Elaine Gurian explained; and, of the post-colonial, post-cold war world as Professors Jyotindra Jain and Susan Legene suggested. These three speakers made it abundantly clear – each in a different way – that museums that matters from "outside in" will be distinctive but they will have certain qualities in common:

- They will be dialogic not monologic
- They will share authority with visitors and with people around the world
- They will cease to be reductionist when it comes to values and be inclusive
- They will be process oriented -- and understand that collections, like people, have no fixed identities.

Well what might this mean from the perspective of INTERCOM – of museum management? I think my task tonight is to consider what would be the best organizational and management strategies to facilitate these new approaches.

I will propose that the most appropriate strategy for museums wishing to make the kind of difference recommended by some of our keynote speakers would be a civil society model. I will further describe how this model is already being widely implemented in our sector – not always at the initiative of museums. And I will suggest some of the characteristics of museum management that are most widely applied in civil society museums.

Museums as Civil Society Institutions

Perhaps not coincidentally one of the ideas for which Stephen is best known is that museums that matter are “civil society Institutions”. The general definition of civil society institutions is that they are organisations that are neither fully in the corporate sector, nor fully in the governmental sector but are organizations directly accountable for their actions to social networks or to society as a whole. They are part of what some sociologists call the “voluntary sector” and what economists call the “third sector”. This sector is said to be the fastest growing economic sector in developed countries. It is also the sector that generates “social capital” by which is meant the ability of people to work together to solve problems.

Before pursuing the implications of this model, I’d like to take a quick poll to find out about the organizational model of the museums represented in this hall tonight:

- How many of you work in private museums – museums owned by private individuals or corporations?
- How many of you work in museums that are charitable trusts or not-for-profit organizations?
- How many of you work in museums that are owned and operated by local authorities (cities, counties) or by national, state or provincial governments (i.e. national or state museums)?
- How many of you think that the status of your museum may change in the next 10 years?

It is an interesting mix with government owned and operated museums in the majority and about a quarter of the audience thinking there will be a change of status in the next ten years. Try to remember the composition of the room and your place in the mix as we look at the changes taking place in museums today.

What you have raised your hands about is museum organization. Museum organization can be seen as a continuum with 100% publicly (or government) owned institutions on one side and 100% privately owned institutions on the other. In the centre of this continuum is a range of museum types that I would broadly categorize as “civil society” types.

They are public-private partnerships in that they might include:

- Museums owned by government but operated by non-profit associations
- Museums owned by government but operated by arm’s length agencies or crown corporations
- Museums owned and operated by charities or non-profit-making organizations (such as churches, universities, or trusts) that receive some government funds

These civil society museums are quite a diverse bunch. They come in all shapes and sizes; some charge admission, others are free; but, in addition to fulfilling the fundamental functions of collection, research, education and display, they have these five characteristics in common :

1. Governance that is separate from government (have independent or semi-independent Boards)
2. Multiple sources of funding including: government, visitors, private donors, Foundations, sponsors and service fees
3. Budgetary control
4. Outward looking
5. Community focussed

From this list you can see that museums, when they are civil society institutions engage both cultural capital and social capital.

Over the past 30 years more and more museums have been shifting from government controlled to “civil society” institutions.

- In the UK, for example, the national museums (which as you know are all free admission) are operated by separate Boards and they negotiate multi-year funding agreements based on strategic plans. Whilst government funding is extremely important – additional and alternative sources of funding such as fundraising, events and commercial activities are almost equally so. The Tate for example generates 50% of its own revenue.
- In 2003, the Prado in Madrid became a civil society institution, still strongly linked to government but as a special status institution with its own Board and the long range goal of reducing its level of state support from 80% to 50%.
- In Canada, the national museums were made into Crown Corporations in 1990 – which means they have Boards that operate at arm’s length from government and control their own budgets.
- The Louvre and most of the French national museums also operate under special contracts with government, control their own budgets and have managing Boards.

- Many privately-owned museums are becoming more “civil society” oriented by broadening their boards and expanding their connections to their community.

- While city museums or museums in the local authority sector still tend to be part of government, many of the new museums being initiated by cities and regional governments often with the goal of urban regeneration are being established as charitable institutions – with independent Boards. In establishing a new art centre in Salford Quays

(just outside Manchester), the Salford Council transferred their outstanding collection of painter LS Lowry’s art to the fully independent Lowry Trust that manages the art centre and its museum. This is an exceptionally dynamic art centre which, with the Imperial War Museum of the North, has stimulated economic development in a region that just 10 years ago was the classified as one of the most deprived in Europe.

- Children’s museums -- a new and growing phenomenon in scores of European cities – are being initiated and managed by independent boards as civil society institutions. Here in Vienna you will have the opportunity to visit Zoom in the Museums Quartier. Zoom is strongly supported by the City but operates at arm’s length. In Manila, the outstanding Pambata children’s museum -- probably one of the leading museums in the world in its commitment to helping street children and combating illiteracy – is entirely independent of government, but generously supported by the city and private donors.

- In Antalya, a major tourism destination in Turkey, the city is creating a new city museum

which it will fund to a high degree – but this museum will be set up as an independent organization along civil society lines so that it can be more flexible and more responsive to public needs.

- The Barbados Museum and Historical Society, which is led by ICOM President Alissandra Cummins, functions as a national museum but it is a private-public partnership with government as a generous supporter. In conversation Alissandra assured me that many of their initiatives in interpretation for example would have been more difficult if not impossible were they a government agency.

Over the past few decades there has been a slow stealthy transition of museums from the government to the civil society realm; and like most change in museums, it is not always by choice. This momentous change started with small cutbacks in government grant aid. On average, government subsidy to individual museums has declined by 20% to 50% over the past 30 years. However, it needs to be said that overall government subsidy to the sector may even have increased. But there are more museums and museums are more professional so they want to do more -- selling even better quality services at below the cost of production! (to paraphrase Stephen Weil)

Museums at a Tipping Point

In many instances, this reduction in subsidy was mitigated by allowing the museums to keep the revenues they earn from tickets, the shops and other activities – revenues that used to be returned to the government treasury.

Paradoxically, governments have been willing to fund new museums and expand existing museums. But they are doing so not for traditional reasons like the preservation of collections and scientific research, but to meet new goals such as:

- Tourism – one of the world's biggest industries
- Social Cohesion – one of the world's biggest challenges especially now that for the first time in human history more than 50% of us live in cities where getting along and solving problems together is necessary for survival
- Urban Redevelopment – with former industrial sites and old power generating stations from London's Bankside to Istanbul's Golden Horn being transformed into museums
- City branding to attract new industries and investment
- Stimulating the creative economy which brings added value to industry
- Competition with other cities for all of the five preceding reasons

We might pause to ask: why has government operating funding relatively declined at a time when museums have become more instrumental to city, regional and national governments?

I have already referred to two possible explanations:

1. There are more museums. This is surely a very good thing because it makes what museums do more accessible to more people
2. The growing professionalism of museum workers so that museums are doing more things than they were 20 years ago – selling more products for below the cost of production! This leads to bigger costs and hopefully bigger benefits for people.

These are both good things and surely we do not want to limit the benefits of museums by ceasing to create them and ceasing to improve the museum profession.

There is a third reason which is in my view more significant: that is, the restructuring over the last 30 years of economies in all parts of the world. This restructuring has reduced taxes on wealth, sold off (some would say given away) government agencies, services and natural resources to the private sector, and reduced government support for the public realm – including parks, libraries, and hospitals as well as museums. As a result, there has been enormous growth of private wealth and its concentration among a relative few in every country. Government increasingly sees these individuals as potential museum supporters and their companies as potential museum sponsors.

This is both a political and economic reality – and has been for several decades – to different degrees in different countries.

How have museums responded to this reality? Some have successfully lobbied government to maintain funding levels. Many museums stoically sustain the reduced funding, cut services and cut staff – until eventually the museums gets the idea that they need to earn more revenue by improving their shops, hosting blockbuster exhibitions, attracting sponsors and hosting events. And, at some point, the idea of becoming an institution independent of government (or less dependent on government) starts to feel like a relief. But something very exciting is also going on. Because the museum must look outside for support -- not only financial but social – it becomes a more outward focussed organization with more links to the community. Good reviews are very important – not just for your professional standing – but because it is important that your museum is embraced by your community. The Deputy Director now needs to learn about the tourism industry and the Head of Education has to learn how to welcome learners of all ages and all ethnic groups . . . exhibitions become more of a dialogue and less of a monologue . . . and so a more vital type of museum has emerged.

I would suggest that, whether or not a museum becomes de-linked from government, there is a tipping point in the proportion of government versus income from other sources at which the museum becomes de facto a civil society institution. Whether this tipping point occurs at 50% or 75% or 85% single source funding is relative to the local culture, politics and the size of museum.

Does the museum director and his or her team have a different role before and after this tipping point has been reached?

Management versus Leadership?

Much of the recent business literature on this subject makes a big distinction between the two roles:

These texts say that Management is about “doing the thing right”.

But Leadership is about “doing the right thing” .

I question whether this distinction is valid for museums?

We - and ICOM especially - have spent most of the last 50 years in fighting for recognition of professionalism, by which we mean all the standards for preservation, research, education, display, and ethics. Surely these professional standards are tools for leadership as well as guidelines for management.

Even within a 100% government controlled (or private sector controlled) museum, the director invokes the principles of museum management in order to lead the institution to “do the right thing” – be it safeguarding heritage, ensuring that all members of the public have equal physical and intellectual access to the collections and challenging the staff to be more effective at communicating with people.

Two examples here in Vienna are inspiring on this point. The Director of the Museum Moderner Kunst has eliminated admission charges to make his museum – which is a state museum – more accessible to the public. The Director of the Museum für Volkskunde has initiated a project called “museum inside out” which makes the collection broadly accessible and encourages public dialogue and discourse. These examples demonstrate that leadership can emerge within governmental structures.

However, it must be said that it is particularly challenging for a museum director to be a leader (focussed on doing the right thing) when he or she is a manager in a government structure or a corporate structure where all other managers are rewarded not for being leaders but for being “managers” – for carrying out government policy and doing it right. That’s why museum directors in these situations often sound like the squeaky wheel. While other department heads can be moved to Treasury one year and Roads the next (doing the thing right in whatever department), the museum director has a professional calling to be in his or her position and to both “do the right thing” and “do it right”. This often makes the museum director feel out of step with colleagues – and be perceived by those colleagues as being out of step. It is far easier (though not necessarily financially easier on a personal basis) to be a museum leader in an independent civil society institution – where the governing body expects the Director – even demands that the Director – guide the museum both to do the right thing – to set policy – and to see that it is implemented right. So should we be concerned about the creeping institutional transformation of museums to civil society institutions? Should we be worried that in this brave new world of “civil society museums” all the management, ethical and technical skills we have fought for will be ignored in favour of vague ideas of “leadership” that march to the tunes of tourism and social inclusion? Yes, this is a concern. It is a special concern because right now we are failing to train museum curators and managers to be leaders: as a result, we will see more and more museums led by lawyers and journalists rather than museum professionals.

But it’s an equal concern that many talented museum managers and leaders are locked within underfunded government structures without access to the tools either to do the right things or to do them right. Instead of thinking of the transformation museums are undergoing as a “slippery slope” we should see it as an opportunity and urge that museums in the public

The keys tools for these new roles are:

- budgetary control,
 - ability to seek outside funding
 - support for engaging more deeply with the community including the establishment of advisory committees that reflect the demographics of our changing societies and corporate sectors be given tools to fulfill new roles in a changing society.
 - training in working in teams.
- The old academic model which keeps curators, educators, marketers and programmers on separate tracks reflects a government departmental or hierarchical form of organization that is not well suited to filling contemporary social needs.

For several hundred years, museums have been one of the most successful social means of communication and learning. They have transformed from private treasure chamber, to the scholar's study, to academies of art and science, to government institutions.

Now museums are in the midst of another transition – from the government/corporate sector to the realm of civil society.

This transformation places museums at the heart of social change and tremendous challenges. ICOM (especially INTERCOM and ICTOP who have organized this evening) and museums associations around the world have a most challenging task in the years ahead -- particularly to make sure that museum training and professional policies equip us all to be creative participants in this change as well as museum leaders.

CONCURRENT SESSIONS: ICOM CROSS CULTURAL TASK FORCE “TRANSFORMATIONS: MUSEUMS AND CULTURAL DIVERSITY”

22nd August 2007, University of Vienna

Transformations: Museums and Cultural Diversity

During the Quebec General Conference of ICOM in October 1992, the Advisory Committee recommended that a Working Group be established to address cross-cultural issues impacting on museums. Accordingly, at its December 1992 meeting, the Executive Council established a Working Group on Cross Cultural Issues. It was mandated with the following primary terms of reference to:

- examine and report on the ways that museums throughout the world are addressing the wide range of issues with cross cultural dimensions;
- propose guidelines for adoption by ICOM concerning the way that museums should endeavour to deal with cultural diversity in general and indigenous and multicultural issues in particular;
- make recommendations concerning the ways that cross-cultural perspectives should be reflected in the work of ICOM and its committees

The December 1997 ICOM Executive Council meeting received the findings of the Working Group. The ICOM Cultural Diversity Policy Statement and Action Plan were subsequently posted on the ICOM web page. The 1998 ICOM General Conference in Melbourne focussed on the theme of Museums and Cultural Diversity. Various elements of the Action Plan were executed by the constituent bodies of ICOM, in particular its International Committees, National Committees and Regional Organisations.

At the December 2005 meeting of the ICOM Executive Council, the Cross Cultural Task Force (CCTF) was mandated to build on the previous findings of the Working Group on Cross Cultural Issues of ICOM to continue to further the promotion of a truly global and inclusive ICOM.

The membership of the CCTF is: Chairperson - Amareswar Galla (Australia); Corazon Alvina (Philippines); Lucia Astudillo de Para (Ecuador) former member of the Working Group on Cross Cultural Issues; Adi Meretui T. Raturabuabua (Fiji); Henri Jatti Bredekamp (South Africa); Christine Hemmet (France); An Laishun (China); Pascal Makambila (Congo, former member of the Working Group on Cross Cultural Issues); Lina Tahan (Lebanon); Reps. Executive Council: Teresa Scheiner and Rick West.

The CCTF has started a major review of the implementation of the Action Plan associated with the Cultural Diversity Policy of ICOM. A new Cultural Diversity Statement of ICOM is being drafted. Subsequent to the launch of the Intangible Heritage Program of ICOM in Seoul 2004, the CCTF has been actively engaged in providing leadership both through ICOM's input into UNESCO processes and also with ICOM Korea in the launching of the International Journal of Intangible Heritage.

Cultural Diversity and Intangible Heritage as living heritage are inseparable. The synergies and dynamics of the various activities and processes have been challenging and informative. In view of the impact of the accelerated pace of economic, cultural, digital and social globalisation and the rapid growth of tourism on cultural diversity internationally, the CCTF is also mandated to build on the past work of ICOM and its partners to develop an ICOM Heritage Tourism Charter as a guiding framework for museums to benefit from the opportunities provided by tourism while minimising its negative impacts. The proposal for a Charter of Principles for Museums and Cultural Tourism from the ICOM meetings in Trujillo, Peru and La Paz, Bolivia, in May 2000 and the ICOM Phnom Penh-Vientiane Charter on Cultural Diversity and Heritage Tourism facilitated by the CCTF in July –August 2006, have been significant contributors towards this end.

CCTF has been working with the ICOM Ethics Committee to address 'Cultural Diversity as an Ethical Concern'. In particular the Pacific Code of Ethics for Museums and Cultural Centres has been finalised with all the respective countries' directors and adopted by the Pacific Islands Museums Association at their AGM that was organised as part of the ICOM-CCTF Workshop in February 2006 in Canberra. This workshop also brought together the Commonwealth Association of Museums, UNESCO, the Pacific Asia Observatory for Cultural Diversity in Human Development and a range of other partners.

CCTF has had critical inputs into the Review of the ICOM Strategic Plan and argued for inclusiveness to be measured as an outcome across the business of ICOM rather than as a separate strategy. At ICOM 2007 in Vienna, the CCTF convened a concurrent session on transformations and cultural diversity in museums. A new series of conferences entitled 'The Inclusive Museum' has been initiated by the CCTF with planning in progress for 2008 in Leiden, The Netherlands, 2009 in Brisbane, Australia and 2010 in Istanbul, Turkey. Over the next three years ICOM CCTF aims to provide critical interrogation and assistance in leadership for ICOM to forge ahead as an inclusive body addressing cultural diversity across all its constituent committees and organisations.

The following is the summary of the concurrent session convened by ICOM CCTF during ICOM 2007 in Vienna.

Theme: *Transformations: Museums and Cultural Diversity*

Time. 09.00 - 13.00 Wednesday, 22nd August 2007

Venue. NIG II, University of Vienna, Dr.Karl-Lueger Ring 1, 1010 Vienna

Introduction

The integration of tangible and intangible heritage in museums continues to be a challenge that needs to be addressed worldwide. This requires a fundamental approach to connecting collections and communities in all their diversity. This concurrent session brings together Directors of major museums and researchers across the world to discuss and debate methodological concerns based on their first hand experience in addressing heritage diversity and cultural diversity through the museum as critical cultural space. It is envisaged that their perspectives will be based on case studies at the level of the individual museums, as well as national and regional experiences.

Purpose

The aim of this session is to interrogate critical issues that need to be addressed in bringing

collections and their communities together within the universal and local contexts of museums, with a particular focus on cultural diversity.

Convenor: Amareswar Galla, Chairperson, ICOM Cross Cultural Task Force and Professor of Museum Studies, University of Queensland, Brisbane, Australia

Moderators: W. Richard West, Jr. Director, National Museum of the American Indian, The Smithsonian Institution; Tereza C. Moletta Scheiner, Coordinator - Postgraduate Program in Museology and Heritage, Federal University of Rio de Janeiro, Brazil; and Pascal Makambila, Conservateur en chef des musées, Brazzaville

Program

09.00-10.45

ICOM as an Inclusive Global Organisation

Allissandra Cummins, President, ICOM and Director, Barbados Museums and Historical Society, Barbados

Regional Diversity and Cultural Diversity

Museology and Diversity in Latin America - Nelly Decarolis, Director, Museums of Buenos Aires

'What Museums Africa' – Dealing with Diversity - George Okello Abungu, former Director General, National Museums of Kenya and Lorna Abungu, former Executive Director, AFRICOM

Small Island Countries and the Challenges of Dealing with Pacific Diversity - Emmanuel Kasarhérou, Directeur, Agence de Développement de la Culture Kanak, Centre culturel Tjibou, Nouméa, Nouvelle-Calédonie

Faces of Europe - Udo Goesswald, Chair, ICOM-Europe and Director, Museum Neukölln, Berlin

11.00 -13.00pm

Museums, Diversity and Community Engagement

Steven Engelsman, Director General, National Museum of Ethnology, Leiden

Corazon Alvina, Director General, National Museum of the Philippines, Manila

Hongnam Kim, Director General, National Museum of Korea, Seoul

Jatti Bredekamp, CEO, Iziko Group of National Museums, Cape Town, South Africa.

Rethinking the Nature-Culture Binary in Museums – A Critique

Michel Van-Praët, Conservateur général du patrimoine, Inspection générale des Musées, Direction des Musées de France, France

Intergenerational Challenges – Youth Perspectives

Lina G Tahan, Lebanon/UK

Bruno César Brulon Soares, Brazil

Kim L Selling, Australia/Sweden

Anticipated Outcomes

A framework for critical engagement in addressing museums, universal heritage and cultural diversity

Draft material for developing Strategic Recommendations for the General Conference

Action Planning for the ICOM Cross Cultural Task Force

President of ICOM, Madame Alissandra Cummins provided an inspirational opening presentation. It was the strongest commitment expressed by the Executive to cultural diversity in the history of ICOM. Recalling the centrality of the cultural rights of all peoples in the November 2001 Universal Declaration on Cultural Diversity; the critical interface to be addressed between cultural diversity and biodiversity; and imperatives of inclusion that informed the UNDP Human Development Report of 2004 entitled Cultural Liberty in Today's Diverse World, she underscored the importance of one of the main objectives of the October 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions – the recognition of the true value and substance of the link between culture and development.

There was reiteration of ICOM's commitment to cultural diversity beyond the rhetoric, into practical action across the world, taking into consideration geographical diversity. She underlined the importance of the work of the ICOM Cross Cultural Task Force as a total project of ICOM 'working in a transversal manner across all of ICOM's constituent bodies, national and international committees, regional alliances and affiliated organisations'. She also emphasised the generation of new knowledge as we engage in embedding cultural diversity in a transformative organisation and the importance of partnerships for furthering culture and development. The need for: promotion of intergenerational dialogue through youth participation; relevant and timely publications as a resource materials; priority for underrepresented and under resourced regions of the world; the furthering of the new Mediation policy of ICOM; more accessible approaches in the work of standing committees and taskforces; maximising on digital technologies and Musedoma; and the sharing of knowledge globally, were also highlighted. 'In short, concepts about self-determination and the ethical responsibilities of museums to communities must be put in action – in ICOM and in museums. The question is no-longer what or when...what we are asking is how.'

In addressing the challenges of regional diversity, Nelly Decarolis called for an understanding of the layers of significance in the cultural diversity of the world through thematic approaches. The challenges of representation of cultural diversity in Africa were presented through snapshots of interdisciplinary case studies by the dynamic duo of George and Lorna Abungu. Emmanuel Kasarhérou provided an eloquent overview of one of the most diverse peoples of the world in small Pacific Island countries covering an aquatic continent stretching over one third of the waters of the world. He made a strong case for all island countries which are under threat from environmental deterioration and the juggernaut of globalisation.

Udo Goesswald illustrated the changing face of Europe and the project-based approach to understanding this transformation through collaborative and innovative museum projects. Interrogating community engagement, Steven Engelsman asked the fundamental question as to whose authority is mandating our work in museums. He called for a paradigm shift in the way we engage with communities and a rethink of the dialectic of connecting collections and communities through demonstration projects that offer good practice. Corazon Alvina and Hongnam Kim called for leadership in innovation and transformation in the corporate culture of museums where the conventional hierarchies and object centeredness is balanced with community centeredness. Jatti Bredekamp argued that colonial legacies need to be understood to decolonise the museum so as to further it as a civic space for meaningful community engagement.

One of the continuing legacies of colonialism in museums is the binary of nature and culture. Michel Van-Praët, one of the most experienced directors of natural history in museums,

made a strong case for ICOM to address the persistent and misplaced separation of cultural diversity and biodiversity.

The concurrent session was informed by a challenging and dynamic range of presentations that were both compelling and inspirational in their scope. It takes longer to distil the range of approaches and methods being advocated and pursued. What came across very clearly is that it is not an ICOM top down advocacy that should drive the future, but a bottom up cumulative pool of expertise informed by the membership and their everyday engagement and contestations in dealing with the cultural diversity of the world.

As summed up by Rick West, the fundamental realities of the world are inherently diverse: environment, people, communities, histories. Museums must take all of these realities into consideration. In the steps of unfolding – the key issue is the decolonization of the museum – “the other” being allowed to speak, empowering the first voice, the carrier and custodian of the legacies. He further emphasised that one of the first principles to be addressed if ICOM is to become the truly global museums organization it purports to be, as outlined in its mission – is that we must listen to this message... and act on it. The actions that need to be pursued beyond the rhetoric are:

- a) A need on the part of ICOM to focus on bringing those from under-represented or not-represented geographical areas and communities into the fold of engagement through addressing geographical diversity and operational capabilities.
- b) That focus needs to embed itself systematically in what ICOM does - including programming undertaken through ICOM's ... Secretariat, the work of the National Committees, and IC's collaborations with other NGOs, government organizations. (needs to be embedded in programs – impact through work of all committees)
- c) Strategic Plan: as the President said, – we must formulate our institutional consciousness on ensuring inclusion and that this must be basis of our actions and must be measured. (be held responsible, and devise measures for outcomes).

Tereza Scheiner, a champion of cultural democracy and Pascal Makambila, a philosopher, reflected on the proceedings with great enthusiasm while at the same time cautioning that the rethinking of the museum needs to be carefully examined with the context of museological discourses. Tereza is concerned that unless we understand the dynamics of change within the science of study that is museology, ICOM's efforts to progress knowledge will be slowed.

One of the major interventions at ICOM 2007 was the exciting initiative by the Executive Council to actively further youth participation through bursaries. ICOM CCTF has been vigorously advocating that intergenerational dialogue informed by youth perspectives, is critical for intercultural dialogue. Three of the ICOM Youth bursary awardees reflected on the Concurrent Sessions and their interventions are included below.

Kim Selling

“Firstly, on behalf of all the ICOM 60th Anniversary Youth Mentoring Bursary grantees, I wish to express our gratitude to ICOM, the Secretariat, ICOM Austria, and our respective National Committees for “putting your money where your mouth is” in establishing these bursaries and generously providing support for the next generation of museum and heritage professionals,

enabling many of us to attend the General Conference in Vienna. It has been an honour and a privilege to have this unique opportunity to meet and share ideas with the huge variety of interdisciplinary expertise across the diverse spectrum of world museums.

At this, my first international ICOM conference, I have participated in various committee meetings and heard a lot of talk about 'cultural diversity' and 'inclusiveness'. These are the hip buzzwords of the moment, but to be frank I nevertheless still sense some confusion as to how these 'buzzwords' are to be translated into concrete action, not merely lip-service, and integrated into the core business of museums. There is also an ongoing divisiveness in conversations about what 'culture' and 'heritage' actually mean – not only within the museum industry, but in the wider global society.

As ICOM President Alissandra Cummins said in her welcome speech, "culture is not an optional extra". 'Culture' as our distinctive spiritual, material, intellectual and emotional worldview, is fundamental to the construction of our identities as individuals and social groups. Unfortunately, 'culture' is still often judged by physical appearance (a notoriously deceptive indicator), and there persists globally a deep and abiding popular confusion between 'culture', 'race' and 'ethnicity'. As the presentations in the ICOM Cross Cultural Task Force session have emphasized, what does it actually mean in today's world to be European, Kenyan, Korean, Latin American, in different cultural contexts and in different countries? This requires a deep rethinking of the idea of the 'nation state' and the concepts of 'citizenship' and 'democracy' as inclusive participation, not majority culture rules.

How do we deal with the plurality of our own cultural identities? This is an issue I have an abiding personal interest in, being an entity of mixed and multiple races, ethnicities and cultures: a hybrid of Swedish, Australian and Chinese in equal measure. This causes no end of confusion to people, as I'm often variously assumed to be (judging by my name or appearance) Korean, North American Indian, Japanese, Italian, or a man. When people ask me where I'm from (an increasingly complex question for an increasing number of the world's population), I generally say, "I'm Australian", since Australia was the land of my birth and primary linguistic and cultural sphere of belonging. Often I get the reaction (sadly mostly from other Australians), evincing surprise, saying, "Are you? No, really, where are you from?" Meaning, what 'racial origin' are you, since I don't look like the stereotypical 'Anglo' Australian promoted by the mainstream media and other institutions.

I spent most of my life denying one half of my cultural heritage – my ethnic identity as 'Asian' in a predominantly White Australian cultural context. I have come to believe that this schism within myself is indicative of a wider schism within the Australian cultural community I grew up in. So what does it mean to have a cultural identity, or several, in an increasingly globalised, pluralistic, socially mobile world? I am convinced that there is great vigour and creativity in the hybridity of cultural diversity. Cross-cultural competency is no longer an "optional extra". It is a necessary tool for our own survival, and for the ongoing survival of our natural environment. It means we can no longer afford to think only in terms of either/or, but both/and – both Australian and Chinese; white and black; local and global; both nature and culture. As Koichiro Matsuura commented on the 2001 UNESCO Universal Declaration on Cultural Diversity, "each individual must acknowledge not only otherness in all its forms but also the plurality of his or her own identity, within societies that are themselves plural."

Like other youth representatives at this conference, I was born when globalisation as an economic and social phenomenon began. In many ways one can see the generations born since 1970 as the living embodiments of globalisation, products of the late-capitalist world our parents created. Voicing a (perhaps) youthful idealism, I firmly believe that ideas have the power to change the world: our ideas and worldviews construct our reality and the way we experience the world. I see museums not just as an end in themselves, but as a means to an end, capable of playing an important role in the way we view each other and construct ideas about social realities, our national histories and ourselves.

ICOM as a genuinely international, cross-cultural advocacy body, should continue to lead by example – to continue to interrogate, within and outside the museum, the concepts of inclusiveness, accessibility, and diversity across multiple identities and cultural borders. To this end ICOM itself can become more inclusive and open up further possibilities for the voices of younger generations to be heard. At this conference, some of the most dynamic and inspiring insights have come from conversations with younger members of ICOM. Yet I sensed a notable hesitation or shyness amongst these youths and early-career ICOM members in speaking out about their ideas, mostly arising from a self-conscious ‘lack of experience’. There is only one way to remedy this, and that is to continue to provide opportunities for gaining experience and sharing ideas.

I am therefore proposing the establishment of a Youth Forum for Intercultural Dialogue as part of the action plan for the ICOM Cross Cultural Task Force as a working group of the Executive Council.

I suggest that this Youth Forum begin with a few concrete actions:

An online discussion list hosted by the ICOM CCTF.

A Youth Forum conference stream or session at the first Inclusive Museum Conference held at the National Museum of Ethnology in Leiden, the Netherlands, 8-12 June, 2008.

A Youth Forum on Intercultural Dialogue as a concurrent session at the next ICOM General Conference in Shanghai 2010.”

Lina Tahan

“As a youth representative, I thought the Cross-Cultural Task Force is a good forum to promote dialogue and understanding within communities. I was only nineteen when I first visited a museum and became acquainted with it as an institution.

Culture is to be understood as the basis of development and if it is absent in a particular society then the latter is deprived from a rich history and heritage. In this regard, museums must work to promote respect and understanding for cultural diversity in all spheres of their activities. Moreover, recognising that ‘cultural diversity is a historical and social reality at the local, regional and particularly global level’ (ICOM Museums and Cultural Diversity Policy, 1997) is very essential since the role of a museum in general lies in shedding light on the cultural diversity of various existing communities.

Within this context, Lebanese museums must explore new ways of relating the community’s cultural and economic development to the sense of place, identity and self-esteem of its different people. Hence, Lebanese museums ought to increase awareness when it comes to addressing the cultural needs of the local population who has experienced a ravaging Civil War (1975-1990) and whose cultural self-esteem is at risk because of a process of marginalisation in mainstream societies. The ultimate role and responsibilities of museums in Lebanon will be determined by how well they integrate the diverse cultural heritage of the society they represent with the vision the Lebanese community has of itself, its past and its future.

Lebanese museums should constitute arenas where the identity of a single coherent society is shaped. They should also be theatre stages where multiculturalism is elevated as a healing instrument. At this point, the museologist's role today lies in working for the establishment of harmonious, yet heterogeneous museums displaying the multicultural wealth of Lebanon.

In most of the cases, all of the speakers focused on the role of museums to promote cultural diversity and foster intercultural dialogue. It is differences that open up our horizons and push to go towards the other. This is what should be called an enriching experience rather than a limitation.

The initiative taken by some of the ICOM youth members who met in Vienna is excellent. I believe we need to encourage youth members to participate in the Inclusive Museum Conference series starting in Leiden.

Another thing that I would like to see is encouraging the youth members to write a short article about their experiences with cultural diversity and intercultural dialogue within their own National Committee newsletters or within ICOM News. The page in ICOM News after the Vienna General Conference by youth members who attended ICOM-Vienna to give their impressions will be welcome. So this is a good start for the senior members of the organisations to look at why it is important to involve youth members in ICOM's activities.

I also think that we need to establish some kind of database on the topics dealt with by our youth members. These are either museum professionals or researchers. Please make sure that the list is exhaustive. On the web, there is a complete list of the youth bursars. I also know some young members from other International Committees who would be interested in this forum and who have very good ideas."

Bruno Brulon

"My participation on the ICOM Cross Cultural Task Force session consisted in a presentation of myself and my views on the Museum field as well as my perspectives on the CCTF group. Intergenerational Challenges are key concerns that are being addressed.

The presentation included a summary of the scenery of Museology in Latin America and the introduction of ICOFOM LAM – a Regional Committee of ICOFOM (ICOM International Committee for Museology) in Latin America. This regional committee exists since 1992 and was created by Dr. Tereza Scheiner from Brazil and Prof. Nelly Decarolis from Argentina with the purpose to discuss the museological theory in Latin America, considering its own issues and the reality of the countries in this region of the world. During the past 16 years ICOFOM LAM was able to have annual meetings in different places analyzing and discussing the context of this different cultures, that are, many times, mixed in the region.

I also had the chance to introduce the Brazilian initiative of the National Movement of Young Museology and the Electronic Magazine Young Museology that was created by young professionals and students of the Museology School in Federal University of the State of Rio de Janeiro (UNIRIO).

Also I'd like to mention the importance of this initiative of the CCTF to begin a dialog with young different views of the Museum field and to emphasize how honored I was to be a part of it.

Last but not least, I thank the opportunity to be side by side with other youth participants – Lina Tahan and Kim Selling – that were, as much as myself, challenged to become part of this dialogue."

Some of the questions raised during the Session for ICOM to address were:

What kind of professional development is required to address museums and cultural diversity? Do we need organisational changes to nurture this priority – in the universities, museum associations and cultural institutions? (Professor Lynne Teather, Museum Studies, University of Toronto)

The role of museums to promote peace and foster democracy by caring [for] cultural heritage is very important in Eastern Europe today and it should be a concern for ICOM. There is a great diversity of cultural heritage in Eastern Europe and its Eastern border – ‘what we call Europe’ and what was always understood as ‘Asia’. The consequence of this separation leads to the danger of dividing people instead of bringing them together. Can ICOM play a proactive role here to avoid artificial borders diminishing the cultural diversity of the region across the borders of Europe and Asia? (Dr Bettina Bouresh, Cologne, Germany)

Is democracy a pre-condition for diversity? Especially for recognition of diversity; cross-cultural dialogue; programmes to address stereotypes, misconceptions etc.

Migration is a major factor in Africa: forced migration; economic migration; combination of both. Can museums address: xenophobia; refugee camps; state actions; international actions; environmental disasters? (Shahid Vawda, South Africa)

Can the theme of migration be explored by ICOM as a unifying theme under which programmes and action plans regarding cross cultural dialogue can be undertaken? Such a theme takes into account the movement of people, forced and unforced, knowledge, and engagement with the environment in the development of humanity. (Kevin Farmer, Curator, History/ Archaeology, Barbados Museum and Historical Society)

In conclusion, I would like to argue that there are many debates that have taken place and many more that are yet to take place. It has been proven that ad hoc approaches are not sustainable or relevant in the long term. Hence, the series of Inclusive Museums conferences and a range of regional seminars in between, will be facilitated by the ICOM CCTF, in order to share case studies; understand different approaches to dealing with diversity; and confront the challenges that are ahead of us for transforming ICOM into a truly global and inclusive organisation. Professor Arjun Appadurai recently pleaded that intercultural dialogue must take into consideration both the internal debates and external debates. In other words, what we need to do is not just confine ourselves to debates within museums, but also engage with those outside that have a global impact. Michel Van-Praët mentioned in the session that all our conversations are within the global concern for environmental protection. The future of the world is not just a natural or cultural concern, it is the greatest challenge for humanity and museums have a role to play in bringing biodiversity and cultural diversity concerns together for promoting what the President Alissandra Cummins called for - a genuine commitment to culture in sustainable development.

Amareswar Galla
Chairperson, ICOM Cross
Cultural Task Force

MEETINGS OF THE INTERNATIONAL COMMITTEES

Monday to Wednesday, August 20th to 22nd

AVICOM	The Impact of the Audiovisual and the Internet in Museums
CAMOC	City museums and city development
CECA	Museums and Universal Heritage. Heritage Learning Matters
CIDOC	We manage the global Diversity of cultural Information
CIMAM	Museums and Universal Heritage - Contemporary Institutions as Producers in Late Capitalism.
CIMCIM	Instruments owned by famous Musicians and Celebrities: What can they tell us? Documenting Musical Instrument Collections.
CIMUSET	Preserving Cultural Heritage in the range between Collection Policy and hands-on Philosophy
CIPEG	Researching Learning Experiencing - The Quest for a better Understanding of People and Heritage
COSTUME	Costume and Heritage
DEM HIST	A Kingdom for a House! Historic Houses as Local, Regional and Universal Heritage
GLASS	Spotlights on Glass
ICAM & ICAMT	Museums and Universal Heritage
ICDAD	Collecting Decorative Arts and Design: Individual Approach and Responsibility for the Universal Heritage. Private Collectors and Public Institutions.
ICEE	Creativity and Scholarship - Constructing Meaning in Exhibitions
ICFA	Fine Art Collections and the Role of the Curator: historical perspective and contemporary practice
ICLM	Literature and Composer Museums and Heritage: Collections / Events / Media
ICMAH	Museums and Universal Heritage. History in the Area of Conflict between Interpretation and Manipulation
ICME	The World under One Roof: Past, Present and Future Ethnographic Approaches to Universality
IC MEMO	Spaces of Memory - Museums original Sites, Memorials
ICMS	Protection of Universal Heritage in Museums
ICOFOM	Museology - a Field of Knowledge (III): Museology and Natural Sciences
ICOMAM	The Universal Heritage of Arms and Military History: Challenges and Choices in a Changing World
ICOM-CC	Managing a Finite Resource - Balancing Conservation and Use of Collections
ICOMON	Money Museums and their Collections - Use and Preservation of an economic Heritage.
ICR	Universal Heritage - Regional Reach
ICTOP	Changes and Collaboration - ICTOP as Bridge to other ICOM-Committees?
INTERCOM	Leadership Challenges in the 21 st Century
MPR	Marketing for preserving Heritage
NATHIST	Natural History Museums and Universal Heritage
UMAC	Universities in Transition – Responsibilities for Heritage
SIBMAS (Affil. Org.)	Preserving the Memory of Theatre

REPORTS OF THE INTERNATIONAL COMMITTEES

CAMOC

International Committee for Museum of Cities

CAMOC held its second conference in Vienna on 20th to 22nd August 2007. It took place at the University of Vienna as part of ICOM's triennial General Conference.

The theme of the General Conference was Museums and Universal Heritage. The *raison d'être* of CAMOC is the response of city museums to the past, present and future of cities: the handing on, if you like, of a city's heritage to present and future generations. With this in mind our own theme was: **City museums and city development**

The background is the stark fact that in 2007 half the world's population are living in cities. It is a turning point in human history and it prompted us to propose these questions for discussion:

- What part can a museum about a city play in city development and what can its contribution be to improving the urban condition?
- Why is contemporary history so difficult for a museum and why do we have problems in bringing our stories up to date? So: What examples are there of innovative projects which represent and reflect on the problems and possibilities of the contemporary and future city? How successful are they? What is their impact?
- What impact has the intangible heritage - oral history, social practices, customs, skills, knowledge - had on the work of museums of cities?

Although we say it ourselves, we think our conference was successful. The list of speakers is on this site, as are the abstracts of their presentations. Both Woo-Kim Lim, director of the Seoul History Museum and Zhang Lan, director of the Shanghai History Museum made presentations on the possibility of holding a conference at their museum: 2008 in Seoul and 2010 in Shanghai. The consensus was that both venues should be accepted. There was also a proposal to hold the 2009 conference in Teramo, Italy, and earlier we received a tentative proposal to hold the conference in São Paulo.

After the formal presentations we had a wide ranging discussion about the matters raised and we considered possible themes and format for subsequent conferences and meetings. For example:

The role of city museums today

New relationships between museums of cities and their audiences, and with city and national governments.

Private sponsorship

Creating collaboration and partnerships between city museums: exhibitions, staff exchanges, special conferences. Broadening the scope of our debates to bring in urban planners, architects, geographers and others.



As for the format, it was suggested that a mix of panel discussions and formal presentations would be beneficial.

There was also discussion about a CAMOC publication series and a possible blog site. A book based on the conference, entitled *City Museums and City Development* is due to be published for us by the AltaMira Press, USA in June 2008. On the Monday evening we had a reception at the Museum of Vienna and on one afternoon an excursion was organised by our colleagues at Graz City Museum to Klosterneuburg Monastery on the outskirts of Vienna, followed by a great wine tasting at the adjoining winery, one of the oldest and largest in Austria, and a meal al fresco at a local restaurant.

Some of us also made it too to the elegant newly refurbished Museum of Salzburg where we were given a guided tour.

Ian Jones
Secretary CAMOC



CECA International Committee for Education and Cultural Action

220 delegates from 49 countries, among them eleven young members who had the chance to take part for the first time thanks to an ICOM scholarship, participated in the CECA annual meeting which took place within the scope of the 21st ICOM General Conference in Vienna.

The topic of the annual conference was Museums and Universal Heritage and was divided in the following subtopics: Museology and the knowledge about cultural heritage, Measuring of the extent of learning about museums and Education of professionals who impart the importance of learning about museums.

All in all there were about 50 differently featured presentations at the conference: Introductory presentations, comments on previous presentations, research reports, poster presentations, panel discussions as well as reports about innovative projects and field studies.

The majority of the presentation is owed to the participation of important experts such as E. Heuman Gourian, E. Hooper-Greenhill or R. West as well as to the cooperation of other international committees like ICEE, ICOFOM, ICTOP and INTERCOM.

The conference was also an occasion to introduce the following five new publications:

. Gesché-Koning, N. (Hrsgb.) (2006). ICOM EDUCATION 20. Special Issue. Museums and Education. ICON-CECA Publications 1952-2006.

. Nardi, E. (Hrsgb.) (2007). Pensare, volutare, ri-pensare / Thinking, evaluating, re-thinking

/ Penser, évaluer, re-penser. Roma : FrancoAngeli, coll. Ricerche Sperimentali.

. Ahn, K. S. and Kook, S.H. (Hrsgb.) (2007). Proceedings on Museums and Intangible Heritage / Museums and Non-Visitors / Diversity in Museum Education.

Busan: Korean Association of Museum Education and Museum Education Institute.

. Guarita do Amaral, S. (Hrsgb) (2007). IV Encontro Regional de America Latina e Caribe - CECA/ICOM. Parcenias : Eucacooa em Museus (2005). Sao Paulo : Fundacao Armando Alvares Penteado.

. Branchesi, L. (2007). Education to Patrimony.

The host of the conference, H. Kraeutler and the Galerie Belvedere (Gallery Belvedere) were supported by, for example, ICOM 2007, ICOM Austria, the Austrian Federal Ministry for Education, the Arts and Culture, the culture department of Vienna, Youth in Vienna, WienXtra and the Italian Culture Institute.

H. Kraeutler is in charge of the conference proceedings. Her publication will be launched in the course of 2008.

The CECA board held 2 sessions, the first one took place on Saturday, 18 August before the conference and lasted the whole day. The second one took place on 24 August and took half a day. The new members who were voted by acclamation participated in the last conference (which also took half a day).

In addition to the reports of the president, secretary and cashier, regional coordinators, web-master as well as the person responsible for the collection and analysis of the archives, the Board:

- determined the locations of the next four annual conferences which will very likely take place in Montreal (2008), Reykjavik (2009), Shanghai (2010) and Tunis (2011)
- took notice of the five publications his members published in the course of the year
- took notice of the regional conference in (Bogotá) with the topic „Youth and Museums“ as well as of the national conference (in Lyon) with the title “Museums architecture and visitors”
- plans two national conferences for 2007/2008, one in Santiago de Chile and one in Naples
- discussed about possible changes regarding the format of the annual conference so that they will get adjusted to participants’ needs. In this context the board determined the following: there shall be a non-oral presentation on a selectable issue-related topic. Furthermore, the discussions shall be considered as being more important. These changes have been made due to the results of a survey carried out last year.
- decided to implement a yearly survey on participant satisfaction in terms of the yearly conference
- discussed about the development of the national correspondent brought into life several years ago whose task it is to make the work of a regional coordinator easier and more efficient
- intensely thought about the middle-term perspective of the CECA as well as different projects, 3 of which were recorded and shall partly be realized in the course of 2007/2008.
- The projects are as follows:
 - Strengthening the relations between CECA and the local as well regional associations of experts in adult education and cultural training/education
 - Increase of the worldwide influence of CECA
 - Recording of the training/education needs of the committee’s members

C. Dufresne-Tassé
President CECA

CIDOC

International Committee for Documentation

Report from the CIDOC - Conference 2007 to the occasion of the ICOM - General Meeting in Vienna

The committee for documentation CIDOC held a meeting from August 20th to 22nd 2007 within the ICOM general conference in Vienna. The CIDOC conference was called "Managing the global diversity of cultural information. Documentation of the Universal Heritage to support Universal Responsibility."

Approximately 70 participants, including 15 from Germany, attended the conference. The program consisted of 24 talks; several working - group meetings, a CRM – workshop and the meeting of members.

The first conference speaker, Australian Jesmond Calleja, discussed "Documenting our cultural heritage globally"; the main theme of the conference. Calleja also presented the online collection strategy of the Art Gallery of New South Wales in Sydney, Australia. Gerhard Tarman, one of the two Austrian CIDOC hosts, presented the Ferdinandeum in Tyrol. In his presentation, Tarman identified the need for a classical and accurate scientific basis for documentation of the museums, which can be input into the international scientific research databases.

The second Australian speaker of the conference, Fiona Cameron, from the University of Western Sydney, emphasised that museum collections have to be seen in a changed conceptual context; since they are globally available online. Also from the pacific region was speaker Randall Ee, from Singapore, who presented on the new permanent exhibition of the Peranakan Museum. The Peranakan are a Chinese originated segment of the population which have been left as trades people in Singapore, and in other Asian countries, as cultural traditions and historical objects. A component of the museum's website is designed to communicate with and inform various people throughout several nations, with the Peranakan segment being the target group.

In the first afternoon, the Working Groups (WG) Archaeology, Information Centres, Documentation Standards and Long-term-maintenance had a meeting. Traditionally, all participants of the conference are welcome to attend the meetings of the working groups. Thus, the Baltic States, amongst others in the WG Information Centres, presented and discussed how far smaller language regions are adversely affected by the distribution of international museum software.

The WG Long-term-maintenance was dealing with the formulation of general principles for the long-term-archiving of digital media in museums. Those formulations shall be further developed to an official paper of thesis in the next working group meeting. Emphasis was placed on the characteristic of the process for the digital long-term-archiving. Thereby, the necessity of an adequate conception and organisation of the long-term-archiving in the several institutions was emphasised.

The second conference day was dedicated to the more complex of the three topics: "Web Developments", "Local Initiatives" and "Data, Information and Knowledge".

After a technical presentation from Ali Elbekais about the “Design of a Framework for Organising Virtual Museums over the Web”, and a talk from Italian Mario Bucolos about the contribution of the Web 2.0 to the social participation to the documentation process, Nick Poole and Gordon McKenna from the English museums-documentation-Institution MDA presented. They informed the auditorium that currently in Great Britain, museums are encouraged to actively address their target groups, which means in particular ethnic and other minorities. This consequently enhances their activities of collection.

This project is carried out in close collaboration with other British partners like the Museums, Libraries and Archives Council (MLA). In the presentations about the local regional initiatives, Lew Noll and Ludmilla Morozkina discussed the historical development of the digitalisation in the Russian museums.

In the presentation of her project about the cataloguing of cultural heritage in South-Tyrol, Alexandra Pan introduced a number of presentations of the German speaking area. Following this there was an introduction of the working group of the art- and museums libraries by Margret Schild, and the talk of Thilo Martinis from the Rhenish museum-office about targets. Martinis also discussed the content of the annual “Museums and the Internet”, short MAI-congresses.

Finally, Jörn Sieglerschmidt reported about the application of multi-lingual vocabularies and knowledge-organisations. Similar to previous years, there were also some presentations from Norway and Croatia which focused on the CIDOC- CRM -Model, the Functional Requirements for Bibliographic Records (FRBR), and TEI (Text Encoding Initiative).

An excursion of two hours was dedicated to the data base development of the Albertina. There, the large 1992 fire in the Hofburg led in the years after to an introduction of the newest automated security- and storage- techniques for collection. A detailed report about the history of the software-application in the Albertina was followed by the presentation of the latest collection-software TMS (The Museums System) in use.

Under the title „Projects, Initiatives and Networking“ Regine Stein and Axel Ermert told about the German collective project www.museumdat.de and www.museumsvokabular.de.

After Monika Hagedorn-Saupes talk about the European Michael Project, which should provide a portal to the digital cultural collection in Europe, Erin Coburn from the J. P. Getty Museum gave a short overview about American cooperation-projects like Cataloguing Cultural Objects (CCO) and CDWA-Lite (based on the Categories for the Description of Works of Art and CCO). Further, she reported about the latest program-activities of the museum Computer Network (MCN and the Joint Committee for Archives, Libraries and Museums (CALM).

The talk of Japanese Junko Iwabuchi about Vod-Casting Materials and museum and the power point presentation of Canadian Stephen Savauge about the web based authorization system for research- and collection permits at Parks Canada focused again on web-development and concluded the conference.

After reports of the board the results of the board election, executed according to the regular cycle, were announced. The following people were elected for the new board: Chair: Christian Emil Ore (Norway), Vice-Chair: Nick Crofts (Switzerland), Treasurer Richard Light (UK) Editor Maja Sojat Bikic, (Croatia), Secretary Monika Hagedorn Saupe (Germany) Members: Axel Ermert (Germany), Hans Rengman, (Sweden), Faith Eng Eng Teh (Singapore).

The next CIDOC-congress will take place from 15th to 18th of September in Athens, Greece.

The invitation to that congress and details (in English) can be found on the website www.cidoc2008.gr.

Homepage: <http://cidoc.mediahost.org>

Martina Krug, Monika Hagedorn-Saupe,
Axel Ermert, Winfried Bergmeyer

CIMAM International Committee for Modern Art

CIMAM 2007 Annual Conference - "Museums and Universal Heritage: Contemporary Institutions as Producers in Late Capitalism"

For many years, CIMAM's annual conference has fruitfully brought researchers, artists and professionals together to share their knowledge and experiences developing as a major international event, and offering participants invaluable and unique opportunities to network, share ideas and discuss concerns with other professionals from all over the world.

CIMAM's 2008 Annual Conference, hosted at Generali Foundation, was once again a great success with the attendance of more than 130 museum directors and curators from 42 countries: Armenia, Australia, Austria, Azerbaijan, Belgium, Brazil, Bulgaria, China, Costa Rica, Croatia, Denmark, Estonia, Finland, France, Georgia, Germany, Guatemala, Hungary, Iceland, Israel, Italy, Japan, Korea, Kyrgyzstan, Latvia, Lithuania, Moldavia, The Netherlands, Poland, Portugal, Republic of Singapore, Russia, Slovenia, Spain, Sweden, Switzerland, Turkey, United Kingdom, USA, Uzbekistan, Zambia and Zimbabwe.

The conference was structured to elicit both in-depth thinking and creative responses on a question that we consider central in museum and art practice today: the shift of paradigms in museum policies. While acquisition and collecting, conservation and preserving, scientific work and research, exhibiting and publishing as well as education are still the official agenda, contemporary art museums and institutions have to cope with issues of very different kind in order to legitimate their existence.

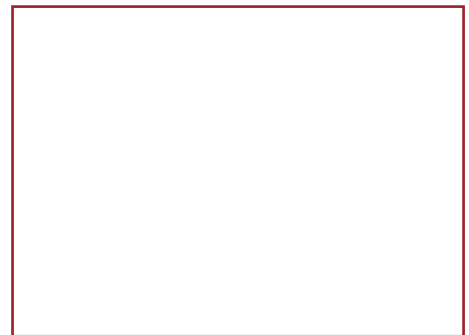
Alfred Pacquement and Sabine Breitwieser opened the meeting with short addresses of welcome to the participants. They were followed by an inspirational keynote speech by Peter Weibel and 3 two hour sessions.

Session 1 - The Museum as Part of the Public Sphere and Its Audiences

The museum has traditionally been a site of the bourgeois public sphere, in two ways: as a forum for a specific audience, and at the same time as a discursive formation involved in producing the fiction of a largely homogeneous public. The idea of a single public sphere has given way to the image of a multiplicity of coexisting publics that are interrelated in a great variety of ways. The sphere of art is one of these particular (though not autonomous) social systems engendered by discursive self-reference, yet it is in itself highly heterogeneous.

How do art museums relate to publics and to counter publics? What does it mean for notions of museum audiences if original conceptions of the museum as a bourgeois institution of education and enlightenment are increasingly being supplanted by ideas of entertainment and consumption?

Are there alternative forms of spectatorship, and can institutions create, or at least support, participatory models of the encounter with art? Panellists included Chantal Mouffe, Charles



Esche and Georg Schöllhammer and Ann Goldstein as respondents.

Session 2 - Beyond the Museum

The museum space defines art and creates a very specific context. It is by consequence inevitably restrictive, removed from other contexts of life, and often seems depoliticizing.

Artistic projects “beyond the museum” have thus attempted again and again to disrupt this selfreference of the museum—be it to attain greater control of the presentation and mediation of the artist’s own work, be it in order to test alternative forms of addressing the viewer, or be it as part of an activist effort to alter the relations of production.

How do such projects relate to the mission of a museum? Can they leave the limitations of the latter behind, or do they, as they establish themselves as institutions in their turn, submit to comparable limitations?

Is the contrasting distinction between presenting institutions/ organizations and producing artists even still relevant today? To what degree can the recourse to models of the 1920s and 1930s be helpful in contemporary attempts to establish a position within the cultural field and its economic, social, and political conditions? Panellists included Alte Arte/Pavel Braila, Natasa Ilic, Florian Pumhösl and Christian Höller as respondent.

Session 3 - Research, Education, Production, and Dissemination of Knowledge

The museum as a site of bourgeois self-representation and enlightenment is increasingly being supplanted by ideas configured around the concept of “the market,” and hence around that of the consumer.

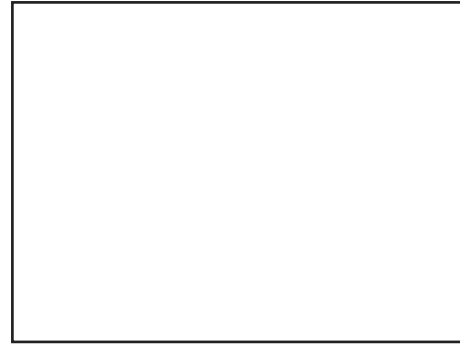
The rise of the international biennial, with its claim to global significance and its wide range of offerings, accords in this perspective with current neo-liberal conceptions of the globalized exchange of commodities.

How can museums in this context perform such central parts of their mission as research, education, and the dissemination of knowledge? Are museums, with their focus on material witnesses, still fit for these tasks? Or does, in fact, precisely the ostensible availability of all information through the internet necessitate a correction: that experiences be bound back to actual artifacts?

Are there counter-models to the traditional hierarchical organization of the production and mediation of knowledge in museums that follow guiding notions such as knownetworking and self-empowerment? To what degree can, and should, artists be integrated into the classical functions of the museum, mediation and research?

Panellists included Lisette Lagnado, Gerald Raunig, East Art Map/IRWIN presented by Miran Mohar and Borut Vogelnik and Beatrice von Bismarck as respondent.

After the sessions, participants had the privilege of attending private tours and visits to the foremost art museums, art centres, alternative art spaces and commercial galleries in Vienna. For those who wished to join, CIMAM also organized a post-meeting add-on to Graz. At the General Meeting held on August 21 in Vienna, CIMAM’s new Executive Board as well as its President, General Secretary and Treasurer were designated. Manuel J. Borja-Villel, Director Museu d’Art Contemporani de Barcelona/E, was elected President. Sabine Breitwieser, Artistic and Managing Director Generali Foundation, Vienna/A, was appointed General Secretary



and Hendrik Driessen, Director De Pont Museum of Contemporary Art, Tilburg/NL, Treasurer for the next three years.

Further members of the newly elected Board are Zdenka Badovinac, Director Moderna Galerija, Ljubljana/SL; Neal Benezra, Director San Francisco Museum of Modern Art/USA; Kwok Kian Chow, Director Singapore Art Museum/SGP; Robert Fleck, Director Deichtorhallen Hamburg/G; Stijn Huijts, Director Stedelijk Museum Het Domein, Sittard/NL; Kasper König, Director Museum Ludwig, Köln/G; Ivo Costa Mesquita, Chief Curator Pinacoteca do Estado, Sao Paulo/BR; Tihomir Milovac, Deputy Director Museum of Contemporary Art, Zagreb/HR; Fumio Nanjo, Director Mori Art Museum, Tokyo/J; Lars Nittve, Director Moderna Museet, Stockholm/SE; Christine Van Assche, Chief Curator New Media Department Centre Pompidou, Paris/F; and Sheena Wagstaff, Chief Curator, Tate Modern, London/GB.

CIMAM's former President, Alfred Pacquement, Director Musée National d'Art Moderne, Centre Georges Pompidou, Paris/F was appointed Honorary Member.

Future Plans

CIMAM's next Annual Conference "THE SHAPE OF MEMORY: THE MUSEUM AND ITS COLLECTIONS" will be held in New York, November 3 - 4, 2008 co-hosted by the MoMA and the Asia Society, and with a post-meeting add-on to visit interesting institutions in the region. We expect an audience of around 150 museum directors and curators from more than 40 countries.

As the title suggests, the conference will focus on collections and collecting including any/ some of the following: collection planning and development, legal and/or ethical considerations, accessioning and deaccessioning, issues of ownership (individually or shared / public or private), documentation, exhibition, access, etc.

Preliminary program

- sessions will take place during the mornings, first day at Asia Society and second day at MoMA;
- after lunch participants will be divided into working groups to discuss the topics raised during the morning sessions;
- following the second group meeting, each working group will offer a compilation of their conclusions and recommended actions;
- over the next days, a drafting committee will meet to consolidate recommendations into a summary report;
- the report will be emailed to all CIMAM members, and posted on CIMAM website.

FURTHER INFORMATION WILL SOON BE POSTED AT www.cimam.org

Sabine Breitwieser
Secretary CIMAM

CIMCIM

International Committee Musical Instruments

Message from the President

The Board and I would like to thank all who participated at the superb CIMCIM Conference this past August. Our themes, Instruments Owned by Famous Musicians and Celebrities: What can they tell us? and Documenting Musical Instrument Collections proved to be fascinating and at times provocative.

CIMCIM is grateful to Rudolf Hopfner and Beatrix Darmstaedter of the Kunsthistorisches Museum for their work in organizing this meeting and to Peter Donhauser for co-hosting the meeting at the Technisches Museum.

The interesting papers, discussions, demonstrations, tours and concerts made the program interesting and exciting program while the excursions to Rohrau and Eisenstadt enhanced our knowledge and understanding of the environment, life, and times of Haydn.

Members always gain fresh insights and ideas meeting with colleagues to discuss mutual concerns and possible solutions to managing, interpreting, and safeguarding our collections. Vienna, as always, proved to be a wonderful venue in which to do this. As we disperse to our daily routines I hope that we will consider the ideas expressed concerning terminology, display, and electronic and traditional publication methods.

Report on the CIMCIM conference in Vienna

The 2007 Annual conference of CIMCIM was held in Vienna, within the ICOM General Conference, between August 19th and 25th. 54 CIMCIM members came from all over the world and presented 21 papers about the two topics of this year's conference: Instruments owned by famous musicians and celebrities: what can they tell us? and Documenting musical instrument collections in seven sessions.

The meeting was very efficiently and pleasantly organised by Rudolf Hopfner with the collaboration of Beatrix Darmstaedter of the Kunsthistorisches Museum and combined a tight schedule of papers and meetings with enjoyable concerts on historic instruments, free time for the participants to meet and socialize and a lovely post conference tour blessed by good weather.

The sessions of the first two days were hosted by the Sammlung alter Musikinstrumente of the Kunsthistorisches Museum, while the closing day was organized at the Technisches Museum where Peter Donhauser and Ingrid Prucha also offered an enchanting demonstration of many of the mechanical instruments of the collections to the members.

The conference programme also included several concerts: the first day was concluded by the performance by Natasha Korsakova and Eugenie Russo in the Marble Hall of the Kunsthistorisches Museum on a violin previously owned and played by Sir Y. Menuhin, L. Mozart and now on loan from Herbert R. Axelrod and a Conrad Graf piano owned and played by Clara Schumann and Emperor Franz Joseph.

A very unusual concert was that offered on the third night at the auditorium of the Technisches Museum featuring a wide repertoire of classics and contemporary music on piano

rolls performed on two models of phonola and pianola by Wolfgang Heisig and Rex Lawson, and by Jaekel Volker on a neo-Bechstein piano. The second evening was dedicated to a visit to the Third Man Museum, entirely dedicated to the homonymous film, while the fourth and last day was spent in a post conference tour visiting Haydn's birthplace and his later house in Eisenstadt, where participants had the chance to enjoy two concerts on historic pianos by Richard Fuller.

The conference was attended by the following members:
CIMCIM members and CIMCIM subscribers:

Adelson Robert, Al Hammadi Nasser, Al Naimi Faisel, Bachmann-Geiser Brigitte, Bayramova Alla, Berdux Silke, Bini Annalisa, Bognetti Laura, Bohman Falk Stephan, Brandmair Brigitte, Darmstaedter Beatrix, De Visscher Eric, Dewalt Bill, Donhauser Peter, Elste Martin, Fricke Heike, Golsabahi Golnaz, Giulini Fernanda Vera, Grahn Göran, Holmin Robert, Hopfner Rudolf, Houssay Anne, Huber Alfons, Kamilali Eleftheria, Keding Olofsson Ulla, Keller Sylvia, Kenyon de Pascual Beryl, Kerr Dobney Jayson, Kirnbauer Martin, Kjeldsberg Peter Andreas, Knast Alicia, Krouthén Mats, Kuronen Darcy, Leggewie Sonja, Martin Darryl, Mataga Jesmael, Montagu Jeremy, Moore Ken, Myers Arnold, Palmer Frances, Prucha Ingrid, Rossi-Rognoni Gabriele, Sigal Marlowe, Stradner Gerhard, Taha Y. Munir, Torp Lisbet, Turner Caroline, Verrier Patrice, Waterhouse William, Weinheimer Corinna, Wells Elizabeth, Yagut Sarad, Yamakawa Izumi, Zenker Miguel

Gabriele Rossi Rognoni
Secretary CIMCIM

CIMUSET

International Committee for Museums and Collections of Science and Technology

Preserving Cultural Heritage in the range between Collection Policy and Hands-on Philosophy

Within the frame of the 21th General Conference of the International Council of Museums 65 members of CIMUSET and 20 guests spent three wonderful days together in the buildings of the University of Vienna as well as the Technical Museum Vienna. The participants came from 25 countries (Argentina, Australia, Austria, Brazil, Canada, China, Croatia, Denmark, France, Germany, Great-Britain, Hungary, Italy, Japan, Macao, Morocco, Portugal, Qatar, Russia, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland). On 20 and 22 August 20 papers/roundtable contributions were presented in 4 sessions and 2 roundtable discussions. The sessions were: Collection policy in technical museums; Preservation of technical relics; History of individual groups of objects; Work and latest achievements of individual museums. There were two roundtable discussions: one on collection policy in technical museums and one on museums' conceptions and development in the future. There was an open marketplace for short presentations apart from the main programme. On 21 August the participants visited the Technische Museum Vienna, the Annual General Meeting and the elections were held, and the newly elected Board had its first meeting. The sessions were very efficient and vivid, the excursion day had a wonderful Viennese atmosphere. All this was the merit of Peter Donhauser, Ingrid Pruha, and several other co-workers of the Technical Museum Vienna.

The meeting started with a keynote speech by Helmut Lackner from the host museum. It gave an overview of the immense collection evaluating work done in the Technische Museum Wien to check and describe, in a modern way, each object of the huge collection. The first session carried on the work on collection policy with the paper of Claude Faubert from Canada Science and Technology Museum, showing how detailed scientific research into Canada's material culture precedes in this museum collection development strategy and collection assessment. Jakob Messerli from the Museum of Communication (Switzerland) showed the beauties and difficulties of collecting objects and intangible heritage of communication. Éva Vámos from the Hungarian Museum for Science and Technology showed, with the example of the collection of household technology, how many different kinds of institutions are interested in collecting technical relics.

The second session was devoted to preservation, where Bernard Blache from Palais de la Découverte, (France) showed how Palais de la Découverte, which does not collect objects par excellence, can contribute to preservation of cultural heritage by transmitting knowledge on immaterial heritage through experiments and with the help of scientific explainers. Davor Fulanović (Croatia) discussed, in his paper, the ethical and technical problems of using authentic exhibits for demonstration and hands-on experiments. He showed the way of classification used, from this point of view, in the Zagreb Technical Museum.

The third session dealt with the role of objects. Amparo Sebastián from Museo Nacional de Ciencia y Tecnología (Spain) gave a vivid talk with the title "Previous to science: Intuition, intelligence, knowledge and harmony". Jytte Thorndahl from the Danish Museum of

Electricity showed, on the example of the Danish Company Helleesen, that manufactured alkaline batteries, the development of a firm and its transfer to the Far East ("The tiger is jumping from Denmark to Singapore").

The first day was closed by a very interesting roundtable discussion on collection policy. It was led by Orest Jarh (Slovenia), with the participation of Meinrad Maria Grewening (Germany), Helmuth Lackner (Austria), Amparo Sebastián (Spain) and Jytte Thorndahl (Denmark).

The day after the excursion started with a very vivid roundtable on new museum conceptions and development in the future. The roundtable was led by Irena Marušič (Slovenia). The participating directors were Gerhard Kilger (Germany), Elisabeth Kóczian-Szentpéteri (Hungary), Hartwig Lüdtke (Germany), and Jakob Messerli (Switzerland).

The fourth session dealt with the achievements of individual museums, where Lyudmila Bakayutova (Russia) made the audience acquainted with the 150-year history of issuing postage stamps in Russia, and with the results of the reconstruction of the Popov Central Museum of Communication in St. Petersburg. Ech-Cheerki Dahmali (Morocco) showed how Musée Maroc Télécom uses the new technologies of information and telecommunication for preserving and diffusing national heritage, mainly on the examples of old sound recordings dealing with the history of the technologies and institutions of telecommunication in Morocco. Sylvania Sousa do Nascimento (Brasil) showed how a science and technology museum was being formed around the history of the national drink Cachaça together with forming a communal space for the neighbourhood. The paper was illustrated by serving round the illustrious drink. The session was continued by the paper of Elisabeth Kóczian-Szentpéteri on the new study store-rooms of the Hungarian Museum for Science and Technology. This modern form of interior design for exhibitions and storage, at the same time, has given the possibility to make the collections common public property and ensure their availability. These study store-rooms are a transition between an exhibition in the traditional sense and storage, and thus have made the Hungarian Museum for Science and Technology more visitor-friendly. Orest Jarh (Slovenia) made the audience acquainted with the 15-year history of the Central European Union of Technology Museums (MUT) that decided to elaborate the common technical heritage by joint efforts. The day ended by a concert held in Technisches Museum Wien, where instruments from the collection were used, namely automatic pianos. The concert was a unique experience for curators of technology.

The newly elected Board consists of the following members:

Maria Esther Alvarez Valente (Brasil), Bernard Blache (France), Peter Donhauser (Austria), Claude Faubert (Canada), Davor Fulanović (Croatia), Orest Jarh (Slovenia), Irena Marušič (Slovenia), Juan José Sallaber (Argentina), Amparo Sebastián (Spain), Jytte Thorndahl (Denmark), Éva Vámos (Hungary). Out of its rows the Board elected, at its first session, Bernard Blache as president, Jytte Thorndahl as vice-president, Orest Jarh as treasurer, Éva Vámos as secretary, Peter Donhauser as vice-secretary.

Budapest, 28 February 2008

Bernard Blache, President Cimuset
Éva Vámos, Secretary Cimuset

CIPEG International Committee for Egyptology

CIPEG MEETING VIENNA 2007

To the occasion of the 21st general conference of the IOCM, the annual meeting of the international committee CIPEG, Comité International pour l'Égyptologie and therefore the representation of the Egyptian collection took place. From 20th to 22nd August the participants from altogether 12 countries were invited to the Kunsthistorischen Museum Wien (KHM).

Ongoing to the registration Dr. Wilfried Seipl, General Director of the Kunsthistorischen Museums Wien and Egyptologist, welcomed the present delegates from the different Egyptian collections and museums. The reports of the chairperson, Regine Schulz – Baltimore, about the development, efforts for reforms and controversial

subjects within the Advisory Committees of ICOM, and the annual report of the committee followed.

During the report of the institutions, a settled institution of the annual CIPEG-Meetings, each attending fellow had the chance to report briefly about new or planned exhibitions, latest research projects, new museum buildings or other relevant topics of the last year.

Within the three official days of the Viennese congress, 18 fellows gave talks on different topics. Beside individual projects of the collections like the scientific treatment of find complexes (London, British Museum; Hungary, Szepmuveszeti Budapest; Vienna, Kunsthistorisches Museum), historical collection themes (Baltimore, The Walters Art Museum; Vienna, Kunsthistorisches Museum; Odessa, State Museum of Archaeology), public effective projects (Montepulciano, archaeological mission in Luxor; Assuan, Nubia Museum; Turin, Museo Egizio) and museum buildings (München, Staatliches Museum Ägyptischer Kunst), it was also reported about special exhibitions and new acquisitions (Hannover, Kestner-Museum; Alexandria, Antiquities Museum at Bibliotheca Alexandrina). The inputs of the Egyptian fellows from Cairo, Assuan and Alexandria were of special interest. They presented plans and concepts for new museums in their own country. Unfortunately Zahi Hawass, head of the Supreme Council of Antiquities, could not attend the congress. But his talk, including a general statement about the traffic of loans, the increasing art-robbery-problem and latest Egyptian museums policy, was presented by an advocate. Intense discussions followed the talk of Dietrich Wildung of the Egyptian Museum of Berlin.

Options to improve the quality of collections by acquiring artefacts at the art market decline. He suggested that permanent loans between the museums should become a more often used habit. Also, it should be considered to develop a Museum of Western Culture in Egypt to present European artefacts which are exchanged for old-Egyptian loans from museums from Europe and the USA.

As being also part of the program, the CIPEG-members visited the special exhibition "Benin – Kings and Rites, Courtly Art from Nigeria" of the Vienna Museum for Ethnology. They were guided by the curator of the exhibition. Beside the extraordinary quality of the (partly large-sized) bronze-pieces, the reconstructed politics, the position of the king and the king-mother and the history of science of that culture were of special interest, since the parallels to the Old Egypt are quite obvious.

For the last day of the event people were looking forward to inspecting the newly installed rooms of the Egyptian section of the Kunsthistorische Museum with its historical wall paintings and show-cases. Parts of the storage and the restoration of this notably European Egypt-collection could also be visited. Undoubtedly, a highlight of this part of the agenda was the visit at the Heurigen in Grinzing in the evening. There, many foreign fellows could experience a part of Viennese tradition and Austrian way of life.

RESOLUTIONS

- CIPEG requests that its members (in Egypt and abroad) explore the possibility of participating in long-term (3–5 years) object and exhibition exchange in their home institutions. This kind of exchange could include not only objects of Egyptian culture, but also of other civilizations and heritage on the basis of the legalities of the participating countries.
- CIPEG recommends supporting Egypt's request for short-term loans of well-known Egyptian objects, which are now in museums abroad, if a guarantee of return is given to the lending institution, and the loan is not endangering the condition of the object. The expertise of international experts should be sought in a case of differing opinions. Such loans would give the Egyptians the chance to enjoy the objects, that belong to the heritage of their own country.

ELECTIONS

Chairperson:

Claire Derriks, Mariemont/Morlanwelz; Belgium

Secretary:

Gabriele Pieke, Bonn, Egyptian Museum of the University; Germany

Board Members:

Joanna Aksamit, Waszaw, Muzeum Narodowe Warszawie; Poland

Krzysztof Grzyski, Toronto, Royal Ontario Museum; Canada

Maarten Raven, Leyden, Rijksmuseum van Oudheden; Netherlands

Regine Schulz, Baltimore, Walters Art Museum; Baltimore

Dian Bergman, Oxford, The University of Oxford; United Kingdom
Hedwig Györy, Budapest, Museum of Fine Arts; Hungaria
Regina Hölzl, Vienna, Kunsthistorisches Museum; Austria
Carmen de Pérez Die, Madrid, Museo Arqueológico Nacional; Spain

Permanent Members:

By person:

Founding member: Rolf Gundlach, Mainz, Johannes-Gutenberg-Universität; Germany

By institution:

Representative of the Supreme Council of Antiquities, Egypt

Representative of ICOM Egypt

Representative of National Corporation of Antiquities and Museums, Sudan

NEXT MEETING

6. – 8. September 2008

Germany: Kestner-Museum, Hanover / Roemer-Pelizaeus-Museum, Hildesheim

Topics "Museums cooperation, modern media and museums and crossover exhibitions:

Egypt and other cultures"

Gabriele Pieke
Secretary CIPEG

COSTUME COMMITTEE

This year's Costume Committee meeting was held in Vienna, a city packed with museums and wonderful clothing and textile treasures to discover. The Committee was one of many ICOM international committees filling the city with over 2,500 museum professionals for ICOM's triennial General Conference. 50 members attended this meeting, as well as a number of visitors from other Committees and colleagues from Austrian museums.

To complement the General Conference our Austrian colleague Margot Schindler organised a brilliant programme of papers, visits and receptions which allowed us to sample some of Vienna's rich costume heritage. The organisation of the programme with papers in the morning and visits in the afternoon provided a welcome mix of activities which let us pack as much as possible into

the busy week. The Costume Committee papers picked up on the general conference theme of universal heritage by considering the idea of period detail and contemporary expression in dress. They ranged from an exploration of the Hmong/Miao's costumes in Australia, historical costume in cinema and the development of Eastern European motifs in high fashion. A discussion about the use of the Austrian 'tracht' costume on official occasions and how traditional elements have been adapted to contemporary fashion was very pertinent.

Our museum visits allowed us to see treasures both on display and in store. Amazed we looked at the exquisite 'needle-painted' vestments in the imperial Schatzkammer and the special display of garments arranged by colleagues at the Museum für Angewandte Kunst (MAK). Visits to reserve collections included the stores of the Imperial Palace, Wien Museum and the Federal Museum in Graz. I was particularly impressed by the beautiful storage for liturgical vestments at Admont Monastery with a host of ingenious features that ensured objects could be looked after with the greatest of care. It was wonderful to see friends made at last year's Costume Committee conference in Copenhagen and meet other members of the Committee. The evening activities organized by Margot gave us plenty of opportunities for socializing. They ranged from receptions at Margot's own museum, the Austrian Museum of Folk Life and Folk Art (ÖMV) and the MAK to a fashion walk through the city and dinner at traditional Austrian restaurants. It was also fascinating to see the current exhibition at ÖMV, Inside Out. This aimed to show visitors the various behind-the-scenes processes in a museum by putting almost the entire museum staff, including Margot (museum director), on show as they catalogued, digitized, conserved and researched. I'm not sure how many museum curators would be brave enough to follow her lead!



The week passed all too quickly but I came away with a camera full of photographs and wonderful memories of glittering imperial uniforms, delicately embroidered vestments and colourful, striking traditional Austrian dress. Many thanks to Margot and all her colleagues in Vienna and Graz for organizing such an enjoyable and fascinating meeting.

Costume Committee's New Board

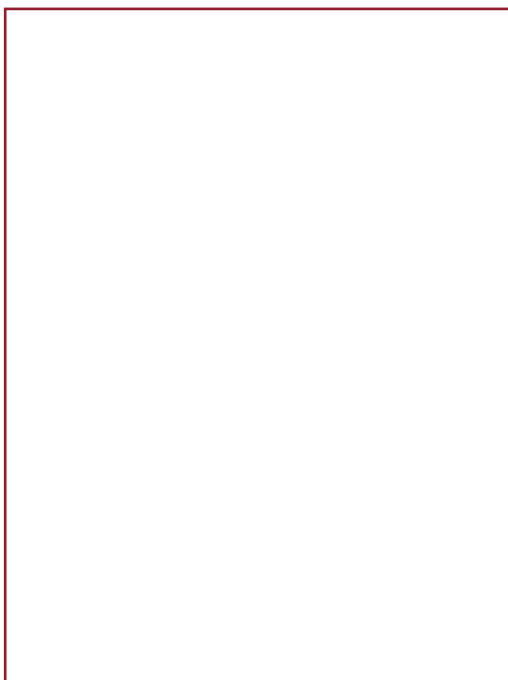
At the Costume Committee's Annual General Meeting held during our week in Vienna, a new Board was elected:

- Chair: Katia Johansen, textile conservator, Royal Danish Collections, Denmark
- Vice-Chair: Dr. Bianca du Mortier, curator of Costumes and Dress, Rijksmuseum, Amsterdam

- Secretary: Dr. Vicki L. Berger, American Association for State and Local History, Arizona, USA
- Treasurer: Dr. Brigitte Herrbach-Schmidt, Senior curator, Badisches Landesmuseum, Karlsruhe, Germany.
- Dr. Bernard Berthod. Curator, Musée de Fourvière, Lyon, France.
- Alexandra MacCulloch. Keeper of Art, Clothing and Textiles, Buckinghamshire Country Museum, UK

The new Board has presented a list of objectives tailored to ICOM's new global strategy. New activities include:

- a specific outreach campaign to acquire more Latin American members (next year's meeting will be held in Chile)
- charting why younger colleagues may put off joining ICOM
- publicizing the mentoring program
- establishing a website in order to make the "Costume Terminology" and "Guidelines for Costume" more easily available both within and outside the museum community
- seeking funds for simultaneous translation at the Chile-meeting to encourage the participation of Spanish-speaking colleagues
- making the Costume



Committee more familiar not only to the museum world, but also to ICOM members

- putting together a Study Series volume on Costume – innovative presentation, its demands and rewards

- organizing a hands-on service project in conjunction with the annual meetings.

The semi-annual Newsletter continues to be distributed, primarily by e-mail. The committee also published a series of proceedings containing lectures on each meeting's theme.

Katia Johansen
Chair Costume

DEMHIST International Committee for Historic House Museums

9th DEMHIST CONFERENCE, VIENNA 20-22 AUGUST 2007.

At its 9th annual conference, held at the ICOM Triennial Assembly in Vienna, DEMHIST, the committee for historic house museums (Demeures Historiques Musees) lived up to the wish of its founding president, Giovanni Pinna, that it be 'the most stylish and glamorous of all ICOM's committees'. With 184 members represented by 72 delegates drawn from 28 countries, from old and new Europe, from North and South America and from Asia, DEMHIST brought together curators, managers and owners of palaces, castles, country houses and the humbler homes of writers, artists, musicians, politicians and other heroes.

The title and theme of this year's conference was 'A Kingdom for a House! Historic Houses as Local, Regional and Universal Heritage'.

The Shakespearean cry for help in the title was not an idle jest. Delegates and speakers spoke of the importance of local community support, rather than exhibitions, shops and marketing, as the key to their survival.

In contrast to a presentation on the business management of Austria's most popular tourist destination, Schönbrunn Palace, where a private company turns a profit for the Government each year, the current situation in the U.S.A. is one of closures and mergers among an estimated 5-10,000 historic house museums.

Survival strategies were set out for the 75 occupied houses belonging to Historic New England (formerly the Society for the Preservation of New England Antiquities) and for the 29 house museums opened to the public by the National Trust for Historic Preservation.

Another current issue is the restoration and reuse of houses in the former U.S.S.R. (as DEMHIST saw on its visit to Berlin's Potsdam region in 2006); this was vividly addressed in a paper on the Esterhazy Foundation's princely castles and collections in Austria and Hungary.

The conference theme was explored through papers on Kremsmünster Abbey in Austria (one of Europe's oldest surviving monasteries), on the Duke of Wellington's Apsley House in London, on the Sinebrychoff Art Museum in Helsinki (the former home of a brewer, now Finland's only specialist museum for Old Master paintings) and on the relevance of house museums to changing communities in Scotland.

Visits were made in Vienna to the Mozarthaus and Postsparkasse. Apart from that, delegates travelled to discuss restorations in progress at Franzensburg in Laxenburg Park and Schloss Hof as well as to Klosterneuburg Abbey. Evening receptions were generously hosted by the Liechtenstein Museum and by Vienna's Museum of Applied Arts, the M.A.K..

At its annual assembly DEMHIST heard progress reports on the development of its website (<http://demhist.icom.museum>), a leaflet had been produced. The committee agreed a strategic plan to complete and publish on the website the Categorisation Project. This set of internationally recognised definitions will help house managers, curators and other stakeholders to determine the distinctive qualities of their museums, to compare like-with-like, to find international partners for projects and to share best practice.

DEMHIST received presentations on potential venues for future annual conferences and agreed to visit Bogota (Columbia) in 2008 and Stavanger (Norway) in 2009. In this way DEMHIST continues to grow as those responsible for the historic house museums worldwide come together to share their successes, their strategies for survival and their gift for mutual inspiration.

Peter Keller
Chair DEMHIST

GLASS International Committee for Glass

First of all, I would like to thank you for your confidence in the new Committee Board members chosen during the last ICOM-Glass elections in Vienna. We will try to become a good team, and I am sure that we will work together, keeping the same spirit and vision that the previous team had in the last few years.

In this sense, I should emphasize the excellent organisation and the huge effort made by them during their tenure, especially the splendid job done by Jutta Page, as Chairman, and by Gunnel Holmer, as Secretary. All the ICOM-Glass members will be always very grateful to them.

Secondly, on behalf of all of us, I would like to thank Peter Rath for the unforgettable experience of the last ICOM-Glass meeting in Vienna. We were very lucky in relying on one of the most involved and enthusiastic persons in the glass field, especially on chandeliers.

The conference program, held at the University of Applied Arts of Vienna, included a number of interesting papers, one with information on the remodelling of the new Glass Museum in Frauenau, thanks to the participation of Karin Rühl; with Eva Rydlova we learned about the important funds of “zwischen-gold glass from the Prague Museum of Applied Arts”, from Milan Hlaves “the latest exhibitions on glass organised by the Prague Museum of Applied Arts”, with Susanne Netzer “the new acquisitions of the Berlin Museum”, with Manfred Torge the different “effects of emissions of materials on stained glass windows”, with Jitka Lenickova and Christian Clausen the development of the “Glass Museum of Bergreichenstein”. In a series of enlightening papers concerning chandeliers, the main topic of the meeting, Jack Ink told us about the “development of a concept for a chandelier”, and Timur Sazhin and N. Muradova told us about “chandelier-like objects of decorative art in

interiors-tradition and innovation". Lisa Piloni described the "restoration of the Wrightsman rooms in the Metropolitan Museum of Art in New York City", Randi Gaustad described "the chandelier in Norway"; Käthe Klappenbach told us about Giovanni Battista Metellino, and I described the royal chandeliers of La Granja.

Without a doubt, the participation of members of the European Society "Light and Glass", with their Chairman, Dr. Koenigsmarková, and discussions concerning chandeliers in Museums allowed to study in depth and clarify different aspects related to this topic.

Post congress tour and visits made in Vienna to different museums and glass collections (Schloss Hof, Produkentsammland, Steinhof-Kirche -Koloman Moser Windows-, Hofburg Museum, Chandelier-showrooms, Kunsthistorisches Museum, Science Museum, Wiener Glassmuseum Lobmeyr...), and out of the town (Bratislava: Studio Zora Polova y Kvetna glass factory, among others) were very interesting meetings and visits that allowed us to get to know the Viennese design, as well as artistic, historic, and industrial glass. Moreover, at the laboratory for glass analysis with Prof. Schreiner, we were able to check the latest systems used on the analysis of different types of glass, the technical instrumental and the most frequently used tests.

In short, it was a very intensive and enlightening week that we will never forget.

During the ICOM-Glass meeting, Jutta Page suggested the idea, shared by all of us, of celebrating the next ICOM-Glass meeting in France (Nancy) or Portugal, or even in Spain, all of them countries with an old glass tradition and

with collections of unquestionable artistic value. We are studying these ideas and we will let you know next year's plans as soon as possible.

Paloma Pastor Rey de Viñas
Chair ICOM Glass

ICDAD

International Committee for Decorative Art and Design

ICDAD Meeting held in Vienna during ICOM 2007, Vienna, 19th to 24th August 2007

ICDAD-International Committee of Decorative Arts and Design organized a meeting within the ICOM General conference 2007 in Vienna. The topic of the conference was "Collecting Decorative Arts and Design: Individual Approach and Responsibility for the Universal Heritage. Private Collectors and Public Institutions".

The conference was hosted by the MAK-Austrian Museum of Applied Arts / Contemporary Art, Vienna. The agenda of the one week meeting was focused on new research on the history of collecting in the field of Decorative Arts, new displays and restored interiors in our field in Vienna and its environs: Visits to the castle of Schloss Hof, hunting ground for Prince Eugene of Savoy, Laxenburg, former country residence of the Habsburgs and the Esterhazy fortress Forchtenstein did make part of the program.

The collections of the MAK and the former Silver chamber and Imperial Furniture Collection were important points of visit. The recently newly installed Liechtenstein museum in the 9th district was the place for a presentation and reception as well as the MAK.

ICDAD took the chance to invite other committees like DEMHIST and Costume and Glass for this reception in order to foster the exchange of ideas. A focus was laid on contemporary Design, with guided tours and visits to contemporary jewellery designers workshops and the „Quartier 21“, space for contemporary Design and Art within Vienna's „Museums Quarter“.

Three days of lectures helped the participants to get a deep insight of the development of Decorative Arts and Design in Austria. The post conference tour focused on the relations between Vienna and the Czech Republic, visiting the Mies van der Rohes Tugendhat Villa in Brno and the birthplace of the architect and designer Josef Hoffmann in Brtnice /Moravia, which is runned since 2006 as a joint branch of the MAK, Vienna and the Moravian Gallery, Brno. This also meant an exchange of knowledge and expertise with Czech colleagues in the field in order to broaden the view of what collecting in the field of Decorative Art could mean nowadays.

The full program and pictures of the conference are available on the homepage of ICDAD:
<http://www.icom-icdad.com/>

Rainald Franz
President ICDAD

ICEE International Committee for Exhibition Exchange

Creativity and Scholarship: Constructing Meaning in Exhibitions ICEE Annual Meeting Summary, 2007

In conjunction with the ICOM Vienna triennial conference, the ICEE convened for three days of meetings, paper sessions, panel discussions, networking receptions, and study tours. To discover common goals for exhibition management in a globalized society, and to bridge the different approaches taken by of each committee, the International Committee for Exhibitions and Exchange (ICEE), the International Committee for the Training of Personnel (ICTOP), and ICOM-Europe joined together for three sessions at the General Conference in Vienna. The Kunsthalle Wien served as our host institution, through the direct personal participation of Bettina Leidl. Our ICEE inscription list included 58 attendees, representing 19 countries.

Monday, August 20: Following a Welcome Reception hosted by the ICEE on Sunday evening, participants from the co-host committees met for their opening conference session on Monday morning. The conference was opened by welcoming remarks by ICEE President François Tremblay and ICTOP President Angelika Ruge, and Peter Assmann, President of the Austrian Museum Association.

Nancy Zinn (The Walters Art Museum) opened the first paper session, introducing Martin Segger (University of Victoria) who spoke on the topic of Reinventing the Profession. Nicolas Gauvin (Musée Canadien des Civilisations) chaired the second session on Touring Exhibition Case Studies, which featured four speakers: Bettina Leidl and Thomas Miessgang (Kunsthalle Wien), Laurie Winters (Milwaukee Art Museum), and Lizzy Cox (Natural History Museum, London).

The day concluded with the popular ICEE Marketplace of Exhibitions and Ideas, chaired by Karl-Heinz Ziessow (Open Air Museum, Cloppenburg), featuring 12 presentations on exhibition projects for all types of museums. In the evening, participants attended the Stephen E. Weil Memorial Lecture and the Alma S. Wittlin Memorial Lecture, co-sponsored by the ICEE.

Tuesday, August 21: John Coppola (International Museum Consultant) opened the second day of ICEE conference activities with a session on The International Language of Museums. Speakers included Martin Schärer (Alimentarium Veyvey, and Vice President of the ICOM Executive Council), and Udo Goesswald (Museum Neukoeln, and President of ICON-Europe). The afternoon session featured a panel discussion on Exhibition Making and the Future of Museum Training, chaired by ICOM President, Alissandra Cummins. The joint session of ICTOP, CECA, ICEE, and ICOFOM included presentations by Hadwig Kräutler (Austria), Helene Larsson (Sweden), Mónica Risnicogg de Gorgas (Argentina), and Angelika Ruge (Germany).

The afternoon concluded with the ICEE Annual Business Meeting. President François Tremblay made the final report of his six year term, citing the committee's many accomplishments achieved under his mandate. Special guest Jette Sandahl (Te Papa Museum) extended a formal invitation to ICEE members to convene the November 2008 annual conference at Te

Papa Museum in Wellington, New Zealand. Following a very encouraging report from Treasurer John Coppola, outgoing Secretary Monique Horth (Canadian Museums Association) oversaw the election of new ICEE officers and board members for the 2007-1010 term:

Nancy Zinn, President (USA)	Helene Larsson (Sweden)
Nicolas Gauvin, Secretary (Canada)	Hilde Mortvedt (Norway)
Lizzy Cox (UK)	Alex Susanna (Italy)
Jan Margaret English (USA)	Xiuqin Zhou (USA)
Anne-Catherine Hauglustaine (France)	John Coppola, Treasurer (USA)
Carina Jaatinen (Finland)	Karl-Heinz Ziessow, Webmaster (Germany)
Priya Maholy Jaradi (Singapore)	

To welcome ICEE members and friends, the Kunsthalle Wien hosted a celebration reception on Tuesday evening.

Wednesday, August 22: In keeping with the tradition of past conferences, ICEE members participated in a series of Study Tours on Wednesday morning where they met with their Viennese museum colleagues for a peek “behind the scenes.” Destinations included:

- Völkerkundliches Museum
- Naturhistorisches Museum
- Kunsthall Wien
- The Albertina Museum
- Kunsthistorisches Museum

After three very rich and fulfilling days of meetings, the ICEE 2007 activities ended with a special city tour of Vienna Modernism.

Nancy Zinn
President ICEE

ICLM International Committee for Literary Museums

'Literature and Composers' Museums and the Heritage: Collections/ Events, Media' **ICLM Annual Conference 2007 Vienna, Austria, August 20th – 22nd**

This year's ICLM conference thematized 'Literature and Composer Museums and the Heritage: Collections/Events, Media' in accordance with ICOM's 21st General Conference, which dealt with 'Museums and Universal Heritage.'

The conference programme was worked out by a highly active Viennese working group (Marcel Atze, Irene Karl-Hauer, Heinz Lunzer, Sàrolta Schredl, Heimo Strempl, Thomas Traubitsch) coordinated by Inge Scholz-Strasser (Freud Museum, Vienna) in cooperation with part of the ICLM board, namely Erling Dahl jr. and Lothar Jordan, assisted by Gunhild Genzmer (who also was in charge of the ICLM stall in the University of Vienna). The local management lay primarily in the hands of Tatjana Gawron (Freud Museum, Vienna). 2.300 people attended the ICOM General conference, 50 of whom had registered for ICLM. These came from 14 different countries, mainly from Russia, Germany, Austria, and Scandinavian countries, but also from Hungary, France, Italy, Slovakia, China, the Czech Republic, Poland, and Switzerland.

The opening of the conference, August 20, Vienna City Library, City Hall: Erling Dahl, ICLM President (2001-2007), and key note speaker Roman Hess, Strauhof, Zurich, Switzerland

The opening of the conference took place in the morning of August 20th in the Vienna City Library in the City Hall. Participants were welcomed by Silvia Mattl-Wurm of the City Library, Inge Scholz-Strasser (Freud Museum) and Erling Dahl jr. (Norway,

President of ICLM 2001-2007). This was followed by an interesting keynote speech by Roman Hess from the 'Strauhof,' Zurich, Switzerland, an institution without any collections, but dedicated to exhibitions of literature. A lively discussion followed on similarities and differences of museums dedicated to one writer and literary exhibiting institutions without collections. Afterwards, the group was guided through the City Library.

In the afternoon, the group met in the old National Library for a first round of paper-reading on the first of our conference subjects: the role of events in museums. Papers were read by Birgitte Pristed (The Workers' Museum, Copenhagen), Anna Cséve (Petöfi Literature Museum, Budapest) and Eva Wolfová (Museum of Czech Literature, Prague). This was followed by a guided tour through the national library.

1. Alissandra Cummins, President of ICOM, congratulates ICLM on the occasion of its 30th birthday, presents the ICLM Proceedings 2006, and gives a presentation on UNESCO's Memory of the World programme. - Freud Museum, Vienna, August 20, 2007.

2. Some participants and guests of that event: From right to left: Lothar Jordan, Secretary of ICLM, later in the evening elected President of ICLM; Amareswar Galla, Vice-President of ICOM; Udo Gösswald, President of ICOM Europe, Knut Wik, the new President of ICOM's Advisory Committee.

Right at the left: Inge Scholz-Strasser, Director of the Sigmund Freud Museum, host of the ICLM Annual Conference 2007; right beside her: Csilla Csorba, Director General of the Hungarian National Literary Museum 'Petöfi', Budapest.

The highlight of this year's conference was the evening of August 20th. ICLM celebrated its 30th anniversary in the Freud Museum and held its general meeting including board elections. The main speaker on this celebration was Alissandra Cummins, President of ICOM. She presented the ICLM publication *Museums and Young Visitors*, i.e., the recently printed and ICOM funded volume of proceedings of ICLM's 2006 Conference in Germany; she also gave valuable insight into UNESCO's Memory of the World Programme. She hoped that museums would play a growing role in this programme. Further guests of this celebration were among others: Amareswar Galla, Vice-President of ICOM; Knut Wik, the newly elected President of ICOM's Advisory Committee; Udo Gösswald, President of ICOM Europe; Carl Aigner, President of ICOM Austria, host of the ICOM General Conference in Vienna; York Langenstein, President of ICOM Germany; Dominique Ferriot, President of ICOM France, and, last but not least, long-time ICLM member Janusz Odrowa_z-Pienia_zek, ICLM Chairman from 1995 to 2001, one of the founders of the International Committee of Literature Museums.

Afterwards the new board of ICLM was elected.

It consists of:

President: Lothar Jordan (Kleist Museum Frankfurt/Oder, Germany).

Secretary: Jean-Paul Dekiss (Centre International Jules Verne, Amiens, France).

Other board members: Fredrikke Hegnar von Ubisch (Asker Museum, Norway), Vitaly Remizov (Tolstoy Museum, Moscow, Russia), Alexander Sholokhov (M.A. Sholokhov Museum, Russia) and Valdimir Tolstoy (Museum Preserve Leo Tolstoy 'Yasnaya Polyana', Russia).

The new president thanked Erling Dahl and two other parting members of the board

(Galina Alekseeva (Museum Preserve Leo Tolstoy 'Yasnaya Polyana', Russia), Gerd Aarsland Rosander (retired director; Ibsen Museum Oslo, Norway), Céline Giton (Centre International Jules Verne, Amiens, France), Heidemarie Vahl (Heinrich-Heine-Institute, Düsseldorf, Germany), Walter Grond (Austrian writer on readme.cc), Peter Böthig (ALG [Association of Literary Societies and Memorial Houses], Germany). Viktor Mazin presented Freud's Dream Museum in St. Petersburg.

In the afternoon, the group first visited the Bezirksmuseum Alsergrund. Its director, Wilhelm Urbanek, introduced the house to the group enlarging upon the museum's exhibitions on the writers Erich Fried (1921-1988) and Heimito von Doderer (1896-1966) and showed us to a bunker from the Second World War, used as a museum today. After that the group visited the very modern building and exhibition of the Arnold Schönberg Center, which was presented by its director Christian Meyer. On this occasion Milan Strakos, mayor of Přebor, Czech Republic, presented the Freud Museum of his town, where Freud was born (then Freiberg in northern Moravia).

On August 22nd, the last paper reading session was held in the Theater Museum (former Palace of the Lobkowitz family). Its director, Thomas Trabitsch, gave an introduction, then Kurt Ifkovitz talked about the exhibition on the Austrian actress Paula Wessely (1907-2000). Our last paper reading session was then held in the 'Eroica'-hall of the Museum with lectures given by Vitaly Remizov (Tolstoy Museum Moscow, Russia) on the significance of the museology subject in contemporary cultural space and Lothar Jordan (Kleist Museum Frankfurt/Oder, Germany), who, following Mrs Cummins's presentation (see above), gave further information on the UNESCO Memory of the World Programme (World Documentary Heritage).

The Board of ICLM installed a UNESCO MOW-ICLM Working Group consisting of three Committee members:

Lothar Jordan (Chair), Erling Dahl jr., and Vladimir Tolstoy.

To round off the conference there was a bus trip to Klosterneuburg near Vienna in the afternoon. First, the 'House of the Artists' in the former hospital Gugging with paintings of 'art brut' by mentally handicapped artists was visited. Then we had a guided tour with Dieter Bogner through Klosterneuburg Abbey, which is a magnificent building partly carved into a rock. A special pleasure was an exclusive guided tour through the abbey's library with the nearly 90-year-old monk and librarian Floridus Röhrig, who showed us the oldest and most beautiful pieces of the collection.

Finally, back into Vienna we visited a 'Heuriger,' the typical Vienna wine tavern. There we drank young white wine, ate Austrian food and took our time in talking about all the nice impressions and meetings of the conference. Erling Dahl, the parting president, thanked the Austrian hosts for this excellent conference and wished his successor all the best.

Lothar Jordan President ICLM
and Gunhild Genzmer

ICME International Committee for Ethnography

The ICME sessions of this year's ICOM general conference reflected the general theme of 'Universal Heritage' by asking for past, present, and future ethnographic approaches to universality and holism. Bearing in mind ICME's strong engagement in questions of intellectual property the title of the general conference naturally also inspired a number of presentations on the question of property rights and intangible heritage.

As the past years two of the sessions in Vienna were convened as joint sessions. The first day featured a joint session with the International Committee of Regional Museums, and the very last session was a workshop on copyright and intellectual property rights arranged by ICME in cooperation with the ICOM legal affairs committee and the ICOM ethics committee.

In general, one may argue that despite the current orientation towards universalistic approaches, particularly in Western European museums, the papers presented at the conference posted a healthy scepticism towards this trend. Not in the sense that universality should be discarded as a central approach for ethnographic museums dealing with humanity in its local and global settings, but rather from a questioning of how to create universalistic approaches on the basis of colonial collections, and what kind of understanding of universality we ought to embrace.

The two keynote speakers, Jane Leggett from New Zealand and Rick West from the Smithsonian National Museum of the American Indian (NMAI), both represented approaches to ethnographic museums based in the recognition of community interests, and the need to carry these interests through in museum activities and exhibitions. In this sense, both speakers represented an approach that, based in the world views of the represented (and representing) populations, may rather be termed holistic than universalistic. To some extent Amaraswar Galla presented the same kind of view in his presentation of museum projects related to sustainable development. As with the NMAI, and the examples Leggett presented from New Zealand, the focus was on the needs and wishes of communities rather than the alleged universality conserved by object holdings.

Another theme covered by the presentations were examples of current approaches to universality in past and present ethnographic cases inside and outside the museum.

Bärbel Kerkhoff-Häder suggested water, with its live-giving and life-threatening qualities as a topic that might be approached on a universal scale with an eye to local, cultural solutions to dealing with water. Based in his detailed study of musical instruments Jeremy Montague emphasized that the concern with the universal should not only look at, how and why some traits apparently become universal, but also why other traits don't.

As contrast to these kinds of universal perspectives, some presentations were concerned with the way universality is enacted locally. Anne Therese Mabanta-Fabian showed how we may turn the idea of the universal around and see it as represented in the regional, as when inputs from a range of different cultural traditions come together in the celebration of the Giant Lanterns in Pampanga in the Philippines. Peter Bjerregaard suggested that 'particular universality' might be a practicable concept for museums, stressing that we can not assem

ble the world under one roof, but we may approach universal themes in local settings (of both the museum and its collections), and in the universal themes growing out from the particularity of our collections. Kishor K. Basa elucidated how the impressive range of projects dealing with intangible cultural heritage at the Museum of Mankind in Bhopal, may be perceived as India's contribution to a universal cultural heritage. And, finally, Mathilda Burden suggested a model through which we may evaluate whether an exhibition can truly be regarded as 'holistic', and applied this model to the exhibitions at the Stellenbosch Village Museum.

A number of presentations compared approaches to universality, both historically and geographically. Marilena Alivizatou presented a comparative study of approaches to 'universal heritage' in three major ethnographic museums, while Darn van Dartel presented the changing styles of presentation at the Tropenmuseum in Amsterdam, asking the question whether the focus on 'the universal' is just yet another way stressing the alleged 'Western superiority'. Indeed, one may question if it is possible to talk about a universalistic approach at all, given the many different perspectives on 'what is universal', which was one of the points of the well coined critical presentation by Mille Gabriel.

This critical approach to universality was to some extent backed up by Victoria Phiri's presentation of the development of new exhibitions at the Livingston Museum in Zambia. While the universalistic approach is often seen in opposition to orientations towards national history and identity, this presentation showed us how important a national approach has been in overcoming the colonial focus on ethnic differences.

Four presentations suggested in more general terms how we may deal with ethnographic objects and collections in the future. Nicolette Prince approached collections from people of the North American Plateau region as one large collection scattered over several museums, showing how digitalization of museum collections may enable us to trespass the idea of individual collections. Zvezdana Antos presented different uses of ethnographic film in the presentation of cultural heritage, and Yang Jongsung showed us how the National Museum of Korean Folk Life has applied digital media to document intangible cultural heritage. Seong Eun Kim analyzed how the Pitt Rivers Museum has engaged with artists, allowing them to intervene in the otherwise unchanged displays of the museum, to create counter-images to the revered exhibitions of the Pitt Rivers. Finally, Per Kåks told the thought provoking story of the Cultural Heritage Without Borders project in Bosnia-Herzegovina. While these projects have literally consisted in building museums up from the ground, they also reflect the ways in which certain time periods become 'uninteresting' to museums, and how we may deal with this in order to include elements that are not considered part of our 'proper' cultural heritage.

On the last day of the sessions, ICME had arranged a workshop on Copyright and Intellectual Property Rights. The presentations by Martin Skrydstrup on WIPO, Daniel Winfree Papuga on ICME's continued engagement in the field of intellectual property, and Leif Parelli's on his own experiences working with Sámi, stressed how important it is that ICME continues its engagement in these debates, since this have been one of the areas, where we have really succeeded in pushing the debate on an ICOM level.

It's not really an easy task to come up with a concise conclusion on a long and diverse list of presentations, as we witnessed in Vienna. Anyway, the following are some final remarks on the overarching theme of the conference, universality. We may ask whether it is possible at all to approach universality lacking a general framework for outlining what is universal. Is uni-

versality purely based in biology or adaptation to the environment? Or do we find universalities in the way we approach social life – and if so, what is then universal, and what is ‘merely’ global? These kinds of questions may seem unnecessarily trivial. But, as with any concept that comes to rule the day, we have to be critical towards the way ‘universality’ is applied in museums.

While universality may stress a much needed focus on the common existential ground of being human, it may also be a disguise for less laudable intentions.

Peter Bjerregaard
Chair ICME

ICMS International Committee for Museum Security

Annual conferences of the ICMS (International Committee on Museum Security) with the topic "Protection of Collections Possessions, Employees and Visitors in Museums" within the ICOM General Conference, Vienna 19th to 25th August 2007

The annual conference of the ICMS 2007 was held within the ICOM General Conference in Vienna in which 41 ICMS-members from 21 countries took part. The conference was structured in talks and visits of museums, related to the topic of the day.

Furthermore, a new board was elected consisting of the following people:

Chair: Hans-Jürgen Harras (State Museum of Berlin)

Secretary: Herbert Lottier (Philadelphia Museum of Art)

Board: Sergiu Bercovici (Haifa Municipality), Dick Drent (Van Gogh Museum Amsterdam), Irina Kuznetsowa (State Russian Museum), Hanna Pennock (State Inspectorate for Cultural Heritage).

The talks covered a broad range: From the presentation of high developed security systems of high-tech-computer technology for objects to the detailed construction of plans for escape and rescue. Also, information about development in the sector of security in museums and experience in other countries was provided by the committee. Jahangir Hussain from Bangladesh, for instance, gave an overview about the situation of the numerous museums in his country. There, security mainly has to be ensured by the personnel. Michael John, State Art Collection Dresden, introduced the principle of construction of the new show cases in the Grünen Gewölbe in Dresden. He showed that by good planning and coordination outstanding results can be achieved. The show cases in the (new) Grünen Gewölbe are of exceeding quality in several aspects. Their security equipment consists of a capacitive agitation warning device and a hidden approach to the closure-system. An air-conditioning system in each show case makes the filtering of pollutant possible.

Some talks dealt with the new organisation of the Blue Shield which is mostly unknown but relevant within the UNESCO for the protection of cultural good (Marjan Otter, Thomas Schuler). It was encouraged that in the future different organisations which deal with that topic (so the MEP -Museum Emergency Program- and the Art Theft Program des FBI) should work closer together. A project presented by Christina Menegazzi, ICOM Paris, focuses on the same aspect: ICOM is going to develop a website which collects ongoing facts about dangerous situations in museums. This website can also be used to do research and will improve the worldwide exchange of experiences and help to identify and react to potential risks. Beside that, an online bibliography (<http://gcibibs.getty.edu>) within the MEP is available. Due to its broad search function, it is a very good tool to find information about security in museums.

Already several museums fight the risk of thievery by the new Aspects-Arts-Systems from ISIS, developed in London, supplied by F.G. Conzen in Düsseldorf, Germany and presented in Vienna. The system consists of the Aspects-Arts-Software, receivers and active tags which can transmit (notifications to that software) approximately 6000 daily.

Tags which react to any movement are attached on all exhibits which have to be protected. Of course those tags don't do any harm to the exhibits, and are precisely identifiable with their ID stored in the software. If they sense any motion they send an alarm including information about the relevant object and place to the central office.

The Aspect-Arts-System can be integrated in already existing alarm systems. Optical and acoustical signaller, closure-systems and even pagers of security personnel sending clear-text-messages can be triggered. Usually the receivers of the size of a cigarette package with short antennas can be applied on the physical structure of the building without influencing the optical appearance negatively. The distance between the receivers should be 50 to 80 meters and they are connected to the central computer by a standard-network-cabling (CAT 5). The system can be installed in modules and according to specialists, although VdS-acceptations are not implemented, do a remarkable job. That is shown by already realised and used applications in many big museums around the world.

But it must not be forgotten that escape- and rescue-plans are absolutely essential, also in museums of historical buildings. However, they have to be of special aesthetical quality there. The fact that this sometimes is not an easy task to realise illustrated Frauke van der Wall with the example of the Mainfränkischen Museum. With her presentation she explained which aspects have to be considered that visitors, in case of danger, can read and understand the information of rescue-path-plans easily and quickly. She also shows which difficulties can occur developing such plans.

Barbara Fischer explained the already implemented plans developed together with the fire department in Berlin. They were developed under consideration of the needs of cultural valuable buildings like special labelled plans for the fire brigade.

Vladimir Osetinsky, St. Petersburg, presented a radio supported system with several purposes. The vehicles for transport of art pieces can be observed, it can be proved whether the cargo was delivered unopened/untouched, if the required conditions on the way of transporting were kept and much more.

Those who want to go into more detail find further information to all talks and contact-details at the ICMS-Website: www.icms.icom.museum.

The field trip included visits of the Kunsthistorische Museum, the Treasure Chamber in the Hofburg, the Leopoldmuseum, The Museum of Modern Art in the Museumsquater and, as the highlight, the new renovated Liechtensteinpalais. The discreet implemented security technique which considers sensitively the historical substance there was very impressive. In this special case the museums-director and the architect are one person and so all necessities – both security and aesthetic ones – were excellently regarded. Admittedly, this institution does not struggle with a shortage of financial resources.

Willem Hekman from the Rijksmuseum Amsterdam invited to the next annual conference of the ICMS from 6th to 13th of September in Amsterdam. Theme of the conference is „Risk analysis and integrational risk Similar to this year not just presentations and talks will be on the agenda but also some group work to that dicey topic is planned. Since both the Rijksmuseum as well as the Van Gogh Museum, situated next to each other on the Museumsplein, recently updated their whole security system and have a close cooperation, there will be a lot to learn from their experiences.

The team preparing the conference has already worked out a highly interesting program. This conference promises to be again very informative and impressive! Fellows, who are not yet members of the ICMS, are also very welcome to join the conference.

All information can be found at www.icms.icom.museum.

Hans-Jürgen Harras
President ICMS



ICOMAM

International Committee for Arms and Military History

ICOMAM's Report on the Vienna Conference 2007

ICOM's Vienna conference this summer was the first at which ICOMAM organised a concurrent triennial conference. ICOMAM is the successor of IAMAM, which was founded in 1957 by a number of museums with large military or arms and armour collections. ICOMAM has been an International Committee of ICOM since 2003. The Vienna conference was in fact the 18th of ICOMAM's triennial conferences.

ICOMAM's conference theme for Vienna followed that of ICOM's very closely being entitled as: "The Universal Heritage of Arms and Military History: Challenges and Choices in a Changing World". It turned out in practice, however, that such a sweeping (and nicely alliterating) statement was quite difficult to transform into a workable lecture and discussion programme. Although during the conference a number of ethical issues were discussed, most papers dealt with practical museum and collection matters and ranged from museological issues relating to our kind of museums to recent specialist research results into the study of arms and armour.

In detail, ICOMAM's conference sessions dealt with: organising displays, including research and choices, and with display problems themselves (2 x), with descriptions of important collections (2 x), collections with an armoury or arsenal provenance (1 x), interaction between displays and the public including 'hands-on' issues (3 x), rebuilding of entire museums (1 x), creation of new museums (1 x), 'museums of museums' i.e. trying to recreate a museum with its authentic 19th-century displays (1 x), intensive restoration projects of large objects (for instance tanks) (1 x), historical firearms technology including its developments in various nations (2 x), military museums and collections of a certain country (1 x), various threats to museums in areas of political turmoil (1 x), application of science in arms museums (1 x), collaboration between museums and scientific bodies (1 x), problems of re-acquisition and disposal (also called 'de-accessioning') of museum objects (1 x), conservation treatment (2 x) and new opportunities of podcasting (1x).

Almost all papers were given by active curators in museum service i.e. from professionals to professionals and some of the discussions afterwards were very brisk. All attendants listened intently to the paper given by Admiral A. Senna de Bittencourt of Brazil, on the military museums in his country, because Rio de Janeiro will be the location of ICOMAM's annual symposium in 2008. In addition, there was an appeal by Dr Thomas Schuler, Chairman of ICOM's Disaster Relief for Museums Task Force, for assistance with making contact with the Defence Departments in members' countries to establish what rules were currently in place to protect a belligerent country's cultural heritage and thus to help establish what training and advice was required.

There were three days of conference sessions (Monday through Wednesday 20-22 August), all held at the Landesverteidigungsakademie, made possible by the co-operation of the Austrian Ministry of Defence and organised by our colleagues of the Heeresgeschichtliches Museum under the leadership of Dr Christian Ortner, the HGM's Director and now an elected officer in the Executive Board of ICOMAM. Most of the hard footwork was done by a team under Dr Ortner's second-in-command, Mag. Christoph Hatschek, who personally supervised

both the preparatory organisation and the day-to-day administration of the conference. The former included several face-to-face talks on the spot in 2005 and 2006 and an intermittent, and sometimes frantic, stream of email exchanges between him and ICOMAM's CEO's, Mr Guy Wilson (Chairman), Mr Piet De Gryse (Treasurer) and the undersigned, right until the day we travelled to Vienna.

We cannot but have high praise for our colleagues of the HGM who were able to smooth out various organisational difficulties partly caused by their having to deal simultaneously with ICOM Austria (itself bound by central ICOM rules) and their own Ministry of Defence. One major problem with which ICOMAM and the HGM were confronted were our 'IAMAM orphans' i.e. former members of IAMAM who were not (yet) ICOM members but remained loyal to ICOMAM's goals and very committed to continue taking part in our conferences and symposia. We were determined that they should be able to attend (as we had been promised by ICOM when negotiating for full committee status but which proved to be against the strict rules of admittance imposed by ICOM for the Vienna conference). We are happy to say that Mag. Hatschek succeeded in mastering almost all of these problems with bravura.

In Vienna the Executive Board of ICOMAM convened two times and a plenary session, during which also a new Board was elected, was held on Wednesday 22 August. As it should for an IC of ICOM the membership of our new Board reflects the international nature of ICOMAM. Besides the three CEOs already mentioned (who are from Great Britain, Belgium and the Netherlands, respectively) the other new Board officers are from Canada, Sweden, Denmark, Germany, France, Austria and a second one from Britain. Two extra officers were co-opted; they are from Brazil and from Russia. ICOMAM realises that the representation of its present Executive Board is still a long way from the ideal geographical spread it desires because the emphasis is still too much on Europe. One of the very reasons for ICOMAM to join ICOM was the hope of enticing more local specialists into become members from the far-off regions and continents in which ICOM (& from Vienna onward also ICOMAM) organises its conferences.

The international spread of representation looks better in the voting membership taking part in the conference (see below), however. This, too, gives us cause to be optimistic for the future. The elections in Vienna were carried out in a fully transparent and democratic manner and according to the ICOM rules. Being ever anxious to achieve a good international representation in our Executive Board, ICOMAM regrets to say that one of its members from the U.S.A. who stood for election just did not get enough votes to be nominated an officer in the Board. This matter is now being addressed by seeking a suitable alternative candidate for co-option.

Besides the conference sessions which were, on the average, attended by 25 to 30 members, we also took part in various excursions and visits that our HGM colleagues had organised. There was one to Graz and its marvellous Landeszeughaus (Thursday 23 August) as well as visits to the Hofjagd- und Rüstkammer of the Kunsthistorisches Museum in Vienna (Tuesday), to the Heeresgeschichtliches Museum itself (and its stores and workshops) (Monday), the Technisches Museum and the Museum der Stadt Wien (both on Wednesday). These excursions and visits were attended by both participants and their partners and this wider group were also present at the various events organised by ICOM Austria. ICOMAM acknowledges the debt all of ICOM owes to our colleagues of the HGM for organising an Austrian military band to play during ICOM's big opening event on Saturday 18 August. Because of the beautiful weather with which this day was blessed this event, held on the public

gardens between the Kunsthistorisches and the Naturhistorisches Museum, turned out into a big open-air party with a lovely atmosphere.

The attendants of the ICOMAM conference were also invited to several receptions in Vienna amongst which the one held by the Military commander of Vienna is best remembered for the location, in addition to the food and drinks offered and for the hospitality bestowed on us.

In 2007 ICOMAM celebrates its 50-year anniversary. The Vienna conference was used to promote this anniversary and to make clear to ICOM and all its members that ICOMAM is now a fully-fledged international museum organisation that deals with important subjects even though, for some, these are “tainted” and difficult. Over the years ICOMAM/ICOMAM has been able to demonstrate to museums in other fields that the museological standards of many of its own member institutions are of the highest order. For half a century now its membership has organised significant events, such as specialist annual symposia and produced reports and other publications of the highest academic and professional standard.

In Vienna ICOMAM launched a jubilee book entitled ICOMAM 50, edited by its member Robert D. Smith of Great Britain, who is also ICOMAM's ExBoard advisor on publication matters. This book contains well-illustrated contributions by present members and also reprints of pertinent contributions that have appeared in previous conference proceedings and which were selected by the editor because of their enduring value. ICOMAM 50 was duly launched at ICOMAM's closing dinner held at the Heeresgeschichtliches Museum on Thursday 23 August, to which the President of ICOM, Mrs Alissandra Cummins, was also invited. To her ICOMAM's Chairman Guy Wilson had the honour to present the first copy of the book. In her word of thanks Mrs Cummins highlighted ICOMAM's performance in general and her recognition of our Chairman's hard work and dedication.

In all, the ICOMAM Vienna conference had about 90 registered participants half of whom were voting members. The whole group included 2 Algerians, 2 Australians, 2 Brazilians, 5 Canadians, 5 Chinese, 1 Maltese, 1 South African and 3 Americans, the rest being 70 Europeans including 4 from our host country Austria and 12 from Great Britain, the largest representation from any one country.

ICOMAM wishes to thank all the organisers and participants for their efforts that made the Vienna conference such a memorable one.

J.P. Puype
Secretary. ICOMAM

ICOMON International Committee for Money & Banking Museums

XIV Annual Meeting of ICOMON - Vienna 20th to 22nd August 2007

Money Museums and their Collections – Use and Preservation of an Economic Heritage

The XIV Annual Meeting of ICOMON took place 20th to 22nd August 2007 in Vienna. The meeting was hosted by the National Bank of Austria. There were 72 participants from c. 25 countries from all continents. The general topic was: Money Museums and their Collections – Use and Preservation of an Economic Heritage. 22 papers were given. Abstracts of all papers will be put on the ICOMON website and a selection of papers will be published in extenso in the ICOMON e-Proceedings.

The first day was dedicated to the conservation of specific items such as paper objects, wood block printings and iron dies as well as to questions concerning material analysis. The day ended with a reception at the Austrian mint and a guided tour through the exhibition “Franz Joseph”.

On the second day concepts of new museums or exhibitions were presented, namely a numismatic exhibition at the Bank of Cyprus, the Money Museum of the Bank of Portugal and the re-opened exhibition of the Coin Cabinet of the City of Marseille.

Two Austrian projects revealed the different political and administrative ranges a Money Museum can have: Whilst the Coin Cabinet of the Landesmuseum Joanneum is deeply defined by local Styrian history - nevertheless enjoying national renown - the mint museum at Hall in Tyrol is cooperating with the city of Segovia in Spain with the aim of showing the close connection between Tyrol and Habsburg Spain in the 16th century. Finally the development and management of two virtual coin collections were presented. In the late afternoon a guided tour through the exhibition at the Coin Cabinet of the Kunsthistorische Museum and an extended visit of the Coin Cabinet itself were on the programme. It was a wonderful opportunity to see the magnificent premises and to make contact with the curators. Many thanks.

On the third day the use of coin collections was discussed: The specific difficulty of managing collections of different owners, a situation often found in national collections, was well demonstrated by the representative of the newly opened Geldmuseum at Utrecht where various Dutch coin collections have been united. The British Museum presented its project “Hands On” which aims to give the individual museum visitor a chance to handle the coins. The seemingly straightforward aim to collect contemporary money proved to be unexpectedly tricky as Katie Eagleton showed in her paper on modern money. The conference ended with a short presentation of an interesting but internationally little known money museum, the National Numismatic Museum of Nepal.

The ICOMON General Assembly 2007 was held in the afternoon. The decision to hold the next conference at the Geldmuseum in Utrecht/NL from October 27th to 29th 2008 was applauded by all. The focus will be on the theme of “sharing knowledge”. The Museum in Utrecht is now the centre of numismatic science in the Netherlands. There is no other such

institution in the country, and all numismatic collections, libraries and knowledge is concentrated there. What does this imply? How does the museum manage the challenge and research in museums.

The conference ended with a reception offered by the Austrian National Bank, giving the participants an opportunity to end their 3 day programme in a relaxed and cordial atmosphere and to enjoy a variety of excellent Viennese specialities.

ICOMON thanks the Austrian National Bank for hosting the ICOMON meeting so generously and by looking after the participants in every possible way. Special thanks go to Armine Wehdorn, Michael Grundner and the team from the National Bank as well as to Michael Alram from the Kunsthistorische Museum. The ICOMON conference was a great success – many thanks.

ICOMON also thanks the colleagues from the Kunsthistorische Museum Vienna as well as other museums who have helped make this year's programme such a splendid experience and who have been generous hosts in their own right to ICOMON and its individual members.

Hortensia von Roten
President ICOMON
Zurich, October 2007

* Election results

The following candidates have been elected to the ICOMON Board 2007-2010

President	Hortensia von Roten, Switzerland (04)
Vice President	Reiner Cunz, Germany (04)
Secretary & Representative of Mint Museums	Christel Schollaardt, The Netherlands (new)
Treasurer	Roswitha Denk, Austria (new)
Representative for National Museums	Ian Wiséhn, Sweden (04)
Regional Museums	Cecilia Meir, Israel (04)
Bank Museums	Armine Wehdorn, Austria (04)
North America	Robert Hoge, USA (06)
Australia/Oceania	Walter Bloom, Australia (06)
Asia West	Parissa Andami, Iran (new)
Asia East	Xiquan Huang, China (new)
Africa & webmaster	Katie Eagleton, UK (06)

ICR International Committee for Regional Museums

THE GENERAL CONFERENCE OF ICOM in Vienna in August 2007 was a wonderful opportunity for museum professionals to exchange experience and examples of best practices. That can be accomplished only in inspiring surroundings and Vienna was certainly the best choice. In the city that breathes with culture, heritage is alive not only in museums and cultural institutions but at every corner, street and among the people who live there. Vienna managed to create an atmosphere of culture in the whole city. The museums opened their doors to public and staged fantastic exhibitions and we also enjoyed our little „late evening excursions“ to Prater, interesting discussions at the cafes on the Naschmarkt or dancing sessions close to the Museums Quartier.

The International Committee for Regional Museums (ICR) had a good possibility to see how the concepts that have been explored lately during our annual conferences work in practice. The cooperation of museums with their communities, being involved with topics that are of common interest was shown to us at its best at the Vienna City Museums. Kind hosts not only offered hospitality to the three ICOM committees at the same time but also made tours through interesting exhibitions that they prepared for the General conference. We had an opportunity to peek into traditional taverns and inns of the city, to be acquainted with the rich history depicted by numerous museum objects of permanent display or to discover a less glamorous side of the „poor parts“ at the turn of the 19th and 20th centuries. Music and welcome buffet provided by the host made everybody feeling relaxed and we chatted the evening out.

As ICR's sub-theme during the conference held the title UNIVERSAL HERITAGE - LOCAL REACH we decided to make an excursion day out in the country and to see some of the museums where our Austrian ICR members work. So on Wednesday, 22nd August 2007, a full bus of ICR people and friends went out to have a day in a Region and visit some regional museums of Burgenland.

The first stop was the Ethnographic Museum in Kittsee housed in a beautiful manor and with fine collections of ethnographic items. As our group was composed of people coming from different parts of the world and from the neighbouring countries of Austria as well, we were pleasantly surprised to see how well the museums shows different minorities and ethnic groups in the region. In spite of the modest financial means they also managed to display an interesting temporary exhibition besides the permanent display. Meetings and discussions with museum professionals in situ were of great interest to all and we also tasted some delicious home-made cookies and drinks. After the morning in the museum we spent time at the local restaurant having lunch and a lot of discussion, with variety of jokes from all over the world, and in good mood.

Another pleasant surprise was organized for us at the Open Air Museum Mönchhof where a kind host gave us a short museum tour and then we had enough time to explore traditional houses, craftsmen's shops and barns by ourselves. Of course, the local inn was a meeting point that could not be avoided but it was only an introduction to the host's wine cellar where we had an opportunity to find out more about wine-growing and delicious wines of Burgenland. In order to prove the story of high quality wines of the region we tasted some and left the museum with a strong wish to return as soon as possible. A bottle of wine was also a nice souvenir or a present for many of us.

The day ended in a romantic way thanks to our organizers who arranged a nice boat trip on Neusiedler See where we had a dinner just at the lakeside. Coming back to Vienna late in the evening in a bus full of laughter and singing was the best proof that a day in the region was just what we all needed to refill the batteries for the rest of the General conference's week.

For more information about ICR: www.icr-icom.org

Goranka Horjan
Chair ICR

ICTOP International Committee for the Training of Personnel

Subject of the Meeting: Changes and Collaboration – ICTOP as Bridge to other committees?

We obtained very pleasant results on this annual meeting that took place during the General Conference of ICOM.

Dr. Renate Goebel, museum's consultant, was a marvellous organizer. She essentially contributed to the success of the conference.

The aspiration of organising a collaboration with different international committees was achieved. We had an opening reception in common with INTERCOM at the Künstlerhaus, Vienna. The opening event on Monday 20th August 2007 united ICEE and ICTOP.

The key-speech by Martin Segger, Kanada, „Reinventing the profession: The need for change in the education of museum workers as both institutions of higher learning, and museums, undergo profound change to meet the challenges of the 21st century” stimulated a vivid discussion. The University Victoria in British Columbia distinguishes itself in trying out new things in organisation and topic of university studies for many years. At the moment the collaboration between university and cultural institutions as employers are intensified. With this the qualification of studies should lead to more practical experience. his speech can be read on the ICTOP website: www.icom.org/ ICTOP.

Currently the corporal publication of ICTOP and ICEE of the results of the meetings will be renounced for cost concerns. But we will interlink in internet.

ICTOP has invited together with INTERCOM and CECA for two Memorial Lectures on the 20th August 2007 in the Österreichischen Nationalbibliothek, Vienna: Stephan E. Weil Lecture with Gail Dexter Lord and the Alma S. Wittlin Memorial Lecture with Eilean

Hooper-Greenhill. A reception and the visit of the ceremonial room bordered the event. Once again we would like to thank Dr. Kräutler and Mag. Waitl for their wonderful arrangement of this evening.

The fourth meeting with delegates of INTERCOM, ICOFOM, ICEE and ICTOP, which was moderated by Alissandra Cummins, president of ICOM, was a panel discussion on the subject: The future of museum training and professional development.

It was the first attempt to come to a dialogue with other committees about fundamental questions of museum work.

As measured by the number of auditors and the contributions to the discussion from the audience this meeting was a success. However there should be more preparation time available for such discussions in the future.

After that two days were dedicated to inter - ICTOP meetings. In 12 speeches a view of the current position of education and training was developed on Monday afternoon. Two speeches showed the future: Marie-Agnès Gainon-Court and Elisabeth Weingarten, Switzerland, about the question of certification of education and training in museums in Switzerland and Leena Tokla, Finland about e-learning as an instrument of further training. Mrs. Tokla referred about the experience with small, faraway museums in Finland. One article of a young Serb colleague, Tijana Palkovljevic, should be mentioned, she talked about the education of „young leader“ in her country.

On Tuesday 21st August 2007 the preliminary results of the „European Manual of Museum Profession“ were reported, a paper developed together with ICTOP and representatives from ICOM France, Italy and Switzerland. It is great that the preliminary results were broadly accepted. It is a work in progress. Till spring 2008 the national European committees will be integrated in the discussion. A final result is expected until summer 2008.

The Guidelines for Museum Professions, which have already been brought up to the Advisory Committee in 2001, are still on the agenda of ICTOP. A working committee shall submit proposals for the further development. To my opinion the guidelines as an orientation for education and training in museum are undervalued. However, there is a constant need to adapt them to contentual and organisational modifications.

The excursion on Wednesday 22nd August 2007 brought ICTOP to Graz, where we came to know three Austrian institutions for education and training: the Museum Academy Joanneum, the skill centre in Styria – Musis – and the master course Exhibition and Museum Design at the College Joanneum. Such an insight of practice always means an enrichment of expert knowledge.

The annual general meeting followed by a dinner was very well attended this year. The discussion was animated. ICTOP completed its board with three new members, a new executive secretary and executive directors for finances. President and vicepresident were approved for a further period. The next annual meeting will take place in Portugal in 2008.

Angelika Ruge
President ICTOP

INTERCOM International Committee on Management

At the general ICOM conference in Vienna, INTERCOM organised a range of different events:

- two-day conference programme with its annual meeting,
- joint panel session with CECA, ICEE, ICOFOM, ICTOP
- an evening of Memorial Lectures in collaboration with CECA and ICTOP
- an excursion to a range of different types of museums outside of Vienna

The conference - Leadership Challenges in the 21st Century

The INTERCOM conference for 2007 focused on two key themes which are at the forefront of challenges in museum management: creativity and diversity. In a two day programme of international lectures and presentations, we looked at different issues around leading creativity and leading diversity agendas in museums around the world. We had presentations from 11 different countries, including Austria, UK, New Zealand, Kenya, Australia, Singapore and the USA. (full programme attached)

Over 100 people attended the conference over the two days.

The papers from the conference can be downloaded from the INTERCOM website at www.intercom.museum/vienna2007

Leading Creativity

Creativity depends on human imagination, inspiration, and visionary zeal and is the main source of all future growth. In the museum context creativity is the leading edge for all services and vital for the development of successful museum programmes that engage the public and broaden access. Without creativity, museums would be stale and dusty carers of heritage objects. It is therefore a main task for museum leaders to cultivate creative resources, mobilize ideas and make connections between different ways of thinking and different types of people within a museum organisation.

This session was chaired by David Fleming, President of INTERCOM and Director of National Museums Liverpool and Steve Gower, Director of the Australian War Memorial.

Leading Diversity Agendas

The roles and purposes of museums have radically changed over the past few decades. Museums as agents of social change have a moral obligation to seek to achieve a profile that reflects the diversity of society in all its aspects such as gender, race, ethnicity, religion, age, economic and social status, sexualities or physical abilities. Museum Leaders have a role to play in creating visions, formulating strategies and implementing reflective policies that help to consistently deliver services which contribute towards a more equal society. We are lo-

king here for best practice models, diversity strategies, case studies and examples to share experiences more widely within the international museum community and possibly beyond. This session was chaired by Rick West, former director of the National Museum of the American Indian.

Joint session: The future of museum training and professional development on
A joint session with international committees CECA, ICEE, ICOFOM, ICTOP, INTERCOM –
The future of museum training and professional development

An Evening of Memorial Lectures at the National Library

As part of an ICOM 60th anniversary special grant awarded to INTERCOM in 2007, the committee organised its second Stephen E. Weil Memorial Lecture in honour one of INTERCOM's founding members and renowned museum expert Stephen Weil. This year's lecture Museums Outside In was delivered by Gail Dexter Lord from Lord Cultural Resources in Toronto, Canada and she spoke about thinking in new ways about old ideas.

Gail's lecture can be found at www.intercom.museum/vienna2007

A second lecture organised by CECA in memory of famous Austrian Museum scholar Alma S. Wittlin was presented by Eileen Hooper Greenhill, Professor in Museum Studies at Leicester University in England.

INTERCOM excursion

27 people took part in the INTERCOM excursion which was linked to the themes of creativity and diversity. We visited the Essl Collection of Contemporary Art, Stift Klosterneuburg, Art Brut Centre Gugging and enjoyed a traditional Austrian lunch at Gasthaus Bonka and finished the day with a Heuriger in Klosterneuburg.

More photos of the INTERCOM programme and excursion can be found at www.intercom.museum/vienna2007

Christian Waltl

MPR International Committee for Marketing and Public Relations

In August 2007 ICOM MPR offered a programme devoted to Museum communications, marketing and fundraising under the 21st ICOM General Conference in Vienna, Austria. The theme for the ICOM MPR part of the conference was "Marketing for preserving Heritage".

The programme of ICOM MPR was developed and coordinated by Dr. Markus Wachter in close cooperation with the board of ICOM MPR.

The presentations offered by ICOM MPR at the conference were as follows:

Marketing for preserving Cultural heritage

Dr. Markus Wachter, Carnuntum Archeological Park

The introductory speech was delivered by the organiser of the MPR-part of the conference, Dr. Markus Wachter. He pointed at characteristics in marketing of a cultural heritage site, with Carnuntum Archeological Park as an example. Mathias Pacher gave a presentation of the Carnuntum Archeological Park

What Difference do Museums Make

Carol Scott, Manager of Evaluation and Audience Research, Powerhouse Museum, Sydney, Australia

The paper was presented in four sections. In the first part, it examined some of the critical issues facing museums today that affect their on-going sustainability in terms of public relevance and political will. The second section touched on branding definitions and processes. The third section explored what audience research offers to brand the museum sector, particularly with respect to the values that the public attach to the museum experience. The final section explored how this value dimension can be used to position the sector for maximum impact.

Searching for identity - a brand building process

Director of Communications and Audience Activities Paal Mork and Marketing Advisor Josephine Østern, Norsk Folkemuseum, Oslo, Norway

In some European countries we can identify a process where museums merge into larger units. The main target for this consolidation is a more efficient use of the available resources. The paper discussed which consequences such consolidations can have for brand management in the museum field and looked into different options for brand architecture. The perspective of the discussion was the audience, how to manage different brands in the communicational work.

Marketing the museum - a lesson with multiple effects

Irena Ruzin MA, National Institution "Institute and Museum", Bitola, Republic of Macedonia

Surveys on local audience in Bitola indicate that they are interested in new exhibitions with authentically objects. Also the ethnological analyses alerted that we immediately needed to preserve the XIX century CITY COSTUMES which were very important for this region.

Reinventing an ethnological museum

Paul Voogt, director Public Programmes, Tropenmuseum, Amsterdam, The Netherlands

In the year 2000 the Tropenmuseum in Amsterdam reached an all-time low record in visitor numbers. The year 2007 may end in an all-time high record. What happened? As part of the 1970's make-over, the colonial heritage had been disbanded, the collections exiled to the store-rooms. Now they were put on display again, but in an explicit historical context and with a direct link to present-day discourse about the contact between cultures. Since 2003 each year has seen an increase in visitor numbers, reaching an all-time high for the first half of 2007. This presentation highlighted the results of market-research that accompanied the new approach.

Universal Communication For Universal Heritage

ICOM MPR Board Member Romina Mancuso, Palermo University, Italy

The paper showed examples on how issues which are universally understood can be used in museum communications as a way of making presentations of cultural heritage easier to understand.

How a culture appears under the action of a museum

Dr . Damon Monzavi .Gem stones museum of Daryay-e Noor, kish Island Persian Gulf, Iran

The use of gemstones in Iran is referred to 7000 years ago, but not many people of Iran know about the gem stones. Consequently there is not a good market for the Gems. The answer to this challenge was a museum. The gems & stones museum (after 14 years collecting stones) started its duty 4 years ago by expanded advertisement to inform people about the stones.

Innovative Marketing Strategies for creating new Fans at the Age of Knowledge

I COM MPR Board Member Hanhee Cho, Dept. of Museology Taejon Health Science College, Daejon., Korea

A science museum should stimulate our young's minds, educate our adolescents. Moreover, it should continue to develop and exploit new services so that the middle-aged and senior citizens can lead and improve their quality of life in this fast-developing society. The number of new guests and supporters of museums will only increase once these goals are fulfilled. Thus, the crucial task lies in creating an innovative marketing strategy. We must analyze the amount of current visitors of each museum, study those who are disinterested, and figure out why some hold a negative opinion about certain museums.

A Typology Consumption Practices in Museums: Implications for Market Communications of Museums

Hsin, Joy Chih-Ning, Assistant Researcher/National Museum of History, Taipei, Taiwan, R.O.C.

The paper aimed on getting a deeper understanding of how, why, and what people consume, and considered its application to museum marketing in particular. Deep interviews with museum consumers with homogeneity and heterogeneity in backgrounds and museum experiences are taken as a pilot study for proposing a museum consumption framework, which yields five distinct metaphors for museum consuming: consuming as experience, integration, classification, enjoyment, and learning.

Excursion

On Tuesday 21 August the delegates of ICOM MPR were offered a full day tour to Carnuntum Archaeological Park and Schlosshof southeast of Vienna. At the sites, the delegates were given guided tours and lectures about the communications strategies of the museums.

Paal Mork
President MPR

NATHIST

International Committee for Museums and Collections of Natural History

ICOM NATHIST Business Meeting August 20th to 22nd August, 2007

According to the wish of numerous committee members, the sessions of ICOM NATHIST took place in the impressive halls of the Natural History Museum of Vienna. The specific access of Natural History Museums to the complex topic of universal heritage was reflected in a great variety of talks. As keynote speaker Bernd Lötsch, Director General of the Natural History Museum, fascinated his audience by drawing a vivid picture of the crucial role of nature museums in an endangered world.

During the general sessions significant questions like “Can Natural History Museums change the world?” were discussed. The importance of collections for a museum was emphasised as well as the key role of archetypes as universal heritage of the scientific community. Besides, new directions to ensure accessible collections were presented. Several talks focussed on exhibition, presentation and interpretation in Natural History Museums. Reports about the working group on Taxidermy and about the working group on Ethics completed the general sessions.

A great part of the meeting was dedicated to intense work in small groups with various thematic priorities such as the alliance of retro-style and up-to-date science, the necessity of storing historical stuffed specimens forever, human skeletal remains as a matter of science and ethical concern, and many more. Scientists and competent staff members showed the participants around, not only in the exhibition area but also behind the scenes in the working rooms and in the deep stores. Attendants had the chance to see the vast collections and to discuss specific questions on the spot. It was a unique platform for exchange of experience and new ideas.

Of course also a new board was elected and the State Darwin Museum in Moscow was chosen as venue for the annual meeting of ICOM NATHIST in 2008.

After three days with an extensive programme we all had worked hard for a relaxing evening. The finish of the meeting was one of its definite highlights: We had a cocktail on the roof of the museum with a gorgeous view of Vienna and then enjoyed a superb conference dinner in the unique surroundings of the Upper Cupola Hall. The entertaining programme offered performances in the Microtheater as well as the flight of a Montgolfier reproduced in facsimile. Also the special exhibition about chambers of art and curiosities during the 16th

and the 17th century, the forerunners of modern Natural History Museums, could be visited. Shortly before midnight we reluctantly said good bye, most of us looking forward to meeting once more for the conference tour on the next day.

ICOM NATHIST Conference Tour on August 23rd, 2007

The conference tour on August 23rd was exclusively organised for the members of ICOM NATHIST and took us to the Donau-Auen National Park, one of the largest floodplain areas in Europe. As Bernd Lötsch was with us the whole day, we had the privilege to get firsthand information by one of the most persistent fighters for the Donau-Auen National Park and one of the most proven experts for the whole area.

The morning, however, was dedicated to culture rather than to nature. We visited the Archaeological Park Carnuntum where the Executive Director Markus Wachter showed us around in the ancient Roman military camp as well as in the civilian city.

The impressive excavations did not only reveal a lively picture of everyday life 2000 years ago but also gave a good insight into the demanding work of scientific interpretation and reconstruction. How was the living room of a Roman cloth merchant furnished? And – of special interest to our group – what did the slaves of a wealthy citizen grow in the kitchen garden?

In addition to the outdoor-experience and to detailed information about economic background, marketing and visitor programmes we had the chance to admire the most precious archaeological findings at the Museum Carnuntinum in Bad Deutsch-Altenburg.

Then we went on to the National Park Youth House in Petronell, one of the most consequent eco houses applying highest energy-saving standards without neglecting typical local architecture.

Besides a guided tour through the building we had lunch in the courtyard and could relax while tasting mulsum, typical Roman mead. After a short visit to the herb garden it was high time to start for the wetlands.

For some hours we had the chance to explore the rather solitary and distinctive wilderness along the Danube, partly on foot and partly by boat. The great variety of fauna and flora depending on the dynamics of the flowing river was obvious – despite low water level and although migratory birds like storks had already left.

Another typical animal was missing but not at all missed: as a special service for our honoured guests all the mosquitoes had been chased away.

After we all had crossed the Danube successfully we made a quick side trip to the Braunsberg from where we enjoyed an excellent overview of the whole ecosystem.

Finally we spent another fine evening, this time at the “Golden Crown” in Hainburg, tasting a variety of local food as well as the famous local wines. In a special ceremony our mascot, the New Zealand gecko, was handed over to Anna Klukina, Director of the State Darwin Museum in Moscow, for the business meeting of ICOM NATHIST 2008.

Brigitta Schmid
Secretary NATHIST

UMAC International Committee of University Museums and Collections

Annual Conference within the ICOM General Conference of 19-24 August 2007 in Vienna

The International Committee "University Museums and Collections (UMAC)" was founded in 2001 with the aim of preserving and making accessible national and international natural and cultural heritage at the universities with their many extraordinary collections. At present the Committee has 168 members from 38 countries, eight being from Germany. Comprehensive information exists at the website at: <http://umac.icom.museum>.

For the conference in Vienna with the subject "Museums and Universal Heritage", UMAC has chosen a subtitle, which takes up a special situation at the universities: "Universities in Transition – Responsibilities for Heritage".

The universities are at the moment in a phase of far-reaching change. Catchwords such as autonomy, management, efficiency, competition, and customer orientation shape the model of the Alma mater. The universities introduce modern structures and streamline the organisation of faculties and institutes. This has serious consequences not only for the universities but also for their collections and museums. The theme of the seventh UMAC Conference concentrated on the effects of the current changes at the universities, in particular for the collections. In addition, the universal responsibility of universities and museums for their heritage was handled.

The conference was very well attended. 81 participants from 29 countries were registered: from Australia, Canada, China, Columbia, Europe (of them, two Germans), Iran, Korea, Mexico, Nepal, the Philippines, Russia, Singapore and the USA.

A total of 29 lectures were offered and an additional six poster presentations. The morning was reserved for lectures while, in the afternoon, the university collections of the host country were given attention. On the first two days the main emphasis was on the theme of the conference, which the Director of the University of Applied Art, Vienna, Gerald Bast, introduced with his contribution "University and Museum – Contradiction or Synergy?" On the third day interesting projects at various universities were highlighted ("Experiences around the World"), among them a contribution by Marion Ruisinger on the activities at the University of Erlangen-Nuremberg (among them the exhibition "Ausgepackt [unpacked]. The collections of the University of Erlangen-Nuremberg", see <http://www.ausgepackt.uni-erlangen.de/>). The presentations are published on the UMAC website (<http://publicus.culture.hu-berlin.de/umac/2007/?id=presentations>).

Following an overview of the university collections in Austria and introductory lectures on the collection holdings in Vienna, there were visits to collections (Collections of the University of Vienna: Institute of Numismatics and the History of Money, Institute for Pre- and Early History, Institute for Classical Archaeology, Institute for Pharmacognosy, Observatory, Archive; Pathological-anatomical Federal Museum of Vienna "Narrenturm" [former university collection]; Medical University, "Josephinum"; art collections of the University of Applied Art

Vienna; Art Gallery of the Academy of Fine Arts).

At the Conference in Vienna, the working group “Strategic Planning”, founded in 2005, presented their results for the first time and put them up for discussion (see <http://publicus.culture.hu-berlin/umac/strategicplan/>). One of the most important results was the adoption of a mission statement:

Mission

UMAC is the international forum for university museums and collections. UMAC supports and promotes their use, development, stewardship, and appreciation. It advocates that museums and collections are globally important resources for inspiration, research, teaching, outreach, and enjoyment. UMAC provides opportunities for sharing knowledge and best practices, initiating partnerships and networking worldwide through a variety of services.

Vision

UMAC is the recognized advocate and information center for the global community of university museums and collections.

In the next three years UMAC wants to bring the strategic plan to a close, order the goals according to priorities and thus begin to implement the projects with the highest priority.

In the election of the new board, Cornelia Weber, Germany, was confirmed as Chair. Other members are Ing-Marie Munktell, Sweden (Vice-President); Nicolas Merriman, Great Britain (Vice-President); Aldona Jonaitis, USA (Secretary); Panu Nykänen, Finland (Treasurer); Lyndel King, USA (Newsletter Editor); Kate Arnold-Forster, Great Britain; Hugues Dreyssé, France; Sally MacDonald, Great Britain; Nathalie Nyst, Belgium; Peter Stanbury, Australia; Peny Theologie-Gouti, Greece; Peter Tirrell, USA.

Cornelia Weber
President UMAC

RESOLUTIONS ADOPTED BY THE GENERAL ASSEMBLY

Resolution No. 1: Protection and Promotion of Universal Heritage with Respect for Cultural and Natural Diversity

ICOM's General Assembly held in Vienna, Austria, on 24 August 2007 promotes the protection of and wider access to Universal Heritage as encompassing natural and cultural, tangible and intangible, movable and immovable heritage, regardless of national boundaries or particular interests and with respect for diversity (as per Resolution No. 1 of 19th General Assembly of ICOM, Melbourne, Australia, 1998 and Resolution No. 1 of the 21st General Assembly of ICOM, Seoul, Korea, 2004) ,

1.1 Policy Framework

ICOM considers the 2001 Universal Declaration on Cultural Diversity (UNESCO) as the framework for promoting cultural diversity and universal heritage through strategic partnerships.

The ICOM General Assembly recommends:

- that National Committees exert influence on their respective governments to become State Parties to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 20 October 2005); as well as
- enhanced partnerships with other organisations and concrete joint committee actions within ICOM in this context.

1.2 Building Partnerships

In order to strengthen and expand its global network with existing and new strategic partners, the ICOM General Assembly recommends:

- the establishment of more functional collaboration with intergovernmental organisations (e.g. UNESCO, ICCROM, INTERPOL, WIPO), international non-governmental organisations (e.g. ICOMOS, IFLA, ICA, WCO, WFFM), national heritage organisations, including associations of museums, galleries, archives and libraries, as well as teaching and research institutions of higher education and their associations (e.g. IAU); and
- the participation in programmes that demonstrate the contemporary value of historic rights issues such as the UNESCO –Slave Route Project; or the mutual reinforcement of capacities such as the International Bar Association (IBA)–Mediation Programme.

Resolution No. 2: Accessibility of Information and Communication

2.1 Improve Communication

In furthering its universal vision and commitment to the preservation, continuation, and engagement with cultural diversity as the shared heritage of humanity, ICOM facilitates heritage action plans based on intercultural dialogue focusing on tangible and intangible heritage across its committees. The ICOM General Assembly resolves:

- to develop better tools for more effective and regular communication throughout its membership and partner networks;
- to improve multilingual communication tools to reflect the diversity of its members and partners;
- to use the three languages of ICOM (French, English, and Spanish) on an equal basis; and
- to reinforce close cooperation with regional alliances to provide access to the main statements, policies, and documentation of ICOM in different languages (e.g. Arabic or Swahili).

2.2 Improve ICOM's Documentation

The ICOM General Assembly resolves:

- to develop a platform for online information (including publications) to provide its committees with a tool to reach out to its members and other interested entities; and
- to re-conceptualise the role of the UNESCO-ICOM Museum Information Centre as a digital archival resource for ICOM and for the general public

Resolution No. 3: Informing Museums on Intellectual Property Issues

Museums are, together with other cultural institutions, both owners and managers of intellectual property. ICOM recognizes that traditional knowledge, traditional cultural expressions and related fields are in many cases under very serious threats around the world. Therefore, the close relationship and cooperation with the World Intellectual Property Organization (WIPO) with regard to all aspects of intellectual property, and in particular copyright, is essential.

The ICOM General Assembly focuses on awareness-raising for the global heritage community with regard to intellectual property, including the full recognition of the rights of indigenous people and existing communities related to the heritage. It is essential to make the resources available to enable due diligence for new acquisitions, and provenance research, thereby contributing to the ethical dissemination of knowledge and appreciation of the value of heritage.

ICOM recognizes that sharing and providing access to online resources are never substitutes for the physical repatriation of objects.

The ICOM General Assembly resolves:

- to support the efforts of WIPO and other relevant organizations to develop and implement a new WIPO Convention and other Conventions aiming to ensure the protection of the collective moral rights of the originators, inheritors, transmitters, and performers of the world's traditional cultural expressions, and traditional knowledge.

Resolution No. 4: Preventing Illicit Traffic and Promoting the Physical Return, Repatriation and Restitution of Cultural Property

4.1 As museums engage with the legacies of the past events and practices, ICOM considers that the fight against the increasing illicit traffic of cultural and natural heritage properties should be a priority in all countries. The ICOM General Assembly therefore:

- recommends the development of new and innovative methods to promote and facilitate return, repatriation, and restitution; and
- urges ICOM members to support and initiate actions leading to physical repatriation, wherever applicable.

4.2 ICOM notes that many claims and disputes concerning the ownership of museum collections, and legal claims against museums are leading to litigation that can be both lengthy and very costly.

The ICOM General Assembly:

- welcomes the decision of the Executive Council to adopt the active promotion of mediation in preference to legal actions, and to establish an ICOM panel of suitable, qualified, experienced, trained, and independent mediators, available to assist the parties in dispute resolution; and
- recommends the use of the mediation process as a first recourse as suggested in the policy statement by Alissandra Cummins: "Promoting the use of Mediation in Resolution of Disputes over the Ownership of Objects in Museum Collections" (January 2006).

Resolution No. 5: Disaster and Emergency Planning

ICOM notes with deep concern that

1. the number of cases have increased, in which cultural goods are stolen as the result of armed robbery, in the presence of visitors and staff; and
2. disasters have occurred, which include the damage to and loss of objects of collections, as a result of research or exhibition outside of the country of origin (which can also be damaging to both the tangible and intangible heritage); and
3. that global environmental changes have increased the frequency of natural disasters affecting museums and universal heritage (e.g. the recent earthquake in Pisco-Paracas in Peru, or Hurricane Dean in the Caribbean and Central America).

ICOM considers that in the context of the on-going challenges of universal heritage protection before, during, and after natural and manmade disasters, including unlawful acts, armed conflict, and rapid over-development, ICOM must consolidate its efforts at raising awareness about risk management and mitigating the consequences of disasters.

5.1 The ICOM General Assembly resolves:

- to consolidate its resources and expertise to develop an integrated emergency approach for:
 - advocacy with governments, intergovernmental organisations, and non-governmental organisations for cooperation and coordination;
 - project development targeting specific needs such as preventive measures for cultural heritage organisations or reconstruction efforts; and
 - capacity building based on practical skills and competencies.

5.2 The ICOM General Assembly recognizes the need:

- to utilise the ICOM museums network to encourage governments to tighten the norms and legal provisions for the protection of Universal Heritage.
- to ensure the implementation of paragraphs 1.5, 1.6, and 1.7 of the ICOM Code of Ethics for Museums in order to define minimum standards of security and safety, and to enhance awareness of museum staff for the protection of universal heritage; and

- to formulate an international memorandum on the implementation of the Convention for the Protection of Cultural Property in the Event of Armed Conflict, First Protocol (The Hague, 1954) and Second Protocol (The Hague, 1999).

5.3 The ICOM General Assembly encourages its National Committees

- to advocate with their governments the establishment and implementation of national programmes for the protection of cultural goods; and
- to advise strongly their governments to adopt and apply heritage property protection laws in accordance with international instruments and standards; and
- to support the museum community in its willingness to counter the present threats to museum visitors, staff, and collections.

5.4 The General Assembly appeals to all ICOM's members and partners:

- to remain conscious of the worsening destructive situation in Iraq, as well as countries in similar situations, and to support actively the protection of its cultural heritage, the reconstruction of its museums and sites, as well as the repatriation (with interim transfer to a place of safety outside the country) of its looted, stolen, and illegally exported objects.

Resolution 6: Promoting Sustainable Development

ICOM recognizes the potential for conflict between economic and political interests and the continuing development of peoples, communities and their cultures as well as the protection of natural resources.

6.1 The ICOM General Assembly launches an appeal

- to support all initiatives and steps to ensure social, financial, and intellectual autonomy for museums; and
- to make museums more attractive for the general public by transforming them into educational venues for enjoyment, experiencing, and learning about culture and nature, while at the same time taking into account the importance of safeguarding heritage for future generations.

6.2 ICOM recognizes the increasing dangers to universal heritage posed by infrastructural mega-projects. Even where such projects may contribute to economic growth and may benefit the people of the region, nevertheless, they often have a very destructive effect on the cultural heritage and the traditions of the people living there.

The ICOM General Assembly recommends to its members in this context

- to contribute to raising awareness in relation to these dangers at all levels in all countries, regarding any and all such projects, and for example, at this time, the Ilisu/High Dam Project in Turkey.

The ICOM General Assembly appeals to its members and partners in relevant and intergovernmental organisations

- to urge the responsible authorities of Turkey to reconsider their activities and timeframe in the scope of the planned project on the Tigris River in order to ensure better protection of the heritage in the affected region, the populations living in the area and the ancient city of Hasankeyf; and, in particular;
- requests its members of the countries involved with this project (especially in Austria, Germany, Switzerland, and Turkey) to appeal to their authorities and private entities located in these and other countries that support and contribute to the project to consider the universal heritage implications of their actions.

Resolution No. 7: Championing Higher Standards and Professional Development

Considering the challenges museum professionals and volunteers are facing (e.g. on the political, financial, and structural levels) in the rapidly changing environment of the 21st century, the ICOM General Assembly resolves:

- to address, develop, and enhance more effectively the education and training of museum professionals and volunteers, and to develop capacities to meet the needs of museums and the communities they serve;
- to implement the above through ICOM's operational mechanisms with special reference to developing countries, in particular through regional alliances and multilingual delivery platforms; and
- to partner with existing museum and heritage studies programs in universities and research institutions, as well as international and national NGO's.

Resolution 8: Improving the Consultative and Decision Making Process

8.1 In view of the rapid growth in the membership of ICOM, and considering that the Advisory Committee is the representative body of ICOM with National and International Committees, Affiliated Organisations, and Regional Alliances, the ICOM General Assembly urges

- the Executive Council and the Advisory Committee to continue the reform, including the revision of ICOM's Statutes and Operating Policies, to enhance the substantive role of the Advisory Committee by utilizing the more efficient means available in our contemporary information society; and, that the results of such reform be discussed among both Executive Council and the Advisory Committee and made available for review and acceptance by the members of the Advisory Committee.

8.2 The General Conference is ICOM's major event and a unique knowledge-sharing experience. It is a networking opportunity that consumes considerable time and money for all members.

The ICOM General Assembly recommends :

- that ICOM improve the organisation, structure, and content of the General Assembly and the General Conference to gain in effectiveness, efficiency, and relevance to ICOM members worldwide, and to call on all ICOM bodies to designate representatives to work on better means to do so;
- to encourage governments responsible for museum personnel to support full participation of their staff who are members of ICOM in ICOM meetings and the General Conference as this participation should be recognised as a professional activity with benefits for museum development in their respective countries, regions and internationally;
- that the Executive Council provide information on the activities of the Executive Council and the Secretariat, to the Advisory Committee for review on a regular basis and for consideration in advance of meetings; and
- that ICOM and the host countries organising General Conferences and other constituent meetings make every effort to harness new technologies in order to best engage with and ensure the more democratic involvement of our global membership and better functioning of our Organisation.

MUSEUMS IN AUSTRIA

To most people, Austria is known as a small country in the heart of Europe.

Area: 83,860 (sq. kilometers)

Population: Total ca. 8.3 million (as of October 2006) -

Capital (Vienna) over 1.6 million

Austria is a federal republic and divided into 9 federal regions ("Bundeslaender").



Austria is well known for its cultural diversity: art and architecture, classical and modern music, literature and cinema, landscape, sports and food show a colorful picture of the nation and its people. Museums in Austria constitute a very important part of the nation's cultural life.

In the 16th century, Austria's museum life started with the founding of "Chambers of Art and Miracles". In the late 18th century, the Austrian Emperors opened their collections to the public.

In the 19th century, a large number of regional and national museums were founded.

In the 20th century, the number of museums boomed: a large variety of museums opened.

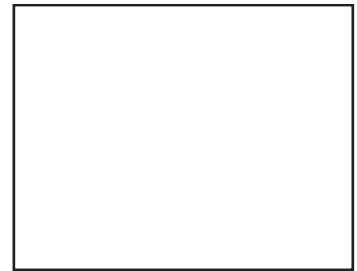
Today, the exact number of museums and private collections in Austria is unknown. 1,500 – 2,000 museums and private collections with public access exist throughout the whole country. 12 multi-departmental museums in Austria are National Museums. About 60 museums are in the ownership of the federal governments. Half of all the other museums are in the ownership of local authorities. The remaining half is in private ownership. Therefore, a very large number of volunteers work within Austria's museums.

About 25% of the Austrian museums show local history, as well as regional culture and tradition in a cross-departmental and cross-topic way. They are called "Heimatmuseum" (museum of local history).

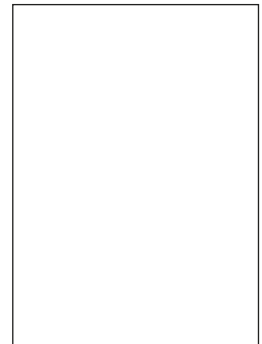
Austrian museums are visited by more than 23 million people per year. The main focus of visitors is Vienna and Salzburg, the two most important tourist areas in Austria.

The "National Board of Monuments" (Bundesdenkmalamt) has been established within the Federal Ministry for Education, the Arts and Culture (BMUKK). This authority is the official national board for all museums. With just one full-time employee! The National Museums – though legally independent corporations – are all directly under the supervision of this Board.

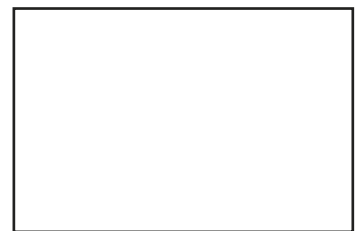
Two nationwide associations – the Austrian Museums Association and ICOM-Austria – represent the museums. They provide a flow of relevant and important information, organize joint activities and



Graz, Schloss Eggenberg



Radlbrunn



Dürrstein



Linz, Lentos Kunstmuseum



Salzburg, Festung Hohensalzburg



Hallstatt



Hinterstoder, Museum Alpineum



Melk, Kloster & Museum



Mürzzuschlag, Eisenbahnmuseum



Mürzzuschlag, Wintersportmuseum



Admont, Kloster & Museum



St. Ruprecht, Holzmuseum

act as lobbying agencies with regard to official authorities and the public.

Since 2002, the Austrian Museums Association and ICOM-Austria award museums, which meet a specific standard of quality and service level, with the so called "Museumsguetesiegel" (Austrian Museums' Seal of Quality). Currently, about 150 museums have been awarded with this seal. It aims to be a sign of museum quality for visitors, as well as a criterion for financial funding and support by public authorities.

Enjoy the exciting and colorful world of Austrian museums that is really worth seeing!



ICOM Austria

The Austrian National Committee of ICOM was founded in 1948. With more than 1,100 individual and institutional members, ICOM-Austria is now the oldest and largest organization for museums in Austria.

The Statutes, the programme and goals of ICOM-Austria have been set up according to the international standards of ICOM. Since 2006, ICOM-Austria is a registered charity under Austrian law.

ICOM-Austria aims has been a focal point of meeting, contact and discussion for museum professionals.

The quarterly ICOM-Austria Newsletter is the printed platform for information about national and international projects, meetings and topics in the museum world.

Once a year, ICOM-Austria organises a specific workshop for museum professionals.

Topics such as "museum quality", "leadership in museums" or "museum and tourism" are documented in special publications.

In 1987, ICOM-Austria initialized an annual meeting for museum professionals in Austria, the "Austrian Museum Day".

Ever since then, ICOM-Austria, later joined by the "Museumsbund" (the Austrian Museums Association), has organised this congress, which is being supported by the Federal Ministry for Education, the Arts and Culture. Over the years, it has become a well established open venue for professionals as well as for the interested public.

ICOM-Austria is the official consultant and peer of the Federal Ministry for Education, the Arts and Culture with respect to all museum-related matters (e.g. the Austrian Museum Award).



To support quality management within Austrian museums, ICOM-Austria together with the "Museumsbund" created and annually awards the "Museumsgütesiegel" (Austrian Museums' Seal of Quality) since 2002. About 150 museums have already been awarded with the Museumsgütesiegel.

Furthermore, ICOM-Austria members actively participate in ICOM's International Committees.

In 2004, ICOM-Austria's former president, Guenther Dembski, was elected President of the ICOM Advisory Committee.



Yet, the greatest challenge for ICOM-Austria so far is to be host to the 21st General Conference of ICOM in Vienna in August 2007. This task came as a great honour to the ICOM National Committee of a comparatively small country.

Although, this seems to be in accordance with ICOM's general policy of treating small and large member states alike and putting a strong focus on quality rather than quantity of museum work.

We would wish for other smaller countries to take the

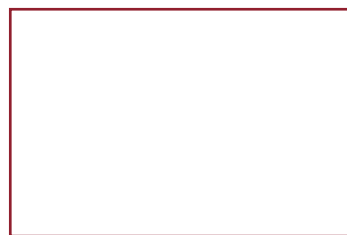
General Conference in Vienna as an invitation and an encouragement to become active as we did this year and to set further initiatives in the future.



Spittal, Bezirksheimatmuseum



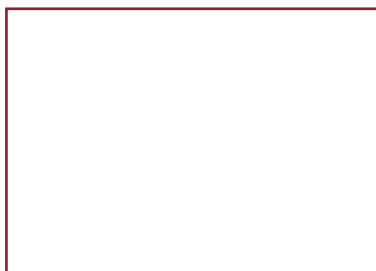
Piber, Lippizaner-Museum



Salzburg, Festungsmuseum



Leogang, Bergbaumuseum



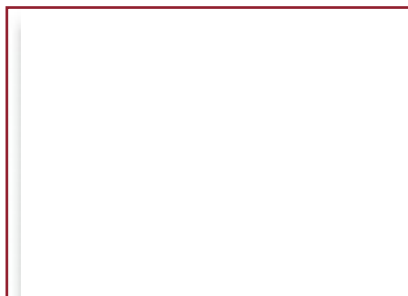
Wien, Kunsthistorisches Museum



Hall in Tirol, Alte Münze



Wien, Naturhistorisches Museum



Wien, Albertina



Rattenberg, Augustiner Museum

www.icom-oesterreich.at

CLOSING OF THE 21ST ICOM GENERAL CONFERENCE

Friday, 24th August 2007
Konzerthaus
1030 Vienna, Lothringerstraße 20

08:00
Entry to the Concert House

09:00 - 11:00
Final Plenary Session of the General Assembly

11:00 - 11:30
Coffee break

11:30 - 13:00
Closing of the General Conference & General Assembly

11:30 - 12:00
AVICOM Award Ceremony: Alissandra Cummins, President of ICOM

12:00 - 13:00
Formal presentation of the 50th Year book of ICOMAM: Guy Wilson,
Chairperson of ICOMAM

Motion of Thanks to the Host Country: Alissandra Cummins, Chairperson of ICOM

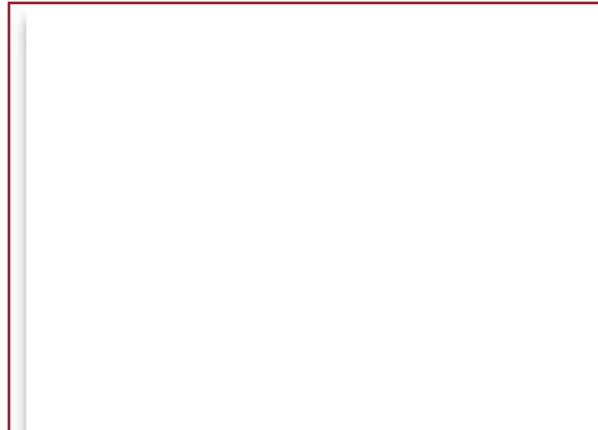
Speech of ICOM China: Yang Dinghua, the Vice Major of Shanghai

Transfer of the ICOM Flag between ICOM 2007 and ICOM 2010:
Andreas Mailath-Pokorny, City of Vienna, Municipal Councillor for Culture and
Sciences and Yang Dinghua, the Vice Major of Shanghai

Official Closing of the General Conference
Carl Aigner, Chairperson ICOM-Austria



*Transfer of the ICOM-flag to the Vice mayor of
Shanghai, Yang Dinghua
f.l.t.r.: Carl Aigner, Armine Wehdorn, Mailath-Pokorny,
Yang Dinghua und Alissandra Cummins*



Final session of the ICOM General Conference

CLOSING SPEECH

24th August 2007, Concert Hall



ALISSANDRA CUMMINS, President of ICOM

Over the last week or more I have been encouraged by a number of phenomenon which seem to be emerging the character of our Triennial General Conference and General Assembly – developments which I feel strongly are excellent markers for the kinds of close cooperation and interaction that we have encouraged. So it is nice to see it happening.

We have benefited with the high level of participation of so many of our members, almost 10% of the membership has been in attendance over the last week, offering insights and experience, friendship and collaboration in all the various organs of the organisation. We have been particularly impressed with the strategic alliances being constructed between national committees and international committees and between international committees and regional alliances as well as affiliated organizations.

Gail Dexber Lord, in her analysis of the stimulating keynote lectures which we all enjoyed, the surrounding debate and the panel which followed, observed that these were very much about turning of museums' outside-in by meeting the requirements of successive internet generations and of the post-colonial, post-war world.

These lectures seem to converge to form a substantive consensus that "museums that matter" as Stephen Weil would have said, "will be distinctive but will have certain qualities in common":

- they will be dialogic not monologic;
- they will share authority with visitors and with people around the world;
- they will cease to be reductionist when it comes to values and be inclusive;
- they will be process oriented and understand that collections like people, have no fixed identities"

I hope Gail will allow me therefore to paraphrase (her concepts as informed by these remarkable speakers) and to frame our organisation (and of course our General Assembly and General Conference in the same). For I believe that, in the context of the Strategic Plan you have adopted and the resolutions you have endorsed, that you as ICOM members do truly believe that ICOM, its constituents bodies and statutory events should be:

- Dialogic not monologic
- That they will share authority with their members, their colleagues and the museum communities
- that ICOM will cease to be a reductionist (if it were ever so) when it comes to values [Ethics] and be inclusive.
- that ICOM will become more process orientated and understand that its bodies, like people, have no fixed identities (but must become more flexible).

I trust that if you share these views as I believe that, you do, you will leave Vienna with the knowledge, resources and ideas, which have so generously been shared amongst us. But please know that if you do not, I am always open for another round of debates – nothing is immutable.

Thank you for your attention.

EVENT OF THE 21ST ICOM GENERAL CONFERENCE

Friday, 24th August 2007
 MuseumsQuartier Wien
 1010 Vienna, Museumsplatz 1

19:00
Entry

19:30
Speeches of
 Daniela Enzi, MuseumsQuartier Wien
 Alissandra Cummins, President of ICOM
 Carl Aigner, President of ICOM Austria

20:00 - 22:00
Cocktail Reception

&

The Leopold Museum Wien and the Museum Moderner Kunst Stiftung Ludwig kindly invite all the Conference participants to visit their museums.

It is furthermore possible to visit the following museums:
 the ZOOM Kindermuseum, the Kunsthalle Wien and the Architekturzentrum Wien

22:00
Official end of the Event

We would like to thank all our cooperation partners who have contributed to the organisation of the Event: the MuseumQuartier Wien, the Museum Moderner Kunst Stiftung Ludwig and the Leopold Museum Wien.



LEOPOLD
MUSEUM

FAREWELL SPEECH,

24th August 2007, MuseumsQuartier



CARL AIGNER, President of ICOM Austria

Dear guests,
Dear colleagues,
Dear ICOM family

The 21st General Conference will soon come to an end. We are very happy to see so many of you tonight in the Museumsquartier (Museum quarters) and we are glad to be able to welcome you here. It is a great pleasure for us that you are taking part in our party tonight.

First of all I would like to thank all of you for having turned the 21st ICOM General Conference and the 22nd General Assembly into such a successful and unforgettable event by taking part in it.

I would like to once again deeply thank all of you on behalf of the Chairwoman Armine Wehdorn and the organisation committee. Many thanks also to those who have been mentioned by name at the welcome reception – without their help the General Conference could not have been realised.

We hope that apart from working hard you were also able to take part in heated and interesting debates and that you enjoyed the very special atmosphere of Austria and Vienna as well as you got to know the Austrian museum family better during the very pleasant last days. However, we hope that we could meet your expectations and made your time here very special for you. Furthermore, we hope that you spent some unforgettable days here during which you gained a lot of new and interesting experiences.

All of you were the „stars“ of the General Conference and it was you who made the General Conference become “the star of the museum”. Therefore, we dearly hope that you will take unforgettable impressions back home with you, that you will cherish them and you will get inspired by them in the future. We also hope that your experiences in Vienna and Austria created a long-lasting friendship and that the spirit of the ICOM family with its enthusiasm had been strengthened once again.

It is our responsibility towards the universal heritage that the museums continue to be landmarks. We shall always bear in mind that museums as the places of freedom and cultural exchange and studying carry our universal heritage – not only in the past but also in the future. Museums are places dealing with future affairs and not past imagination. Therefore let's create another slogan: A society without museums is a society without a future!

Once again thank you all on behalf of ICOM-Austria. You made this event one of a kind. Let me now finish by wishing you a wonderful evening here in the Museumsquartier (Museum quarter) between the Leopold Museum, the Kunsthalle and the MUMOK (Museum of Modern Art) and wish you all a safe trip back home – ad multos annos!

FAREWELL PARTY, IMPRESSIONS

At the farewellparty the impressons and sentences of the conference members were regi-
stered for he Austrian museum’s magazine Die Stellwand:

Alissandra Cummins, President of ICOM, Barbados:

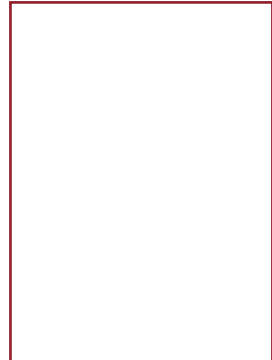
„A wonderful positive atmosphere wafted across the conference, not just due to the cordiality of our Viennese hosts! For me the focal content was the presentation and discussion of our action plan that will have significance till 2013: this vision determines cultural heritage as an adjusted concept for the protection and conservation of natural and cultural, of substantial and intangible heritage with respect to its diversity. We could place a signal of solidarity for the global heritage.“



Maximus Elantony, Monastery, Egypt:

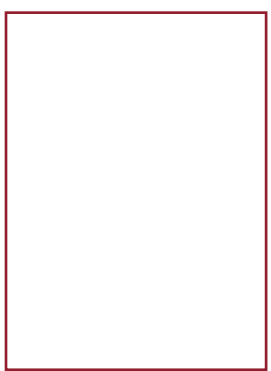
As a Coptic monk, being in charge of a collection of icons, I specially remarked the paeceful contact of the various cultural representatives of museums. And the hospitality is unique.“

Armine Wehdorn, Secretary ICOM Austria and head of organisation was overwhelmed with the positve atmosphere amongst the delegates of the largest General Confe-



rence in ICOM’s history. A success that has not even been taken for granted considering the political, social and religious diversity of the 117 present nations. The campus reflects a miniature world. „Without any reservation I was enthusiastic about the gladness and the efficiency of the almost 150 assistents working for the management during the conference. It is simply incredible in what a good mood, even at three in the morning, they assisted to print documents, proceedings and resolutions of the day before and to make them ready for the committees.“

Jane Legget, Te Papa Museum, New Zealand:



„The sunset above the Museum of Fine Arts on the evening of the opening ceremony was an emotional event – probably also in combination with this global-event with people from all over the world in this sensa-tional city.“

Linda Apiyo Mboya, Nationalmuseum of Kenia (in the middle) &
Azola Mkosana, Southafrican Heritage Resource Agency, South Africa (left) &
Michael Ngcangisa,



IZIKO-Museum Cape Town (right): “We will indeed never forget the hospitality in Vienna! Wherever we went in this city: a short doubtful glimpse was enough and there was somebody who smilingly asked us if we need some help. In spite of the remarkable colour of our skin. Everybody was so fiendly!”

Ossama Abdel El Meguid,

Director of the Nubian Museum Assuan, Egypt:

„The locations of the conference and of the meetings on the campus were perfectly chosen: impressive rooms in the centre of town, straight beside all these fabulous sights and museums. In this Vienna is really matchless.“

Anette Rein,

Museum der Weltkulturen, Frankfurt, Germany:

„Most of all I was pleased that the Germans succeeded with our resolution on cultural preservation. A good signal.“

Christina Chun Hsu, Chinese Museums Association of Taiwan, Taiwan:

„Austria and my country have many in common, in structure, in the museum's landscape. This was of great functional interest for me.“

Trygve Brandal, Ryfylkemuseet, Norway:

„The contentual variety of this General Conference is really unique. And the organisation worked outstandingly.“

Sandra Lorimer, City Museum Ottawa, Kanada:

„The marvellous multicultural community, the good spirit – and the visits in the museums in Vienna and in Graz will be kept in my mind.“

Flavio Luis Seibt, Venancio Aires, Brazil:

„As a newcomer in a museum and as a lone fighter in my Museum of the City the interchange with the international museum's family is a great experience.

Vienna was fantastic for me, also because I have relations to Central Europe: my family emigrated almost 100 years ago from Württemberg and Bohemia to South Brazil and I am grateful to be here quasi on their trace.“

(Interviews: Evelyn Kaindl-Ranzinger, Heimo Kaindl)

Something funny

Geir Helgen, long-term member of ICR of Valdresmusea in Norway celebrated afterwards the wedding with his colleague Thorill Thoemt on this conference in Vienna. He registered with the pointed pen of a cartoonist what caught the participants' eyes: the hospitable and neverending disposition of the Austrians to provide information, the almost inner compulsion to help wherever help seems to be (apparently) necessary.

