

ICOM 2004 Seoul and Museum Development in Korea: Retrospect with Global Perspectives



ICOM 2004
SEOUL, KOREA

National Committee of Korea

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Contents

Introduction

8. ICOM 2004 Seoul and Development of Museums in Korea; from an Asian Perspective

Kidong Bae

Chair of ICOM KOREA

Director General of the Organizing Committee of ICOM 2004 Seoul

Recollections

18. Faith and Act

Byung Mo Kim

Director of Korea Institute of Heritage

Co-Chair of the Organizing Committee of ICOM 2004 Seoul

20. Recollection of ICOM 2004

Kun Moo Yi

Former Director of the National Museum of Korea

Co-Chair of the Organizing Committee of ICOM 2004 Seoul

22. Memories of before and after 2004 ICOM SEOUL

Jong Kyu Kim

Honorary Chairperson of Korean Museum Association

Co-Chair of the Organizing Committee of ICOM 2004 Seoul

24. The Birth of International Journal of Intangible Heritage

Hong Nam Kim

Honorary Professor of Ewha Woman's University

Former Director of National Folk Museum of Korea & National Museum of Korea

26. Summary of the ICOM International committee Meetings of the ICOM 2004 Seoul

InKyung Chang

Director of Iron Museum

Vice Chair of ICOM Korea

Director of International Committee Coordination of the Organizing Committee of ICOM 2004 Seoul

Globalization and Museum Development

32. Museums and Sustainability of Society

Hans-Martin Hinz

President of ICOM

37. Museum in the United States: Future Directions, Now

Richard Kurin

Under Secretary for History, Art, and Culture Smithsonian Institution

47. Regional and Global - the future of Museums in a Rapidly changing Globalized World

Elisabet Olofsson

Executive Director of Samp Intercontinental Museum Network, Sweden

55. ICOM ASPAC Development (1967-2013)

In Kyung Chang

Director of Iron Museum

Vice Chair of ICOM Korea/ Former Chair of ICOM ASPAC (2004~2010)

71. International Exchange in Korean Museums

Keum-Jin Yoon

Director of the Culture & Arts Department, Korea Foundation

73. Intangible Heritage in the National Folk Museum after ICOM 2004 Seoul

Jin Ki Chun

Director of National Folk Museum of Korea

Ki won Lee

Vice Head of Cultural Exchange Division, NFMK

Photos

ICOM 2004 Seoul and Development of Museums in Korea; an Asian Perspective

Kidong BAE

Chair of ICOM Korea

Director General of the Organizing Committee of the ICOM 2004 Seoul

Introduction

In the centennial history of Korean museums, the ICOM 2004 Seoul has been the biggest event from a perspective of museum development in progress and also in the future. This is more realistic at present than at the time of the conference because everyone recognizes developments in museum activities and statistics. The conference has inspired the museum professionals in Asia considering many international meetings and reforms made in the last decades although the previously planned meetings carried out. ICOM ASPAC Shiraz 2007, ICOM ASPAC 2009 Tokyo, ICOM 2010 Shanghai, and other international committee meetings and events in this region took places after the ICOM 2004 Seoul.

It is the pioneers in museum professionals in Korea who made distinguished efforts to host the ICOM general conference to Seoul, Korea. KIM Byungmo, former Chair of ICOM Korea, KIM Jongkyu, former president of the Korean Museum Association and late BAIK Seunggil, former chief of the Department of Culture, UNESCO Korean National Commission, 'the Big Three', made it happen. Although the leading authorities initiated hosting the conference, not only museum professionals but many government organizations and concerned professionals in related fields played a great role to accomplish desired goal of the conference. Central government provided financial and personnel support for the organizing committee while Seoul Metropolitan City and Gyeonggi Provincial Government took part of hosting the welcoming reception and the farewell party. The Samsung Cultural Foundation and the Samsung Electronic made a substantial contribution for carrying out the event, otherwise serious financial stresses would have been. Under the leadership of co-chairs KIM Byungmo, KIM Jongkyu and YI Kunmoo(Director of National Museum of Korea), the concerned museum professionals supported every resource available throughout the preparation and the week of the conference. It is notable that all the international committees of ICOM had met during the conference. Chang, Inkyung was the Director of International Committee Coordination of the ICOM 2004 Organizing Committee to promote the meetings for the national and international members. Regardless of their positions and backgrounds, all the members of the Organizing Committee worked miraculous together. Friendly advice and help from the ICOM Secretariat in Paris: especially the Secretary General, Mr. Brinkman; the Membership officer, Mme. Zell; and other staff members were always welcome and helpful.

Since the event in 2004, dramatic increase of numbers and frequency of museum activities have been recorded in the past decades which owes to strong supports of the government clearly inspired by all the good will shown by museum professionals and concerned people during the ICOM 2004

conference. It is necessary to make an evaluation of the development of Korean museum society in the past decade at present, and it may give an important momentum to understand how ICOM conference can make some changes in a nation and a region in terms of development of museums and heritage preservation.

Development of museums in Korea had been very slow but steady since the first museum was open in the Royal court a century ago. In recent decades, development of the museum has been stimulated by the increased public interests in culture as results of the rapid economic and social achievement during the last several decades. ICOM 2004 was very on time for Korean museum society to make solid platform for development and expansion. Impact of the ICOM 2004 did stay not only inside Korea but made waves toward adjacent countries as we have observed during the last decade.

However, it seems just a beginning of a long journey toward a goal that we wish to get in the future. To make the museum as a solid and efficient platform in a globalized society for the public, museums need to pursue relevant information and creative communication for sustainability. The rapidly changing intercultural society requires museum professionals to build capacities to adapt with various communication skills. The ethical practice in communication is crucial. It is essential for future museums. This agenda may apply not only in Korea, but also in other countries in Asia with varied necessities. In this sense, ICOM may need to move faster than ever for cooperation and combine efforts for coping new challenges of museum development in this region.

This book hopes to make a brief record of current development of Korean museums after ICOM 2004 Seoul and of ICOM's role in developing museums. I and all Korean colleagues appreciate deeply for the international contributors whose wonderful papers of the current museums in this volume. The contributions will give us valuable and comparable perspectives to understand the recent developments in the World.

With the generous financial support of Mme. Song, Youngsook, the director of The Museum of Photography, Seoul this volume was published.

ICOM 2004: Facts and Context

ICOM 2004 Seoul was held at the COEX complex in the southern part of Seoul from October 2nd to 8th 2004. It was the first ICOM conference in the history of ICOM which took place in Asia. There is the rich diversity in cultural heritages whether tangible or intangible were preserved in most countries in Asia, and many good museums of traditional cultures were in some of the countries. However, the traditional heritages and museums in this region had not been well known to the professionals of the western world due to the lack of international exchanges and other activities between the museums in Europe and America. In this sense, ICOM 2004 provided a wonderful opportunity to all the participants, Korean and foreign participants, to understand Korean culture as well as the importance of ICOM activities in promoting communication among countries.

'Intangible Heritage and Museum', the theme of the ICOM 2004 conference, was completely new topic of the conference. 'Intangible heritage' had become a critical issue in the preservation of traditional culture in Asia particularly; however it was the first to be a main theme of museum conference of the

World. Since UNESCO launched the World Heritage Convention of intangible heritages in 1990s, intangible heritages had been a new agenda in discussion of culture in globalization processes, especially countries in rapid process of industrialization. As Korea is one of the leading countries in the preservation of intangible heritages, it is highly appropriate to discuss museum's role in the preservation of intangible culture at the ICOM 2004 in Seoul. It is currently one of the most serious agenda for most of intellectuals including museum professionals that intangible heritages are vanishing very rapidly in the process of industrialization and globalization. Loss of these valuable human heritages in any countries degenerates human creativity and delimit cultural diversity, and sustainability of human culture in the future. This is the most crucial reason to adopt the theme for the ICOM 2004.

In the opening and keynote sessions, the definition, value and significance, current problems of preservation systems including 'Human Treasure' systems in Korea, museological issues of intangible heritage etc. were presented by eminent intellectuals: Her Royal Highness Princess Maha Chakri Sirindhorn from Thailand, Nobel Peace Prize winner, Honorable Horta from East Timor, Dr. Richard Kurin from the Smithsonian Institution, USA, Dr. Makio Matsuzono, director of the National Museum of Ethnology in Osaka, Japan, Dr. O Young Lee, Professor Emeritus of Ehwa University, Korea, Hongnam Kim, director of the National Folk Museum of Korea, Dr. Dawnhee Lim of Dongkuk University and Mr. Sid Ahmed Baghli, cultural advisor and permanent delegation of Algeria to UNESCO. The keynote speeches and discussions summarized current knowledge of intangible heritages and visions for the future. The strongest message of endangering intangible heritages by Dr. Lee was a parable of 'Death of an old man in Africa'. The key note lectures reminded the museum professional to do something for the preservation of intangible heritages of their own culture and also give a strong message to government organizations to consider more powerful methods of preservation for the future in its own country. 'Harmonious Society' of the theme of the ICOM 2010 Shanghai could be considered as 'society that preserved rich cultural diversity by keeping their traditional, tangible and intangible, culture well'.

Three concurrent sessions were held during the conference; Museums and Living Heritage, Protection of Cultural Heritage and Digital Heritage and Future Museum. It is meaningful to have a concurrent session of 'Digital Heritage' because digital technology has been evolving very fast in a speed that men have never experienced in cultural changes in the past. It can be said 'a present past' as archaeological objects. One of reasons to have this topic for a concurrent session is to make digital heritage as a social agenda in Korea where digital technology had been developed greatly as well as some concerned museum professional in this field. As a record of modern human behavior, collection and preservation of digital heritages are new and immediate missions of museums for future generation before they disappear in a very short period of time. In one sense, digital technology has become an indispensable tool for museum works and especially valuable ways to keep records of intangible heritages.

One of the main objectives of the ICOM 2004 Seoul is to reconfirm our belief in the museum profession. Would the efforts of the museum professionals, the preservation and understanding of cultural heritage, reduce international conflicts and promote peace of the world? In particular, Korean people experienced painful loss of cultural heritages during the Japanese colonial period and the

Korean War, and realized how much serious loss of cultural heritages would be for keeping national identity. Loss of cultural heritage may reduce prosperity in the future. Museum professional from Afghanistan and Iraq witnessed tragic destruction and loss of heritages during conflicts in their homelands. Strong recommendation was made in the Seoul Declaration at the conclusion of the conference for governments to take action to the preservation of Islamic cultural heritages in regions of conflicts. In this sense, the Seoul Declaration was a timely warning against destructions and at the same time called for international collaboration in the preservation of heritage.

In the preparation of the ICOM 2004, government organizations, Ministry of Culture and Tourism, Agency of Cultural Properties, Seoul Metropolitan City Government, Gyeonggi Provincial Government and National Museums supported financially and provided sponsorship for some cultural activities. Even some of regional governments joined in helping for some of cultural programs such as post conference tours. Many museum professionals in Korea and concerned people made great efforts for government authorities to take parts in for the conference. Eventually, these occasions of supports of any kinds on the basis of a series of communications between museum professionals and related persons in other parts have been wonderful assets for museum development during the last decade in Korea. In addition to these governmental organizations, many private organizations including museums made contributions of their own kinds. Especially the financial support of the Samsung Electronics with partnership of the Cultural Foundation and the contributions of the Leeum museum were invaluable for successful ICOM conference. Every Korean museum professionals realized that this may be the only opportunity to make our society aware importance of the museum and heritage in a very short period. It would be remembered as the first and most heart-beating international event for Korean museum professionals.

Korean museums after 2004

A ‘revolutionary’ change has been in the last decade in the centennial history of Korean museum. The opening of the National Museum in a huge complex in the southern end of the Yongsan district is the beginning, but more significant change is the number of museum becomes more than twice at present than that in 2004 and much more programs and activities at museums than 10 years ago. It is particularly noteworthy that remarkable changes happened not only in frequency and number but quality of exhibitions, education programs and other social activities. The governmental supports changed the private museums partly, but greatly improved public awareness of museums. The slight shifts in museum activities from exhibition to education as a response of public awareness played critical roles in these changes.

Museum education is one of the most critical factors to improve public awareness of the museum in Korean society. At present, most of museums in Korea aware how much museum education is essential for public visiting museum. During the last decade, much more diversified programs of education have been provided for various groups and generations in Korean society, and several university courses for post-graduate programs were created for teaching museum education. Recently, museum education gets popular and common because government policy of education has been shifted from formal

education in school to 'STEAM education' emphasized on informal and object based learning for creativity for young. Accordingly, museum education is being expanded rapidly.

An academic conference of the 'National Conference of Museum of Korea' was created in 2007 by the Korean Museum Association for communication among museum professionals, and the 7th meeting was done in this year. More than 15 academic societies and related organizations make their own seminars on designated general themes around the International Museum Day in May every year. This gathering provides a market of ideas of museum works to participants and gives an inspiration on various fields of museum studies in Korea as well as an opportunity for young museum professionals to build capacity of museum works. Every year, the invited foreign speakers talk on a specific topic with rich discussion.

Remarkable development in international activities has been made since the ICOM 2004 in Korea as well as in Asia. Chang, Inkyung as the chairperson of ICOM ASPAC coordinated ICOM ASPAC meetings in Shiraz, Iran 2007 and Tokyo, Japan 2009. The results of the two meetings are the Shiraz declaration and Tokyo declaration. The declarations urge to improve regional networks and communication in the region and for training museum professionals build strategies of the museum development in the process of global changes in each country and the region. In addition to her leadership for ICOM ASPAC, Madam Chang played a significant role for the SAMP program as a member and also the president at present. She participated in various programs, which took place in Africa and Latin America, also at the Iron museum in Korea. Her experience in SAMP will be a valuable asset for the museums in Korea in the future.

Since ICOM 2004, ICOM Korea lead in organizing some notable international meetings in cooperation with some national organizations including National Museums; *International Symposium of Protection of Heritage and Museum from Disasters* with co-hosting with National Folk Museum of Korea and Seoul History Museum in 2006, the 1st CAMOC meeting of *City Museum and Future of City* co-hosted with Seoul History Museum in 2008, ICME meeting of *Museum for Reconciliation and Peace and Role of Museums of Living History of the World* co-hosted with National Folk Museum of Korea in 2008, ICBS meeting of *Protecting the World's Cultural Heritage in Times of Change, Emergency Preparedness and Response* co-hosted with the National Museum of Korea in 2011. ASEMUS meeting of *New and Sustainable Museum Education* co-hosted also with the National Museum of Korea in 2012. The International Symposium of *Contemporary History and Museums* in the occasion of commemorating the opening of the National Museum of Korean Contemporary History Museum co-hosted with ICOM Korea in 2012, etc.

In addition to the above international meetings in Korea, museum leaders of three countries, China, Japan and Korea, made an agreement upon a series of talks in Tokyo to establish a training center in each country for the young professionals to build diverse capacities for the future museums in East Asia. The three countries got together with this international venture since there are many common components in its cultures and languages and also in socio-economic status for cooperation. In last July, our Chinese colleagues proudly launched the ICOM Training Center in Beijing with a great support from ICOM. This center will make a substantial contribution to regional and global development of museums by providing needed professionals with proper advanced knowledge and skills for museum

works. It is historical initiation for developing museums in especially Asia. I hope more training centers in this region can provide more opportunities of capacity buildings for young or any needed professionals in some countries. It would be greatly helpful to solve problems of lacking well trained professionals with relevant knowledge for better practice of museum works in their local areas in Asia in particular.

The most important and fruitful outcome of the ICOM 2004 is the annual periodical of *International Journal of Intangible Heritage* since 2006 by the National Folk Museum of Korea which played an excellent role for the ICOM meeting. It is the first ICOM endorsed international journal in the subfield of anthropology, heritage and museum. Several important citation indexes registered the journal including A&HCI and which built up an excellent reputation of the journal in this field. It is expected to be more rich and diverse in contents at the time of 10th volume anniversary in 2015.

Gyeonggi Provincial Museum made a vital role in launching VCM, Virtual Collection of Masterpieces, which is a web-based museum that was established by ASEMUS chaired by Dr. Steven Engelsman. Korean museum professionals were involved from the beginning and Madam Chang, Inkyung was a member of Trustee of the VCM. Number of Korean museums on this web based museum is increasing and currently National Museum of Korea is in charge of running VCM.

In the last decade, museums in Korea have been developed remarkably not only in terms of numbers but also quality of practices before the ICOM 2004 conference. However, it is just a brilliant beginning for modern museums in Korea.

Current challenges and prospect

No one can deny such a remarkable development since ICOM 2004 Seoul conference. Korean society in early 21st century is growing in the area of culture upon radical economic development in the last half of the 20th century. Accordingly the number of museums has been expanded to satisfy new social demands from the public and the educational and tourism sector of the government. A large number of diverse private and public museums appeared in the last decade. It is one of the new phenomena in Korean society. One of the most fundamental roles of the museum in a society is to satisfy the public in the cultural knowledge by learning and enjoying through multi-dimensional communication. In addition, in modern society of globalization and digitalization, another challenge of the museum in Korean society is to adapt to rapid change and diversity of public needs in spite of limited resources particularly for the private and other small museums. It would be critical for small museums to expand programs and to change exhibitions due to shortage of fund for management, needless to say, about complete renovation of museum facility. Considering few donation to private and small museums in Korean society, survival of small museums is one of crucial missions of government at present because there are some advantages to keep many small museums in Korean society. First of all, many small private museums in different local areas are much more efficient in terms of cost-benefit for Korean society comparing to the establishment and management of another public museum in remote areas. Also, diverse collections can provide knowledge of a particular culture, which large national museums cannot or may not do. However, it is a very critical issue to make them work with the high ethical standard.

Building a database of all collections in Korea for public accessibility is an immediate mission for all museums. It is often considered as an important strategic resource for the modern intellectual society. The museum, as a platform of learning and creative works, needs to reach out most parts of Korea through digital system. This is a very critical issue for modern museums not only in Korea but also in the world sooner or later. The museum activity should not be measured by the number of physical visitors, but the intellectual and emotional contribution of a museum to society. The quality of the information service, space, and creative activities to the public of the museum will be more important. Most of Korean museums, big or small, opened web-pages. At present, museum activities will be evaluated depending on the quantity of information that public acquired through the web-page as well as physical presence at a museum, and museum professionals have to have a capacity to improve systems for public accessibility in physical and digital.

Museums to carry out social missions require urgent action for system building to preserve and exchange of collections among museums and other organizations. To maximize cultural communication and promotion of creative thinking, museums are requested to prepare more elaborate programs frequently for public, of exhibition, museum education and other events. However, it is not easy to find a good solution for this requirement because the museum is not an organization of material production and accordingly it has the last chance to get the public funds. Modern museums in Korea face difficulties with limited resources, which have not been developed as much as the added social responsibilities.

Although there are some university departments teaching museum studies and rapid increase of holders of Government Certificates for museum curator in the last decade, it is still short of qualified and experienced young professional with high ethical standard. However, it will be improved as continuing government's financial assistance in the future provides a growing number of young professionals with more opportunities to be experienced in the various museums. It is also necessary in the near future to establish training centers for the young and mid career museum professionals to acquire new advanced knowledge and skills for museum works such as ICOM TC in Beijing. This would help museums to build up new assets from their own resources and community with professional equipped with advanced methodology of museum running. Especially communication skills for museum professionals in Korea would expand current value of museums in our own society in a great scale.

In spite of serious challenges ahead, Korean museums have great potential in sustainability and expandability because they are tightly linked to the education in the governmental policy. Current government of Korea, President Park, announced a long term based and consistent policy to promote creativity in educational and industrial development. For best achievement of the current government, improving and enriching museum activities is essential and the museum's role in Korean society will be growing much faster. School children frequently use museums as parts of regular school classes. Object based education programs co-developed by curators or museum educators and school teachers will be common for teaching school children. This will strengthen museum's functions in each community.

Another urgent mission for Korean museums would be preparation for aged society and multi/inter cultural society. Museums need to develop programs for various generations and various ethnic groups

within Korean society in order to improve communication skills to live happy lives by reducing the danger of isolation. The achievement of these urgent and serious missions of museums for better community building would make Korean museums as one of excellent models in this rapidly changing global society. International cooperation among members of ICOM would be indispensable as we have experienced in our museum development in Korea during the last single decade.

Faith and Act

Byung Mo Kim

Director of Korea Institute of Heritage

Co-Chair of the Organizing Committee of ICOM 2004 Seoul

The first activity of ICOM Korea was begun in the 1970s with the attendance of two representative members at the General Conference in Moscow. It was very first time that the General Conference of ICOM was held in Asia in its 60-year history. Asia was a cradle of world civilization, but it has long been isolated from the museums of Europe, a cradle of the Western civilization. People in the East and the West understood each other through the exchange of civilization via the Silk Road for the last two thousand years. However, museum managers of the East and the West had difficulties to communicate with each other freely. Only a few museum specialists in Asia, where the major portion of the world population was living, had traveled much at all between two hemispheres and they had very little information about museums in the other parts of the world. In addition, the information was not shared with typical intellectual laymen. Therefore, this was the major reason for us to hold the General Conference of ICOM in Seoul and to send representatives to ICOM 1992 Quebec for benchmarking the organizing process of the General Conference.

We had a strong belief that if a developing country could successfully host the Olympic Games, it is highly advanced enough and eligible for holding an ICOM General Conference. ICOM Korea was successful to bring the ICOM General Conference in Seoul which was the first General Conference in Asia. The major objective of hosting ICOM conference was to provide opportunities for Korean museums to be inspired through exchange information and ideas between the Korean and foreign museum professionals for future development as well as for foreign visitors to see current developments of Korean museums and traditional culture of Korea.

After making a bid for ICOM 2004 in Seoul and during the review process, the fundraising campaign for the event was begun. ICOM Korea, the National Museum of Korea, and the Korean Museum Association co-hosted the event and the event eventually was supported by the Ministry of Culture and Tourism of Korea. The main theme of the Conference was “Museums and Intangible Heritage”, which was expected to represent spiritual heritage of Asia with a contrast to rich material remains in the Western World. The Korean government has implemented the Korean Intangible Cultural Heritage, to preserve the intangible cultures such as traditional music, performance, and living practitioners. The theme of the Conference resulted in an academic journal, and *International Journal of Intangible Heritage* was launched by the National Folk Museum for the studies of various folk cultures in the

World with the endorsement of ICOM.

The ICOM 2004 Seoul General Conference inspired not only the museum professionals but also many concerned academics and intellectuals, such as many collectors, some of who opened new private museums according to the Museum and Art Gallery Support Act in recent years. Furthermore, the number of public museums has been undoubtedly growing since ICOM 2004 Seoul. Now, our faith is bringing us closer to the goal, as museums in Korea have been rapidly developing.

Recollecting ICOM 2004 Seoul General Conference

Kun Moo Yi

Former Director of the National Museum of Korea
Co-Chair of the Organizing Committee of ICOM 2004 Seoul

It has been nearly a decade since 2004 ICOM Conference was held in Seoul. Thereafter we witnessed a significant change in the awareness of museums among Koreans, dramatic increase in number of the museums in Korea and internationally, enhancement of the awareness and image of Korea in the global society.

There were many difficulties in realizing the conference as it was organized by NGO. However, every sector from ICOM Korea, public and private museums, university museums and to the national museums put concerted efforts to this event while both central government (Ministry of Culture and Tourism) and local governments such as Seoul Metropolitan government and Gyeonggi-do Province provided strong support. There was also a consensus among all involved that we should make this conference, the first-ever event to be held in Asia, a success.

An Organizing Committee was composed and I became one of the co-chairs together with Kim Byung-mo, then chair of ICOM Korea and Kim Jong-kyu, then president of the Korean Museum Association. However, as I was the director of the National Museum of Korea which was scheduled to open at its new building shortly, I was unable to exert myself as the other chairs to whom I still feel sorry for. Also I worked with Bae Ki-dong, Secretary General and Kang Chul-Keun, Director of Government Commission who were competent. The Government Commission supported the general administrative work and budget which was helpful to successful completion. Limited resources have always been issues in organizing international events. It was difficult to seek the sponsors for this event and it was even harder for me who had lived a government officer. Thanks to co-chair Kim Jong-kyu who had outgoing personality and a broad network, we could raise funds from big companies like LG and Samsung as well as local governments. I appreciate those who supported the ICOM 2004 Seoul who I think foresaw the future of culture.

In order to promote the ICOM 2004 Seoul, co-chairs decided to visit China and Japan where there were many museums in Asia separately. Co-chair Kim Byung-mo visited China while Kim Jong-kyu and I visited Japan. We were able to attend the nation-wide meeting of museum directors of Japan in Tokyo. It was an annual meeting where the government officer explained the national museum policy of the year followed by Q & A session and discussion. We were able to promote the ICOM 2004 Seoul Conference to many museum directors including Nakagawa Shiro, chair of Council of Museum Directors of Japan during the welcoming reception that evening.

I had the honor to deliver welcoming remarks on behalf of three co-chairs at a welcoming reception hosted by the Seoul Metropolitan government at Coex convention hall on October 2, the eve. I tried to deliver a short but touching speech.

I remember I expressed my wish that ICOM 2004 Seoul could contribute not only to preservation of cultural heritage but to the world peace. It was a great event with some 1,700 people attended. It is not easy to secure such a large hall where guests enjoy both performance (mask dance and royal costume fashion show) and meals at the same time. A Japanese participant told me that Japan would hardly host the ICOM conference because it would be difficult to find such a large indoor space. I also had the honor to show Princess Maha Chakri Siridorn from Thailand around the National Museum of Korea. Princess Maha Chakri Siridorn was one of the VIPs invited to the opening ceremony. Even though she had injured her hand, she was interested in looking around the galleries and showed a warm heart and elegance of the royal family.

During the Conference I was given the opportunity to invite museum professionals abroad to the construction site of the new building of National Museum of Korea in Yongsan. After the orientation by video presentation at the center hall near entrance, they briefly looked around the museum. They were stunned at the scale and facilities of the museum, which all of them complimented on. I believe they were complimenting Korean government's drastic investment to cultural organization, I felt great pride at that moment. Especially, Donny George from Iraq, the director of National Museum of Iraq, was surprised by the fact that Korea was able to establish cultural property protection policies and to build a wonderful museum within 50 years only after the war which was relatively a short period of time. He told me that he would like to take Korea as a role model. I thought it was natural for him to feel that way as Iraq had been plundered and looted valuable antiquities during the war. Later on the National Museum of Korea invited Iraq's administrators on cultural property and conservators to receive training in the Korean institution.

Although the ICOM Seoul was one-week long, short event, all the people involved in this event were fully committed and worked hard as it was the first international event in the field of museum. In result, the event turned out to be a great success by setting the record of the largest number of participants in history and 90% of the people expressing satisfaction in surveys. We were able to introduce Korean culture through the event, eventually paved the way to start of Korean wave. I would like to extend my sincere thanks to all those involved in the event, and in particular, to those worked for the organizing committee who dedicated to their works. I hope that we will be able to host ICOM conference again in Seoul in the near future.

Memories of before and after 2004 ICOM SEOUL

Jong Kyu Kim

Honorary Chairperson of Korean Museum Association
Co-Chair of the Organizing Committee of ICOM 2004 Seoul

ICOM 2004 Seoul General Conference was held successfully in Seoul, leaving a significant mark in not only Korea but also in international museum history. ICOM 2004 Seoul Organizing Committee Chair Kim, Byung-mo showed an astounding vision and drive in selecting the official theme of “Museums and Intangible Heritage” and hosting ICOM 2004 Seoul General Conference in Korea. The Seoul organizing committee was full of energy and confidence after ICOM 2001 Barcelona General Conference. On the other hand, I was worried about the lack of experience, organizational and executive ability of domestic museums in managing an international event. However, we would not miss this golden opportunity to promote Korean culture and history to our colleagues from all over the world.

As the director of the National Folklore Museum of Korea(NFMK) at that time, I was also a Standing Committee member of the Organizing Committee. As the head of the NFMK, I thought this would be the perfect opportunity for the NFMK to make a leap forward, as the theme of “Museums and Intangible Heritage” was directly linked to the NFMK which mostly had intangible contents. The NFMK also had the foreign responsibility to bring international awareness as a national institution. Plans began to be established of what the NFMK must do and could do as these goals and mission became clear. One of plans was to develop a special exhibit at an international level.

A special exhibition, Tree and Paper in Korean Traditional Crafts was planned to show the originality and aesthetics of Korean traditional wood and paper craft. It also included paper crafts of Buddhism and shamanism that were not properly recognized at that time. The exhibition design and the display techniques were introduced in modern and contemporary context for the better communication with contemporary public.

An outdoor dinner banquet was hosted at the NFMK for the 500 invited guests after the Opening Ceremony. Between Gyeongbokgung and the NFMK the tables were covered with white linens and decorated with red paper flowers which were prepared as souvenirs for the guests. With Korean traditional food and music contemporary interpretation, the event was a great success. Moreover, the occasion gave the immense pride for the NFMK staff since it was the first time that they have prepared an international event in such a scale.

After the successful ICOM 2004 Seoul there were recurring questions in my mind. What is the real outcome of the Conference and what have Korean museums earned from the experience?

The idea of establishing *the International Journal of Intangible Cultural Heritage* resulted from these questions. With ICOM Korea and ICOM Executive Council's endorsement, the first issue of the journal was published and introduced at the Advisory meeting in 2006. At present, the Journal has been registered in International Bibliography of the Social Sciences (IBSS), Art & Humanities Citation Index (A&HCI), Korea Citation Index (KCI), Scopus, Bibliography Asian Studies, etc. I believe the International Journal of Intangible Heritage is the most successful outcome of the ICOM 2004 Seoul.

The Birth of 'International Journal of Intangible Heritage'

Hong Nam Kim

Honorary Professor of Ewha Woman's University
Former Director of National Folk Museum of Korea &
National Museum of Korea

ICOM 2004 Seoul General Conference was held successfully in Seoul, leaving a significant mark in not only Korea but also in international museum history. ICOM 2004 Seoul Organizing Committee Chair Kim, Byung-mo showed an astounding vision and drive in selecting the official theme of “Museums and Intangible Heritage” and hosting ICOM 2004 Seoul General Conference in Korea. The Seoul organizing committee was full of energy and confidence after ICOM 2001 Barcelona General Conference. On the other hand, I was worried about the lack of experience, organizational and executive ability of domestic museums in managing an international event. However, we would not miss this golden opportunity to promote Korean culture and history to our colleagues from all over the world.

As the director of the National Folklore Museum of Korea (NFMK) at that time, I was also a Standing Committee member of the Organizing Committee. As the head of the NFMK, I thought this would be the perfect opportunity for the NFMK to make a leap forward, as the theme of “Museums and Intangible Heritage” was directly linked to the NFMK which mostly had intangible contents. The NFMK also had the foreign responsibility to bring international awareness as a national institution. Plans began to be established of what the NFMK must do and could do as these goals and mission became clear. One of plans was to develop a special exhibit at an international level.

A special exhibition, *Tree and Paper in Korean Traditional Crafts* was planned to show the originality and aesthetics of Korean traditional wood and paper craft. It also included paper crafts of Buddhism and shamanism that were not properly recognized at that time. The exhibition design and the display techniques were introduced in modern and contemporary context for the better communication with contemporary public.

An outdoor dinner banquet was hosted at the NFMK for the 500 invited guests after the Opening Ceremony. Between Gyeongbokgung and the NFMK the tables were covered with white linens and decorated with red paper flowers which were prepared as souvenirs for the guests. With Korean traditional food and music contemporary interpretation, the event was a great success. Moreover, the occasion gave the immense pride for the NFMK staff since it was the first time that they have prepared an international event in such a scale.

After the successful ICOM 2004 Seoul there was recurring questions in my mind. What is the real

outcome of the Conference and what have Korean museums earned from the experience?

The idea of establishing *the International Journal of Intangible Cultural Heritage* resulted from these questions. With ICOM Korea and ICOM Executive Council's endorsement, the first issue of the journal was published and introduced at the Advisory meeting in 2006. At present, the Journal has been registered in International Bibliography of the Social Sciences (IBSS), Art & Humanities Citation Index (A&HCI), Korea Citation Index (KCI), Scopus, Bibliography Asian Studies, etc. I believe *the International Journal of Intangible Heritage* is the most successful outcome of the ICOM 2004 Seoul.

Summary of the ICOM International Committee Meetings of the ICOM 2004 Seoul

Chang, In Kyung

Director of Iron Museum

Vice Chair of ICOM Korea/ Director of International Committee Coordination

For the ICOM 2004 Seoul Organizing Committee

One of the objectives of the ICOM 2004 Organizing Committee was to build networks among Korean and international museum colleagues. There were few Korean colleagues who were already involved in ICOM; however, it was a challenge to become familiar with 29 International Committees. From 2002, the Organizing Committee contacted and appointed contact persons for each International committee. In 2003, some of the Korean contact persons actively attended International Committees annual meetings to assist each International Committee in advance. Hong, Rayoung of Leeum, Samsung Museum of Art, attended the CIMAM meeting. Yang, Jongsung from National Folk Museum of Korea participated at the ICME annual meeting in Romania. Kim, Yunsun of Korean Art Museum went the ICFA meeting. Lee, Choungkyu of Yeungnam University Museum also participated in the UMAC meeting and Kim, Jongsuk attended the ICMS meeting.

Below is the list of Korean contact persons and the Chairs of the International Committees in 2004:

IC	Chair	Name	Organization
AVICOM	Jean Marcel Humbert	Roh, Soh-Yeong Nam, Sanghoon	Art Center Nabi Seoul
CECA	Ganga S. Rautela	Lee, Munwon Ahn, Kwang Sun Lee, Jonhee Lee, Eunmi Kim, Ysaac	Independence Hall Busan Museum University of Seoul National Folk Museum of Korea Kim Chonyung Art Museum
CIDOC	Adrian Finney	Kim, Ikwhan	Myongji University
CIMAM	David Elliott	Hong, Rayoung Kim, Sun Jung	Leem, Samsung Art Museum Artsonje Center
CIMCIM	Eszter Fontana	Park, Mikyung	Keimyung University
CIMUSET	Paul Donahue	Lee, Munseoh Shin, Youngsun	National Science Museum
CIPEG	Regina Schulz	Kim, Kwon Gu	Keimyung University Museum
COSTUME	Joanna Marschner	Cho, Hyosook Ha, Jisoo	Kyungwon University Seoul National University
DEMHIST	Rosanna Pavoni	Huh, Kwon	UNESCO Korean commission
GLASS	Jutta-Annette Page	Lee, Insook	ICOM Korea
ICDAD	Diana Pardue	Park, Hyuntaek Kim, Jinmyoung	National Museum of Korea
ICAMT	Elisabeth Schmuttermeier	Chung, Myounghoon Lee, Kyoungsoon	Kookmin University

ICEE	François Tremblay	Sun, Seounghye	National Museum of Korea
ICFA	Christopher Brown	Kim, Yunsoon Choi, Eunju	Hankuk Art Museum National Museum of Art, Deoksugung
ICLM	Erling Dahl Jr.	Kang, Insook Jeon, Sookhee	Young-In Literary Museum Museum of Korean Literature
ICMAH	Jean-Yves Marin	Bae, Kidong Kim, Woorim	Hanyang University Museum Seoul Museum of History
ICME	Per B. Rekdal	Kim, Honsik Yang, Jongsung	National Folk Museum of Korea
IC MEMO	Wulff Eberhard Brebeck	Kim, Yongnam	War Memorial of Korea
ICMS	Pavel Jirasek	Kim, Jonsuk Oh, Se Eun	ICOM 2004 Organizing Committee
ICOFOM	Hildegard K. Viereggs	Choi, Jongho	ChoiJonho Museum Research Institute
ICOMAM	Guy Murray Wilson	Kang, Changkook	War Memorial of Korea
ICOM-CC	Jørgen Wadum	Lee, Ohee Kim, Gyum	Institute for the Conservation of Cultural Property, Ho-Am Art Museum
ICOMON	Richard Doty	Chang, Sanghoon	National Museum of Korea
ICR	Hans Manneby	Lee, Jongsun	Gyeonggi Provincial Museum
ICTOP	Patrick J. Boylan	Lee, Insook	ICOM Korea
INTERCOM	Nancy Hushion	Jeon, Taeil	Kookmin University
MPR	Paal Mork	Cho, Hanhee	Daejeon Health Science College
NATHIST	Rudo Sithole	Lee, Byounghoon Cho, Hanhee	Research Institute for the Natural History Museum Daejeon Health Science College
UMAC	Peter Stanbury	Lee, Chungkyu Rha, Sun Hwa	Yeungnam University Museum Ewha University

During the ICOM 2004 Seoul, there was three Concurrent sessions under the themes of Museums and Living Heritage, Protection of Cultural Heritage and Digital Heritage and Future Museums. AVICOM, ICMS and ICME with ICTOP collaborated on the Concurrent session programs. Below is the summary of the themes of each International Committee's meetings:

IC	Themes
AVICOM	Concurrent Session: Digital Heritage and Future Museums
CECA	Museum Education and Intangible Heritage: Museum and Non-Visitor: Diversity in Museum Education
CIDOC	East meets West: Influence, Interchange and Inter-operability
CIMAM	The Shifting Landscape of Contemporary Art and Asia
CIMCIM	Joint session with CIMCIM, ICOFOM and SIBMAS To Exhibit Intangible Heritage
CIMUSET	Show the Intangible in museums Intangible in history of technology Intangible and communication
CIPEG	Joint meeting w/ICEE, ICAMT, INTERCOM and CIPEG The Quest for the Eternal Blockbuster: Impressionist Paintings of Egyptian Dinosaurs

COSTUME	History of Korean Traditional Costume
DEMHIST	Protection of DMZ and its Value as Heritage
GLASS	
ICAMT	A Variety of Participation and Experience in the Museum Facilities
ICDAD	Presentations: The Contribution of Museology to the Conservation of Trades and Know-How Experiences of a Museum Volunteer; Changing Positions of Artistic discipline in the Museum Field since 1960s.
ICEE	How to Promote exchange of Asian Art Exhibitions: The New Vision of Asian Art Exhibition,
	Joint meeting w/ICEE, ICAMT, INTERCOM and CIPEG The Quest for the Eternal Blockbuster: Impressionist Paintings of Egyptian Dinosaurs
ICFA	Cultural Exchange between West and East Asia: Historical experience and future prospect
ICLM	Korean Literature Museums
ICMAH	Archaeology and History Museums: Tangible and Intangible Heritage
ICME	Concurrent session : Museums and Living Heritage
	Joint session w/ICME & ICOM Legal Affairs Committee: Legal and Ethical Considerations in the Repatriation of Stolen and Illegally Exported cultural Property: Is there a Means to Settle the Dispute?
	Museums and Intangible Heritage
IC MEMO	Joint meeting w/ICOMAM The History of the Second World War and the reception of War and Nazi-Crimes in the post war societies– Asia and Europe in comparison
ICMS	Concurrent session: Protection of Cultural Heritage
ICMS	Museum Safety and Security
ICOFOM	Joint session with CIMCIM, ICOFOM and SIBMAS To Exhibit Intangible Heritage
ICOFOM	Museology and Intangible Heritage: Museology and the Types of Intangible Heritage: Museology, Museums and Intangible "Environment"; Museology and Ethical Responsibility
ICOMAM	Joint meeting w/ IC MEMO The History of the Second World War and the reception of War and Nazi-Crimes in the post war societies– Asia and Europe in comparison
ICOM-CC	Preserving the Intangible: Sustaining the Material and the Symbolic
ICOMON	Money and Identity: Questions of Exhibitions & Museums
ICR	Regional Development and Intangible Cultural Assets– Roles of Museums

ICTOP	Museum Training in Korea and Asian Region
	Organized a Concurrent session, Museum and Living Heritage, w/ ICME
INTERCOM	Korean Museum Community and Strategic Issues Establishing on International Museum of Living Culture
	Joint session w/ICME & ICOM Legal Affairs Committee: Legal and Ethical Considerations in the Repatriation of Stolen and Illegally Exported cultural Property: Is there a Means to Settle the Dispute?
	Joint session w/ ICEE, ICAMPT & CIPEG
MPR	Marketing Intangible Heritage: Strategic Marketing, branding and visitor studies: Marketing Strategies of Museums in Korea: Entrance to Museums – Free or paid?
NATHIST	Intangible Heritage, Ethics & Biodiversity in Natural History Museums
UMAC	Traditional Culture and Intangible Heritage in University Museums: University Museums: New Purposes: Future Possibilities University Museums through the Eyes of others

There were more than 300 presentations during the International Committee meetings, and about 70 of those were about Korean culture, history and contemporary issues. Korean museum professionals benefited immensely in presenting and sharing ideas of Korean Heritage and issues regarding Korean museum development with international colleagues. Leeum, Samsung Museum of Art and National Museum of Korea in Yongsan opened its doors for the ICOM members prior to the official openings. It is difficult to cover all of the programs, provoking ideas and discussions of the 29 International Committees. However, it is certain that most of the International committees had cultural programs to visit related sites and museums, and appreciate the Korean culture and hospitality.

The most significant outcomes of the ICOM 2004 Seoul were the publication of *International Journal of Intangible Heritage* in 2006 and the establishment of the Korean Institute of Museum Education. Korean Institute of Museum Education was established while organizing the CECA meetings in 2003. After 10 years, the Institute is leading the Korean museum society by providing a forum on current issues in museum education through annual meetings and journal publications. The *International Journal of Intangible Heritage* will celebrate its 10th publication in 2015.

Globalization and Museum Development

Museums and Sustainability of Society

Hans-Martin Hinz
President of ICOM

Museums, as educators and cultural mediators, are adopting an increasingly vital role in contributing toward the definition and implementation of sustainable development and practices, with a number of museums now taking on board this topic in a collaborative and active manner. Although hardly a recent phenomenon, the notion of sustainable development has permeated thought and discourse in recent years, formally placed on political agendas in the late 1980s and initially garnering global visibility with the organisation of the first United Nations Conference on Environment and Development in Rio de Janeiro in 1992. It has since moved to the forefront of the global consciousness as the full impact of practice linked with the phenomena of industrialisation and urbanisation on a massive scale over the course of the 20th century come to be felt and measured. The on-going dialogue on sustainable development has since been punctuated by the 2002 World summit on Sustainable Development in Johannesburg, and on its aftermath, the United Nations declared 2004-2014 as the decade for sustainable development. This declaration has been essential for a number of UNESCO programs in countries around the world, with the goal of integrating sustainable development into all aspects of learning in order to encourage fundamental and necessary changes in behaviour via educational outreach. Meanwhile, the impending Earth Summit in Rio de Janeiro, the 20th anniversary of the initial Conference, will provide yet another opportunity for global actors to reflect on the environmental, economic and ethical challenges confronting societies in terms of sustainable development and practices.

Meanwhile, recent ICOM events held in Asia-the 20th General Conference & 21st General Assembly held in Seoul in October 2004, and the 22nd General Conference & 25th General Assembly held in Shanghai in November 2010-have made a significant impact in stimulating reflection and action on sustainability in the museum sphere, both within traditional societies in Asia and around the world. Museums in Asia are facing challenges in terms of establishing platforms for their own sustainable development in the continent's diverse societies, but such challenges are certainly not unique to the region. In response, examples of excellence in sustainable practices are multiplying at the level of individual institutions, and at the same time, ICOM is developing its own actions in this domain, with the ultimate aim of establishing overarching guidelines for good sustainable practices, which encompass a number of different missions: the education of younger generations; preserving older industrial heritage, creating agreements with communities, governments; and corporations for project to foster and improve community spirit. On the occasion of its 2011 Annual Meetings, ICOM took the initiative

of organising a thematic advisory panel on the topic of sustainability, over the course of which an official definition of the term was put forth by a group of museums experts: *“The dynamic process of museums, based on the recognition and preservation of tangible and intangible heritage with museums responding to the needs of the community. To be sustainable, museums, through their mission, must be an active and attractive part of the community by adding value to the heritage and social memory”*. The educational role of museums is fundamental to the realisation of this mission, as museums cater to an increasingly diverse audience, adopting innovative tools for promoting social inclusion and community involvement. Creative outreach techniques and processes are multiplying in the digital age, and increasingly dynamic and personalised interactions between visitors and collections are now arising both in terms of individual visits and structured educational programming. ICOM's International Committee for Education and Cultural Action, meanwhile, is in the process of developing a tool for the analysis and steering of the numerous educational projects implemented worldwide, in order to promote convergence and dialogue in terms of exemplary projects and practices and formally assess the impact of such undertakings.

ICOM is also currently preparing partnerships and information exchange in connection with the Rio Earth Summit in 2012, to raise awareness on and facilitate the adoption of sustainable development initiatives in museums. Additionally, in what promises to be an important year in this field, the theme of International Museum Day 2012 will be *Museums in a Changing World. New challenges, new inspirations*—an idea that emerged from a workshop held by ICOM's International Committee for Natural History, NATHIST, on climate change. It is intended to promote the role of museums in sustainability, and encourage museum visitors to contemplate the role of museums in an era marked by all of the promises and potential that accompany new technologies and media, alongside the dangers associated with climate change and the dwindling of natural resources. The event is an invitation to discover or rediscover how museums are looking to the future in terms of sustainable development, with a number of noteworthy sustainable practices having emerged in recent years.

In New Zealand, for example, the Auckland War Memorial Museum was the first such institution to receive CEMARS (Certified Emissions Measurement and Reduction Scheme) certification, a programme established to reduce and measure CO₂ emissions, guaranteeing that gas emissions are in compliance with ISO14064-1, the international standard for quantifying and reporting on the carbon footprint of an organisation. As part of its reduce electricity by 10% in five years, the museum managed to reduce electricity by 6% in one year, decrease water consumption and stabilise gas consumption. The California Academy of Sciences has also set itself apart in terms of energy practices, with a building that consumes about a third less energy than required by standard building code, due to radiant floor heating, the reduction of energy needs by 5-10%, and the reduction of levels of heat absorption via high-performance glass. Fifty per cent of the wood in the new Academy building was sustainably harvested, and recycled steel was used for 100% of the building's structural steel. Such efforts in preserving natural resources and ecosystems via sustainable construction, together with on-going best practices, have earned the museum the Leadership in Energy and Environmental Design (LEED) award, making it the greenest museum in the world (see “Being Green” by Dr_ Eric Dorfman in *ICOM News*, Volume 64 No. 1 February 2011).

Such accomplishments in terms of construction and consumption are highly encouraging, and necessary; however, any consideration of the notion of sustainability in relation to museums and cultural heritage must be accompanied by a reflection on cultural tourism practices and behaviours, while recognising that museums are geared for everyone rather than exclusively for tourist. Museums must interact gently and respectfully with regards to the surrounding environment, while museum visitors, who may be members of the local community, domestic or foreign travellers, must behave gently and respectfully with regards to the sites they are visiting, and the contents contained within. Completing this overarching ethical imperative for cultural tourism, museums, for their part, must encourage inclusiveness and tolerance, ensuring that their collections are accessible to the widest number possible, and working to increase the direct dialogue with visitors and community members in order to fulfil their mission of raising awareness and educating, promoting culturally and environmentally respectful behaviours. A solid and reciprocal relationship between public and institution is the prerequisite for the sustainability of cultural heritage, and triangular cooperation is called for between museums, communities and the tourism sector. Community commitment to and involvement in managing both its own cultural heritage and local tourism operations, for which museums must play an active role in encouraging and providing adequate training, is vital to finding balance in this respect. The Proposal for a Charter of Principles for Museums and Cultural Tourism drafted by participants in a Workshop on Museums, Heritage and Cultural Tourism hosted by the ICOM Secretariat in La Paz, Bolivia in May 2000, refers to the *“symbiosis between tourism activity and heritage resources”*, which constitute *“a non renewable resource [that] cannot become a consumer product nor can its relationship with the visitor be superficial”*. The subsequent *Declaration of the International Council of Museums and the World Federation of Friends of Museums for Worldwide Sustainable Cultural Tourism* from December 2007 sets forth the ultimate goal of *“Enjoy, not destroy”* for all actors involved in tourism, and emphasises the need to address the tourists themselves, *“to make them part of the process”* of developing sustainable and fair tourism practices that are not threatening to nature or local populations.

These precepts and priorities, and notably the direct interpellation of tourists as agents of good practices, are of utmost importance given the explosion of tourism industry in recent decades and its steady growth even in the challenging context of economic crisis. According to the United Nations World Travel Organization (UNWTO), 2012 will see the number of international travellers surpass the one-billion mark, with the tourism industry growing overall by 3-4%. The Asian region has gained popularity as a travel destination as well, growing by 6% last year, according to UNWTO statistics, while outbound tourists from China and India, notably, are climbing radically, with expenditures growing by approximately 38% and 32%, respectively.

Various Asian countries are facing specific challenges in terms of cultural tourism, education and heritage development, illustrated by ICOM's past and current actions in promoting sustainability in Asian museums. In a number of Asia countries, museums are still viewed as a place for the privileged or elite of society, particularly in Southeast Asia. In countries like Thailand, for instance, the sustainability of museums remains a concern due to limited budgets and infrastructure and low emphasis on Research & Development. Museum activity is growing in other Southeast Asian

countries, however: Laos, for example, founded its own National Committee for ICOM in 2006, and community engagement for the cultural management of heritage sites like the Plain of Jars, candidate for the UNESCO World Heritage List, is gaining new impetus in this country with limited resources to manage such sites. In Malaysia, a Museum Bill has been set forth to regulate museums on a national scale, striving to increase activity and raise standards through an accreditation system. The National Heritage Board in Singapore, meanwhile, founded in 1993, has been particularly active in promoting the city-state's culture and heritage.

China, meanwhile, has seen massive growth in the museum field in recent years; ICOM's stand at the World Expo in Shanghai and its General Conference, which directly followed, contributed to focusing the country's - and the world's - eyes on museums, facilitating their growth on a national level, and highlighting the need for museums to focus on the environment, and undertake sustainable practices. A highly impressive example of harmonious development was presented in Shanghai by Fan Jinshi, Director of the Dunhuang Academy China, in reference to the digitisation of the manuscripts of the Mogao Caves by the Dunhuang International Project, emblematic of the international scientific cooperation increasingly called for in the protection and preservation of cultural heritage.

More recently, in Seoul, South Korea, the first International Conference of the International Committee of the Blue Shield (ICBS), organised by ICOM in partnership with the Korean Ministry of Culture and the National Museum of Korea, was held in December 2011, on the theme *Protecting the World's Cultural Heritage in Times of Change : Emergency Preparedness and Response*. This major event gathered together professionals and experts in museology, documentation and the protection and promotion of heritage and sites, and benefited from the valuable input and expertise of professionals in the military, humanitarian, meteorological and technological disciplines. The conference was timely as the year 2011 will undoubtedly be remembered as an extremely challenging period for the protection of cultural heritage, as the world faced an unprecedented succession of natural and man-made disasters, demonstrating more than ever how crucial emergency preparedness in the face of such disasters is to museum sustainability. *The Seoul Declaration on the Protection of Cultural Heritage in Emergency Situations* was drafted in the wake of this Conference, focusing on the importance of the Blue Shield in future international relief efforts for heritage, and the need for collaborations in the area of the protection of cultural heritage in emergency situations.

The legacy of the two ICOM General Conferences and the ICBS International Conference held in China and the Republic of Korea in recent years have brought the Asian museum community closer to developing a suitable platform for sustainable development in their respective countries. These two major countries in the region are now well-positioned as leaders in assisting other nations in developing sustainable practices, as the continent's museum activity expands. The sustainable imperative must become instinct for both new and established participants in the creation of today's museum landscape in Asia and beyond, which requires the adaptation and rethinking of previous practices in terms of infrastructure and facilities, the structural aspects of museums themselves and the way in which they interact physically within a given environment. Museums must be able to guarantee their role in safeguarding cultural heritage given the increasing precariousness of ecosystems, situations of political instability, and the associated natural and man-made challenges that may arise from this. Beyond such

threats, museums must continue to focus on educational outreach for all audiences in their daily functioning via the implementation of programmes and partnerships that take advantage of all the human and material resources increasingly at the disposition of the global museum community. But the sustainability of museums within human societies also has greater, less concrete implications in terms of ethical behaviours. We must now continue to ponder the complex interactions between local communities whose heritage is on display and the heterogeneous visitors to these collections and sites, and remain vigilant in terms of how cultural heritage is considered, framed and preserved by museums for future generations.

Museum in the United States: Future Directions, Now

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Of the 55,000 or so museums estimated by the International Council of Museums to exist in the world today, about 17,500 are located in the United States. The profusion of museums since the 1960s has been astounding, and while the current U.S. and world economy present challenges to the viability of many institutions, we are still seeing not only a growth in the number of museums but also changes of their form and function.

The Current State of Affairs

The United States is well-known for its largest and most long-lived museums, the Smithsonian Institution, Metropolitan Museum of Art, American Museum of Natural History, National Gallery of Art, San Diego Zoo, Museum of Modern Art, Holocaust Museum, de Young Museum of San Francisco, Colonial Williamsburg, Art Institute of Chicago, J. Paul Getty Museum, Field Museum of Natural History, Houston's Museum of Fine Arts, Guggenheim Museum, Henry Ford Museum, Museum of Science and Industry, Los Angeles County Museum of Art, Museum of Fine Arts in Boston, Philadelphia Museum of Art, Exploratorium, among many others.

To be sure, there are wide differences between these most well-known of institutions and the vast majority of American museums. The Smithsonian, comprising nineteen museums, among them the National Air and Space Museum, the National Museum of Natural History, and the National Museum of American History recorded about 30 million visits in 2011, and had an annual operating budget in excess of \$1.2 billion. By contrast, the average U.S. museum has an annual attendance of about 40,000 visitors per year and a budget of less than \$75,000, though accurate figures are difficult to sample and may vary considerably from year to year. The Smithsonian has well over 6,000 people on staff including almost 1,000 scientists and scholars, while the vast majority of museums have a volunteer staff and no scholars at all. The Smithsonian has a collection of more than 135 million specimens, artifacts and artworks, while again, most museums have very small collections, typically numbering in hundreds of items.

Museums in the U.S. are typically private, non-profit organizations. Unlike museums in many nations that are mainly government supported, U.S. museums depend heavily upon charitable donations in their founding and in annual support. Even the government-supported national museums

of the Smithsonian were originally founded with a private donation—a \$508,000 bequest in 1835 from Englishman James Smithson. American museums are typically supported from a wide array of sources, including government subsidies and appropriations, philanthropic gifts and endowments, income from food and store concessions and special events, corporate or business sponsorships, grants from educational, scientific and scholarly foundations, and licensing fees. Most museums in the U.S. (63%) do not charge admission fees, but for those that do, the median admission price is seven dollars. The U.S. tax code encourages the fiscal viability of museums to the extent it does not tax mission-related income and that it allows tax deductions for cash donations as well as for donated artistic and historical items.

Museums are very popular with the American public. Museums are estimated to have hosted more than 900 million visits in 2010—which is the third highest attendance of any public activity in America except for all sports events, and all movies, which each draw about 1.5 billion visits. By contrast, all of major league baseball draws an annual attendance of about 74 million to its stadiums for all of its games.

Museums are geographically distributed throughout the United States—generally in accord with population density. Major museums are found in the largest cities, but even small towns have a historic house that functions as the local museum. The vast majority of museums are historical ones, focusing on localized events, personalities, and industries. They are typically run by volunteers and have minimal budgets. Technology museums, children’s museums, science museums and art museums comprise other main categories; zoos and aquaria are often included as museums, although their collections are living animals. A number of U.S. museums are living history centers, often outdoor museums with collections, but also featuring living performers, artists, cultural exemplars, and historical re-enactors.

The range of museums and their situations in the U.S. is huge, and looking at the “average” museum can be very deceptive. In assessing the trends, both challenges, and opportunities, it is more useful to discuss a subset of U.S. museums, those middle-and large-sized organizations with professional staff and possessed of adequate collections and operational budgets for research, exhibition and educational activities, than to consider the thousands and thousands of smaller museums. The American Association of Museums maintains a data base of formally “accredited museums”, meaning they meet particular professional standards. There are about 800 accredited museums in the U.S.—about 5% of the overall total. This is a sobering figure, as almost 17,000 museums lack accreditation.

Unlike the overall distribution of museums, the accredited institutions tend to skew more to art museums (about 350), and also include about 260 history museums, about 100 science and technology museums (including zoos, aquaria and naturalist centers) and about 100 mixed/general types of museum. About one-third of these have a budget of less than \$1 million annually, almost another third have an annual budget from \$1 million to \$3 million, and a bit over a third have a budget larger than \$3 million. In this last category, some 80 museums have budgets that are greater than \$15 million per year. Close to half of the accredited museums have fifteen staff members or less; about one-third have between fifteen and fifty staff. Only about 20% have more than fifty staff, and a small group, about 60 museums in all the U.S. have a staff of more than 150 people. Of the accredited museums, some 63% are private organizations, and another 16% are associated with colleges and universities. About 17%

are affiliated or run by city, county, state, and American Indian tribal governments. Very few-less than three dozen are associated with the federal government and these include museums affiliated with the armed services as well as the national museums of the United States, largely associated with the Smithsonian.

What then are the trends for U.S. museums, particularly those accredited museums?

Challenges

Among the challenges faced by museums, the most important are taking care of what they have. This means care of the physical infrastructure-largely buildings, proper stewardship of collections, and funding. These challenges are more than a trend-they are an ever-continuing structural reality of the museum enterprise.

Funding supports all activities and is an overriding concern. Long-term fiscal stability is obviously important for museums to survive and flourish. Most museums have found that since the U.S and world recession began in 2008, government funding and support at all levels-federal, state and city-has been reduced. Museum endowments suffered a large loss given the drop in the stock market, and while they have rebounded a great deal in recent years, their investment payouts-earnings typically set at about 5% annually-are still lagging. Corporate sponsorships, which depend upon business advertising and promotional budgets, are also down given the decline in business activity. While visitorship has been mixed-up for some, down for others, revenue from admissions, stores, food concessions, memberships and other activities is relatively flat. So too is support from individual philanthropy. Individuals have continued to give generously to museums, equivalent to several billion dollars of annual support. But it is not increasing appreciatively, and is in stiff competition with needs for donations in the generally more highly regarded areas of health care, humanitarian aid, and education. That is, Americans give more to hospitals, charities, and universities than they do to museums.

Lower, less stable funding means museums have been cutting back. The most popular cost-cutting measures are freezing staff hiring, reducing salaries and benefits and relying more on volunteers than on staff. This has an impact upon the human and intellectual capital of museums, as museums are particularly labor intensive. Loss of technical staff means less research use of collections, and typically less scholarship and publication. A lack of collections managers and conservators means less care and stewardship, so that collections suffer both in terms of their physical condition as well as in the loss of information processed about their provenance, context, and significance. A consequence of decreased funding is diminished capital expenditures for buildings, less maintenance, and more museum disrepair. Another consequence is less money for programs such as exhibitions and educational activities. Many museums are reducing the number of exhibitions produced every year, using their own collections and restricting the more expensive tactic of borrowing from others, as well as opting for simpler, less expensive educational activities.

Diminished resources both for museums and among the populations that support them exacerbates competition. Museums in the same city may compete for audiences-who themselves may have less

discretionary, free leisure time in a recession. Museums in the same region may also compete among themselves for philanthropic support and sponsorship, as well as for government funding. Museums collectively also compete with other educational and leisure-time activities—watching television, surfing the web, attending athletic events and performances, seeing movies, and so on. The cost of servicing museum visitors is quite high, typically about \$60 per visitor to the large art museums. Visitors may pay a portion as an admission fee, but museums subsidize each visitor by applying funds they receive from gifts, grants, earned income and other sources. By contrast, movies and television serve viewers at a fraction of the cost, and the cost to website providers for serving virtual visitors is minimal when computed at a per visit cost. Basically, museums have a 19th century business model where people physically visit exhibitions in order to access knowledge and inspiration. It is many times more expensive than the 20th century model of reaching people through telecommunications—television and radio, and exceedingly more expensive than reaching many more people through 21st century digital technologies. So the challenge faced by museums is how to be fiscally viable in reaching its audiences, visitors, and constituents giving competing means of doing so.

Part of that challenge is taking care of larger, older buildings that require special attention. The heating and cooling of museums is affected by energy costs. Older and larger buildings typically require greater upkeep, repair and restoration over time. It is technically difficult and expensive to retrofit older buildings that house America's great museums so that they may be energy efficient and meet the latest standards. Electrical, plumbing, heating, cooling and other systems needed for American museums face the challenges of an aging infrastructure.

Collections too need constant care and good storage. Part of that are physical meeting storage and conservation standards. Recent national surveys have assessed the cultural heritage index for America's museum collections and the state of its scientific collections. The results indicate a lack of proper, up-to-date inventories, sub-standard storage, and numerous other problems for most museums.

While museums need to care for their extant collections they also face the continuing challenge of acquiring new items that tell the new stories of the day, those consonant with their missions and themes. For example, the Smithsonian this year, among thousands of acquisitions, will add the space shuttle *Discovery* to its collection. Keeping up with new acquisitions necessitates, among other things, establishing relationships, collecting from commercial companies, new and recent immigrant communities and from social groups previously ignored. Museums representing non-U.S. cultures need to continually collect, exhibit and care for historical and contemporary material. Art museums need to acquire historical masterpieces and often compete with private owners in the art market. They also need to acquire the new works of established artists as well as the work of emerging artists. These acquisition activities require adept, expert curators, and relationships to communities, artists, donors and dealers.

At the same time they consider new acquisitions, U.S. museums are ever more cognizant about issues of cultural ownership, provenance, and repatriation. Both U.S. and international laws require attention to these matters. Museums with American Indian skeletal remains, sacred and cultural significant objects run complicated programs to identify collections, process community claims, and repatriate literally thousands of items to Native American tribal groups. U.S. museums with art and

antiquity collections are quite attentive to matters of provenance, given the looting and illegal trade in cultural treasures. Several cases, such as Yale University's holdings of artifacts from Machu Picchu and the J. Paul Getty Museum's acquisition of an ancient statue of Aphrodite from Italy, have drawn widespread interest and prompted increased attention to ethical and legal standards. Several museums pursue active research activities to track down items resident in American museums that may have come to them illegally, during the Nazi era. Indeed, the Smithsonian has returned several items tracking them back to rightful owners.

Other challenges with regard to exhibitory and programming abound. Many museums have rather aged and static exhibitions, and lack the funds and sometimes staff, sometimes imagination, to make their displays more enticing, interactive and engaging. Many visitors tend to compare their experience at museums to those at theme parks like Disneyland. They know a museum, unlike a theme park, will offer exhibitions that are accurate and authentic, but they also expect them to be aesthetically appealing and elicit personal attention and exploration by visitors. But many fall short. Still, relatively few museums utilize high-end holographic and technological means in their exhibitions or adequately utilize effective multimedia. While top-end museums may be able to show masterpieces of painting and sculpture, technological marvels, and historical icons, most do not have collections of such exemplary quality, and thus must depend upon stronger forms of display.

Similarly, museum visitors increasingly expect high-end programming. The Smithsonian's IMAX theater at its National Air and Space Museum was a big hit and popular with audiences for decades. Now, it has been superseded by 3-D theaters, the first of which we have just opened at the National Museum of American History. Most museums struggle to modernize their auditoriums, install the latest, up-to-date technologies, develop new apps to enhance the experience of their visitors, and schedule lectures, hands-on programs and activities that will draw crowds and deepen attention to their exhibitions, collections, and interpretations. Developing these programs takes younger staff and the replenishment of older ideas with new, fresh, creative ones. While museums continue to attract fellows and interns interested in museum work, the dearth of staff positions given the financial downturn makes it difficult for many museums to hire anew.

Finally, there are those challenges related to content. In the U.S. there are museums for just about everything and everybody—museums that stress scientific evolution and those which take biblical and religious points of view. There are museums that celebrate right-wing political heroes and those that celebrate those on the left. Given that most museums are privately supported, the beliefs of their governing boards, founders, staff and supporters are tolerated by the vast American public. The right of free speech and free expression generally covers most museums' desire to say what they want to say.

Controversy though, sometimes glossed as "culture wars", almost always surfaces in publically supported museums, where citizen constituents differ on the use of their taxpayer dollars. Sometimes people offended by a museum's subject matter will object to the use of public funds to pay for it and will seek public attention and mobilize political support to deny funding or punish a museum's leadership. Among contentious museum topical areas have been those addressing war, evolution, climate change, environment, religion, immigration, gender and sexuality, race, civil rights and labor relations. Public museums are more likely to be caught in such situations during times of intense

political polarization, where their existence and activities may be used and manipulated for partisan political purposes. At the extreme, many American citizens and residents may question the justification for any museums receiving any government support at all.

Opportunities and Trends for the Future

While funding challenges will continue to impede the growth and progress of American museums there are many causes for optimism ahead-for new roles and new forms of museological practice that can engage larger populations and make positive contributions to society.

Foremost among these new developments are those connected with digital media which are changing not only the museum experience itself, but the prospects of dramatically increasing the public served by museums beyond the confines of their physical walls. The digital outreach of museums in the U.S. has grown dramatically in just a few short years, prompting studies, reports, professional panels and several books on the topic. As just a simple example, now, the Smithsonian gets more than 200 million digital visits to its museums-more than six times more people than visit its museums in person. Most of the large museums in the U.S. have thousands if not tens of thousands of Face book fans and Twitter followers. Museums, like the Museum of Modern Art, post hundreds lectures, videos and other features on their websites, or on YouTube or comparable sites. Museums have digitized literally millions of their collection items-paintings, artifacts, scientific specimens, archival records, rare books, field notes and videos, photographs and sound recordings and posted them online on their websites, Flickr and other social media websites for public access and use. The range and depth of such access is truly amazing. Smithsonian Folkways Recordings offers millions of downloads and streaming musical selections from archival holdings of traditional music through Apple iTunes and various other digital outlets, literally making its collection available around the world, and also generating income when users download particular selections at roughly ninety-nine cents each.

As that example illustrates, funding models for U.S. museums are changing, with institutions becoming increasingly adept at raising funds and ever more entrepreneurial. This becomes a way of not only generating revenue but also increasing audiences and constituencies and enhancing means of public engagement.

In the fundraising arena, U.S. museums have developed highly organized sophisticated campaigns to increase their endowments, operating and capital funds. The Metropolitan Museum of Art in New York developed a successful \$900 million capital campaign; the Smithsonian is now starting a \$1.5 billion campaign. These efforts involve identifying thousands of potential supporters or prospects, cultivating relationships with them, and eventually soliciting their gifts, involving them in the life of the institution, and hopefully sustaining their support over decades. Such campaigns, which have become an almost a constant aspect of life for American universities, are likely to become part and parcel of museum management for the future. Not only do museums pursue high end, multi-million dollar donors. Many have membership programs, some in the tens of thousands or more that provide benefits like free admissions or discounts in museum stores-but also generate millions in annual revenue. In the future, American museums are likely to invest more heavily in nurturing these groups as constituents,

particularly through the use of e-mail blasts, tweets, and Face book.

The largest U.S. museums are typically involved in sponsorships and partnerships with corporations and these too are likely to grow in the future. Google, Apple, Microsoft, Target and others have partnered with museums for a variety of educational, media and exhibition projects. The Google Art Project, which provides detailed “street views” and geo-tagging to virtual museum exhibitions is one example, Microsoft Partners in Learning, which gives museums access to tens of thousands of teachers, is another. In many cases, these partnerships help the museum reach audiences and apply technologies they could otherwise never achieve on their own. Some of this effort reaches people at home, work or school, and thus enlarges the audiences for museums beyond its walls. The application of increasingly sophisticated technology-touch screens and surfaces, smart phone apps, holography, virtual reality, and 3-D imaging-also helps make exhibitions within museums more enticing and engaging.

Not all advances in American museums involve high-technology. Indeed, there is also a trend toward the increasing use of “high-touch” techniques for engaging audiences. This involves bringing the museum to life through first person narrative, performance, and re-enactment. Through the influence of the Smithsonian Folk life Festival, many of the Smithsonian s museums have adapted the idea of bringing the living practitioners of various traditions into their exhibition halls to demonstrate their artistry, skill and knowledge. Museums bring in historical figures to explain artifacts-astronauts talk about the rockets and space travel, artists talk about their paintings and inspiration, political and historical figures about the accomplishments represented by the museum s collections. The entry of intangible cultural heritage-in very broad form-into the museum is a healthy development for museums which traditionally fetishized objects. This kind of programming represents the connection of museums to the peoples, cultures, histories and stories they seek to represent.

U.S. museums have always seen themselves as playing an educational role. Typically, and historically, that has been cast as an informal, leisure-time activity. This is now changing. American museums are more strategically emphasizing and elaborating their educational function and creatively partnering with educational institutions. At the elementary and secondary level, organizations like the Henry Ford Museum have developed full-fledged museum schools, or closely partnered with others in specialized, charter, and magnet schools. They integrate the museum, object-based learning, and hands-on activities into the curriculum. At the Smithsonian, the National Air and Space Museum reaches millions of students through structured webinars with school systems and the American Art Museum conducts point to point digital distance learning classes to children on U.S. military bases around the world. In some cases, museums are pioneering major educational reform. For example, the Smithsonian s National Science Resource Center received a major \$24 million grant from the U.S. Department of Education to develop new methods of science education.

Major research museums are also involved at the college and university level. Many prominent universities like Harvard, Yale, and Berkeley have museums that help professors teach such subjects as art history, anthropology, geology, biology, ecology and other topics. New York’s American Museum of Natural History started its own degree granting program; the Field Museum partners with the University of Chicago to teach courses where collections are particularly important, while the Smithsonian partners with several universities to offer degrees in decorative arts, conservation biology

and other subjects and collects tuition payments in return for using its curators and scientists as professors and instructors. Some museums offer a variety of courses to the general public, their membership, as well as professional training opportunities-workshops and courses for Americans and staff from the museums of other nations. This helps spread museological knowledge broadly, and also generates income.

Museums are also pursuing other types of products that project their museological content and knowledge beyond the walls of their buildings. In 1970, the Smithsonian started a magazine. *Smithsonian* is currently the 30th largest circulation magazine in the U.S., with a monthly circulation of over two million paying subscribers. This not only generates considerable funds for the Smithsonian, but helps get information about the museums and their work to millions of Americans. Now the Smithsonian has formed a partnership with Showtime to create a cable television Smithsonian Channel, and has signed agreements with various providers like Comcast and Time Warner, Dish and Direct-TV, so that its programs will be available in forty million households daily. Much of the content of the programs is based upon the research, collections and exhibitions of the museums. Both the Smithsonian Channel and the Smithsonian magazine also have digital, online versions to promote content, reach broad audiences, and generate income.

American museums are increasingly using their facilities in creative ways. Many have developed shops and stores, both in their buildings and on-line to sell museum-related merchandise. The Smithsonian has even opened stores in airports, train stations and shopping malls. Museum restaurants have a ready-made clientele of visitors. Some, like the Newseum in Washington have opened specialized restaurants, like Wolfgang Puck's, to earn money. Others have used restaurants to also inform and propagate the museum's mission. The Smithsonian's National Museum of the American Indian is a case in point. Its Mitsitam Café offers native foods from different regions of the Americas, so that visitors can learn about varied indigenous traditions by tasting them.

Many museums have long hosted receptions for exhibition opening and other mission-related special events. Those efforts are expanding. San Francisco's de Young Museum has been running Friday nights at the museum for years. Several Smithsonian art museums have followed this example, initiating such evening events as "Hirshhorn After Hours", "Asia After Dark" at the Freer-Sackler, and "Africa Underground" as ways of bringing in new, younger audiences and earning income. Museums are also hosting weddings, corporate events, birthday parties, and even sleep-overs for young people as a way of both exposing new audiences to their holdings and generating income. Both the American Museum of Natural History in New York and the Smithsonian allowed their venues to be used for the two "Night at the Museum" major motion pictures-seen by sixty million viewers in the U.S. The museums earned considerable income in the form of licensing fees, but also saw their attendance increase by about one million, following the release of the movies.

Museums are using their scholarship and collections to generate grants and conduct research. The Smithsonian's Natural History Museum provides not only type specimens for research, but essentially an encyclopedia of life, an archive of the earth's DNA. This is now, and will increasingly be explored and used for practical purposes. Studies of rare minerals in the museum's collections may also have not only theoretical and scientific implications, but also commercial ones. Studies of animals at the zoo

have yielded insights on avian flu, West Nile virus, and other conditions. American museums are also, slowly, opening up to a more robust form of digital citizen science and scholarship-by crowd-sourcing knowledge of their collections. Museums, archives and research libraries have been posting images of their collections online and using large, web-based audiences to provide meta-data for those items, in wiki-like fashion. On one hand, this challenges the curatorial authority of the museum which still needs to be exhibited and asserted. On the other hand, it opens collections to a powerful new tool and can truly accomplish a great deal of work in short order. This enables the public to develop a sense of ownership and stewardship over the museum's collections.

Another important, positive trend is that American museums are increasingly seeing themselves as a means to larger more purposeful, socially important goals rather than viewing their institutions as ends in their own right. The aim of a natural history museum is not to hold collections or host exhibitions. It is to conserve the biological and ecological heritage and vitality of the planet. The aim of a culture museum is not to show off fantastic artifacts or freeze traditions in glass cases. It is to nurture and preserve heritage, and to foster cultural vitality among the American and world's people. The art museums will show great art, but their larger purpose is inspire creativity and imagination among viewers. The Smithsonian's Cooper Hewitt National Design Museum has taken this function to heart, conducting research and mounting exhibitions such as "Design for the Other 90%". This project - which currently has an exhibition on cities at the United Nations General Assembly building, seeks to use museums as platforms for the documentation and display of solutions to human problems.

This increasing attention to museums as part of the living, civic culture of American society has given them a stronger footing in their communities. Museums, like Houston's Museum of Fine Arts and the expanded Chicago Art Institute are seen as improving the local and regional quality of life. In the case of the Denver Art Museum, Seattle's Experience Music Project and the Kogod Courtyard at the Smithsonian's Reynolds Center in Washington, museum architecture illustrates and defines expectations, even aspirations of public space and its use. Museums like the Rock and Roll Hall of Fame and Museum in Cleveland and the Crystal Bridges Museum of American Art in Arkansas are seen as "attractions", important for tourism and related economic development generating the building and operation of hotels, restaurants, retail stores and other commercial activity. Museums have been built or renovated as part of urban and downtown renewal projects. Like the Minnesota History Center in St. Paul and the Heinz History Center in Pittsburgh, they help anchor ambitious plans for cities and neighborhoods. Given the transition of the U.S. economy from a heavy industrial to a service and even cultural economy, the role of museums in fostering economic activity will continue to be a strong one.

Museums are also of increasing importance as civic institutions that foster a sense of unity among a diverse polity. Museums like the National Museum of American Jewish History in Philadelphia, the National Museum of Mexican Art in Chicago, the Museum of Chinese in America in New York, the Japanese American National Museum in Los Angeles, the Smithsonian's National Museum of African American History and Culture in Washington, the Arab American National Museum in Detroit, and the GBLT History Museum in San Francisco help locate particular groups in the American experience, highlight their journeys, histories, and contributions to the larger society. They hold up a mirror to

American society and ask-what should people know? What should they value? How can they understand their fellow citizens? Museums in this way provide a non-threatening public meeting space as well as a means of working out societal tensions and insecurities in order to symbolically integrate different sectors of the U.S. population. Given the increasing racial, ethnic, linguistic and cultural diversity of the American people, the need for museums that play such an integrating role will become ever more crucial. Furthermore, as the impact and consequences of globalization become clearer, U.S. museums will have a greater role in providing information about the rest of the world, and the connections, historical and contemporary, between American history and culture and that of other world regions. This is already happening with such institutions as the Fowler Museum in Los Angeles, and the Smithsonian's National Museum of African Art, the Freer and Sackler Galleries in Washington, the Rubin Museum of Art in New York, and others.

Conclusion

While no doubt challenging, the future of American museums looks very strong.

Fiscal challenges, especially with regard to government support and funding will continue for the foreseeable future. But, inventive and entrepreneurial means of generating income, raising funds, and leveraging partnerships will actually help museums connect to supporters, constituencies and larger audiences. The use of digital technologies will enable richer experiences for museum visitors as well as enable museums to reach those well beyond their walls on an unprecedented scale. At the same time, the display of authenticity-the museum's signature value-will be applied to the people, performances and experiences that animate the artifacts and artworks on display. Museums have great opportunities to extend the use of their collections and expertise for research and engagement, and to more creatively use their staff and resources for educational and social functions. Museums have the chance to succeed in better integrating their work within a whole range of societal functions-civic and economic, and thus can play an increasing important role in American life and its global connections. The times are tough - but the future horizon for museums in the U.S. is exceedingly bright and broad.

Regional and Global

- the Future of Museums in a Rapidly Changing Globalized World -

Elisabet Olofsson

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International organizations in the museum sector are still heavily influenced by Western ideas and history. This holds true even for ICOM, the global museum network. Accordingly, it is very important that ICOM's general conferences should be held in different parts of the world. Attitudes and opinions are slow to change and this makes it imperative that people should be able to meet and converse with each other and establish new global contacts.

The theme of the conference in South Korea was "Museum and Intangible Heritage". In choosing this theme, the host country expressed a desire to "promote the cultural identities of all regions in the world, understand the cultural diversity in the global society and contribute to an era of peace and community-building". Intangible heritage, as well as tangible heritage, is part of our cultural identity, and it plays an important role in the preservation of cultural diversity. Culture manifests itself in intangible elements expressed through language, music, theatre, attitudes, gestures, practices, customs and a whole range of other forms of mediation. To pay significant attention to intangible cultural heritage means fostering interdisciplinary approaches.

ICOM's conferences in Asia have strengthened the professional capacities of the world's museums, opening our eyes to unknown cultures and providing tools for wider cooperation and a desire to increase our learning. We may presume that changes in attitudes and opinions have also taken place among our colleagues in Asian countries as a natural result of the general conferences in South Korea and China.

Collaboration between European and Asia Museums has traditionally involved specialist museums such as the various ethnographic museums in Europe. This collaboration has been based on the European museums' Asian collections and a desire to increase their knowledge of the field. Initial contacts are based on the museums' own needs and a desire to confront the unknown based on one's own, identified interests. The familiar dimensions can create bonds that open up the collaboration to other interests and ideas. Is it even possible and desirable to meet an unknown culture in a completely open manner?

ICOM's general conferences that are held in non-Western countries tend to attract members who

have an understanding of the host country's culture. Those taking part have links with the local culture and its points of interest or to collections that are similar to those held by their own museums. But participating in a professional conference with the express intention of developing the profession based on general cultural interests, and approaching this on the host country's own conditions is not so usual.

It is important that organizations and structures like ICOM should offer their members the chance to meet colleagues who work in settings and cultures that are unfamiliar to most of the participants. In today's globalized world it is essential that an international organization like ICOM should become truly global. This should be clearly reflected in the membership structure. The real challenge lies in including a reflection based on non-material cultural elements and their justified influence on the structure of the organization and its mode of operation, its ideas and approaches.

Local, regional and global

We classify museums as local, regional or global based on geographical notions, the museum's physical location or its economic and political background.

Initially the global concept would seem easy to deal with as an economic, political and informational notion. With the exception of those who maintain that a museum is global if it has collections that represent a large part of the world's cultures. This is a partial and flawed conclusion based on history and a narrow definition of what a museum is.

Regional is a term that is applied to museums on geographical criteria within a single country or a larger geographic area. In Sweden, for example, there are a large number of regional museums among which responsibility for the nation's culture is divided. The European Union's system of financial grants has led to completely new regional divisions that stretch over the national boundaries in Europe.

Local museums are museums that work within a smaller geographical area. In some countries these museums are classified as regional museums. Perhaps this concept, too, may change in a globalized world.

Museums have frequently been defined on the basis of their field of responsibility and their organizational structure. If, on the other hand, we define museums on the basis of how accessible they are to visitors in the globalized world, we gain a very different picture. Perhaps one should also reflect on the particular needs of physical and virtual visitors.

Does such reflection have any value? This may seem merely a play on words, but if we want to position museums and their relevance in today's society, such a reflection is essential. Every museum needs to discover its own way of helping society to develop. Finding one's place in a field of tension between activity and stability is a real challenge. But this is essential if museum institutions are to operate effectively and are to justify their place in a rapidly changing society.

One way for museums to find their role of continually analysing and participating in the development of the community is to participate in international and intercontinental contexts. Linking up cultures leads to professional development.

Savour the word "intercontinental". It suggests something wide-ranging and unfamiliar that affects several continents. Then line it up with the term "museum" which is something that suggests a stable

structure in the form of local cultural manifestations. The combination spells “Samp intercontinental museum network”, a striking mix of movement and stability, of local culture and globalization. People involved in the Samp network have been discussing museum professionalism-working modes, ideas and processes - together with colleagues and their collaborators across the globe for more than 20 years.

Ever since it started, the Samp network has consisted of museums that have chosen to take part in order to develop their operations together with colleagues from a different museum culture and a different cultural background. Every institution taking part in the network lets everyone working at the museum, or collaborating with it in some way, plays a part on some occasion and in different ways. All through Samp’s history it has been informed by a constant notion that exchanges experiences and knowledge that could not be gained in any other way. Over the years this has led to new challenges and collaboration with museum board, with marginalized groups, and with citizens in general.

The development of local societies via the museum is always a local issue. But things would not have developed in the same way if several other local societies on the other side of the world had not been involved. Meeting face to face is essential but would never function as the only contact within Samp. The network is “semi-virtual and culturally combining” which involves mutual development and process initiatives via the Internet, using jointly developed methods and tools that can be used both together and locally. To achieve the maximum effect and the best possible mode of working in the collaboration, all the activities involve numerous different geographical, organizational and linguistic contexts.

Cross border approach

Museums need to be aware of the effects of the conflict that arises between the museum’s inbuilt static, slow and retrospective existence and the ambition for museums to be active, progressive, fearless institutions that seize the initiative and that are firmly rooted in their identity and history. They need to relate their role to a global context that has an influence on every local and regional museum. Former boundaries and limitations no longer apply. We need to abolish boundaries over and over again.

Knowledge and consciousness of international agreements and conventions that pertain to the traditional function of the museum as well as its future need to increase. Examples of these are the UN Conventions on Human Rights and the Rights of the Child, Unesco’s 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, as well as other relevant conventions pertaining to intellectual property and the protection of national minorities.

Every type of museum needs to consider its responsibilities in relation to these and other conventions. Every museum in a globalized world needs to be aware of and to have expertise in, a more extensive field of knowledge than formerly and needs to take a stand and act appropriately. The museum’s position needs to be reconsidered in the light of contextual changes on the part of the individual museum.

Should a museum stand for new values? Can and will museums and their staff take charge of this

reflection and of the required changes? The museum's traditional field of knowledge needs to be extended and boundaries between disciplines need to be breached. This holds for the museum as an institution as well as for each member of the staff who will continue to have their own special expertise and profile in the future, but will also need to have a deeper knowledge of a broader field. This can be achieved directly and individually and through participating in active networks.

Sending emails, chatting, maintaining friends on Facebook, spreading information- does that make a network? Information is important but, in the social media, this is one-directional and is not sufficient to ensure real communication. Both technical aids and human meetings are needed. Communication presupposes dialogue and the will to make use of various, unknown media and a multiplicity of methods of communicating.

Members of the Samp network are experienced in an open approach and are aware the curiosity is essential for living communication. This is the foundation of the network's internal contacts and in contacts with each person's situation. Communication has no intrinsic value as such. It is only when communication leads on to action that it bears fruit. Such communication can take place via email, at meetings, in joint projects and mutual activities as well as in reports, project plans and evaluations.

Members of Samp can choose the language they want to use for communicating. Publications are trilingual in English, French and Spanish but can also be made available in languages that the respective project groups need in order to reach out to their own target groups. This has led to Samp publishing texts in Arabic, Azerbaijani, Mongolian and Swedish.

The Samp network is inspired by the conviction that a cross-border approach with respect to geographical, academic, professional, cultural, organizational and linguistic boundaries is a precondition for the mutually beneficial exchanges of skills, experiences and ideas.

In every project, programme, meeting and course undertaken by Samp there is an awareness of cultural diversity and there is a system to allow everyone to take part. There is an express desire to mix participants who differ with regard to professional experience, age, gender, position and languages. It is important that everyone should be able to express herself or himself and have an influence on the processes and results. Attentiveness to different languages is essential. But this is not sufficient in itself. Our vision leads on to projects that are important to the local societies and that involve at least three museums from different continents. Our way of working involves not immediately looking for solutions but establishing our collaboration on complexity and a clearly defined goal. The goal is subject to constant discussion and analysis and can be reformulated during the period of the collaboration.

The Museum Setting

Museums are intended to be visible and to be an important part of local life. All over the world, museums seek to act as dynamic partners in the development of society.

A museum should be active in the eyes of the people it serves, but who are these people? In its specification of aims, every museum states its chosen target groups. In a broader perspective, and if one starts from the museum's collections as a cultural heritage that belong to everyone, it becomes all the more difficult to define the population that the museum serves. This paves the way for a reflection as to

who actually owns the cultural heritage and who is responsible for preserving it. Responsibility can shift and is constantly being extended in our globalized society.

Many museums use a website as a way of keeping in contact with the world around. The Internet makes it possible to be open to the whole world. Many websites are only available in the country of origin's own language and this naturally limits the circle of readers. This may be on account of limitations in human and financial resources.

In the Samp network we are knowledgeable about writing website texts intended for global outreach. This makes specific demands on what we write and how we write it. The content needs to be communicated to a reader who may not even know of the existence of my particular country or my museum.

The problem is not as simple as, for example, translating everything into the same language; in which case this is most frequently English. The problem is infinitely larger and more important. It requires a large degree of clarity and analysis, reflected in an active, global consciousness.

The latest evaluation of the Samp network's website took place in 2010 with a view to ensuring that it was accessible to all. It has been consciously constructed and refined based on democratic reflection. The website needs also to function for people who live in relatively isolated locations and who, perhaps, only have access to a rather antique computer and a sporadic electricity supply. But have we composed texts that function in the complex cultural world that is our target? The texts can probably best be understood by people who have participated or who are participating in the network. There are a great many of these people from a large number of different countries, but is this sufficient even if we reach a large inner circle.

One way for museums to understand and work with the surrounding culture is by always looking for new collaborators in their internal and external activities and projects.

Since 2010, members of Samp have been working to produce a method for showing the museum's importance to society. The method, entitled *Environmental Assessment Project for Samp*, measures the museum's presence in the community and the increased awareness about museums and what they have to offer. The project is being jointly undertaken with the Royal Institute of Technology in Stockholm. While many museums work closely with universities and colleges, in this particular project the innovative aspect is that the participation of the Institute is primarily a matter of presence. The expertise exists in the museums and the collaboration adds independent eyes and ears to the joint reflection and discussion.

The participants consist of three museums - State Museum of Azerbaijan Musical Culture (Azerbaijan), Museo Sang Bata as Negros (Philippines), and the Museum and House of Culture in Dar es Salaam (Tanzania), and the local communities in which they operate - together with the Royal Institute of Technology in Stockholm. Four workshops have been held in Stockholm, Baku, Sagay and Dar es Salaam and these have identified units that are measurable at museums and, using these, have developed the basis of a measurement system. Each of the museums has participated in the workshops with four persons - two from the museum and two from the museum's local community. At the workshop in Stockholm, for example, the delegates from the Museo Sang Bata as Negros in the Philippines consisted of one museum professional, a teacher and two young people.

Samp strives to involve different groups of people from the local community. Members of the network are required to identify groups that are specially vulnerable and marginalized in their local communities and to encourage these people to take part in museum projects. In some countries this is more controversial and demanding than in others. But the efforts bear fruit. For example, the Museum and House of Culture in Dar es Salaam has taken part in a project together with people with physical disabilities and local artists. It is also becoming all the more usual for museums to take advantage of the opportunities to involve people with various disabilities in the work of the museum.

Sustainability

When Alpha Oumar Konaré initiated Samp in 1985 he declared that museums could well become the institutions in society that promote democratic development and that strengthen citizen's identities and their ability and their ability to take part in society.

Museums have an obvious role in creating a sustainable society. Working towards a more sustainable future is not just a matter of ecology and renewable energy sources. It can also be a question of how museums fulfil their mission of bringing history to life for the benefit of the future. The question of the purpose of museums has not been solved once and for all, not even by ICOM. It needs to be constantly updated. Samp's intercontinental museum network adds fuel to both praxis and theory with a view to keeping this question at the forefront of attention.

All the members of Samp maintain an innovative approach focused on sustainability with the goal of strengthening participation in one's cultural heritage and opening the way for creative processes towards a new cultural heritage. How can this be achieved? Some ideas and experiences from Samp projects can provide inspiration.

The Philippines: Museo Sang Bata Sa Negros

This museum is privately owned and offers interactive activities for both children and young people with environmental issues as its focus. The museum is located on the waterfront in a poor fishing village. The museum is largely run by volunteers from the neighbourhood – children, young people and adults. The museum's activities are characterized by the use of innovative methods and insistence on being rooted in the community, with expertise in the subject at hand and with a focus on sustainability communicated with joy, warmth, creativity and positive energy.

The museum's Junior Guide Programme invites children, 8 to 12 years old, to train to become junior museum guides. The children come voluntarily to the museum at weekends, to see, handle, discover and learn about the exhibits and listen to stories about the marine environment. People come to the museum to see and hear them and slowly the community has become interested in the museum. Parents and other relatives have started coming too. When the museum's junior guides reach the age of twelve they make way for new junior, helping to train them.

The State Museum of Azerbaijan Musical Culture and the Museum and House of Culture in Dar

es Salaam, have run a project together with the Museo Sang Bata Sa Negros in the Philippines which has resulted in one s now being able to see and listen to junior guides in the museums at Baku and in Dar es Salaam. They have been inspired by their colleagues in the Philippines but have adapted the idea to suit their own particular situation.

Tanzania: Museum and House of Culture

The museum is directed by the Ministry of Natural Resources and Tourism in Tanzania. Southern Africa s first Museum and House of Culture was made possible by the professional management of the project which has resulted in an institution that is accessible and relevant to the country's citizens.

The task of establishing the museum has been undertaken in an active dialogue with the community at many social levels and ideas have been communicated to colleagues through networks such as Samp. Colleagues from other countries have also taken part with support and dialogue. What was truly unique was the approach which was imbued with a profound respect for the community's right the museum and for existing organizational structures and management.

People from the Samp community and museum professionals from Zimbabwe, Swaziland, Azerbaijan, Mozambique, Philippines, South Korea, Sweden and Tanzania took part in a network meeting held in Dar es Salaam in June 2010. Museum director Paul Msemwa gave an introduction to the museum, emphasizing that the staff had worked with a view to improving opportunities for everyone to contribute their ideas. He also insisted that there needs to be an organizational structure, flexible systems and multifaceted channels of communication.

Those taking part in the meeting came up with ideas and suggestions on such themes as: "A new museum needs new methods and working processes"; "A new museum needs to have a creative climate"; "Conflicts and differences in opinions are a resource for a new museum"; "A new museum needs to work on the use of in-house and outside competence". The "Six Hates" thinking tool was used for developing ideas that Museum and House of Culture can use in its operations.

South Korea: Iron Museum

Iron as a material and its place in history is central to the museum. The museum is a private foundation. It is located in the countryside in an area where iron-working has been an important activity and it has made impressive use of this local tradition.

Archaeological excavations and practical experiments involving artists and children working with iron are part of the museum's activities. The border-crossing activities can be seen, for example, in collaboration with universities and schools, in activities involving both adults and children and in research and art. What we witness today is probably only the beginning of something new.

The Iron Museum was one of three museums that took part in project entitled Developing Marketing Strategies with Community Organizations. The two other museums involved were the Altos de Chavon Regional Museum of Archaeology in the Dominican Republic and Lusaka Museum in Zambia. All three museums took part in a workshop with the theme "Traditional Iron Smelting in Korea". People worked with activities such as wire craftwork, traditional iron smelting, forging iron and

engraving iron paperweights in the museum's unique facilities, the art studio and the iron-manufacturing site. Pupils from four elementary schools took part together with museum professionals and artists from the three countries. Numerous new ideas resulted in a spectrum of hitherto undiscovered elements for the completion of the project.

Platform

What does it mean to museums to be working in a globalized environment? How can we deal with the anxiety that this creates and how can we let our curiosity help us to find our bearings?

Museums have a new platform. In many parts of the world, projects are being initiated with a view to vitalizing the museum's resources in the form of narratives and collections. Part of this process lies in gaining an understanding of the museum's own situation, its preferences and its own structures. These need to be questioned and tested so that new ground can be broken and new seeds sown. Making these discoveries with the help of and in collaboration with colleagues whose commitment allows them to discover themselves, to try out new ways of working, and learning to think in new directions is a rewarding experience.

Regardless of the museum's direction, focus, organizational structure or geographical situation, all museum collections revolve ultimately round questions of identity. A natural development is to open up museums as a forum for discussion and the creation of identity, yesterday, today and tomorrow, and to invite children and young people, for example, in using their own process of creating an identity to act as co-creators of the museum. The collections offer opportunities for recognition, insights and comparisons between the present and the past, between a here and now and a there and then and the sense of context and belonging.

The comments and new interpretations of children and young people provide a further dimension to the narrative about identity that the collections - both material and non-material - contain.

Museums need to seek out new methods and tools to promote openness both at a local level in the museum's immediate community and in an intercontinental and international setting.

ICOM ASPAC Development (1967 - 2013)

In Kyung Chang

Director of Iron Museum

Vice Chair of ICOM Korea/ Former Chair of ICOM ASPAC (2004~2010)

The beginning of ICOM ASPAC (1967-1975)

Asia-Pacific Regional Alliance (ICOM ASPAC) is one of the International Council of Museums (ICOM) bodies and consists of the National Committees within the region. At present, it is one of the most active Regional Alliances in ICOM. In 1966, UNESCO in cooperation with ICOM organized seventh regional seminar on the Role of Museums in the Community, in New Delhi, India, from January to 28th February. It was envisaged to create an ICOM Regional Agency in Asia.¹⁾ In 1967, ICOM ASPAC started as Regional Agency for South and Southeast Asia by Dr. Grace M. Morley s of ICOM India in New Delhi.²⁾ In 1979, the Agency became a Regional Organization. Since the ICOM 2007 Vienna General Assembly, the name changed to Asia Pacific Regional Alliance.

The first head of ASPAC, “Dr. Grace Louise McCann Morley (American, 1900~1985) was a prominent museum pioneer and the founding director (1935~1958) of San Francisco Museum of Art (later SFMOMA). Morley built the museum from the ground up, bought the paintings that provided the keystone of the collection, defended her purchases and created a vibrant place for culture as a leading American museum. For example, Morley, like Peggy Guggenheim had an eye for and an interest in groundbreaking contemporary art. The close professional relationship between Morley and Guggenheim played a significant role to bring Jackson Pollack s exhibition to the West Coast in 1945”.³⁾ Morley’s professional achievements and philosophy on arts and museums are well documented in an interview conducted by Suzanne B. Riess in 1960 right before she departed to India. She also founded UNESCO’s museum division and was the head of the division from 1947 to 1949. “Until her death in 1985, she helped found the National Museum of India (1960~1966)”⁴⁾ and also the Regional Agency of Asia Pacific in India.

In the initial pilot phase, Morley focused on cultural heritage preservation and the development of national legislation on illicit trafficking of cultural properties. In 1972, for the first time in Southeast

Asia ICOM experts gathered in Malacca, Malaysia for a meeting on the preservation of Cultural property. A training program of museum architecture was held in New Delhi with participants from 13 countries in the region, in 1975. In the same year, ICOM India did a survey on museum professional training needs, and there was a symposium held in Calcutta on *Museums and Cultural and Scientific Exchanges, South and Southeast Asia*. The following year, a meeting focused on Natural History Museums in Asia also held in India. During those years, Morley had edited and published reports, *Museums in South, Southeast and East Asia: Survey and Report* in 1971 and supplements in 1974 and 1977.⁵⁾

ICOM ASPAC activated (1976-1988)

In 1976, the first Regional Assembly of ICOM ASPAC was held in Teheran, Iran. The issues on museums and the ways and means for effective collaboration were discussed. At the end of the year, the National Museums of Sri Lanka organized a regional symposium on traditional, rural, and tribal cultures in Asia.⁶⁾ The 2nd and 3rd General Assemblies held in Bangkok and Chiangmai, Thailand (1979), and Seoul, Korea (1982) respectively. The development of ICOM ASPAC corresponded with the result of the 12th General Assembly hosted in Moscow, USSR in 1977. The resolution emphasized “Assistance for the Developing Countries of Asia, Africa, and Latin America in Training Museum Personnel and Restorers”. For instance, *Museum Storage Keeper*,⁷⁾ a book by Lee, Nanyoung described the ICOM’s efforts for reaching out to the developing countries at the time. With Paik, Syeong Gil, Lee, then a curator at the National Museum of Korea, was one of the first Korean members ever to participate in an ICOM General Assembly. In the book, she writes about traveling to a NGO museum conference in a country with no diplomatic relation during the cold war era, the efforts of Moscow museum people to get a visa for her and the envies for the vast collection of Russian culture and museums. The first issue of the ICOM Asia Newsletter came out in May, 1979.⁸⁾

At the 3rd General Assembly in Seoul, the main theme was *Museum and Country’s Development and Museum Architecture*. Geovani Cicerone of National Archeological Museum of Italy came to speak on the new construction and the renovation of the museum. According a news article, with the moving of the National Museum of Korea at the time, ICOM ASPAC Conference generated much interest.⁹⁾ Also, another article wrote the creation of ICOM ASPAC office in Seoul and the positive prospects of international cultural exchanges among the nations, especially with China, Vietnam and North Korea.¹⁰⁾ It clearly showed the expectation of ICOM for the preservation of cultural heritage and the development of museums and the profession, in a non-political manner. ICOM still strives to meet this expectation through international exchanges and cooperation in the region. ICOM ASPAC with the National Museum of Korea published *A Who’s Who in Asian and Pacific Museums* in 1984. With UNESCO, ICOM ASPAC organized two seminars on *Public Oriented Museum Policies in South-East Asia* in Indonesia (1985) and *Means for Integrating Museum in the community in Asia* in Korea (1986). The issue of the social responsibility of the museum was first discussed during these seminars in Asia. Until now, the social responsibility of museums with emphasis on cultural diversity and cultural rights has been an on-going key issue for museums and professionals. First meeting of the 3rd Governing

Board of ICOM ASPAC held in Tokyo, Japan, October 1987.¹¹⁾

Diverse activities of ICOM ASPAC (1989~2000)

In Beijing, China hosted the 4th Regional Assembly in 1989 and “six resolutions were adopted including the Necessity of Encouraging Personnel Exchanges in Museums of the Region, the Support of Professional Activities, and Museology and the Social Role of Museums in the Asia-Pacific Region”.¹²⁾ Saroj Ghose of India became the chair of ICOM ASPAC. Ghose is an expert of interactive exhibition concept and development in science centers and history museums. He was instrumental in establishing 26 interactive science centers in various parts of India and Science City, in Kolkata. He also brought the concept of high-tech storytelling through the development of the Kolkata Museum and the Parliament Museum in New Delhi for the Indian museums. Ghose has held various positions in ICOM bodies including ICOM president from 1992 to 1998. At present, he is still active with the National Science Museum project in Yemen.¹³⁾

For the first time in ICOM history, the Executive Council met in an Asian country, New Delhi and Calcutta, India, from March 3rd to 9th, to reinforce the importance of regional ties”.¹⁴⁾ In 1990 and 1992, ICOM India organized a training program for the mid-career museum professionals. Also in 1992, UNESCO organized regional workshops on *the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 1970* in Thailand and Cambodia. In 1993, *The Directory of Museums of the Asia-Pacific Countries* and most importantly the first issue of *One Hundred Missing Objects series, Looting in Angkor*, came out. “Two months after the publication of the *Looting in Angkor*, on December 4th, a Khmer sculpture that appeared in the book was found and returned to the Cambodian Embassy in Paris, France”.¹⁵⁾ One Hundred Missing Objects series with the Red Lists is the ongoing efforts of ICOM to the fights against illicit trafficking of cultural objects.

Along with workshops and training courses, ICOM ASPAC developed a special exhibit in 1996, *Path of Buddha*, which traveled to Mongolia, Singapore, Korea and Thailand. In New Delhi, an exhibit of *Contemporary Japanese Art* exhibit also opened. The next year in Manila, Philippines, ICOM Philippines hosted the ASPAC General Conference under the theme of *Towards 21st Century: Museums and Community Building*. In the same year, there was a seminar on Multiculturalism and the Role of Museums, as well. ICOM Australia hosted ICOM 1998 Melbourne General Conference under the theme of Museums and cultural diversity: ancient culture, new worlds.

Leap of ICOM ASPAC (2001~2012)

The 2001 Hanoi Workshop on *Protection of Cultural Heritage in Southeast Asia* was the beginning of a new chapter in ASPAC under the leadership of Amareswar Galla. Galla is an international expert in the World Heritage sector and taught museum studies and cultural resource management at the Australian National University and University of Queensland in Australia. He served in various posts within ICOM: Chair of ICOM ASPAC (1998-2004); Vice President of ICOM (2004- 2007); Chair of

ICOM Cross Cultural Task Force (2005~2011); and Editor-in-Chief of International Journal of *Intangible Heritage* (2nd & 3rd). He has published numerous articles and books on sustainable heritage development. His recent book is *World Heritage: Benefits Beyond Borders*, on the occasion of the 40th anniversary of the World Heritage Convention in 2012. Currently, Galla is the Executive Director of the International Institute for the Inclusive Museum. His expertise and leadership put ASPAC at the center of activities of ICOM.

The Hanoi workshop was possible by the financial support of the Ministry of Foreign Affairs of the Netherlands in partnership with the Ministry of Culture and Information of Vietnam. Galla stated objectives of the workshop in the proceedings. "Objectives were to identify recommendations for future actions at national and regional levels for the protection of the cultural property in Southeast Asia by: strengthening national legislation; establishing greater regional cooperation; strengthening security in the museums; and developing educational policies and public awareness campaigns. And the expected results were: approximately a hundred participants from Southeast Asia trained in the protection of cultural property in their region; improved regional cooperation between professionals, customs and police for the protection of cultural heritage and the fight against illicit traffic; identification of follow-up activities and concrete recommendations for future actions; and publication and dissemination of the proceedings of the workshop and a leaflet containing the current legislation in force in the various Southeast Asian countries to protect property. The 87 participants of the workshop were museum professionals and government officials from each country, police, customs, and the representatives of World Customs Organization, Interpol, SPAFA (Regional Center for Archaeology and Fine Arts), and UNESCO. Pienke Kal, Chief Curator of Southeast Asian Department of the Royal Tropical Institute of the Netherlands ran an Object ID session at the Cham Museum, Danang. The significant outcome of the Hanoi workshop was that the participants gained awareness of the necessity to work together with all sections involved heritage, police, customs, as well as the private sector - and other countries to fight against illicit traffic".¹⁶⁾

ASPAC hosted the launching of Asia Europe Museum Network (ASEMUS) during the 2001 General Conference of ICOM in Barcelona.

The National Railway Museum of India and UNESCO Indian Commission with the support of ICOM ASPAC organized the *Stakeholders Workshop for Capacity Building and Sustainable Development of the Darjeeling Himalayan Railway (DHR)* in January 2002. In 1999, UNESCO subscribed DHR as World Heritage. The participants took Galla's holistic approaches for sustainable developments in tourism, environment and economics preservation of DHR areas.

The theme of the ICOM ASPAC 2002 Shanghai was Museum, *Intangible Heritage and Globalization*. Participants from 27 countries attended the conference. They participated in workshops with subthemes like 'Delineation and Diverse Perceptions of Intangible Heritage,' 'Documentation of Resources,' 'Management Challenges for the Inclusion of Intangible Heritage in Main Stream Museum Practice,' 'Museums and Conservation of Intangible Heritage,' 'Intangible Heritage in Interpretation,' and 'Cooperation and Co-ordination through Networking of Professional, Community and Official bodies.' Noriko Aikawa, the director of the Intangible Heritage Section, emphasized Intangible Heritage in not the products, but the process. Furthermore, she reminded us of the disappearance of diverse

knowledge and traditional lifestyles due to the rapid economic, technological and social globalization. Aikawa stressed the role of museums for the preservation of the Intangible Heritage and urged museum professionals to extend the approaches and activities accordingly.

The significant outcome of the ICOM 2002 Shanghai is the Shanghai Charter. The participants agreed to utilize the guidelines for the preservation of the Intangible Heritage. Most of all, close cooperation between the Intangible Heritage Section of UNESCO and ICOM was established. The text of the Shanghai Charter is as follows.

Shanghai Charter¹⁷⁾

Workshop on Museums and Intangible Heritage -Asia Pacific Approaches
7th Regional Assembly of the Asia Pacific Organization International Council of Museums (ICOM)
Shanghai, China, 20-25 October 2002

We, the coalition of participants, at the 7th Asia Pacific Regional Assembly of the International

Council of Museums convened between 20-24 October 2002 in Shanghai, affirming the significance of creativity, adaptability and the distinctiveness of peoples, places and communities as the framework in which the voices, values, traditions, languages, oral history, folk life and so on are recognized and promoted in all museological and heritage practices, recommend that museums facilitators of constructive partnerships in the safeguarding of this heritage of humanity:

Affirm the rich cultural diversity of the Asia Pacific, including the concerns of race, ethnicity, color, gender, age, class, faith, language, sexual orientation and regional identities;

Establish interdisciplinary and cross sectorial approaches that bring together movable and immovable, tangible and intangible, natural and cultural heritage;

Address the challenges and threats posed by globalization and develop approaches to maximize on the opportunities provided by cultural, technological and economic globalization;

Develop documentation tools and standards in establishing holistic museum and heritage practices;

Initiate pilot projects that demonstrate methodologies for making inventories of intangible heritage resources through community participation;

Ensure efforts towards the conservation, presentation and interpretation of intangible heritage in an authentic manner that is consistent with the local character;

Develop public programs and visitor management strategies that comply with the laws, conventions and regulations dealing with the conservation of heritage resources of significance, and respect for the rules and protocols of the community groups as custodians of intangible heritage;

Encourage cross cultural understanding and meaningful exchanges for the promotion of peace and harmonious societies;

Make use of all media formats such as print, audio visuals, film and video, digital and telecommunication

technologies;

Assess and address training needs and capacity building for integration of tangible and intangible heritage management;

Offer inclusive interpretation in appropriate languages where possible employing local custodians of intangible heritage resources;

Promote the active participation of public and private sectors to maximize the use of local expertise, resources and opportunities and diversify the resource base for the effective safeguarding of all heritage resources;

Establish criteria and methodologies for the integration of tangible and intangible heritage in museums and other heritage institutions. Support UNESCO's efforts for the safeguarding and promotion of intangible heritage through its various programs and stress the importance of the inputs of professional bodies in the preparation of an international convention for safeguarding intangible cultural heritage.

The 8th Regional Workshop, on the Fights against Looting, Theft and Illicit Traffic, was held as following of the 2001 Hanoi Workshop in Colombo, Habarana and Polonnaruwa, Sri Lanka, in collaboration with the ICOM Sri Lanka in 2003. "Main objectives were: strengthening national legislation; establishing greater regional co-operation; strengthening security in the museums; developing education policies and public awareness".¹⁸⁾ Lyndal Prott, an expert on international laws, spoke about the UNESCO Conventions and various activities and programs for the safeguarding the cultural properties and put emphasis on international collaboration and documentation such as Object ID. Many ICOM bodies including CECA, CIDOC, ICOM CC, ICMS, the ICOM Secretariat, and UNESCO participated along with the members of the ASPAC region.

ICOM 2004 Seoul General Conference was the milestone in ICOM history. The conference was the first General Conference ever held in Asia. It is noteworthy that the Afghanistan and Iraq museums participated despite the difficulties of their countries. ICOM ASPAC supported ASEMUS during the ICOM 2004 Seoul conference to show the achievements in the last four years. The audience watched an 11 minute video on *Museum Hopping* event and the eight pilot projects presentations.¹⁹⁾

After hosting the first ICOM ASPAC General meeting in Teheran in 1976, ICOM Iran hosted the ICOM ASPAC General Conference for the second time in Shiraz in 2007 from February 27th to March 2nd. The General Assembly was possible with the dedication of ICOM-Iran members under the leadership of the chairperson, Seyyed-Mohammad Beheshti, and other members: Mir Seyyed Ahmad Mohit-Tabatabai, Alireza Gholinejad, Shahram Karimi, and Parissa Andami. Fars Provincial Government and Cultural Heritage and Crafts and Touring Organization of Iran supported the conference.

To strengthen the collaboration and network of the ASPAC members for the development of museums, the participants from 11 countries and the Secretariat held two workshops: the first group discussed *Collaboration Methods Among ASPAC Members* headed by the chair of ASPAC, Inkyung Chang; the second group worked on the Proposed Rules for the Regional Organization and Prof. Kidong Bae of ICOM Korea was the moderator of the group. The first workshop resulted in the

drafting of the Shiraz Declaration. The second group came up with a set of Rules of ASPAC. ICOM Iran and Fars Provincial Government together with Cultural Heritage, Crafts and Touring Organization sponsored the meeting.

Alissandra Cummins, ICOM President, sent a congratulatory message to encourage active contribution of the Iranian colleagues. In his paper, delivered by Parissa Andami; Galla stressed the development of sustainable policy and strategy based on the distinctive characteristics of an individual culture in the 21st century post colonial context.²⁰⁾ The program officer, Jennifer Thevenot, and Eloisa Zell, membership officer, from the ICOM Secretariat explained the activities of ICOM regarding the fights against the illicit trafficking of cultural properties and introduced the Red Lists and One Hundred Missing Objects series. They also discussed reorganizing the national committees of Uzbekistan and Kyrgyzstan with representatives from those countries. The participants acknowledged the cultural diversity of the Asia Pacific and realized the needs for interdisciplinary approaches in relation to diverse cultures, on-going training and exhibition exchanges among different countries. The most notable outcome of the ICOM 2007 Shiraz meeting was gaining the confidence to work out the challenges among the ASPAC members and setting the cornerstone for the establishment of a permanent training program in the ASPAC region. The Shiraz Declaration clearly states the result of ICOM 2007 Shiraz conference.

Shiraz Declaration²¹⁾

The participants in the General Conference of ICOM-ASPAC, meeting in Shiraz, Iran, on the 1st of March 2007, *Considering* the need of museum professionals of the Asia Pacific region for greater collaboration and improved networking amongst its museums, for their continuing prosperity:

Recommend to all members:

To collaborate on regional training initiatives and to set up permanent programmes for the on-going training of museum personnel;

To collaborate in building better programmes and exhibits for children and challenged persons of the societies in the ASPAC region;

To strengthen expertise support, notably through the exchange of experts, and the development of a database of ASPAC expertise;

To establish an on-line museum network through the ASPAC Web site, for publishing an on-line journal of ASPAC museums and contributing to information exchange;

To exchange experiences and knowledge through:

- The exchange of museum personnel to be trained in different countries;
- The creation of multinational, multi-museum-based exhibitions and the exchange of museological research;
- Annual celebrations in support of the scientific, natural and cultural heritage, both tangible and intangible, of one ASPAC country on the occasion of International Museum Day, on rotation basis.

To establish good practice standards and identify ways and means for improvement of their countries' museums;

To form provincial committees within each country for efficient communication and cooperation.

Furthermore,

ASPAC recommends to each government or other organizations to facilitate the transfer of museum objects between museums for public purpose if possible.

Two years later, ICOM Japan, National Museum of Nature and Science and the Japanese Association of Museums organized another ASPAC Conference at the National Museum of Nature and Science from December 7th to 9th, 2009. The main theme was *Rethinking of Museums Core Value and Regional Heritage*. There were three sub-themes: Regional Heritage in Asia-Pacific, Network Building for Museum Information in Asia-Pacific, Human Resources Development for "Code of Ethics" in Asia-Pacific. About 150 participants from 20 countries attended including ICOM President, Alissandra Cummins; Director General of ICOM, Julien Anfruns; Chair of the Ethics Committee, Bernice Murphy; and the representative of UNESCO, Christian Manhart. The conference included a keynote session, paper presentations of the invited young professionals, an ICOM Code of Ethics Workshop and a poster session.

In the keynote session Kenicchiro Hidaka, Professor at the University of Tsukuba spoke about *The Regional Heritage and Museums: Creating a Museum Network in the Asia-Pacific*. He suggested setting up an academic society of museology to develop guidelines for the documentation and management of outstanding heritage in the region as compared to UNESCO's outstanding universal values.

The second keynote speaker Dr. Martin Gomon of Museum of Victoria, Australia, addressed under the title, *Opening Museum to the World - Great Rivers of Information*. In his speech, Gomon expressed concerns on the lack of standardized system of documentation, the issues for quality control of information, and the lack of appropriate software, which would prevent museums to disseminate information about the vast collections.

Bernice Murphy was the third keynote speaker, and she talked on *Museum Ethics in their Dynamic Interface with the World*. As the chair of ICOM Ethics Committee, she summarized the history of ICOM Code of Ethics and reminded the audience of the increased public awareness on the preservation of cultural heritage and museum's social responsibility as a public institution. She also mentioned the transparency in the management of the governing body of the museum and ethical decision making in working practice. Hence, the ICOM Code of Ethics for Museums is the foundation of the museum profession. What's more, Murphy stressed that ICOM Code of Ethics needs to seek new ways to solve complex challenges the museums face in the changing world.²²⁾

An article by Yoon, Keumjin, Director of the Korea Foundation Cultural Center describes other sessions of the conference:-

"..... There were several presentations on natural and maritime heritage since the conference was held at the National Museum of Nature and Science. The case study on the development of an island into a museum near Okinawa was fascinating on the subject of eco museum, tourism and community initiatives.

In the second session, the most unusual presentation was about the impact on a city image in relation to three art museums in Roppongi, Tokyo. It was not complete or entirely new; however, to witness the brilliance of an emerging museum professional presenting her graduate project at a prestigious international conference was a bonus.

One of the unique approaches of the conference was to provide opportunities for the young professionals to share fresh and innovative ideas. It was a bold attempt for the future of ASPAC museums".²³⁾

The 15 Ethical Tales provided the foundation for the discussions during the workshop for ICOM Code of Ethics. To divide the participants into different groups, the organizing committee considered the specialties and work experience of the participants. It was a provoking experience for the participants to listen to different opinions and solutions on how to deal with the ethical considerations given in different countries. The Workshop gave a glimpse of the complexity of museum practices in real life. The 2009 ICOM ASPAC Tokyo conference followed by 2007 ICOM Shiraz enhanced the prospects on building a stronger network among ASPAC members. The conference assured the competency of ICOM ASPAC members for the future museum development in Asian perspectives. The participants of the ICOM ASPAC 2009 adapted the Tokyo Declaration at the end of the conference.

Tokyo Declaration

Preamble

Regional heritage in the Asia Pacific region both affirms the basis for the lifestyles of the people of the region with their diverse cultures and at the same time nourishes their identity; museums secure the foundation for the transmission of these rich cultures.

In this region, where rapid changes are affecting the diversity of local cultures and the natural environment, museums play a key role in passing on the regional heritage and diverse cultures to the people of the world. For these reasons, we hereby declare the following:

1. ICOM-ASPAC will support the strengthening of international collaboration and communication amongst museums in the Asia Pacific region through relevant organizations connected with museums communities and the governmental authorities in each country.
2. ICOM-ASPAC will work in concert with the museum associations and museum-related academic societies in each country and cooperate with the policies designed to enhance museums, as well as the cultural and scientific policies, promoted by the governmental authorities in each country.
3. Museums in each country will advance awareness that the cultural, scientific and social information resources particular to its history and traditions are shared assets of the world;
ICOM-ASPAC will actively work to improve the digitization of museum information and to enhance digital networks and museum resources.
Some current examples of digital portals that advance these goals are:
Encyclopedia of Life, Global Biodiversity Information Facility, and Virtual Collection of Masterpieces of Asia-Europe Museum Network.
4. ICOM-ASPAC will promote the ICOM Code of Ethics for Museums as an indispensable tool for the training of museum s personnel and for the advancement of the museum sector in each country, and will cooperate in strengthening human resource development programs and systems in the region.
5. ICOM-ASPAC will continue to support forums for debate in order to stimulate discussions regarding the core values of museums in this region.
We trust that the outcome of ICOM-ASPAC Conference in Tokyo 2009 will contribute to the success of ICOM 2010 Shanghai General Conference in China.

During the ICOM 2010 Shanghai General Conference, ICOM China proposed establishing a permanent training center in China and ICOM endorsed the idea. Zhang Bai of ICOM China became the new chair of ASPAC. ICOM 2010 Shanghai confirmed the ICOM presence in Asia.²⁴⁾

In 2012 from September 24th to 27th, ICOM China, the Chinese Museums Association and Hubei Provincial Museum organized ASPAC general meeting in Wuhan, in cooperation with the Hubei Provincial Government and the State Administration of Cultural Heritage of China. There were several members of different ICOM Bodies: Hans-Martin Hinz, President of ICOM; Daniel Ben-Natan, President of WFFM; Nath Mayo Adedian, President of AFRICOM; the Board members of ICOM ASPAC; the members from International committees and the Ethics Committee along with Chinese museum professionals.

The main theme was *Today's Museums: Interdisciplinary Approaches* with three subthemes: *Museological Thinking and Ethics*, *Museum Management and Communication*, and *Regional Cooperation*. At the keynote session, Ann Davis, Chair of ICOMFOM, gave insightful examples of interdisciplinary approaches using the Canadian Art museum exhibits and Martin Schaerer, Chair of Ethics Committee, challenged the audience with the concept of interdisciplinary. The Assembly elected Song Xinchao, Chair of ICOM China, as the new chair.²⁵⁾

ICOM ASPAC Way Forward

ICOM ASPAC has come a long way since it stated as a pilot project for the underdeveloped museums in Southeast Asia. Compared to the European museum history, Asian museums started to develop in the last hundred years. For that reason, ASPAC dealt with issues primarily in urgent illicit trafficking of cultural properties, underdeveloped museum facilities and basic training for museum personnel in the beginning. ASPAC accomplishments include setting up appropriate legislation for the preservation of cultural heritage, and improving museum standards and museum profession. In the course of 46 years, ASPAC became the most active Regional Alliance within ICOM the support of influential leaders and dedicated museum professionals.

Recently, the need for training young museum professionals for the future has come under on-going discussion due to the rapid growth of museums in China, Japan and Korea. Museum leaders in the three countries met numerous times to explore the possibilities of establishing museums training program for the sustainable museum model in Asian perspectives. For this, the opening of the ICOM International Training Center is significant for future development of ASPAC. In July 1st, 2013, the ICOM International Training Center was launched at the Palace Museum in Beijing, China. The center is the ICOM's first permanent establishment located outside Europe.

It is the time to start a new vision for ASPAC. Perhaps ASPAC had tried to follow the footsteps of the western models of museums. It is the time to realize it within them. Moreover, ASPAC needs to be more inclusive with its members. Since 1979, ASPAC had extended its borders to cover the entire Asia Pacific region. However, the truth is that the activities in ASPAC are mainly focused and held in Asia.

ASPAC needs to find ways to collaborate with the Pacific member museums. ASPAC also needs to reach out for collaboration with other ICOM Regional Alliances to learn from each other.

The theme of ICOM 2013 Rio is {Museum (Memory + Creativity) = Social Change}. The theme reflects the current trends in culture and education. Diversity has become the key word in preserving cultural, natural and intangible heritage; however, creativity brought hybrids of culture, blend of diversity in this web based global society. Now, museums must prepare to preserve the modern hybrid culture for the future. In this regard, creativity is the core value for the museums of the future. Creativity, with extremely diverse heritage in the region, will reach ASPAC's goals more effectively to promote the development of the museums and professionals of the future.

This paper tried to capture the spirit of ICOM ASPAC over the years in a chronological overview of the development of ICOM ASPAC. If there is any misinformation, it is only the writer's responsibility. The appendix is the list of ICOM ASPAC Board from 1967 until now. Elisabeth Yani of the ICOM Information Center helped to look for documents that fill the gap. Her professional assistance was invaluable.

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Kyunghyang Shinmun, 1982 Dec. 13 article

Kyunghyang Shinmun, 1982 Oct. 18 article

Appendix:

ICOM ASPAC Board Members (1967~2013)

Heads of ICOM-ASPAC 1967-1978: Dr. Grace MacCann Morley, USA 1978-1981: Janine Schotsmans, Belgium) 1982-1983: Mr. Firouz Bagherzadeh (Iran) – until January 1983 1983-1984: Dr. Choi Sun-u(Korea) 1985- ? : Mr. Hahn Byung-sam (Korea)
ICOM-ASPAC Headquarters 1967-1982: New Delhi, India 1983-1986: Seoul, Republic of Korea 1987: Tokyo, Japan
ASPAC Boards: In December 1979, Creation of the Agency governing board.
1979-1981 <i>ICOM Regional Agency in Asia</i> Interim Governing Board Chairman: Mr.Christopher Hooi, Singapore <i>Members</i> Mr. A. Bose, India Mr. Dejo Savanananda, Thailand Mr. Shigeru Fukuda, Japan Dr. Enamul Haque, Bangladesh Dr. Sachin Roy, India <i>Co-opted members</i> Mrs. Irina Antonova, USSR Mr. Noel Flanagan, Australia Mrs. Rosario B. Tantoco, Philippines
1981-1983 Mr. A. Bose, India Mrs. Chira Chongkol, Thailand Dr. Enamu IHaque, Bangladesh Mr. Christopher Hooi, Singapore Dr. Amir Sutaarga, Indonesia Mr. Soichiro Tsuruta, Japan <i>Co-opted members</i> Mr. Noel Flanagan, Australia

Mr. Guenrikh Popov, USSR
Mr. Shahrum bin Yub, Malaysia

1983-1986

Chairperson: Dr. Enamul Haque, Bangladesh
Vice-chair: Mr. Paik Syueng-Gil, Republic of Korea

Members

Mr. Soichiro Tsuruta, Japan
Mr. Guenrikh Popov, USSR
Mr. Noel Flanagan, Australia
Dr. Sunil Chandra Ray, India
Mrs. Aree Kultun, Thailand

Co-opted members

Mr. A. Sutaarga, Indonesia
Mr. Yang Bo Da, China

1986-1989 (Change of name: ICOM Regional Organization in Asia and the Pacific)

Elected members:

Chairperson: Mr. Tadashi Inumaru, Japan
Vice-chair: Mr. Paik Syeung-Gil, Republic of Korea
Prof. Wang Hong-Jun, China

Dr. Bambang Soemadio Indonesia
Mrs. Aree Kultun, Thailand
Dr. Saroj Ghose, India

Co-opted members:

Dr. Enamul Haque, Bangladesh
Mr. Vladimir A. Nabatchikov, USSR
Dr. David Ride, Australia

Ex-officio members:

Dr. Geoffrey Lewis, President of ICOM, UK
Mr. Patrick Cardon, Secretary General of ICOM
Dr. Byong-sam Han, Former chairperson of the ICOM Regional Agency in Asia and the Pacific, Republic of Korea
Prof. Soichiro Tsuruta, Member of the Executive Council, Japan
Dr. Brian Arthur, Chairman of the Advisory Committee, Canada

1989-1992

Elected members:

Chairperson: Dr Saroj Ghose, India
Mr. Bambang Soemadio, Indonesia
Mr. Keijiro Inai, Japan
Mr. Byong-mo Kim, Republic of Korea
Mr. Vladimir A. Nabatchikov, Russian Federation

Dr. Amareswar Galla, Australia

Co-opted members:

Father Gabriel S. Casal, Philippines

Dr. Enamul Haque, Bangladesh

Mr. Lu Ji-Min, China

Mr. Soichiro Tsuruta, Japan

Ex-officio members:

Mr. Alpha Oumar Konaré (Mali), President of ICOM

Mr. Brian Arthur (Canada), Chairperson of the Advisory Committee

1992-1995

Chairperson: Mr. Lu Ji-Min, China

Vice-chairman: ?

Secretary and Treasurer: Dr. S.S. Biswas, India (co-opted)

Members

Mr. Amareswar Galla, Australia

Father Gabriel S. Casal, Philippines

Mr. Byong-Mo Kim, Republic of Korea

Mr Keijiro Inai, Japan

Co-opted members:

Mr. Soiri Marepo Eoe, Papua New Guinea

Mr. Mohd. Kassim bin Haji Ali, Malaysia

Ms. Shivalée Pooptech, Thailand

Ex-officio members:

Dr Saroj Ghose (India), President of ICOM

Mr Jacques Perot (France), Chairperson of the Advisory Committee

Mr Donald McMichael (Australia), member of the Executive Council from the region

1995-1998

Chairperson: Dr. S.S. Biswas, India

Secretary: Dr. Amareswar Galla, Australia

Members:

Ms Gina V. Barte, Philippines

Mr Shuqing Wang, China

Mr Syeung Gil Paik, Republic of Korea

Mr Somkid Chotigavanit, Thailand

Dr Enamul Haque, Bangladesh

Mr Bunichiro Sano, Japan

Ex-officio members:

Dr Saroj Ghose, President of ICOM, India

Mr Lu Ji-Min, former chairperson of ASPAC, China

Ms Bernice Murphy , Member of the Executive Council from the region, (Australia)

Mr Jacques Perot , Chairperson of the Advisory Committee, (France)

Mr Soiri Marepo Eoe (Papua New Guinea)

2001-2004

Chairperson: Dr Amareswar Galla, Australia

Vice Chairperson: Dr Meng Xianmen, China

Secretary: Mrs Emelita V. Almosara, Philippines

Members:

Ms. Rasanubari Asmaramah bt. Hj. Baharum, Malaysia

Dr. Shyamalkanti Chakravarti, India

Mr. Ralph Regenvanu, Vanuatu

Mr. Hayashida Hideki, Japan

Ms. Inkyung Chang, Republic of Korea

Ex-officio members:

Mr. Jacques Perot, President of ICOM, France

Ms. Bernice Murphy, Vice-President of ICOM, Australia

Ms. Alissandra Cummins, Chairperson of Advisory Committee, Barbados

2004-2007

Chairperson: Ms. Inkyung Chang, Republic of Korea

Vice Chairperson: Mr. Zhang Wenbin, China

Members:

Ms. Janet Tee Siew Mooi, Malaysia

Mrs. Parissa Andami, Iran

Dr. Nanda Wicramasinghe, Sri Lanka

Mr. Ralph Regenenvanu, Vanuatu

Mr. Greg MacManus, New Zealand

Ms. Corazon Alvina, Philippines)

Ms. Mairam Yousupova, Kyrgyztan

Ex-officio members:

Ms. Alissandra Cummins, President of ICOM, Barbados

Immediate past Chairperson & Vice-President of ICOM, Dr Amareswar Galla, Australia

Executive Council members residing in the region:

Mr. Xiangyi Li, Member of Executive Council from the region , China

Mr. Jongsok Kim, Member of Executive Council from the region , Republic of Korea

Mr. Günther Dembski, Chairperson of the Advisory Committee, Austria

2007-2010

Honorary Chairperson: Mr. Zhang Wenbin, China

Chairperson: Ms. Inkyung Chang, Republic of Korea

Members :

Mr. Jahangir Hussain(Bangladesh)

Mr. Arun Kumar Chatterjee (India)

Mrs. Parissa Andami(Iran)

Father Isidro Albaño (Philippines)

Mrs. Nanda Wickramasinghe (Sri Lanka)

<p>Mr. Doyolbek Boltabaev (Uzbekistan)</p> <p><i>Ex-officio members :</i></p> <p>Ms. Alissandra Cummins, President of ICOM (Barbados)</p> <p>Mr. Xiangyi Li, Member of Executive Council from the region (China)</p> <p>Mme. Hongnam Kim, Member of Executive Council from the region (Republic of Korea)</p> <p>Immediate past Chairperson & Vice-President of ICOM: Dr. Amareswar Galla (Australia)</p> <p>Mr. Knut Wik, Chairperson of ICOM Advisory Committee (Norway)</p>
<p>2010-2013</p> <p>Chairperson: Zhang Bai, China</p> <p><i>Members:</i></p> <p>Mr. Nuraddin Taghiyev, Azerbaijan</p> <p>Mr. Jahangir Hussain, Bangladesh</p> <p>Mr. Ahmad M. Tabatabai, Iran</p> <p>Prof. Kidong Bae, Republic of Korea</p> <p>Ms. Janet Tee Siew Mooi, Malaysia</p> <p>Ms. HuismTan, Singapore</p> <p><i>Ex-officio members:</i></p> <p>Mr. Hans-Martin Hinz, President of ICOM, Germany</p> <p>Mr. Knut Wik, Chairperson of ICOM Advisory Committee, Norway</p> <p>Dr. An Laishun, Member of ICOM Executive Council, China</p> <p>Ms. Inkyung Chang, Republic of Korea as the immediate ex-chairperson</p>
<p>2012</p> <p>Dr. Song Xinchao, China, was elected as chairperson to serve the remaining term of Prof. Zhang Bai until 2013.</p>

International Exchange Activities of Korea's National Museums

Keum-jin Yoon

Director of the Culture & Arts Department, Korea Foundation

This is a summary of the findings contained in a study to assess the international exchange activities conducted by Korean museums during the period of 1945 to 2010. For this study, 13 national museums affiliated to the Ministry of Culture, Sports and Tourism were evaluated in regard to three categories: exhibition events, academic exchange, and people-to-people exchange.

Exhibition events, which were undertaken earlier than the other activities, have played a lead role in the international exchange efforts of Korean museums. The first Korean exhibition to be shown outside of Korea, *The Masterpieces of Korean Art* in 1957, included a tour of eight cities in the United States. Thereafter, a total of 122 Korea-related exhibitions have been held abroad. The Korean cultural properties featured in the exhibitions at overseas museums were made available in the form of loans, participations in the exhibitions which were organized by overseas museums, joint organization by the Korean and the host museums as well as primary organization by the Korean museum.

The number of overseas exhibitions amounted to 2 for the period of 1945-1960 and 4 for the period of 1961-1970, and then 8 during 1971-1980. Through the 1980s, the growth of exhibition events showed a steady upward trend. Thereafter, the number of exhibitions increased to 22 during 1981-1990, and then showed a sharp jump to 59 during 1991-2000. Although the rate of growth has slowed somewhat during the period of 2001-2010, the number of exhibition events which were organized by the Korean and/or overseas museums amounted to 16, which represents an increase of 50% from the previous period.

Out of 96 events (including 25 loan cases and one donation case), 51 exhibitions displayed 50 or less artifacts (53.1%), while 13 exhibitions featured 51 to 100 artifacts. This means that 64, or 66.7%, of the exhibitions involved 100 or less artifacts on display, with another 32 large-scale events that displayed 101 to 600 works.

In terms of geographic regions, the exhibitions were held most frequently in Asia (65 events, 53.3%) the United States (29 events, 23.8%), Europe (24 events, 19.7%), and Oceania (4 events, 3.3%). Japan has been the host country of the largest number of exhibitions in Asia as well as all regions (62 events, 50.8%) because of the longstanding cultural interaction and relatively lesser costs due to the geographical proximity.

Since 1945, a total of 51 exhibitions that introduced foreign cultures were held in Korea. While the exhibitions featuring Korean culture reached a peak in the 1990s and then leveled off in 2000s, foreign-culture exhibitions in Korea appeared in the 1980s and dramatically increased in the 1990s, and continued to increase in the 2000s. After two exhibitions of U.S. contemporary artworks were shown in

Korea in 1957, no further exhibitions of foreign culture were held until the 1980s.

Similar to the Korean exhibitions held abroad, the most frequently exhibited countries are from the Asian region, in particular Japan (20 events) followed by China (6 events).

Compared to exhibition events, academic exchange and person-to-person exchange only emerged quite recently, from the 1990s and thereafter. There is no clear distinction between academic exchange and personnel exchange projects. Such activities as joint research, research projects, and organization/participation of seminars/conferences have been classified as academic exchange. On the other hand, the exchange of curators, specialists, staff members of museums, invitation/training programs of Korean museum professionals at foreign museums, visits of foreign professionals to Korean museums, and network building are regarded as people-to-people exchange.

There were a total of 114 academic exchange projects from 1991 to 2010, related to research efforts (40 cases, 35.0%), organization of seminars/conferences (29 cases, 25.4%), exchange agreements (25 cases, 21.9%), attendance at seminars/conferences (12 cases, 10.5%), and joint research (6 cases, 5.2%). By period, there is a clear difference between the 1990s and the 2000s; 10 cases, mainly research efforts and seminars/conferences, took place in 1990s, but these activities were concentrated in the years 1999-2000. In the 2000s, 104 activities (91.2%) took place with a large majority involving research projects and organization of seminar/conferences. Also, a vast majority of the exchange agreements were concluded in this period (24 out of 25 cases). Agreements between Korean museums and partner museums abroad contributed to the development of academic exchange programs as well as person-to-person exchange.

Similar to academic exchange, people-to-people exchange programs and activities were actively undertaken in the 2000s, especially since 2005, when 107 out of 147 cases had been conducted.

Based on the overall trends of exchange activities of Korean national museums, their international exchange efforts have been continuously advanced in the areas of exhibition events, academic exchange, and people-to-people exchange. While exhibition events were launched to broaden awareness of Korea's cultural identity and then developed to promote the uniqueness and richness of Korean culture, the academic and people-to-people exchanges have been of a somewhat lesser impact than the exhibitions. Rather than a focus on promotion, academic and personnel exchanges have been undertaken to accumulate information and knowledge through the exchange of information and research, and have involved concerted efforts to build an extensive personnel network in Asia and beyond. The positive outcomes of these efforts will be more evident in the near future.

Lastly, it is true that the individual museums pursue and realize exchange activities with partner museums in the world's countries. At the same time, the roles of museum-related organizations, such as ICOM Korea and the Korean Museum Association, cannot be overlooked in all areas of international exchange. The international exchange expertise of both organizations has shown dramatic gains as evidenced by the successful organization of the 20th ICOM General Conference in Seoul, in 2004. This improvement is also evident from the upward trend of international exchange activities as well as their expanded scope of activities and enhanced standing at home and abroad.

Intangible Heritage in the National Folk Museum after ICOM 2004 Seoul

Jin gi Cheon

Director of National Folk Museum of Korea

Ki won Yi

Vice Head of Cultural Exchange Division, NFMK

Museums have universally focused on the generic characteristics of objects such as their creation, material and artistic value, as well as their historic origins and the changes that have taken place. The National Folk Museum of Korea has mainly worked on exhibitions and education that focus on delivering knowledge and information about the objects on display. Museum visitors, however, have become dissatisfied with just seeing the objects. They tend to be interested in the background story about how and why objects were used, and in customs, expressions, traditional knowledge and ideology, and so on. They want to experience human culture through exploring the objects.

Although museum workers recognized the value and importance of intangible heritage, they had a hard time in applying the ideas in their works. With 'Museums and Intangible Heritage', a subject of ICOM General Conference Seoul, 2004 as a momentum, the National Folk Museum of Korea reestablished a recognition of intangible heritage and conducted researches on intangible heritage concretely about its preservation and practical use in a museum.

Different from tangible heritage, intangible heritage has been rapidly damaging and disappearing because of urbanization, modernization and globalization. Therefore, Museums are one of the best places to preserve and utilize it. The National Folk Museum has been doing researches, documenting, and publishing reports about intangible heritage in earnest after ICOM General Conference Seoul and utilizing knowledge to practical use through the exhibitions and museum education.

The Role of the National Folk Museum in ICOM General Conference Seoul, 2004

During the period of ICOM General Conference Seoul, the National Folk Museum organized the conference and post-conference tour of ICME. Our museum made progress in having several subtitles under main subject, 'Museums and Intangible Heritage'. Those were 'digitalization of intangible heritage', 'museum exhibition and intangible heritage', 'intangible heritage and tourism', and 'globalization of intangible heritage'. Presenters were consisted of 21 people and most of them were museum workers or researchers.

Tangible and intangible heritages cannot be separated from each other and they are closely related to. Most presenters emphasized on the importance of intangible heritage as well as tangible objects. Also, museums should go beyond the object-based exhibition or education itself and should focus on people's story related to intangible heritage which is the origin of tangible heritage as well.



ICME conference (COEX)



Presentation during ICME conference

Presenters also advanced an opinion about carelessness and insufficiency of intangible heritage study. Therefore, the main purpose of their presentations was to recognize the imbalance dealing between tangible and intangible heritages in the museums and looking for a nexus of relationship.



Experience traditional tea ceremony



Making plate using traditional paper

During three day conference from the 4th to 6th of October in 2004, it was held on the 4th and 6th for two days and Korean cultural events were taken place at the National Folk Museum of Korea on the 5th of October. A variety of events at the museum were comprised of making a Korean handicraft plate made of Korean colored paper, learning how to drink tea, watching Buddhist ceremony performance, participating in the opening ceremony of special exhibition, 'wood and paper in Korean Traditional Craft', and gala dinner and reception for all ICOM members.

Our museum managed ICME Post Conference Tour. There, participants had opportunity to engage in traditional experience such as twisting a straw rope for traditional tug-of-war, temple stay, making pottery, making traditional liquor.

The ICOM 2004 Seoul was held in Asia for the first time in the 58-year history of the International Council of Museums. Its theme, 'Museums and Intangible Heritage', emerged out of wishes of the Korean delegation to demonstrate the vitality of Korean culture as they hosted the event. This vitality is as much evidenced in traditional practices and forms of behavior as it is in physical artifacts.

Since Intangible heritage is not a stuffed thing rather it represents people's idea and act of human, we highlighted museum's role doing proper service of intangible heritage and raise awareness for

public in General Conference Seoul 2004.

'Intangible heritage' and strengthening its roles in the National Folk Museum of Korea after ICOM General Conference Seoul, 2004.

Since multilateral binding agreement for safeguarding intangible heritage was not existed, UNESCO ratified 'The Convention for the safeguarding of the Intangible Heritage' in 2003 although 'Convention for the Protection of the World Cultural and Natural Heritage' was legislated in 1972.

Dr. Richard Kurin, who was a keynoter of ICOM General Conference Seoul, 2004 mentioned that anthropologists in a museum are shifting their concepts from tangible object based on exhibition to object generating system and display of the human. People are more likely to engage in their exhibitions with live things rather than with captured specimens. There has been a growing issue of a value of intangible heritage and people's awareness to preserve and transmit to next generation has increased after 2004.

Thanks to the international efforts including the 2003 UNESCO ICH convention and the ICOM 2004 Seoul, it is very actively making cooperation and partnership projects related to intangible heritage domestically and internationally. Under the influence of these initiatives, cultural institutions have been promoting ways to redefine our understanding of intangible heritage, as well as methods for its preservation and practice. The International Journal of Intangible Heritage, published annually by the National Folk Museum of Korea since 2006, is one of the results. In addition to the publication of the journal, works about intangible heritage in the museum have been progressed actively.

Research and Study of 'Intangible Heritage' in the Museum

After 2004, the National Folk Museum of Korea has been doing researching, documenting and publishing reports of urban and rural area's remained folklore. This project has been proceeding under two-year project with each province and local governments. Regional researches of folklore and educational programs are often conducted in its first year, and exhibitions and folklore events are held in the second year based on the first year's results.

Starting from 'a year of Jeju folk culture' in 2007, the museum continually put our efforts on seeking proper use of local area's folk culture as a form of tourist attractions by doing researches, excavating, and preserving in collaboration with local government and villages.

In 2012, curators in the folk research division conducted research on daily lives of a main fishing village in Gyeongnam province, and this year, curators and educators have been producing and operating educational programs based on research curators did last year. Also, we conduct researches and reporting of current transmission pattern of local area's intangible heritage and doing the recording project including digital documentation to share our knowledge and technology with the public.

We divided archives of intangible heritage into transmission background, transmission condition, and transmission characteristics. Transmission background section contains historical, geological, and social background. It has its real state such as transmission subject, transmission history, ability,

material, process and also deals with its availability on the other hand such as historicity, artistic value, academic value, and its nature of folk.

In 2012, Nak Hwa Jang was selected as an archive records. Nak Hwa Jang is a kind of master artisan who draws paintings, letters, and patterns on a paper, wood, silk or leather by searing with a hot iron. There are no written documents about when it first started in Korea, but the contents of Nak Hwa has been remained. Without documentation of these invaluable drawing techniques, it will be gone easily. Therefore, a curator recorded the artisan s techniques about the iron drawing from beginning to end. Based on the recording, the curator published the book and made a video, which will last the precious techniques from generation to generation.

Publication of International Journal of Intangible Heritage and holding International Conference 'Museum and Intangible Heritage'

The International Journal of Intangible Heritage is a successful outcome of the 2004 ICOM Seoul. After the 2004 ICOM general conference, we considered publishing the international journal and made an effort to secure the budget for it in 2005. Fortunately, it was first published in 2006 in response to the rapidly growing academic and professional interest in intangible heritage, particularly following the widespread ratification by States in all parts of the world of UNESCO's 2003 International Convention for the Safeguarding of the Intangible Cultural Heritage. The IJIH is a refereed academic and professional English language journal dedicated to the promotion of the understanding of all aspects of intangible heritage, and the communication of research and examples of good professional practice.

The Journal is one of ICOM's officially supported journals which I can make a presentation on the publication process of the Journal at the Advisory Committee Meeting of ICOM annually. As a result, a majority of ICOM members have been recognizing the importance of the Journal and some members have been submitting papers to the Secretariat of the Journal. We are making endeavors to promote the increase of public awareness on the journal which we attract the intangible experts to write a good quality of papers and submit them to us.

2013 is the 10th anniversary of the UNESCO Convention for Safeguarding of the Intangible Cultural Heritage'. UNESCO, Sichuan Provincial Department of Culture, Ministry of Culture, China organized the Cheongdu International Conference of Intangible Heritage to celebrate the 10th anniversary of the UNESCO convention. Many experts on the intangible heritage took part in the conference and made presentations in many ways to look back on the Convention of 10 years and promote it. I also participate in the conference and presented on 'the ICH preservation through the museum activities regarding Intangible Heritage' and distributed 100 copies of the Journal to the participants in the conference.

UNESCO and ICOM are making persistent efforts on the preservation of intangible heritage which is the driving force to the diversity and sustainable means of development and also seeking diversified methods to promote the importance of intangible heritage. The preservation of intangible heritage is a great store because expression, knowledge and techniques of intangible heritage are crucial. For continuous development for inter-generational transmission of intangible heritage without damage,

every country is concentrating efforts on its preservation. Therefore, the publication of the journal is a very meaningful project with a strong responsibility.



Cover page of International Journal of Intangible Heritage



A&HCI paper index

With our efforts to the enhancement of the Journal, the first international academic journal of its kind in the field, the *IJIH* is indexed by the International Bibliography of Social Sciences (IBSS), the Arts and Humanities Citation Index (A & HCI), Scopus, the Modern Language Association International Bibliography (MLAIB), the Bibliography of Asian Studies (BAS) and the Korean Citation Index (KCI).

Proposals for contributions to future volumes of the Journal are actively sought from professionals and specialists across the world. Main papers are normally between 4,000 and 8,000 words in length with short papers, reports and reviews of between 2,000 and 4,000 words. Papers must be submitted in English and authors are responsible for their translation. Papers can be submitted at any time, though only those received by or before 15th December each year can be refereed in time for the annual early February meeting of the full Editorial Board and, if accepted, included in the next annual volume which will be published in June of the same year.

The Editorial Board of the Journal composed of prominent scholars and museum professionals meet every February to evaluate all submissions. The Board has a strict selection process for articles and members are committed to ensuring the quality of the Journal which is improving year by year.

The editorial and advisory members play important roles in selecting papers and finding the ways to enhance the Journal. In particular, Ms. Alissandra Cummins, the 4th Editor-in-chief and the Chairperson of the UNESCO Executive Board, led the whole meeting successfully by suggesting directions for the development of the Journal.

The 4th advisory committee members are consisted of Dr. Hans-Martin Hinz, president of ICOM, and three professors. The Editorial members are consisted of prominent scholars and museum directors.

Submission of your article is only available via the official website: <http://www.ijih.org>, which contains the paper submission guideline and the published journal from vol. 1 to 8, which is free downloaded in PDF format.

'International Journal of intangible Heritage' is composed of theses, reviews and country reports and 2,000 copies are publishing every year. It is published every may and distributed to around 1,500 intangible heritage related organizations including museums, UNESCO headquarters, libraries, ICOM headquarters, universities around the world.

We hope there will be active in doing research and more interest about rapidly extinguishing intangible heritage. In addition to this, to enhance the awareness of this journal and for qualitative improvement, we held the international conference, 'Museum and intangible heritage' after 2012. The main subject of conference was 'the role and practical use of intangible heritage in the museums' and based on this subject, 10 domestic and foreign presenters had their own speeches.

The chairperson of Korean National Commission for ICOM, Dr. Bae Ki Dong delivered a keynote speech with the theme of 'Preservation of Intangible heritage and Role of Museum'. He expressed his opinion about modern museum's expanded role including interpretation and preservation of intangible heritage and mentioned museum's enlarged social role. He stressed that museums, through exhibitions and actualization of values, can play an important role in this process. By organizing exhibitions and concerts, or offering hands-on experiences, museums should create circumstances for the public and future generations to recognize different ways of preserving between fossilized intangible heritage and currently practiced heritage.

10 presenters including Ms. Alissandra Cummins, Dr. Damodar Frlan, and Dr. Hanhee Hahm emphasized on the utilization of intangible heritage in the museums where they can apply in the variety of museum works such as exhibitions, museum education, and researches.

Intangible Heritage Exhibition in the Museum

'Arirang' best known as a type of Korean folk song was registered in UNESCO Intangible Cultural Heritage of Humanity in 2012. The National Folk Museum of Korea conducted 'Arirang' project upon the social responsibility after China registered 'Arirang' sung by ethnic Koreans living in China as their National intangible heritage. While the exhibition team was preparing 'Arirang' exhibition, they recorded Arirang songs sung by ordinary people and documented them region by region. Education team showed 'Arirang' performances to visitors to enhance its awareness of diversities and understanding.

Although exhibition team had experience inviting traditional crafts masters and hands-on education based on tangible heritage, it was the first time that totally intangible heritage based on exhibition was designed. The difficulties of visualization of intangible heritage with lack of objects was somewhat expected, but we were also suspicious about making rich story telling.

When it came to the opening ceremony of exhibition, all of worries had completely disappeared and we saw people story based on 'Arirang' exhibition. A curator Lee Kunwook said he tried to more focus on present singing 'Arirang' rather than 'Arirang' in a textbook. What he concentrated on the most was to express people's feeling and story inside this song and share those things with visitors. Visitors were available to sit on a sofa wearing headset watching videos on the stories collected from various community groups. Also, there was a small stage for local residents to sing their 'Arirang' for visitors. The purpose of the exhibition was to show Arirang as something that many ordinary Koreans relate to not as a national symbol.



Waiting diverse versions of Arirang and singing Arirang on a stage

We also held 'Multicultural Exhibition' by casting immigrant wives from the initial stage of planning. The exhibition planner asked her to participate in this exhibition as an invited curator. With tremendous her help, gained in conducting interviews with the lenders for this exhibition, collecting materials, as well as planning and setting the direction for this exhibition. In this exhibition, Immigrants made their own storytelling as active beings. Their authentic stories arouse social sensation that visitors feel empathy.

Exhibition can be alive when it makes harmony with tangible object and human beings' story. However, it seems to be difficult to visualize intangible heritage by considering tangible objects at the same time. Thus, curators have to consider many aspects and it can enrich their exhibition. The National Folk Museum of Korea will make a constant effort on research and investigation about peoples' story and circumstances to enrich our exhibition for public expansion of empathy.

Conclusion

After ICOM Seoul 2004, the National Folk Museum of Korea conducted many works under the awareness of value and importance of intangible heritage. In the 'Year of regional folk culture' project, curators in our museum do researches by living with local residents for 9 to 10 months and produce catalogue, report, and archive of their life style. As a result, rapidly extinct documents are preserving and making the best use of them for public. In addition to this, we set a premium on intangible heritage such as publishing 'International Journal of intangible Heritage', held International Conference 'Museum and Intangible heritage', and conducted other intangible heritage related works through education, exhibition, playing traditional dance and music.

We set detailed and systematic range of sustainable intangible heritage and build a firm foundation. For this, we constantly put effort to secure budget for training expert groups. We also conduct social responsibility by doing cooperation work with local communities and expert groups to preserve intangible heritage for generations.

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- 2) ICOM 1946-1998 ICOM Chronology, <http://archives.icom.museum/chronology.html>
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Opening Announcement
From right Co-Chairpersons
Kim Byungmo, Lee Geon Mu and Kim Jong Kyu

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세계 박물관 대회

rence & 21st General
Assembly of ICOM



Workshop & Opening

spot Metropolitan G



Opening Address by Princesses Chakri



Keynote Speech by Dr. Lee O Young



Cultural Event at Opening Ceremony



Mayor Lee Myung Bak speech at Opening Ceremony



Advisory Committee Meeting



Jacques Perot



Concurrent session, Digital heritage



Ethics Committee Meeting view



Mep Information Meeting



Resolutions Committee Meeting



Intangible Heritage Program Preliminary Meeting



Closing Ceremony New President Cummins with J. Perrot



Finale at Closing Ceremony. J. Perrot and Byungmo Kim, and People from ICOM 2004 OC



Registration Plaza



Cultural Event of Intangible Heritage of Korea



Culture Event from Taiwan



Culture Event, Kuruma Ningkyo from Japan



Seoul City Tour



Post Conference Tour



Official Banner



Cultural Event at Opening Ceremony



Reception on Opening Day



Welcoming Reception with Mayor Lee, M.B.



Toast at Lunch hosted by the Korea Foundation



Lunch hosted by the Korean Foundation



Governor Son Hakgyu Manus Brinkman Jacques Perot at Farewell Ceremony



Ceremony at the Farewell Party



Governor Son Hakgyu Manus Brinkman Jacques Perot



Jacques Perot and Manus Brinkman at Farewell Party



Co-Chairperson Kim B.M. with delegates from Iraq and Afghanistan



Mayor Lee Myung Bak, Lee Geonmu, Choe Chong Pil at Opening Ceremony



Princess Chakri and his friend



Md. Chang I.K. and ICOM members at Opening Ceremony



Mayor Lee Myung Bak, Jacques Perot and Kim Byungmo



OC chairpersons meeting



Press Meeting



Princess Chakri and his friend



Md. Chang I.K. and ICOM members at Opening Ceremony



Mayor Lee Myung Bak, Jacques Perot and Kim Byungmo