

THE BEST IN HERITAGE

DUBROVNIK, CROATIA



2004



Contents:

4 Programme

8 The Introduction by Prof. Tomislav Šola

The Best in Heritage

- 10 The Introductory lecture by Prof. Tomislav Šola, PhD
- 12 Victoria and Albert Museum (London, UK)
- 14 Moderna Museet (Stockholm, Sweden)
- 16 Canadian Museum of Nature (Canada)
- 18 The Galleries of Justice - The National Centre for Citizenship and the Law (Nottingham, UK)
- 22 The Goulandris Natural History Museum - Gaia Centre for Environmental Research and Education (Kifissia, Greece)
- 24 Laténium, Park and Museum of Archaeology (Hauterive, Switzerland)
- 26 Ærøskøbing (Ærø Island, Denmark)
- 28 Museo del Aceite (San Felices de Los Gallegos, Spain)
- 30 National Museum of Ireland - Museum of Country Life (Dublin, Ireland)
- 32 Slovenian Religious Museum (Slovenia)
- 34 Western Australian Maritime Museum (Australia)
- 36 Textiel Museum (Budapest, Hungary) & The Blueprint Museum (Pápa, Hungary)
- 38 The Karelian State Regional Museum (Karelia, Russia)
- 40 Ethnographic Museum Split (Split, Croatia)
- 42 Museum of Buriatian History (Buriatia, Russia)
- 44 Shetland Amenity Trust (Shetland, Scotland)
- 46 Ecoparque de Transmiera (Spain)
- 50 Musée des Civilisations de l'Europe et de la Méditerranée (Marseille, France)
- 52 Michael Pinsky: "Exhibition PONTIS at Segedunum museum"

Heritologia -

The International Heritage Studies Forum

- 55 The Introductory word by Peter Howard
- 56 The Introductory lecture by Tomislav Šola: "Is Heritology a better way to continue?"
- 57 The Introductory lecture by Frans Schouten: "Culture as competitive edge in tourism"

The side of theory:

- 58 Peter Howard: "Criteria for the Conservation of the Landscape Heritage: The Best Fit"
- 61 Gregory Ashworth: "Does heritage tourism exist?"
- 62 Klaus Müller: "Museums and their digital profile"
- 63 Marcin Podogrocki: "The Journal of Conservation- Restoration" & "Project Wooden Religious Architecture of Central Europe"
- 65 Javier Pes: "Mixing media"
- 66 Annemie Rossenbacker: "Heritage covenants - Heritage Management in Flanders"

The side of practice:

- 68 Steven Thielemans and Peter de Wilde: "Heritage Management in Flanders - the example of Antwerp (city and province)"
- 70 Andre Bechtold: "Time-Travelling in practice"
- 71 Dragana Lucija Ratković: "Creating a small museum for daily use - The Rovinj Batana/ la Batana Rovignese"
- 72 Eva Fägerborg: "SAMDOK"
- 73 Željko Kovačić - Group Zagreb While It Wasn't: "Zagreb While It Wasn't"
- 75 Clara Masriera i Esquerra: "Taller de projectes de patrimoni i museologia - Conveying heritage"

And, back to theory...:

- 78 International Journal of Heritage Studies - discussion
- 79 Excellence Club
- 80 Map of Dubrovnik

The Best in Heritage, Dubrovnik, 16-18 (21) September 2004

dedicated to the memory of Kenneth Hudson, OBE

The programme

Arrival day

Wednesday, 15th September :

arrival, accomodation, registration

- Arrival of participants, welcome at the airport, transfer to the hotels and to the City
- **15.00-20.00** The lobby of the theatre "Marin Držić", hospitality desk (where the registration can be done and information collected); welcome drink

1st Day

Thursday, 16th September;

Theatre "Marin Držić": museums, heritage

- **08.00** Registration-hospitality desk in the lobby of the Theatre
- **09.30** An introductory word by Mr. Stephen Harrison
- Welcome words
- by Mr. Božidar Biškupić, MA, Minister of Culture of the Republic of Croatia
- by Mr. Jacques Perot, President of the International Council of Museums (ICOM/UNESCO)
- by Mrs. Marie-Paule Roudil - UNESCO ROSTE, Head of the Section for Culture
- by the city Mayor of Dubrovnik, Mrs. Dubravka Šuica
- by Mrs. Željka Kolveshi, the Chairwoman of the Croatian National Committee of ICOM
- **10.10** Introductory lecture by Prof. Tomislav Šola, PhD
- **10.45** Break
- moderator: Mr. Stephen Harrison
- **11.15** Project 1: Victoria and Albert Museum (London, UK) - European Museum of the Year Award (EMF)
- **12.00** Project 2: Moderna Museet (Stockholm, Sweden) - Museum of the Year 2003 by Swedish Museum Association

- **12.45** Project 3: Canadian Museum of Nature (Canada) - The 2003 Award for Outstanding Commitment to the Preservation and Care of Collections
- **13.30** Lunch at individual expense
- **15.15** Departure on foot for city sightseeing, the visits to museums and temporary exhibitions (meeting in front of the Theatre "Marin Držić")
- **19.00** Opening of the small exhibition of publications and other printed material on presented projects
- **20.00-22.00** Cocktail in the cloister of Dominican monastery (offered by the Croatian National Committee of ICOM)

2nd Day

Friday, 17th September;

Theatre "Marin Držić": heritage, museums

- moderator: Mr. Frans Schouten
- **9.30** Project 4: The Galleries of Justice - The National Centre for Citizenship and the Law (Nottingham, UK) - The Gulbenkian Prize for Museums and Galleries 2003
- **10.15** Project 5: The Goulandris Natural History Museum - Gaia Centre for Environmental Research and Education (Kifissia, Greece) - "The 2003 European Museum of the Year Award - Specially commended"
- **11.00** Break
- **11.15** Project 6: Laténium, Park and Museum of Archaeology (Hauterive, Switzerland), - The Council of Europe Award (EMF)
- **12.00** Lunch at East West Banje cocktail restaurant bar, at individual expense; only upon reservation
- moderator: Mrs. Ine Vos
- **15.40** Project 7: Ærøskøbing (Ærø Island, Denmark) - Europa Nostra 2002 Cash prize
- **16.20** Project 8: Museo del Aceite (San Felices de

The Best in Heritage, Dubrovnik, 16-18 (21) September 2004

dedicated to the memory of Kenneth Hudson, OBE

Los Gallegos, Spain) - Europa Nostra 2002 Medal

• **17.00** Break

• **17.15** Project 9: National Museum of Ireland - Museum of Country Life (Dublin, Ireland) - Interpret Ireland Award

• **18.00** Project 10: Slovenian Religious Museum (Slovenia) - Slovenian Museum of the Year

• **20.30** Dinner in the restaurant "Nautica" at the invitation of "The Best in Heritage" Board

3rd Day

Saturday, 18th September;

Theatre "Marin Držić;"

• moderator: Mr. Klaus Müller

• **09.30** Project 11: Western Australian Maritime Museum (Australia) - 2003 Western Australian Tourism Awards: Significant Tourist Attractions Category

• **10.15** Project 12: Textiel Museum (Budapest, Hungary) & The Blueprint Museum (Pápa, Hungary) - Hungarian Museum of the Year

11.00 Break

• **11.15** Project 13: The Karelian State Regional Museum (Karelia, Russia) - Open Museum Association Russia-Open Museum Forum 2003 Award

• **12.00** Project 14: Ethnographic Museum Split (Split, Croatia) - Pavao Ritter Vitezovic Year Award for the Permanent Exhibition by Croatian Museum Association

• **12.40** Project 15: Museum of Buriatian History (Buriatia, Russia) - Open Museum Association Russia-Open Museum Forum 2003 Award

• **13.20** Lunch at individual expense

• moderator: Mr. Andre Bechtold

• **15.00** Project 16: Shetland Amenity Trust (Shetland, Scotland) - British Archaeological Association Awards 2002

• **15.40** Project 17: Ecoparque de Transmiera (Spain)

• **16.20** Project 18: Musée des Civilisations de l'Europe et de la Méditerranée (Marseille, France)

• **17.00** Project 19: Michael Pinsky: "Exhibition PONTIS at Segedunum museum"

• **17.45 - 18.00** The Closing of the Event

• **20.00 - 20.30** The best project presented ceremony in the atrium of The Rector's Palace

• **20.30** Gala cocktail in honour of the best presented project and all the participants offered in the atrium of The Rector's Palace (with live music by Election Session - dress code: smart casual)

4th Day

Sunday, 19th September:

excursion

• **09.00 - 19.30** National park Mljet, Island Mljet, excursion by boat, with lunch, free drinks and bathing (only upon reservation at approx. price of 40 Euro per person, all included);

The Best in Heritage follow on programme:

Heritologia

- The International Heritage Studies Forum

Innovation and alternative in museums, heritage and conservation

Dedicated to the memory of Georges Henri Rivière

Monday, 20th September:

The Best in Heritage, Dubrovnik, 16-18 (21) September 2004

dedicated to the memory of Kenneth Hudson, OBE

Inter-university centre

- **10.00** The introductory word: Tomislav Šola
- **10.10** The introductory word: Peter Howard
- **10.30** Introductory lecture: Tomislav Šola
- **11.05** Introductory lecture: Frans Schouten
- **11.40** Welcome drink

The side of theory:

(each contribution is limited to 30 minutes; the authors may allow some time for discussion by shortening their contribution)

- moderator: Mr. Stephen Harrison
- **12.10** Contribution No.1: Peter Howard: "Landscape conservation : the criteria"
- **12.40** Contribution No.2: Gregory Ashworth: "Heritage tourism policy - innovative trends"
- **13.10** Contribution No.3: Klaus Müller: "Museums and their digital profile"
- **13.40** Lunch at the restaurant "ORHAN" at individual expense (the list will be circulated); bathing suit recommended
- **15.30** Contribution No.4: Marcin Podogrocki : " Journal of Conservation- Restoration" & " Map of Wooden Religious Architecture in Central Europe"
- **16.00** Contribution No.5: Javier Pes : "Mixing media"
- **16.30** Contribution No.6: Annemie Rossenbacker : " Heritage Management in Flanders"
- **20.00** Dubrovnik Dinner in the restaurant "Nautica" at individual expense

Tuesday, 21st September:

Inter-university centre

The side of practice:

- moderator: Mr. Javier Pes
- **9.30** Contribution No.1: Steven Thielemans and Peter de Wilde: "Heritage Management in Flanders -

the example of Antwerp (city and province)"

- **10.00** Contribution No.2: Andre Bechtold: "Time- Travelling in practice"
- **10.30** Contribution No.3: Lucija Ratković: "Creating a small museum for daily use"
- **11.00** Coffee break
- **11.30** Contribution No.4: Eva Fägerborg: "SAMDOK"
- **12.00** Contribution No.5: Željko Kovačić - Group Zagreb While It Wasn't (Z. Gregl, N. Jandrić and Ž. Kovačić): " Zagreb While It Wasn't"
- **12.30** Contribution No.6: Clara Masriera i Esquerra : "Taller de projectes de patrimoni i museologia"
- **13.00** Discussion
- **13.30** Lunch at individual expense

And, back to theory...:

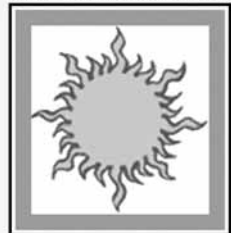
- **15.30** INTERNATIONAL JOURNAL OF HERITAGE STUDIES

panel discussion: "Innovation and alternative"

The participants so far confirmed: Peter Howard, Tomislav Šola, Gregory Ashworth, Myra Shackley, John Tunbridge...

- **17.00** Discussion with public participation
- **18.00** Closing words
- **20.00** Farewell cocktail in "Rupe" Museum offered by the Museums of Dubrovnik

THE BEST IN HERITAGE



European Heritage Association

The Introduction



Professor
Tomislav Šola

What is “The Best in Heritage”?

In the beginning there was a dream, or maybe just the need and the opportunity ... or just a frustration. The great museologist, Kenneth Hudson supported the idea and commented: "Now I understand, - you want to create Cannes for museums!" Those who knew him will know this was meant as a compliment!

But the aim of “Best in Heritage” is not to offer prizes. There are some fifty award/prize schemes in the world, with the sole aim of choosing the best national or international museum, heritage or conservation project of the current year and the awards are still multiplying. This is an enormous endeavour for the juries and organisations behind it, - with very serious expertise involved and at a very substantial expense. A million Euro? Two million? Hard to say, and probably not important at all. Yet, this is a grandiose effort in evaluation to find and praise the best and most successful. We successfully thrive upon their effort but also add significance to it by spreading the quality they have valued so highly. It has become important to have the best and most excellent even in the traditionally non-competitive domains. Are the reasons for all these competitions about the social significance of museums, professional recognition, political reasons, economic reasons, or self-justification? The age we live in is too quick in change and too lavish in quantities: we simply need an orientation and help when trying to find quality.

“The Best in Heritage has created a unique opportunity to bring together this unique group of professionals and practitioners from the world of heritage who, without the pressures of competition, and with the benefit of Dubrovnik’s historic inspirational setting, can tell the truth of their achievements as the people who have been already judged “the best of the best.”

Our world is increasingly one of numbers, of quantities and of statistics. Yet, we know that measurable values are the rationalist dream. We know that globalisation cannot

be stopped and will not be: yet, we have to understand it, to adjust to it and to correct it to a sustainable level. This is why we live in the Age of Identity. The cry for it is the ultimate sign that we are in danger of losing it. Globalisation brings profit into our culture and also into our private lives and that may well be the true end of history. The history itself becomes the exclusive domain of profit.

In these circumstances, setting up an annual survey of the best quality projects in museums, heritage and conservation, - places this conference at the heart of the debate about the social significance of our shared heritage.

We feel that by recognising what is quality and by trying to learn from it, we will provide a new platform for heritage which our partners, be that the state, sponsors or our community can recognise as necessary and worthy of their support. If profit is dangerous, we must protect the values we stand for from it: the value of our professional autonomy and that of the identities we protect. The only way to do this is with quality and excellence.

“The Best in Heritage” is focused on excellence, that of the associated professions and of the opportunities.

The implications of discussing these heritage achievements are vast. They range over such basic questions as the nature of our jobs in heritage. Are they mainly scientific - simply recording the condition of society? Or are we meant to be communicating a greater “living” significance. What is the nature of the product we produce for society? Is it knowledge and facts, or is it some higher kind of wisdom which can have a greater impact on our societies?

We hope “The Best in Heritage” provides you with the perfect forum to discuss these issues, both formally and informally during your stay in Dubrovnik.

It seems that we are building a new mega-profession of heritage care and communication or, heritage management or even heritage engineering: what is our true role in the modern world?

The Introduction

We hope that Dubrovnik's "Best in Heritage" conference will be the growing answer to all of these questions.

What can you expect this year and in the years to come?

How was the programme formed this year? The answer is by the evocative mixture of heritage disciplines to form a programme we hope you will find newly stimulating. From the large number of projects with national or international prizes, we have not only picked those with the most prestigious awards, but also those interesting projects which address some of the issues discussed above. Each of these projects have sent their own expert to explain the philosophy and achievement which led to their prestigious award.

We thank them all for sharing our belief that the significance of heritage developments does not end with prizes. Our firm belief is that that they deserve still more attention after they win the prizes. Too often in the past it seems that the quality and potential of such achievements are poorly exploited to enrich, stimulate and advance our professions.

What about all the wonderful ideas that don't win the prizes? On the third day of the programme, we also invite some projects still not opened to the public, that we feel deserve international attention because of their brave innovation.

The follow-on event "Heritologia" (dedicated to the memory of Georges Henri Riviere) has unexpectedly grown into the forum for heritage studies and is currently the only place and time in the world where innovative and alternative solutions are shown and discussed. We have thus discovered a potential that we shall build upon. This unique mixture of best practical expertise and best reflective minds reveals the nature of our professional future. There is a convergence of disciplines on which the principles "The Best in Heritage" is based, already so well reflected in the delegate list for this year's conference.

In this forum, as well as with the projects presented at the conference, our aspirations are openly elitist: we want the crème de la crème of the world's thinkers and practitioners in this field, but with the prime purpose of making this thinking and innovation accessible to all who are blessed with the ambition of making a contribution to the common good.

We would like you to consider "The Best in Heritage" as more of a constant initiative and process rather than a finished product. We intend to grow and create yet more facets around this initial concept. Our strategic aim is to build a brand that will attract similar interests and ambitions to Dubrovnik and make September here the festival of excellence in heritage. We have come far already but, like a plant, we shall grow and spread according to the surrounding conditions. We are prepared to change, adjust and adapt, as circumstances dictate, without compromising the philosophy which guides us. We exist to seek out excellence, the same as you. By your presence here, you also become part of "The Best in Heritage" family. Only together do we come alive. All of you are English speaking, informally literate, curious, entrepreneurial, ambitious, but also eager to learn from the best among us and to apply it to contribute to a civilized and tolerant society, as well as to your own successful practice.

This is why, at the "Best in Heritage" Conference, unlike so many, we value the time available for group discussion just as highly as the time allocated for presentations. Remember that all our delegates, not just the project-presenters are here to share their thoughts and ideas, their hopes and their fears.

And, do remember that our overall aim is to create inspiration, and forge creative links - the tasks in which the magic of Dubrovnik will undoubtedly help us.

About us:

We are an organization of like minds. We are not an institution, but a continuous innovative project that has the potential to out-live and out-perform some of the more well established institutions. We have no true office, but a number of professional supporters who combine to sustain and organize our annual meeting in Dubrovnik. Yet, nothing would be possible without the support of the Ministry of Culture of Croatia, that of UNESCO regional office in Venice and the support we regularly receive from the City of Dubrovnik. We owe them our gratitude.

Professor Tomislav Šola

European Heritage Association

The Best in Heritage

www.TheBestInHeritage.com

Zagreb, August 2004.

The Introductory lecture



Professor
Tomislav Šola

The importance of product quality in heritage institutions

*(excerpts from the text of the Introductory lecture,
The Best in Heritage, Dubrovnik, 16 Sept 2004)*

1. Product quality

In this ever less principled world, advocating quality can either be an empty phrase or can represent a radical attempt to promote a healing strategy for a sector in paradoxical crisis. Museums have never been more successful and yet their concept has never been more questioned than at the present time. We need to understand that heritage institutions, museums included, are the *relation and means* rather than a final answer to the needs that created them.

I would make an even greater claim: they are a counter-weight to gain or to restore the balance during mankind's transitions. Heritage institutions are corrective mechanisms of human development.

As heritage institutions claim their place in the structure of an emerging and growing new profession in its own right, they need to define their concept of quality. If, for example, museums are to remain public institutions, their strategic choice must be to define the level of quality they offer to the public which supports them. This concept of quality has multiple parts, it is complex, and it should be applied at all levels within the museum workforce - from the practical jobs (building, equipment, methods and technologies of work) to the "soft" quality of the product quality being realised in the minds of the users.

When this quality becomes measurable, it forms the so-called "psychic income". Whereas the technicalities of the product can be successfully dealt with at the museological level, including the arts of management, this last part is the true subject of an advanced theoretical body, a certain general theory of heritage, - be it new museology or, simply, - heritology².

2. The quality product as a social influence

Wisdom becomes a potential museum product when the quality is delivered somewhere above that which is generally expected (which is often a quality of space, of services), or, partly, in a temporary offer (occasional exhibitions, workshops, seminars etc.) but particularly in the constant offer. Yet, the latter has to be ranked always above the first, pragmatic level of acquired knowledge. Wisdom is realised through effects such as changed behaviour, richer perception, a more developed sense for critical judgement, as a more complete awareness of the world, as the insight into the reality of living, as capability of enjoying human adventure, as capability of creating personal criteria of quality in new circumstances, as strengthened consciousness of one's own identity, as an increased capability to respect the identity of others.

As cubism introduced the idea of "omitting illusion of perspective in art", so should museums renounce their fascination with the tradition of the profession to reach the same goal as art: "momentary sensory awareness of the whole"³. The formal, methodological condition of the quality product is achieved when curators surrender themselves to the level of identification with the user.

Fascination with the palpability of the product is part of our civilisation and firm ground for pragmatic marketing. A softly defined museum product has an uneasy quality of uncertainty, invisibility unmeasurableness in terms of the usual marketing criteria. "Economic options are "think big", "think small", "think quick", while the option "think with satisfaction" or "think wisely" is a much more rare offer"⁴.

Museums should encourage the search for the quality of life, make people wiser and nobler. Unamuno has considered as a valid goal "the personal integrity as opposed to so-

The Introductory lecture

cial conformism, fanaticism and hypocrisy"⁵, and it is difficult to imagine that museums could forget the ideal of personal freedom. This does not require a museum that pleases everybody. It is a proposition of the pleasure of understanding, by presenting even the unbeautified faces of truth.

The museum producing quality⁶ must keep its place of "excellence and equity"⁷ in the minds of people, but also the place of truth and beauty, a place to constantly turn to when cheated by illusions and mythologems of current economy and politics, by collective neuroses, or when confused by the seeming non-existence of value patterns.

Such museums must help the individual and the collective alike to find consolation, lessen fear of death and disappearance, - in the hope that they will find, in the mystery of human kind, if not in the constant human effort of self-improvement, - the purpose of their existence.

"It is an obvious truth that prevention is difficult to sell, but how easy it is to sell the healing!"⁸. In museological literature there is little dealing with this, probably unprecise philosophy, but there is sometimes precious evidence that the museum activity goal is to produce "integral thought", "educative intuition" and "ethic premonition"⁹. It could be said that the purpose of museum endeavour is to strengthen and stimulate individual and collective intelligence. That is the basis for positive social development supported by quality, which could also be seen as a more sustainable form of social development.

The awareness of the existence of this seemingly elusive museum product is present in some expert reports. Talking of the education in museum, one author mentions three le-

vels of the process: stimulating curiosity, giving relevant information and "occasional reaching of understanding"¹⁰. If considering perfunctory success, then the first level, belonging to all exhibitions accompanied by huge media hullabaloo, is the real one. Marketing strategies unadapted to the specific mission of museums strongly favour and promote this aspect. But, if quality is the measure, only the third level is the right one because it is bringing the effects worth working for. It will not be sufficient to consider "experience" as the only good objective, as is frequently found in literature: "function of Exploratorium is not to procure information but "experience"¹¹.

Only at the level of wisdom, or through the capability to harmonically instill personal vital interests into the changing circumstances, is it possible to free individual/collective capabilities for a higher quality of life. All our efforts, to be truly valid, should be directed to this goal: "... our gods are dead but our demons are more than alive. Culture obviously cannot make up for the gods, but can ensure inheriting everything that had been noble in this world..."¹²

The object of the museum is "the good of the society"¹³ and that is the reason why the product of the museum should be measured according to the contribution to the common good, which is realised by its activity. Perhaps these concepts are too technical to be properly translated by marketing techniques which have not been properly adapted to the needs of these specific types of institution. It should not be forgotten that all professions and all institutions define their character and their place in the society according to their definition of good. For heritage institutions to attempt to do anything less than this would be a misunderstanding or a compromise.

¹ Ames, Peter J., *Marketing museums: means or master of the mission?* Curator, 32, 1 (1989), p. 51

² Šola, Tomislav. Paris, Methodology in Museology, ICOFOM annual conference, 1982

³ McLuhan, Marshall, *Understanding media*, New York: McGraw-Hill Book Company, 1966, p 13; in another place McLuhan calls it "instant total awareness"

⁴ Keller, Goroslav, *Design of culture and culture of design*, Paper at the scientific symposium "Marketing in culture", Zagreb, 13th and 14th of Dec, 1990, p 2.

⁵ Encyclopaedia Britannica, 1998.

⁶ In several chapters of the book *Essays on Museum and Their Theory*, and since 1985 I have been calling such a museum cybernetic.

⁷ Excellence and equity, A report from the American Association of Museum/ ed. Ellen Hirzy Cochran, Washington: American Association of Museums, 1992, p 9; the author of the syntagm is Mr Joseph Noble.

⁸ Torkildsen, Georg, *Effective marketing*, Leisure opportunities, 128, 21 (1994).

⁹ Cleveland, Harlan, *Information as natural good*, Survey, 223 (1983).

¹⁰ Kotler, Neil; Kotler, Philip. *Museum strategy and marketing: designing mission, building audiences, generating revenue and resources*, San Francisco: Jossey-Bass Publishers, 1998., p 9

¹¹ *Museum magic: museums and the new technology*, Proceedings of the Annual conference of Museums Association of Australia, Sidney, Oct. 1980, p 8; the author quotes the words of the legendary Director of Exploratorium, Frank Oppenheimer.

¹² Malraux, Andre, *Antimemoires*, Paris: Gallimard, 1967, p 33.

¹³ Lewis, Peter. *Museums and Marketing*. // manual of Curatorship / ed. John M.A. Thompson. London: Butterworth & Heinemann, 1992. p. 157

The British Galleries at the Victoria and Albert Museum

European Museum of the Year (2003)



The British Galleries at the V&A

The creation of the British Galleries 1500-1900 at the Victoria & Albert Museum, London, was the largest gallery project for 50 years at the world's most important museum of design and the decorative arts. When they opened in 2001 after five years work, the British Galleries were hailed as groundbreaking and stunningly beautiful, and went on to win for the V&A the European Museum of the Year Award (2003).

The galleries tell the story of design and the decorative arts in Britain over 400 years, tracing the transformation of Britain from a peripheral role in the affairs of Europe to the 19th century British empire, and its role as workshop of the world. The galleries contain 3000 objects in 3400 sq metres - larger than many museums - everything from teapots to sculpture, books to cabinets, sketch-books to complete period rooms. In particular, historic dress and textiles are now on show thanks to triple-glazed windows and air-conditioning. There are also many imported objects since it is impossible to tell the story of British design without portraying its appetite for exotic novelties, and its willingness to assimilate and absorb new influences and skills. Within a chronological framework, 90 displays follow four repeating themes: Style, Who led taste?, Fashionable Living, What was new?

Fundamental to the success of the galleries was the involvement throughout of V&A educators in the development of content and the choice of objects. A guiding principle of the project was that the galleries should appeal to visitors with different educational backgrounds, different interests, different learning styles and different reasons for wanting to visit. A wide range of interpretive devices are embedded into the displays, beside historic objects - not separated into a distinct interpretation zone. High technology audios, videos and touch screen interactives are used but so are low-tech activities such as dressing up in replica costume, building replica chairs or drawing. A gallery database provides additional information about and colour images of every single object. Along with all the high tech programmes this is available via the V&A website. Three new kinds of gallery space supplement the displays: Discovery areas for more hands-on and shared learning activities; Film rooms showing a continuous sequence of 15 minute films on such topics as Design and Empire, or the British Country House; and Study rooms with reference material and comfortable seating.

The galleries were created by a team of V&A staff and external consultants and contractors. Unusually two teams of designers were hired, to combine a classical, modern idiom of design intended to be clear, consistent and reassuring, with particular regard for historic



colours and finishes, offering glamour and historical accuracy at various points. Like the educators, the designers worked closely on the selection of objects from the very beginning of the project. Ideas and content were recorded and shared continuously in electronic and written form - the principal working document evolved through 80 versions over 5 years.

Audience research before, during and after the project has enabled us to judge the success of the new galleries. In the six months after the opening of the British Galleries, there 3 times as many visitors to the Museum as the previous year. Visitors spent on average over five times longer than in the old galleries. A very high percentage of visitors felt that interpretation enhanced their appreciation and knowledge. Audience research during the project, much of it carried out in a converted temporary gallery, was critical in testing and improving our ideas for everything from label design to the vocal style of audio programmes.

The British Galleries cost just under £31m, and are intended to last 25 years. Half the cost came from the Heritage Lottery Fund, and half was raised from a variety of donors. New gallery projects at the Museum now use them as a template for organisation, educational philosophy and interpretive methods. The British Galleries have become a teaching resource, not only about design and art in Britain but also about

museum display, and have been visited by numerous museum colleagues from all over the world. In response to this interest we have written a book *Creating the British Galleries at the V&A: a Museological Study* (London, 2004) which documents the history of the project, the thinking behind it and the process we went through, while reflecting on the successes and failures of the galleries.

Nick Humphrey

curator in the Department of Furniture, Textiles and
Fashion (V&A)
nickhu@vam.ac.uk

Victoria and Albert Museum
Cromwell Road
London SW7 2RL
UK

www.vam.ac.uk

Moderna Museet

Museum of the Year (2003), Association of Swedish Museums

Moderna Museet, exile and home-coming

Moderna Museet in Stockholm has a history stretching back for almost fifty years. The museum opened in 1958 and even then housed one of the most remarkable collections in the world; a collection that has been enriched by donations and purchases so that it now comprises some 5 000 paintings, sculptures and installations, some 25 000 watercolours, drawings and art prints and about 100 000 photographs. For a small country on the outskirts of Europe this has, naturally, been a matter of travelling, meeting people and "being there".

The legendary museum director and connoisseur Pontus Hultén was one of the first people to head Moderna Museet. It was thanks to his work that a very unprepossessing drill hall became not merely a vital setting for Sweden's contemporary art but one of the leading "art sites" of the world. As early as the 1960s pioneers like Marcel Duchamp, Jean Tinguely, Niki de Saint Phalle, Jasper Johns and Robert Rauschenberg were presented while a unique government grant made it possible to acquire seminal works by Georges Braque, Pablo Picasso, Giorgio de Chirico and Salvador Dalí.

The growth of the collection was the primary reason why Moderna Museet grew out of its original premises. A new museum, designed by the Spanish architect Rafael Moneo, was opened in 1998. Three years later, at the end of 2001 when I had very recently joined the staff of Moderna Museet, I took part in the decision to close the building. By that time Lars Nittve, formerly director of Tate Modern, had assumed the post of director. Why, you ask, did we close a building that had been designed entirely in accordance with the demands of a museum today? Climatic problems had accelerated. Both the condition of works of art and the health of the staff (if not the visitors) were threatened. The decision was inevitable. Every effort would be made to restore the building to perfect condition. But what were we to do while we waited? (We were finally not able to return until February 2004.)

We could have sat back and just waited but, instead, we worked on a completely new concept; a concept which won us the Museum of the Year 2003 Award from the Association of Swedish Museums. A museum is so much more than its buildings. This fact has seldom been as apparent as during the two years of our exile; a fact that was recognized in the citation accompanying the award: "Moderna Museet has seen the opportunities in a seemingly hopeless situation. With a rediscovered eagerness to experiment and using daring new ideas, during its exile the museum has brightened up people's lives in temporary venues: a church, the railway station, galleries and on TV. With its brilliant c/o concept and by constantly seeking new ways of communicating with the public, the museum has shown that it takes its brief - as the national museum with responsibility for contemporary art - very seriously."

That we received the award depended to an extent on our difficult situation, that we were no longer a major institution but had lost the imposing building that often appears to be a museum's principal feature. But our rapidly developed c/o concept was also important in this context.

A base camp was set up in an empty postmodernist office block next to the main station. All the staff were gathered here in an efficient office landscape and it was here that we organized a busy programme of seminars, evening events and a series of exhibitions under the heading "Odd Weeks". Every second week, on an odd-dated Monday, we opened a new exhibition featuring an artist who, helped by our technicians, had less than 24 hours to stage an exhibition in the 70m² available. Old and young, Swedish and foreign artists, some known, others new to the large and very mixed public. There were no exclusive openings for the chosen few but all were welcome - and people seem to have felt welcome. We started to practice what we have now embraced in our proper premises: free admission.

Our temporary premises - next to the station and also



show-ing new acquisitions - became the hub of our widely spread activities. The c/o project saw us visiting other museums, galleries, municipalities and other institutions with events and exhibitions. We made our dependence on the world around us very evident by having to rely on the goodwill of others. They not only gave us space but also curated exhibitions of our works. In this way we were enabled to see ourselves with new eyes; a very valuable experience which we are still benefiting from. During the first year of exile in 2002 we were principally active in the Stockholm area with major video shows in public places, site-specific works in new areas or, as here (see picture): Henrik H. Kansson produced an exhibition for the House of the Nobility which then became more accessible to the public.

During 2003 we expanded our activities to cover the whole of Sweden - from Umeå in the north to Malmö in the extreme south. With Riksställningar we converted a bus into a travelling exhibition featuring the American artist Andrea Zittel and in this way we reached a public the museum seldom comes into contact with otherwise: younger teenagers.

Following the period of exile we have opened our doors again in the renovated museum. It is not only the climate that has been improved but the premises have been made more welcoming with an approach on our side that has developed from our experience of the c/o project. We know that the building is not the same thing as the activities that go on inside it and we are continuing, on a lesser scale, with our c/o project.

Admission is now free making the collections accessible to all. There are museum "guides" whose job is to welcome visitors and help them to get the most out of their visit. While there has traditionally been an activity room for small children there is now a special room for teenagers' artistic activities as well. There are major, carefully planned exhibitions as formerly but we also have a new series based on our "odd weeks" experience: we open a new project on the first of each month, free to all.

Our vision clarified during our exile. A modern museum is, fundamentally, a paradox. It is both history and collections as well as "now" and contemporary experiments. A museum is a meeting place, a meeting of the work of art, the artist and the beholder. A modern art museum is constantly getting to grips with the widening field of art - both the expanding concept of art and a wider world in which Western criteria no longer reign unchallenged.

What difficulties did we meet? Was anything easy? How would we do things next time? These are some of the questions raised by Best Heritage for comment at the conference in Du-brovnik. I would claim that the easy things and the difficult ones go hand in hand. The important thing is to have a policy and a terminology that are well defined and transparent. Words are important. For us the concept of c/o was decisive. We sincerely hope that there will not be a next time for Moderna Museet. In spite of everything, the museum building is the best tool we have. If I were to dare to give advice to someone faced with a similar situation I would say: don't just do what you have always done but on a smaller scale. Think and rethink and act at the same time - for the unique opportunity will give you valuable experience for the future.

Ann-Sofi Noring

head of exhibitions and collection
a.noring@modernamuseet.se

Moderna Museet
Box 16382,
SE 103 27 Stockholm
Sweden

www.modernamuseet.se

Canadian Museum of Nature

Award for Outstanding Commitment to the Preservation and Care of Collections (2003) by The American Institute for Conservation of Historic and Artistic Works and Heritage Preservation



Figure 1. The Canadian Museum of Nature's Natural Heritage Building, 1997. This purpose-built collection holding facility is a tangible result of collection risk analysis. Photo and Copyright: Martin Lipman, with permission.

Commitment to Effective Preservation: A risk-based approach to the conservation of cultural property

The Canadian Museum of Nature (CMN), Canada's national museum of natural history, is proud to have received a prestigious international award for its commitment to preservation. The award, given annually by The American Institute for Conservation of Historic and Artistic Works and Heritage Preservation, was presented to CMN Chair at the 2003 conference of the Museum Trustee Association in New York City. The award recognized the CMN's continuing commitment to collection preservation. Also highlighted and important to its ongoing commitment to preservation, is the CMN's innovative risk-management approach to the conservation of natural history collections and the Museum's commitment to effectively sharing this expertise with others. This paper highlights the CMN's work on developing and applying risk-management based collection care and transferring this knowledge through workshops based on modern adult education techniques. Beginning in the late 1980's the Museum developed a risk-based means of planning for collection care. The method is now termed the Cultural Property Risk Analysis Method (CPRAM; Waller 2003). Comprehen-

sive assessments of risks to the collections of the Canadian Museum of Nature (CMN) were completed in 1993 and 1998, as well as 2003. During the five years between the first two assessments, the CMN designed, constructed and moved into a purpose-built collection-holding institution (Figure 1). In addition, numerous collection management and conservation projects were undertaken to mitigate risks to collections. These activities have resulted in significant reductions in risk to collections and in improved understanding of remaining risks.

The basic steps involved in the CPRAM are: 1) define scope of the assessment, 2) divide the cultural property into units to assess, 3) identify specific risks, 4) quantify risks, 5) analyze and present results, 6) plan projects to mitigate high risks, 7) refine estimates of uncertain risks through research.

In 1993, CMN collections were dispersed among 12 leased warehouse spaces, some in inferior storage hardware. In the time between 1993 and 1998 assessments, the CMN designed, had built, and occupied a purpose-built collection housing building (Figure 1). At the same time, storage hardware was upgraded to

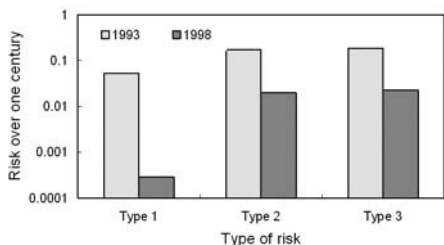


Figure 2. Comparison of risk to the Canadian Museum of Nature's collections by type of risk for both 1993 and 1998 (Waller 2003, with permission).



Figure 3. A group exercise at a workshop on assessing and managing risks to the Te Papa collections. (Photo: R. Waller, with permission of participants and Te Papa Tongarewa - Museum of New Zealand.)

modern museum standards. In addition, following the move, and before the 1998 risk assessment, a collection emergency preparedness plan was developed and disseminated. Training in emergency response procedures and methods was conducted. Over the period 1993-1998, Type 1 (rare and catastrophic) risks were the most reduced of the three types of risk.

It is also evident in Figure 2 that the totals of both type 2 (sporadic and severe) and type 3 (constant and gradual) risks are approximately two orders of magnitude (one hundred times) greater than the total of type 1 risks. Evidently, work to improve the building and to prepare for emergency response was effective in reducing risk. Current preventive conservation priorities are focused on reducing type 2 and 3 risks, particularly in fluid preserved collections, as this is where our most cost-effective risk reduction is possible.

The results of the risk assessment focus always-limited institutional resources on the most significant risks to collections. Conservation research is directed by an understanding of the importance of uncertainties in the evaluation of risks.

Because the CPRAM can be complex and challenging to learn and adopt, the CMN has developed interactive workshops to transfer the skills and knowledge needed for risk assessment and management to teams of collection care professionals in diverse cultural organizations and institutions (Figure 3).

Reference:

Waller, R. Robert. 2003. Cultural Property Risk Analysis Model: Development and Application to Preventive Conservation at the Canadian Museum of Nature. Göteborg Studies in Conservation 13, ISSN 0284-6578; ISBN 91-7346-475-9 Göteborg Acta Universitatis Gothoburgensis; xvi + 189 p.p.

R. Robert Waller

Nature's Chief of Conservation
rwaller@mus-nature.ca

Canadian Museum of Nature
Box 3443, Station "D",
Ottawa, K1P 6P4, Canada

www.nature.ca

National Centre for Citizenship and the Law (NCCL) at the Galleries of Justice

Gulbenkian Prize Museum of the Year Award 2003



Becoming a National Centre for Citizenship and the Law

Once shown to my desk for my new post as Education Manager, my first pre-occupations were with the day-to-day projects, procedures and staffing of my department.

In time I looked up from the contents of my in-tray only to see a more complex set of issues surrounding me: the name of the organisation and its business. The organisation is the Galleries of Justice; a museum of Law in Nottingham and my business is education.

Law, Education and Museum, unfortunately are not attractive words to young people, and even less so to one of our core audiences, the socially excluded.

What was needed was a re-packaging, without diminishing our product, our excellent physical resources and expertise of the staff.

Background

The Galleries of Justice occupies a unique site in the now fashionable Lace Market area of Nottingham's city centre. In 1995 the Shire Hall complete with two Victorian courtrooms, an eighteenth century prison and Edwardian Police station were saved from re-development to become a museum of Law, the only one of its kind in Britain.

At the core of its role as a museum was and is education, a backdrop for young people from five to twenty five to learn about the history and workings of the Law in an authentic setting.

The Experience

The educational visitor and the general public are ori-

entated around the site by various characters that effectively transport the groups through three centuries of Crime, Political Protest and Punishment. The Judge sitting in the Criminal Court conducts the trial of George Beck from 1832 and those chosen to stand in the dock will find themselves sentenced to hang on the front steps and experience first hand, the sight of the black cap being donned directly in front of them.

The group then descend the thirteen winding steps down in to the prison where the Georgian Warder in the Night Cell and, the Victorian Women prisoner in the bathhouse confront them with the reality of being a prisoner, personalising it by stories of the fates of previous inhabitants.

Towards the end of the experience the groups are led through the routine of the drudgery of the exercise yard and vision of what happens next for the prisoner: transportation or execution.

All dramatic and captive stuff for what was mainly history students, observing the Victorians at primary level or Crime and Punishment through time at secondary school.

But was this enough? Certainly in terms of visitor figures, no. History is sadly a shrinking subject within the confines of the national curriculum and the law and crime related part was even a smaller slice of the cake. There was also an increasing feeling that the power of what was being offered and the breadth of the subject area was not being fully utilised by simply the experience of observing the past.

Learn about the Past - Act in the Present - Change



the Future

As a charitable organisation we are reliant upon funding and ticket income, and my brief was to raise numbers whilst maintaining quality. Working along side the Business Development Manager, we began to refocus the educational outlook. The aim was to maximise the use of the excellent resource we were housed in, whilst bringing to the fore the contentious issues, which we could deal with, to support government initiatives around Crime Reduction.

The organisation offers a neutral environment and the trained staff to deal with the Law, the Police, Crime and Punishment fully exploring major issues in a suitable environment but without the participants being influenced by authority figures. This is particularly important for inclusion groups with prejudiced views of authority who need a sensitive and objective approach.

We recognised the power of the buildings and their historical depth along side a range of innovative and worthy projects. The intention was not to lose the present use of the building, but to add to it to small social inclusion groups working on well-supported projects with high aspirations.

Starting with a project working on key issues such as domestic violence and translating them into a video, we identified a model to work with young people who were termed as 'at risk' that is of offending or being excluded from school.

This model included looking on issues around the law in a small group who were supported by adult mentors, including off duty police officers.

Citizens' Zone

The Inclusion projects needed a discrete base, which became known as the Citizens' Zone a new youth wing of the Galleries, a brightly coloured area, which contrasts with the browns and greys of the historical museum building.

The Citizens' Zone is as interactive as possible to engage the young people's interest it includes:

- a suite of I-mac computers so that the participants can edit down their own video films and create their own websites
- a protest area where views and ideas can be expressed against a history of protest, an adjoining room 101 where again opinions could be illustrated in a display case
- a workspace called the Action Point, where project sessions take place
- a Community Gallery in the heart of the museum, which showcases a range of exhibitions by local community groups.

Subject matter for recent exhibitions includes:

Global refugees; black identity in modern Britain; Christian responsibility and Political cartoons.

Youth Court

As well as the Citizens' Zone programmes which are small, intensive and heavily resourced, the Galleries were successful in 2001 at gaining funding from the Home Office to do a mock trial for 3000 Nottingham pupils.

The Galleries already did a series of historical mock trials acted out by the groups in the Victorian court, including the Luddites, Suffragettes and Reform Bill Rioters.

The new programme which I designed was called 'What Happens to Robbie Hood' and focused on a young burglar, Robbie who unlike his historical namesake, Robin Hood, does not have a heroic fate, but finds himself at the age of fifteen, at a Youth Court sentencing. The programme engaged the young people exploring issues that can directly relate to their own lives. It made them think about the consequences of the crime not only for Robbie but his girlfriend, family and for the victim.

The success of 'What Happens to Robbie Hood', has led to further funding from Government Office for the East Midlands to expand the materials to include a courtroom scenario involving Robbie's younger brother in a custody case. This sensitive piece is to be called 'Taking care of Tyrone' and deals with the family background behind offenders and the effect of bad parenting.

With the growing number of groups using a Youth Court and Magistrate's Court setting, funding was gained to install a modern looking court room in the nineteen Seventies Magistrates court, here groups have a less physically dramatic setting than the Victorian equivalent but a more authentic space.

Police Station

Easter 2005 will see the opening of a new Crime reduction centre opening in the old Police station, which closed down in 1986.

In this space participants will be able to explore issues relating to the police and crime reduction in an authentic setting. The Police station will have a modern day reception area, interview rooms and cells to offer the experience and factuality of the police. In addition there will be activity areas and an IT suite for participants to engage in multi-media programmes.

The thinking behind the Police station is that rather than education areas being separate from the main museum, learning spaces sit side by side with heritage spaces, so the activities have cross-reference and im-

mediate impact.

Participants will learn about the role of the police in an actual police station and be able to then work on projects dealing with crime reduction, this is a model example of community capacity: that is citizens taking responsibility for the community around them.

National Centre for Citizenship and the Law (NCCL)

The Galleries were becoming increasingly proficient at gaining funding for specific projects for Young People at Risk and even ran a project with the Youth Offending Teams adapting the Recycle model for Young Offenders. However we still had a limited profile and what was known about us locally was confused with our status as a Visitor Attraction and a history based educational resource. The problems of being associated with the words Education, Law and Museum continued to be limiting. From September 2002 Citizenship will become the first new curriculum subject in England, in ten years. Looking at the proposals it became evident that the Galleries could play a key role in this. All that we did and planned to do could sit under the Citizenship banner, which as well as being accessible also was a positive message. Far more so than the previous tags of museum and Law had been.

The Galleries of Justice houses a unique set of resources and the accumulated expertise and range of programme has begun to gain national recognition. To speed this process and raise our profile beyond the East Midlands in 2002 we became the National Centre for Citizenship and the Law (NCCL)

Within our strategic plan we drew out three areas of the curriculum as devised by Bernard Crick:

- Social and Moral Responsibility
- Community Involvement
- Legal Literacy

Whilst we had always had the courts the emphasis was on the content rather than the process. With Citizenship we are now able in a historical and modern con-

text to show the legal system from the arrest procedure through to the trial itself, with participants role-playing at all the stages.

Further to this the trails round the museum's prison now focusing on the human rights issues rather than purely the historical.

In many ways Citizenship has refined approach to the law and rather dealing with a small percentage of Law students we are now working with a much number of participants focusing on legal literacy.

By being a national centre we are making sure that the law and crime reduction are firmly represented in the curriculum and in the social inclusion market. Citizenship is not a new idea however under the present government it provides a major opportunity to access young people to major public issues.

To fit the demands and expectations of a National centre I need to create a self sufficient organisation and what was formulated was three sections: Schools and Colleges to operate the visits from groups; Crime reduction to run specialist funded projects for young people at risk of offending; and Community to use the museum space to incorporate the needs of the local population who normally would not chose to visit a museum.

Gulbenkian Prize - Future plans

Having established a strategic plan for the NCCL, the emphasis was on expansion, where once I was the sole educational specialist, we now recruited a team of five experts, made up of a Schools and Colleges Manager, a Crime Reduction Manager, two facilitators and an Administrator.

With the creation of a team came a growth in demand for our services: my broad stick was something that one of participants told me, that we had to make our projects as exciting as "stealing a car and setting light to it". What followed was and is a series of multi-media projects ranging from website creation, to short films and

producing sound tracks. All the work involved gaining understanding for the participants of their rights and responsibilities as citizens: goal setting, behaviour control and gaining skills from professionals.

As our reputation grew the next step was to specialise and draw in partnership, thus within the Crime Reduction world we have strong links within local government offices, voluntary agencies, the Youth Offending Team and Local Justice Board.

It is not unusual on any week for us to be involved in meetings, which go across the museum, heritage, citizenship, education and crime reduction sectors. Therefore we span wide areas of funding and also community influence.

As a mode of information we are limited to visitors to the Galleries of Justice, therefore to live up to our national identity we have looked to the World Wide Web to increase our service users

In addition to the NCCL website www.nccl.org.uk a major new website www.rizer.co.uk has won funding to communicate information to those involved in the criminal justice system. Focusing on young offenders they will be able to find out what choices they have and what outcomes they will be facing.

We also have a website to engage school participants in the museum collection: www.citizensportal.com

Tim Desmond

head of NCCL

tim.desmond@Galleriesofjustice.org.uk

NCCL Galleries of Justice
Shire Hall Lace Market
Nottingham NG1 1HN
United Kingdom

www.nccl.org.uk
www.galleriesofjustice.org.uk



Herakles at the crossroads of Myth and Science

From 1964 the Goulandris Natural History Museum studies Nature and today is one of the largest in Europe. The GAIA Centre for Environmental Research and Education, founded by the Museum in 2002, already performs an international avant-garde work. The 'Herakles Hero Supreme' exhibition, organised by the Centre in the context of the Olympic Games (Herakles was their founder) brought us, as a museum, from the field of science into that of the myth. And this supreme myth about the supreme hero brought us again, as you will find out, through multiple readings, into the field of science, the study and adoration for Earth.

We have followed in the footsteps of Herakles. We have travelled to the world of myth - a myth which is to be found all over the Mediterranean, all over Europe, which has lived on for 3,000 years, reshaped to meet the needs of the times and of men. We have relived the myth as the spoken word, as a tradition of the greatest antiquity, as memory, as history with a symbolic

content, as an interpretation of the principles, the functioning and the end of the world, with references to supernatural powers. In the end, following in the steps of Herakles, we saw that myth safeguards the smooth functioning of the community, its continuity and cohesion, its relation with other communities and nature, thanks to its tried and tested normative values, and that every myth is always seeking to bridge the permanent gap between the binding obligations of nature and the constantly renewed quests of civilisation.

The myth of Herakles also brought us, naturally enough, to the crossroads of Virtue and Evil. It would have been easy, restful and in no way demanding for us to have followed the road of Evil: the schoolbook stereotypes of the Twelve Labours, the museological stereotypes of the paratactically exhibited objects, the scholasticism of the archaeologists. We chose the difficult road of Virtue: to travel to the thousands of passages in ancient authors and the representations which deal with Herakles; to start out from present-



day problems and, in our turn, to reshape his myth, to delve into the historical findings of the archaeologists, making use of the quintessence of their latest discoveries, to interweave, in terms of museology, the answers of yesterday with the anxieties of today: the quest for the incorruptibility of matter, the quest for an equilibrium with nature.

Respective was our course in the pursuit for museographical solutions: innovative architectural design in full correlation to the evolution of the script, light-some structural solutions, dynamic weaving of explanatory texts, ancient passages, pictorial material and art works (ancient and modern ones), discreet light, rich colour, great delight, atmosphere of initiation.

Our age needs meaningful new myths: a myth of universal value, for the whole planet, which will give an answer to the anxieties of all the earth's peoples, will harmonise all the cultures with one another, with Nature, with the World. In order to create such a myth, we must return to the Earth, from which we came and

whose conscience we are. We must make Mother Earth, GAIA, the centre of our new myth.

Irini Dimitriadou

supervisor of the 'Herakles Hero Supreme' exhibition
herakles@gnhm.gr

The Goulandris Natural History Museum
13 Levidou Street
GR-145 62 Kifissia
Greece

www.gnhm.gr

Laténium - Archaeology Park and Museum

Council of Europe Award 2003 (EMF)



Living Heritage at the Laténium

The Laténium itself will be the main protagonist of this presentation, as should be the case when one speaks of "living heritage".

The Laténium stands on the banks of the Lake of Neuchâtel. The project took 22 years to be realized and was inaugurated on September 7th 2001.

The name Laténium comes from the Celtic settlement of La Tène (European reference for the second Iron Age) located two kilometres away from the museum. This realization plays between the expression of space and time. It is the outcome of a general process of reflection on research and development of the archaeological heritage of the State of Neuchâtel.

The same edifice hosts the museum, the regional archaeological service, the university's institute of Prehistory, the laboratory of dendrochronology and the

laboratory of conservation restoration, several depositories (open to public) and a workshop for educational activities. This multidisciplinary renders this institution very dynamic and impressed the judges of the Council of Europe Award, won by the Laténium in 2003.

The museum promotes the La Tène culture as well as all the other Switzerland's past cultures to be found in the canton of Neuchâtel from the Renaissance back to the Prehistoric Times. It does so in a European perspective with temporary exhibitions such as "The Origins of Paris" using loans from the Carnavalet Museum in 2003 or "Women and Goddesses" showing 180 objects from the Near and Middle East, Egypt and Europe which are female representations found in archaeological and modern art collections.

Its mission is to disseminate "knowledge and dreams".



The Park and Museum of Archaeology receives financial support from the Swiss Confederation, the State of Neuchâtel and a private foundation.

The museum site was first occupied by a hunting camp in the 13th millenium B.C. and then by two villages dating from the Neolithic (3810 B.C.) and Late Bronze (1000 B.C.), showing that the choice of the location was not an accident but participates in the promotion of the living heritage.

The Park, on 3 hectares, presents different aspects of archaeology and access is free at all times. The permanent exhibition is bilingual (French and German) revealing 3'000 objects in a modern museography. Apart, from looking at the artefacts, the visitors should be able to touch, experience and dream.

The excellence of Laténium is to be an effective and aesthetic instrument to make the heritage alive trying to communicate with the public and procuring

emotions.

Labels for photographs:

1. The general view of the Laténium Park and Museum on the banks of the lake
2. The Celts from La Tène Room with some aspects of museography

Carol Ebener

archaeologist and PR
service.museearchologie@ne.ch

Laténium, Parc et Musée d'archéologie de Neuchâtel
Espace Paul Vouga
CH-2068 Hauterive
Switzerland

www.latenium.ch

Ærøskøbing - Ærø Island

Europa Nostra Award (2002) - Prize; Dedicated service to Heritage



Ærøskøbing Ærø Island

Europa Nostra Citation:

For the truly democratic initiative taken by the town's inhabitants to retain intact an urban landscape dating from the Middle Ages.

Ærøskøbing is a unique town in Denmark that retains intact a coherent Middle Ages townscape, achieved through an exemplary, democratic conservation initiative taken by the citizens of the town. For the last century they have remained active participants in, and directors of the project, working in close cooperation with the local council at all stages.

Ærøskøbing's special qualities owe much to its continual growth since the Middle Ages. Development has taken place in layers but in each case, the basic type of house and its elementary features have been retained. The living beauty of the town is due to the houses reflecting the building traditions developed over a period of several hundred years.

The town embodies the ecological, social and constructive foundations of town planning and house building. The most important qualities are: low-cost, flexibility, humane and safe town environments influenced by their users, a harmonious interaction between outer and inner spaces, and between public and private areas. The town is not just a monument to the past, but also an important functional model the result of the collective experience and knowledge of

many generations.

The special qualities of Ærøskøbing

The town presents an example that gives all of us, including present day architects and town planners, an increased understanding of the ecological, social and constructive foundation of house building and town planning. In these old Danish house types we find a communal inheritance from which we can gain fundamental and useful knowledge about good planning and building procedures, all of which are essential for the well-being of the town citizens.

The buildings of Ærøskøbing are unobtrusive, lowly houses, individually built but similar as regards scale, type and category. They create a clear physical boundary between the urban, hard-edged social world of the streets, and the natural, soft, green, private world of back-yards and gardens. On the whole, the buildings share a common scale and ground plan. Nevertheless, many individual permutations are seen. Two houses are never the same, yet the overall impression is one of harmony. The overall harmony of the town reflects a crucial balance of individuality and conformity.

The connected houses along the streets constitute the frame for large, green, enclosed spaces, where entry is prohibited, a sharp contrast to the public streets



with their hard cobbles and naked facades. Here is found an openness towards light and the rays of the sun which leaves room for large trees, while the connected rows of houses provide an effective shield against noise and disturbance from the streets.

Between these two worlds, on the boundary between the public and private domain, lie the houses. The dwellings open up both to the front and back, enriched and marked by the light they receive from both sides.

Conservation / A century of civic involvement

The fact that Ærøskøbing is so well preserved is mainly due to the tireless enthusiasm of many of its inhabitants up to the present day.

The Ærøskøbing Association established in 1944, was and still is, an independent body whose only aim is to assist in preserving not only the older houses but as many original features as possible in order to safeguard the distinctiveness of the town as a whole. The Association is self-constituted. It has never had political ambitions, but rather aims to create a forum where Ærøskøbing's inhabitants - its users - can enter into a dialogue with the politicians on how best to preserve the exceptional qualities of the town. Today the Society has about 500 members, about half the inhabitants of the town.

The Association and the Heritage Society were instrumental in the preparation of a town plan and conservation orders, because they shared the same fears for the future of the town at a time when Denmark's increasing prosperity accelerated the growth of urban areas and the increase in traffic, even in the remoter parts of the kingdom where Ærø is situated.

The town plan sets out guidelines for how planning applications are to be judged, and contains advice on choice of materials, detailing, building maintenance and the use of public areas. Furthermore, it aims to support and inspire individual home owners to continue actively to protect the integrity of the environment of the town.

July 2004

Jørn Ørum-Nielsen

architect m.a.a.; Ærøskøbing project coordinator
vesteraas@teliamail.dk

The Ærøskøbing Heritage Society

Voderup 41,
DK 5970 Ærøskøbing
Denmark

Museo del Aceite "El Lagar del Mudo"

Europa Nostra Award (2002) - Diploma; Architectural Heritage



“Dreaming”

*"When I lose contact with my roots,
I'm a person without a face, without a past,
without a present, without a future." (Anne Wilson)*

We come from Spain; from a small region called “Las Arribes del Duero” (The Canyons of the Duero), located in the northwest of the province of Salamanca.

It is a flat area covered by the sun with canyons dug out by the two rivers: Duero and Agueda, with the Districts of Braganca and Guarda in Portugal and “La Ribera, Vitigudino, El Abadengo y Ciudad Rodrigo” in Salamanca, Castilla y León.

The communities contain mainly older citizens particularly in the Spanish areas. Both the Portuguese and Spanish regions are impoverished and decimated mainly due to problems with emigration of the sixties.

It is an extensive longitudinal territory of flowing canyons (more than 300 Km) that constitutes a real natural frontier with our neighbouring Portugal.

The valleys, due to their climatic kindliness, are dominated by agriculture, especially fruit-bearing orchards, vineyards and olive trees that settle in the plain, more or less near of the “Arribes” (canyons), but always surveying the wild interior of the canyons. For the famous Spanish writer Don Miguel de Unamuno, it is “the most beautiful, wildest and most impressive landscape from the whole Spain”.

In this border territory, San Felices de los Gallegos village is rooted with art and history which is distinguished by its medieval character highlighted by the Tower of the Homage, the Castle and its well conserved Wall. Both are at the present, faithful testimonies of the continuous fights between Portugal and Spain in the past history.

The appearance of a sculptured boar, has given cause to think that in this emplacement there once existed an Iron-Age settlement (sixth century B.C.) and later on the establishment of a little group of the end of the Roman age or Visigoth (fifth century A.D. onwards)

The mute stones and the antique goods of “El Lagar del Mudo”

explain to us loudly that the olive collectors, after harvesting hardly the olives in the field by hand, put them in the “lagaretas” (small enclosed spaces limited by a stone wall) waiting for their turn to be ground in the mill where two big stone wheels were rotated around an axis, thanks to the traction of a couple of mules.

The crushed pulp was deposited in heshin baskets made of esparto that were heaped together and heated with boiling water, then pressed with the a so called ‘Beam press’ or ‘Lever press’. The oily liquid obtained from pressing was decanted into large earthenware jars, where it laid until being stored.

Jesus Gómez always knew this place as a simple pen. When he grew up he came to realise the meaning of those abandoned stones, half-buried by the overgrowth, the brushes and the straw. He began to investigate about the world of olive oil and when knowing better that culture, he decided to recover restore and value the building and all that remains.

The architect Miguel Ángel Manzanera start writing the project of the construction work. The foreman Ángel Méndez Hernández and the workers Salvador Trebejo and Francisco de Diós, who, with their knowledge on traditional construction, transformed that pen into an exquisite museum full of history and charm.

After a year and a half of construction work the four proposed objectives were achieved:

- To restore a historical building of the popular architecture using the materials of the surroundings, stone and wood, with a perfect adaptation to the orographical, climatic and architectural characteristic of the area.
- To collaborate in the economic, social and cultural development of San Felices and the area of “Las Arribes”.
- To increase the tourist and cultural appeal of the area.
- To collaborate in the education of the youth, bringing them closer to a time, a culture and some sadly forgotten technologies.



With the setting in value of this very patrimonial one the Press contributes to increase the cultural offer of the community so much at local level as provincial and national and let us wait that starting from now and with our presentation it is also known at European level. "El Lagar del Mudo" is therefore a new contribution to increase the social well-being of this area. Many people go now to San Felices attracted by the cultural tourist offer completed by the museum.

"El Lagar del Mudo" has the great honour of being for Europa Nostra one of the six projects deserving of a Medal in the category of "Restoration and Value of the Artistic Historical Heritage" in 2002.

The main value that has been granted by this merit is found in the basic principles that have guided the whole gestation: the respect of the industrial architectural peculiarity of the building and the use of the traditional technics recreated in its reconstruction to be strictly faithful to the original building. An additional value has been the efficient conversion of the building into a careful and exquisite museum of the culture of the olive oil. We understand that a high degree of Professional Excellence exists when a group of people joined together round a common purpose are capable of adding their personal experiences with a deep compromise and from a multidisciplinary perspective.

To obtain the expected Professional Excellence it is not enough to have some people working together, but it is necessary to have a high degree of interaction or synergy among them that makes the whole to be more than the sum of the different parts.

We can finish affirming that the Professional Excellence is achieved only when each member of the group acquires a high ethical compromise that drives him to reach his own professional efficiency.

Since the idea emerged to this precise moment we can say that

the illusion and the search for professional efficiency have been the guidelines that have guided everyone who was involved in this project, the motors that have made this dream possible.

Faced with the crushing globalization of the culture, the back to the past, to our roots, help us in our assertiveness in the individual level and in the small societies level.

We search for our "small village" and all that which is implied: its rituals, its faces, its history, its places and its moments of encounter; to sum up, we search for our culture, for our identifying marks from our most human area. We search for ourselves.

The contemporary societies has the moral and historical duty to preserve the valuable part of our legacy of the past but, at the same time, to generate the progress with new ideas.

We reiterate to the management of this beautiful event our deepest gratitude for having been invited.

Farewell dear friends, we take you in our hearts and we wait for you with wide-open hands in "El Lagar del Mudo" in San Felices.

We always take you in our hearts and we wait for you with wide-open hands in "El Lagar del Mudo" in San Felices de los Gallegos, Spain.

"El Lagar del Mudo"

Nicolás Calvo Sánchez

computer designer and personnel management
ncalvo1@usuarios.retecal.es

Museo del Aceite "El Lagar del Mudo"
San Felices de los Gallegos, 37270
Salamanca
Espa_a

www.lagardelmudo.com

The National Museum of Ireland - Country Life

Interpret Ireland Award (2002)

Museum of the Year Awards - Ireland - Best Access & Outreach Initiative (2002)

Architectural Award for the Exhibition Galleries (2002)

Museum of the Year - Ireland (2001)



The National Museum of Ireland - Country Life

The National Museum of Ireland's newest branch, the Museum of Country Life in Turlough Park, Castlebar, Co. Mayo, received the prestigious Interpret Ireland Award in 2002 from the Association of Heritage Interpretation in recognition of its "excellent interpretative practice contributing to greater awareness and understanding of Ireland's Heritage".

The award's citation commended the Museum of Country Life for providing "a building that is both efficient and sensitive in the ways it sits in the landscape of Turlough Park; and above all for such wonderful displays of artefacts that make vivid the lives and hardships of recent ancestors whose way of life has now gone.

The judges also commented that "the displays are a triumph of dealing with themes largely through the excitement of real objects that are both imaginatively juxtaposed and close enough to the visitor to engage

the imagination. At times a real sense of spiritual loss is felt by the visitor, especially in a section like 'Life in the Community' where festivals and public events -like St Bridget's Day, May Day, Lunasa, christenings, first communions, weddings and wakes are so brilliantly recalled. Altogether one feels a deep loss at vanished lives (so recently vanished) but also a huge gain in the meticulous and imaginative way in which these lives have been recorded in this excellent new museum." Presented by Awards Secretary, Mr. John Iddon, this award was accepted on behalf of the National Museum of Ireland by Mr. Paul Doyle, Manager/Keeper of the Museum of Country Life. Mr. Doyle expressed his delight at receiving this award which "emphasises the importance of the Museum of Country Life as an education resource and the promotion of our cultural heritage both nationally and internationally".

The Museum of Country Life, which is a branch of the National Museum of Ireland, opened in September 2001. The Museum's collection represents the traditions of rural life throughout Ireland from 1850-1950. Fascinating artefacts deal with domestic life, agricul-



ture, fishing and hunting, clothing and textiles, furniture and fittings, trades and crafts, transport, sports and leisure and religion. The Museum runs regular events to raise awareness of its collection, traditional crafts, customs and traditions. This ongoing programme of events was recognised in late '03 at the Museum of the Year Awards, when the President presented the Education and Outreach Department with an award for "Best Access & Outreach Initiative" for its lively and dynamic education programme. The excellent 'hands-on' public programmes, consisting of art and craft workshops, demonstrations and performances are extremely popular with both adults and children.

Located four miles east of Castlebar (on the N5), the Museum's facilities include free parking, Museum shop and café, audio-visual room and activity and resource rooms. Admission to the Museum is free. All Museum buildings are wheelchair accessible.

Spearheaded by the National Museum, the then Department of Arts, Heritage, Gaeltacht & the Islands

and supported by Mayo County Council and the Office of Public Works, the development at Turlough Park represents a total investment of approximately £19m and took almost five years to complete. Bord Fáilte, through the European Regional Development Fund under the Great Gardens of Ireland Restoration Programme, supported the extensive renovated gardens. The Exhibition Galleries, which total approximately 1800 sq. metres, were designed by the Office of Public Works.

Dr. Patrick F. Wallace

director

pfwallace@museum.ie

National Museum of Ireland
(Museum of Country Life is a division of the National
Museum of Ireland)
Kildare Street,
Dublin 2
Ireland

www.museum.ie

Slovene Museum of Religion

The 2002 Valvasor Museum Award (Slovene Museum Society)

The Permanent Exhibition "History of Christianity in Slovenia" at the Slovene Museum of Religion

“History of Christianity in Slovenia” is the first exhibition of its kind in Slovenia. It was put on display at the Slovene Museum of Religion, which is located in the oldest and the only remaining active Cistercian monastery in Slovenia (founded in 1136). The entire project was financed by the Ministry of Culture of the Republic of Slovenia. The exhibition is arranged chronologically through twelve rooms and consists of over two hundred exhibits. It tells visitors about the beginnings of Christianity in what is now Slovenia (in the 3rd century) and takes them on a journey through history spanning some 1,700 years, ending in the jubilee year 2000. The exhibition teaches visitors through the texts, photographs and objects on display. By viewing objects, reconstructions and copies, the visitor learns about Christianity in the late Roman period (early Christian centres with dioceses and numerous high-altitude settlements with churches in the south-eastern Alps), the early Middle Ages (when what is now Slovenia was settled by Slavs and missionary ac-

tivity spread under the supervision of the Salzburg archdiocese and Aquileian patriarchate), and the high and late Middle Ages (when the organisation of the Church was already fully established and when contemplative, military and mendicant orders played an important role in the spreading of Christianity). The history of Christianity continues with the Reformation and Protestant period, when Slovenes received the first books in their mother tongue. The exhibition then takes us to the 17th century, to the period of the Catholic restoration, and the 18th century, the period of reforms under the Habsburg rulers Maria Theresa and Joseph II. The 19th century was marked by the revolutionary year 1848, the Spring of Nations and the departures of Slovene missionaries abroad (Friderik Baraga to North America and Ignacij Knoblehar to Sudan). The exhibition ends with an outline of 20th century events. The exhibition also includes popular piety. Many believers turned for help to the Blessed Virgin and the saints at various pilgrimage sites in Slovenia and abroad, and founded fraternities and societies.



In our desire to present this extensive and often sensitive topic in the most suitable way, we opted for a relatively conventional approach. Apart from exhibits and reconstructions, we placed “information walls” with basic texts in each room. Two years on, our decision has proved correct. Visitors are reading these texts and, when they know what they are looking at, the story of the exhibition moves them more deeply. At the same time they experience the exhibition through the emotions that arise in them when they see the exhibits. The exhibition also has a strong pedagogical effect. It coincides with and complements the school history curriculum. Consequently, teachers are using our services, which is evident from the numerous visits by school groups. The exhibition can be seen individually or with a guide.

Because the museum is located in a protected building, we had to observe the limits imposed by conservation and restoration while mounting the exhibition. The architect designed the display in a way that pre-

serves the unique original setting (16th and 17th century monastery interiors). The display only comes into slight contact with the interiors, which feature architectural elements preserved from different periods.

We remain extremely proud of the exhibition, which was planned and mounted by only four employees. This represented a great challenge and test for such a small and young team.

Nataša Polajnar Frelih

senior curator

natasa.polajnar@guest.arnes.si

Slovenski verski muzej / Slovene Museum of Religion
Stična 17

SI-1295 Ivančna Gorica
Slovenia

www2.pms-lj.si/sticna

Western Australian Maritime Museum

2003 Western Australian Tourism Awards: Significant Tourist Attractions Category Awards: State Architecture, Master builders' Excellence in Construction, Professional Excellence in Building, Engineering Excellence (three categories), Australian Engineering Excellence, State Arts Sponsorship Scheme, Fremantle Heritage, State Tourism (two categories), Design Institute of Australia, Australian Tourism

Redevelopment of the Western Australian Maritime Museum

Our institution. We are a State museum, established in the port city of Fremantle in 1979 as a branch of the Western Australian Museum. Starting with shipwreck archaeology, we expanded in 2002 with a harbour-side facility exhibiting broad maritime heritage. Our attractions comprise the Shipwreck Galleries, the new Western Australian Maritime Museum at Victoria Quay, and the submarine Ovens.

History of the project: rationale, objectives, aims? In the 1980s we began collecting maritime heritage, emphasising wooden boats. We sought a new facility to showcase the expanded collection. Our 1992 strategic plan envisioned a maritime heritage museum, working with the community in a maritime precinct and developing interstate and international relationships.

Idea conception? Where the support came from? In what forms? The incoming 1993 State Government committed to revitalise the historic West End of Fremantle, declare Australia's first maritime precinct and expand the Museum with a maritime industries museum. The Australian Prime Minister announced his intent to return the Americas Cup winning yacht Australia II to Fremantle. The State Premier committed to house the vessel. A site was chosen and architects contracted in 1997 to develop a Masterplan for a Waterfront Precinct, with a new Museum as focal point.

The professional and social philosophy? Relevance for national and community development? Does it

help quality of living? The Masterplan sees the new Museum as a landmark Precinct feature, communicating achievements and celebrating our maritime heritage and culture. Government statements refer to stimulation of investment, revitalisation of the western end of Victoria Quay, increased connectivity between port and city, and tourism. Museum professionals see also a more constructive relationship with community and tourists. Quality of life is improved through community/Museum cultural engagement.

The particular quality or innovation that deserved to be awarded? The Museum won two categories of the State Tourism Awards: New Tourism Development, and Significant Tourism Attraction. We scored highest on Product, Marketing, and Business Plans questiond. In the Australian Tourism Awards we won the New Tourism Development category. Further development of our product within the framework of a new, precinct-based iconic building deserved to be awarded.

Is the project different from the others or better than them? The judges scored our product higher than the others. What sets us apart from our competitors is the unique shipwreck and general heritage products, staff expertise in research and interpretation, an iconic building on a working port, and our location in a unique heritage and mixed-use precinct in the State's most popular tourist city. We pride ourselves on attracting visitors who do not normally visit museums.

Human resources? Who was engaged and what we-



re the experiences? We had several HR advantages. Firstly, carriage of construction was conducted by another agency, Housing and Works, who had extensive experience in major capital works yet allowed us the necessary input to design/construction issues - it is very much a purpose-built facility. Secondly, our tenured staff continued day-to-day operations while joining with a contingent of fixed-termers bringing new ideas and approaches. The building was handed over to the Museum on completion of construction and we had full carriage of the fit-out. This arrangement worked well. Our close relationship with the architects gave us the building we wanted, aesthetically and functionally.

The difficulties? Was anything easy? Difficulties for the builders included a contaminated site, and harbour setback requirements to avoid ship collision. Fit-out difficulties included a short schedule, a staff unused to major projects, professional debates about light levels and 'hands on' components of the exhibits, and staff accommodation. The project seemed easy because of the shared pleasure in building and fitting out a beautiful construction in a dynamic environment.

Next time? The project is an enormous success. Next time I would follow a similar path, aware of the need to acquire more recurrent funding, and sufficient land for future operations.

Experiences you would never repeat? Debates over

the kitchen area were difficult. The project started with the understanding that this would be a limited facility, but with changes, some asked if the result would be a restaurant with a museum attached. The solution adopted - a quality kitchen with a panel of preferred caterers - works well.

Define professional excellence? Professional excellence requires a visionary approach, a cutting-edge level of knowledge within that profession, the ability to conceptualise outside that profession, the absence of relevant personality flaws, and persistence, persistence, persistence

Advice for all who will enter some similar experience? Ensure that you have the best available support mechanisms, and combine that with professional excellence, such that at the end of the project you can celebrate the achievements with a broad grouping of internal and external stakeholders.

Graeme Henderson
director

graeme.henderson@museum.wa.gov.au

Western Australian Maritime Museum
Cliff St Fremantle
Western Australia 6160

www.museum.wa.gov.au/maritime

Museum of Textile and Clothing Industry (Budapest) and Indigo Resist Dyeing Museum (Pápa)

Certificate of Merit by the Ministry of National Cultural Heritage (2003)

for Pápa, Indigo Resist Dyeing Museum

Special prize by Pulszky Society Hungarian Museum Association (2002)

for Textilemuseum, Budapest

Museum of Textile and Clothing Industry (Budapest) Indigo Resist Dyeing Museum (Pápa) Hungarian Museums of the year 2002-2003

The two Textile museums in Hungary, which are maintained by a foundation belong to the technical museums.

They both were founded in the 20th century (1962 PÁPA, 1972 BUDAPEST).

In year 2002 Textilemuseum in Budapest was awarded with a special prize of Pulszky Society Hungarian Museum Association, and the next year 2003 Pápa, Indigo Resist Dyeing Museum was given a certificate of merit by the Ministry of National Cultural Heritage for the establishment of a visitor-friendly museum.

Museum of Textile and Clothing Industry, briefly Textilemuseum executed a project with the name of Digital content and culture, which was supported by the Ministry of Informatics and Communication (IHM ITP2/A/6).

Within the frame of this project informational tools were purchased that was essential for the beginning of informational digital elaboration of the collection. This part of work will later suit the requirements of scientific needs as well as public interest.

Some parts of the collection namely pattern books were completely elaborated. The similar parts of collection of other museums were also the part of digitalization, namely (Budapest Historical Museum-Museum Kiscell, Museum of Applied Arts). The documents of the history of the Museum were also digitalized.

These huge amounts of digital documents are stored on CDs.

In the first phase of the project 63 pattern books and 34 9434 patterns were digitalized and 1223 textile patterns were chosen and used for a website.

In the second phase of the project documents and photos of the 32 years history were scanned (2200).

In the third phase of the project some objects (500) of the collection were digitalized.

On the basis of the first three phases pictures were selected for the website, which contains 10 menu 34 submenu, 147 pages and 1257 photos.

Four main types of textile technology (spinning, knitting, weaving, printing) are also presented in this website, which can be reached under the following address: www.lapoda.hu/textilmuseum.hu.



The Indigo Resist Dyeing Museum of PÁPA

The Indigo Resist Dyeing Museum of Pápa was awarded for making of visitor-friendly museum.

This project's aim was to serve the visitors at a higher level and make the museum more marketable. This visitor-friendly concept was a kind of baggage, which contained different elements such as supplying the museum with interactive elements, forming relaxing places for visitors, improving marketing activities, making the museum be a living institution.

Being a technical museum our most important aim is to present the handicraft as a living show in spite of the fact that the production of indigo dyeing was finished in 1957. The major elements of our project are on the field of interactive things: touch-screen with virtual indigo dyeing, quiz, memory game, guest book, electric map which shows the spreading of guilds and workshops in Hungary, the model of the horse-whimming mangle, garden of dyeing plants, boards, flags, leaflet, calendars and resting places.

A CD-ROM was made „Indigo Resist dyeing, Pápa the town of indigo resist dyeing”.

Edina Méri

director

Indigo Resist Dyeing Museum (Pápa)

kekfesto@klugemuzeum.hu

Éva Vajk

Director

Museum of Textile and Clothing Industry (Budapest)

Indigo Resist Dyeing Museum

8500 Pápa, Március 15. tér 12.

Hungary

Museum of Textile and Clothing Industry

1036 Budapest, Lajos u. 138.

Hungary

www.museum.hu/papa/kekfesto

www.lapoda.hu/textilmuzeum.hu

Karelian State Local Lore Museum

Open Museum Forum 2003 Award by Open Museum Association, Russia



Karelian State Local Lore Museum - exhibition “Kalevatar”

Up to its 130-jubilee the Karelian State Local Lore Museum scientists decided to tell a new word in the museum exhibition activities by an unordinary exposition “Kalevatar”_ (an interpretation of E. Lonrot’s poem “Kalevala”). Mitho-poetical basics of the poem allowed to interpret “Kalevala” not in traditional way, but with the help of pictorial expositional method, sometimes theatrical. “Kalevala” is so rich in mythological nuance that the authors consider it possible to influence not upon mind but several perceptions of the visitors. Besides that the ideas expressed in “Kalevala” are actual at all times: struggle between good and evil, motherly love, house care, etc.

The main idea of the exhibition is a symbol of a wo-

man, woman carnal and magic basis, sphere of activities in animistic life of karelian forests’ socium, the return to the primitive nature, the negation of urbanization touch. The principal difference of this exhibition from the previous interpretations of “Kalevala” is in applying to rare elucidated heroine images.

The exhibition consists of several thematic complexes, called by the names of “Kalevala” heroines - spirit-mistress of different loci of the traditional world picture and patroness of some occupations: “Osmotar - beer made”, “Mjelliki - forest made”, “Lovhi (Pohja mistress)”, “Bride”, “Mistress”, “Lemminkainen’s mother”, “Gold made”, “Loviatar - death daughter, illness mother”.

The main purpose of the exhibition is not in standard



demonstration of museum subjects, but in attempt to show the own attitude towards “Kalevala” and to pay attention to the richness of folk runes images.

The title of the exhibition - “Kalevatar” - is no coincidence. From the authors’ point of view, it is a collective image of woman origin in the poem. All the visitors have an opportunity to penetrate into the outline of “Kalevala” narration in the image of “Kalevatar” with the help of comments “Kalevatar’s dream”.

Author: Lebedeva Varvara

Painter: Sergei Terentev

Lebedeva Varvara

chief of department of exhibition

barbara76@rambler.ru

Karelian State Local Lore Museum

Lenin square 1

185035, Petrozavodsk

Karelian republic

Russia

Ethnographic Museum of Split

The "Pavao Ritter Vitezovic" annual award by the Croatian Museum Association

The Seventh Permanent display of the Ethnographic Museum of Split

The Ethnographic Museum of Split was founded in 1910 as the first museum of ethnography in Croatia. In the course of its history seven permanent, that is long-term exhibitions were mounted.

In 1910 and 1919 they were organized in different school buildings. In 1924 the Museum moved into the former Town Hall - the building originating from the 14th century and reconstructed in neo-Gothic style in the 19th century. The same building still houses the Museum galleries. The permanent display was changed in 1934, 1946 and again in 1965. It was closed in 1989 and after that the space was used for temporary exhibitions and as a working storage facility.

Despite the fact that the space of the former Town Hall is quite inadequate for museum galleries, the seventh long-term exhibition has been mounted in order to satisfy the needs of the public, that is, to provide access to the Museum's treasures. It opened to the public in March 2001.

Owing to the limitations of space, the exhibition focuses on the region of Dalmatia only, although the Museum's holdings include ethnographic artefacts from all parts of Croatia and some neighbouring countries.

The background of the decision to mount a new permanent display should be illuminated. Namely, the local authorities of Split, or certain influential individuals, made the uncompromising decision to reassign

the building to a different purpose. At the same time no assurances were given to the Museum, other than empty promises, that a new adequate building would be provided within a reasonable time. With the pressure growing stronger, on Christmas 2000 the director of the Museum announced to the staff that the designing of a new permanent display would begin after the holidays. This was supposed to put an end to all discussions about the Museum leaving this building, with no new premises available.

This is precisely what happened. With the mounting of the Museum's permanent display, the value of the building increased. The display also opened the door of the Museum to the public, making it impossible for anyone to work quietly on the removal of the Museum from the building.

Preparations for the mounting of the seventh permanent display started in the mid-January 2001 and the public opening ceremony took place at the end of March of the same year. In other words, it took the Museum staff (13 members altogether) just two and a half months to complete all works without any external assistance. The work included minor construction works in the interior, woodwork, painting, repairing and cleaning. All the designer work was also completed by the Museum staff on their own.

The Museum Guidebook was finished only a month after the permanent display had been opened, an achievement deserving attention in Croatian museology.



logical circles. The Guide in English was printed a month after the Croatian version, so that everything was ready before July, just in time for the tourist season.

There was no need to obtain authorization and consent for the permanent display from the Museum Council or any other competent body, since the display was not specifically funded by any institution or from any budget level. Neither the Croatian Ministry of Culture nor the County of Split - Dalmatia provided earmarked funds for this project. Only the local authorities participated in the expenses with the amount of 89,900.00 kuna (ca. EUR 12,000) and the rest was covered by general-purpose funds from the municipality and the county. Expenses were considerably reduced by charge-free efforts of the staff and the help from the friends of the Museum.

The overall expenses of the permanent display, including the printing of the Guidebook, in the year 2001 amounted to 134,832.28 kuna (ca. EUR 18,000).

The entire project is a result of the teamwork of the Museum staff, who approached the mounting of the display having in mind high professional and aesthetic criteria. Available financial resources being very moderate, staff members had to make great efforts to meet the criteria set in the early stage of work.

The project received the national award "Pavao Ritter Vitezovic" by the Croatian Museum Association for

the year of 2002. The award was well earned by the staff of the EMS, who have been striving for professional excellence under rather difficult conditions and in a situation when hardly anyone cares for the Museum's development. All the progress achieved in 2001, as well as in the preceding and following years, is based on persistent efforts of underpaid experts.

The described achievements would be nothing remarkable under normal circumstances. However, when work takes place in an atmosphere of unwillingness of the society and the authorities to preserve their own roots, every improvement is a great success.

Silvio Braica

director

Sanja Ivančić; Ida Vranić

curators

etnografski-muzej-st@st.htnet.hr

Etnografski muzej Split

Iza lože 1

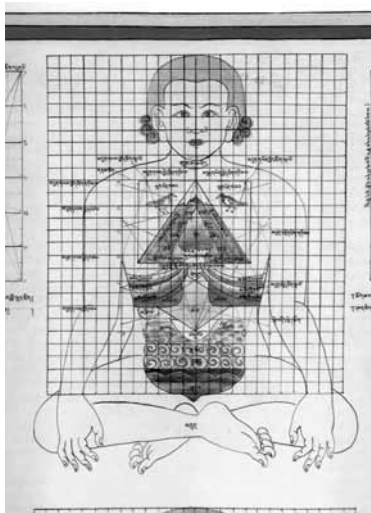
21000 Split

Croatia

www.et-mu-st.com

The History Museum of Buryatia

Open Museum Forum 2003 Award (Diploma of the first Degree) by Open Museum Association, Russia



The Traveling of the Atlas of Tibetan Medicine

The History Museum of Buryatia, named after Matvei Nikolaevich Khangalov - is one of the oldest museums in Siberia. The museum has several branches:

1. The museum of Buryat literature named after Khot-sa Namsarayev in Ulan-Ude
2. The museum of Decembrists in Novoselenginsk
3. The museum of History of the Baikal-Amur railway in Severobaikalsk

The History Museum of Buryatia possesses more than 98 000 exhibition pieces. Collections of the museum consist of materials on archaeology and ethnography, numismatics, objects of soviet period of Russia, modern painting and decorative art. In Buryatia two world religions are worshiped: Buddhism and Christianity. The Museum collects cult objects of this two religions. The Museum has a rich collection of Buddhist objects: literature, represented by philosophical, ritual, medical and didactic writings, poetical works by Indian, Tibetan, Mongolian and Buryat authors, Buddhist paintings and sculptures (from 5th till 19th century), Tsam Mystery costumes, masks, ritual musical instruments, such treasures of culture of the

Central Asia like: Buddhist canonical treatises "Gandzhur" and "Dandzhur", the Atlas of Tibetan Medicine (the only preserved copy, a unique Tibetan medical treatise of the 17th century).

In 1980 the Museum was closed for public because of complete restoration works. After 18 years of reconstruction in 1998 the museum was reopened to visitors. All museum collections, which were stored all these years in another building, were removed to a new modern building.

The first exhibition took place in America in 1999, opened by His Holiness the 14th Dalai Lama, than in Moscow and in the end also in Ulan Ude.

In 2000 the Museum started exhibition activity. The Museum was not only opened for countrymen, but also it was opened to the world. In 1999 "The Atlas of Tibetan Medicine" (76 illustrations to an ancient Tibetan medical treatise of the 17th century, made in a form of traditional Tibetan Buddhist painting-Thangka) was exhibited in The United States of America during one year. The exhibition was possible thanks to the Company "Pro-Culture" (in New-York, USA), president -Anna Sjusa, curator - Professor Fernand Meyer. The 1st International Congress of Tibetologists, where



scientists and monks and doctors, who were practicing Tibetan medicine, from 23 countries of the world had place in November 1998, took part. The 1st International Congress of Tibetologists was based on the work of this exhibition, named "Buddha's art of curing, Tibetan medical paintings from the Museum of the History of Buryatia. This project is meant for development international cooperation in the field of the culture between Russia and the USA. American and international public could acquaintance with History und Culture of Buryatia. The unique heritage of Buddhist und world Culture has got "second life" since it was opened for public.

The Traveling of the Atlas of Tibetan Medicine

The Copy of the original illustrations of the Tibetan Medical paintings where made in 17th century in Tibet to the medical book of "Blue Barrel" appeared in Buryatia in 19th century by the grace of Buryat Lama monk Agvan Dorzhiev, one of the 7 teachers of the 13th Dalai Lama. After returning home to Buryatia Agvan Dorzhiev opened the Medical school in the Buddhist Temple Atsagat. The pupils of Atsagat medical school studied classical Tibetan medical books "Four Tantras," "Blue Berill", illustrations to these books.

Additionally to the Atlas of Tibetan Medicine from Tibet the museum possesses a so-called "small Atlas", which was painted by pupils from Atsagat school in Buryatia. On the illustrations you can see for example embryological themes, human anatomy, topographic lines of the canals, different medical instruments, plants, flowers, minerals, animals which were used in the Tibetan Medicine. Tibetan Medicine is based on several methods of diagnosis: for example pulse, urine, tongue, eyes and ears. And there are totally different types of curing. They consider that even some poisons can be used in a positive way. Lots of special medicine makes some operation unnecessary. The most important aim is to help before a illness is occurring. In many cases diseases depends on the behavior of the patient.

Gombojeva Alla Shirapovna

mib@burnet.ru

The History Museum of Buryatia

ul. Profsoyuznaya, 29

670000, Ulan-Ude

Russia

Shetland Amenity Trust

British Archaeological Association Awards 2002



Old Scatness

Introduction

An innovative collaboration between Shetland Amenity Trust and Bradford University is providing a radical new insight into the past of Britain's most northerly island group.

The project, which is managed by the Trust and funded from a variety of sources (See list at bottom of this page), consists of a survey of the sites and monuments of the southern tip of the Shetland mainland, and large-scale excavation and sampling of the settlement mound of Scatness.

The project's aims are twofold; to answer research questions about the nature of settlement and subsistence in Shetland, and to present this information to the public.

The Story So Far

The team of students and volunteers, Shetland Amenity Trust and Bradford University staff have now completed four seasons of excavation and survey inland around the massive settlement mound at Old Scatness.

The excavation has shown not only that there is an Iron Age broch standing at least 4m high, but that it is also surrounded by a remarkably preserved Iron Age Village. Some of the buildings in the village stand over one storey high.

In the first season we discovered evidence for over 3,000 years of occupation on the site. People living at Bronze Age Scatness created a fertile "plaggen" soil

by adding seaweed and manure to the sandy soil and then cultivated it. The site was still in use in the 19th Century, as the crofting remains, at the top of the mound, demonstrated. The survival of organic remains (bone, plant, insect, etc.) is extremely good. One of the central aims of the project is to examine the changing subsistence patterns in this area which was one of the most fertile in Shetland. Analysis of the post-medieval deposits will be compared with documentary sources, which in turn, will be compared with results from the Iron Age deposits.

The 19th Century byre had a corn drying kiln built into it. On another part of the site we found a 16th Century corn drying kiln, and 17th Century midden (rubbish dumps). Some of the most interesting finds from the later part of the site included a set of lighthouse buttons and a Charles II coin.

When the small cellular Pictish building was removed this season we discovered that one of the stones from the large central hearth had a wild boar carving. Also, outside the house, in the surrounding turf bank, a pebble was found with a crescent and v-rod. Both of these are typical Pictish symbols. The building was used as a smithy - it may have been purpose built, being semi-subterranean, but it may have been reused by one of the Vikings. When the smithy was abandoned, the Norse settlers levelled it off with their own rubbish which included broken steatite bowls and loom weights. A silver coin of Athelstan dating bet-



ween 930 - 970 AD was found among the debris.

The excavations have revealed the lower walls of a circular wheelhouse, which has rooms divided from one another by stone piers projecting into the central space - like the spokes of a wheel. Inside there was a fish amongst corroded metal - was this the last supper in the house, then abandoned? Perhaps the smell of rotting fish attracted in Shetland's earliest known house mouse! (Until now, we had thought that mice were introduced to Shetland by the Vikings.) The Vikings then apparently used the derelict wheelhouse for either smoking or drying fish.

The wheelhouse was part of a Late Iron Age Village which was built around the broch. There is a large circular courtyard "building" filled with ashy midden full of organic material and several smaller buildings were built around its wall. One of these buildings contains several wall-cupboards, another has a scarcement which would have supported a wooden first floor. Some of these buildings had patches of bright yellow clay covering the surfaces of the inside walls - some form of interior decoration, perhaps intended to lighten the building.

The tops of two buildings are emerging inside the broch after it was abandoned. The earlier one was built against the broch wall, with a later wheelhouse in the centre. A passage through the back of one of the wheelhouse cells, shows that the earlier building was still partly in use.

There is a lintel over one of the passageways.

In 1998, the survey team claimed another major success - the discovery of a broch, never previously recorded, opposite the shop in the village of Toab. The area was clearly very densely fortified in the Iron Age - this is the fourth broch in the immediate area and there are also three blockhouse forts from much the same period. The team are mapping all the remains in the area in order to examine how the brochs and other sites inter-related.

Acknowledgements

The Old Scatness Broch/Jarlshof Environs Project is supported by the British Academy, the European Regional Development Fund (Highland and Islands Partnership Programme), Shetland Amenity Trust, Shetland Islands Council, the University of Bradford, DITT, Farquhar & Jamieson and Commercial Services.

Val Turner

regional archaeologist
val@shetlandamenity.org

Shetland Amenity Trust
Garthspool
Lerwick
Shetland ZE1 0NY
UK

www.shetland-heritage.co.uk/amenitytrust

Ecoparque de Trasmiera en Arnuero (Cantabria, Spain)

2003 "Prize of Environment" of the Regional Government of Cantabria

*2003 "Prize Best Municipal Initiative in the Scope of the Environment"
of the Congress of the Deputies of Spain*

The Ecopark of Trasmiera: an exemple of Heritage Interpretation Planning in Spain

The Ecopark of Trasmiera is located in Arnuero municipality, cantabrian oriental coast territory, 25 minutes away from Santander downtown, 45 minutes from the Guggenheim museum in Bilbao by the Cantabrico highway and 45 minutes from the Altamira Caves.

The Trasmiera Ecopark has been conceived and planned like a tool for the preservation and creative management of a fragile natural space: the Salt Marsh of the Joyel. This Salt Marsh has suffered many ecological attacks in the last decade, due, mainly, to its location in the middle of a territory highly urbanized and that is still threatened by the urban speculation.

In 1992 March 21 the Spanish Government acquired the Salt Marsh of Joyel and declared it as Protected Natural Reserve. That meant to endow it with a legal frame of protection that limited the human presence and prohibited every kind of activity within the protected surroundings.

In 1998, the City council of Arnuero entrusted to Stoa the redaction of the Interpretation Action Plan with the objective to define the role that the Marsh of Joyel must play in the future tourist development of the municipality.

So, the Interpretation Action Plan was born, from as-

king itself how the preservation and restoration of the Marsh can be turned in one of the main aspirations of the neighbors who had hoped to obtain some benefit of the urbanization of that place. The Marsh of Joyel is located between two municipalities on the coast which have highly developed tourist facilities. The pressure on this natural park has been ferocious. The City Council contacted us for help in devising a plan for the use of the natural park; the residents were keen to capitalise on the land that they possessed, since their cousins in the neighbouring municipalities had gained a great deal of money by selling to the tourist companies, but were unable to do the same themselves because the natural park was protected land. Obviously, the mayor could not allow them to build on the land, but he was obliged to try to find ways of exploiting the area. Urban development, of course, is one of the greatest threats to the environment, but the main problem, which faces nowadays the cultural and natural heritage of large part of the countryside of Spain, has to do with the change in the uses of that heritage and, because of it, with a loss of its symbolic value. This loss has its translation in the valuation of the heritage: while the urban society considers the rural world like a space of loaded leisure of values (tranquility, authenticity, nature, diversion), the urbanized rural society of today has lost the traditional values and watch towards the



rural world as if it watched an imperfect copy of the urban world (boredom, isolation, lack of opportunities).

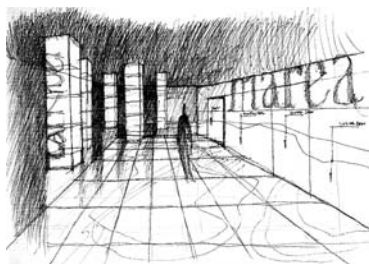
The possibility, outlined by some agents of the place, of an uncontrolled and disturbed city-planning development was not the most evident threat of the cultural and natural values but not the only and possibly neither the most serious. The degradation that has lived heritage in the last decades in Spain is not due only to an uncontrolled development, but also to the fact that it has not found his place in the new settings that are being considered. The case of the Marsh of Joyel put to us in front of the great challenge that, now, haven the projects concerning the cultural and natural heritage. Nowadays, the question of how to conserve must be replaced by another one much more dynamic and related to the true problem of present: change, transformation. In others words, the question that we must answer is what paper must play today the cultural and natural heritage in a world plenty of social tensions due to the globalization of the economy: consumption in front of poverty, development opposed to sustainability, poor development of the critical thought, growth of the xenophobia, deepening in the differences between a north more and more developed and the impoverished south more...

To answer this question we have developed in Stoa a

territorial perspective planning model that derives from the French ecomusée (with which it shares an integral and territorial vision of the cultural and natural heritage) and connects with the Anglo-Saxon tradition of the interpretative planning.

The Ecopark of Trasmiera responds to an integral concept of landscape. As a space of cultural leisure, the Trasmiera Ecopark articulates under the concept LANDSCAPE BETWEEN TIDES, the different themes and resources within the territory. The thematic unfolding of this key criterion of interpretation on the territory, gives as a result an open museum in which the objects and the concepts appear in their social context and within their original physical surroundings. One of the challenges that raise from this proposal is the fact that as much the resident as the visitor should able to perceive, without any problems, the limits and the contents of the Ecopark since it is not located in an enclosure of exclusive use but it shares the daily life of the territory and its inhabitants. Therefore, it is fundamental to facilitate the visitor the tools that will help him to locate himself, to see and to learn what the landscape and the territory offers to him. The idea was to create a series of points of interest around the natural park, all centred on the general theme of "tides".

So, the Ecopark of Trasmiera is an example of how one



of the best ways of preserving heritage is not prohibiting access but to manage and regulate the use of a particular site. One of the greatest problems facing the area was providing access to the beaches. In the summer the beaches are extremely crowded and the parking and traffic problems are intense. The residents felt that they suffered only the negative side of tourism, and received none of the benefits.

Our approach was to set up one central area, housing all the services, parking places, and the reception area. We called the centre The House of the Tides. Around this protected natural area a series of attractions and displays were created, which could be considered as the exhibition halls of this ecopark. One of the displays focuses on stonecutting, one of the traditional occupations in the area. The star attraction, which we are still developing and should be finished in April, is a mill, a heritage site recovered and converted into a tourist attraction. This figure shows the windmill before its reconstruction and after. Here you see the building in ruins, as the seawater comes in with the tide, filling the deposit behind the mill. The idea is to reconstruct the mill as it was at the end of the eighteenth century, and to distinguish between the old and the new parts of the building, making sure that the new parts do not clash with their surroundings. We are also reconstructing the millstones and the rest of the machinery so that visitors can see how the mill worked in

the eighteenth century, as well as the deposit behind the mill to show people the milling process.

Apart from the ethnographic reconstruction of the mill, we plan to renovate a sixteenth century church which will be devoted to the world of the stonecutters, the master stonecutters of Trasmiera, who built the Escorial near Madrid and the monastery of the Jeronimos in Lisbon. And we are also working on the reception area, the gateway to the ecopark. These two images show the three-storey building, an old house in the salt marsh, which is being converted into an observatory, the House of the Tides. As the tide comes in, the seawater actually comes into the house, and our aim is to capitalise on this effect. Inside the building there is information on the services offered by the ecopark, with descriptions of the attractions, how to move around the park, and the interpretation centre itself, where visitors learn how the tides work, the effect of the Moon and the Earth, and the different types of tide. There will also be a set of aquariums inside the building to give an idea of the area's ecosystem, and information on the bird life.

The main components of the Ecopark are:
Visitors and Interpretation Centre of Tides.

This cultural equipment will turn into a space for the sensitivity of the Joyel tides ecological and environmental values and the intention of teaching in a fun



way the importance and the characteristics of the tide phenomenon, the main character of this land configuration. The house of tides will be the Joyel tides visitor-receiving center and it will be the Trasmiera Eco-park main receiving center.

Here, it will be offer all the necessary information to run, see and enjoy a cultural visit. You will also find the ticketing selling service, guided visits and store.

Observatory of the Tide

The Santa Olaja mill seeks to bring back it's value as a reference point in the municipal social and economic history, without forgetting it's value as a patrimonial resource. For this reason it was raised a general rehabilitation of the mill and it's environment that guaranties it's conservation and affect it's divulging, didactic and attractive character.

It was raised a general and faithful recuperation of the architectonic elements and the machinery, and a valuation based on the visitor interpretation through scenery and audiovisual representation so the visitor can get to understand how it worked, how the miller who attended it lived, and how the man was related to the tides.

Observatory of the Art

This new cultural equipment will talk about one of the most identifying signs of this Trasmiera region: the trasmiera artists, a social group that turned into one of the greatest modern age Spanish architects,

since there were entire towns dedicated to the quarry, sculpture, etc...

They worked in Cantabria building churches, bridges, typical houses, mills, altarpieces, bells....

They also worked outside this land, specially in Castilla and Andalusia, always proving their good art and performance.

Through a didactic and attractive exposition, you will get to know some of the most important works that these artist left us in Arnuero and some other places in Trasmiera.

Barcelona, 2004-08-06

Manel Miró

director of the Interpretation Action Plan of the Eco-park of Trasmiera
stoamanel@ctv.es

STOA - Heritage, Tourism & Museology
Corsega, 202, E-1
08036 Barcelona
SPAIN

www.stoaconsulting.com
www.ecoparque detrasmiera.com



Musée des Civilisations de l'Europe et de la Méditerranée (MCEM)

This paper deals with the challenge in re-localising the Paris MNATP (Musée National des Arts et Traditions Populaires) to Marseille and in creating there a new museum: the Musée des Civilisations de l'Europe et de la Méditerranée (MCEM).

This large transformation gives the opportunity to discuss of the role of a so called "musée de société" in French (museum of society) for Europe and Mediterranean.

To conceive and lay out this "citizen project" on this huge geographical scale, i.e. an institution able to set in each citizen's mind of this area that he can be a full actor in the long-term construction of living cultures forming the civilisations of Europe and Mediterranean today : here is the challenge, and therefore, the bet of the forthcoming MCEM.

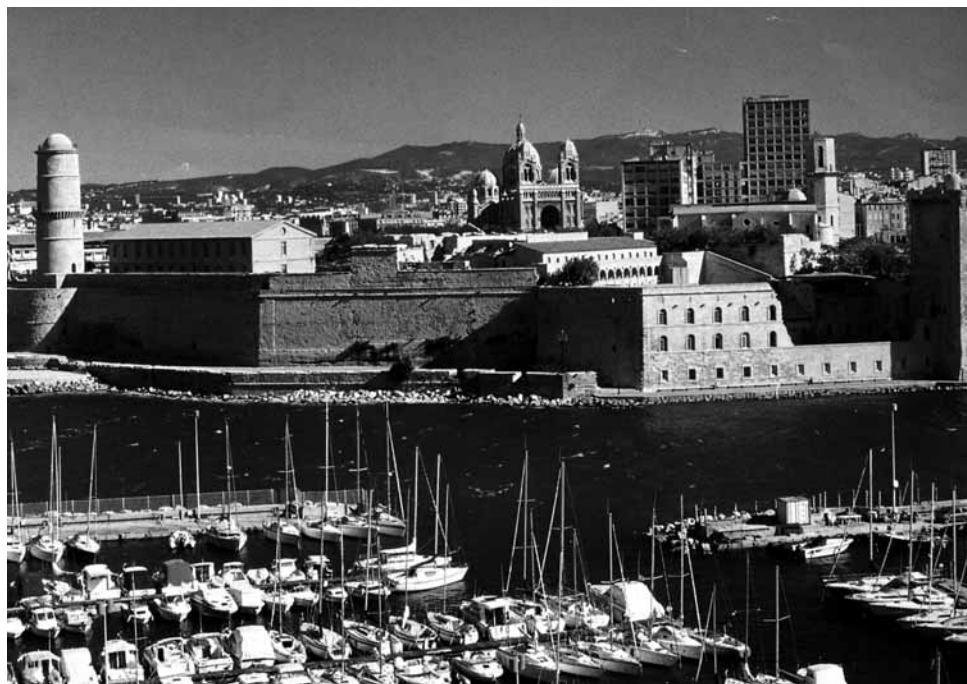
From the reflections led around this huge project, this contribution attempts to enlighten the role kept by such a museum in our societies submitted now to deep overturnings.

The Project

For the first time in France a national museum will move to the provinces, to Marseille. By decision of the Ministry for the Arts the Musée National des Arts et Traditions populaires (MNATP) will be transformed into a museum of European and Mediterranean civilisations.

In association with all the territorial organizations that support it (city of Marseille, regional council of the department of Bouches-du-Rhône, region of Provence-Alpes-Côte d'Azur) and with the participation of the public institution Euroméditerranée and of the autonomous port of Marseille a major cultural project will be erected at the entrance of the port of Marseille. The project is supported by the European Community.

Owing to the richness of its patrimony, the greatest French museum for social issues was obliged to widen its horizon and reinvent itself as the Musée des Civilisations de l'Europe et de la Méditerranée. A new scientific and cultural project was born, elaborated by



the museum team and enriched with the works produced by a scientific committee composed of national and international specialists.

In addition to its function of patrimonialization and preservation of folk memory the new institution with its essentially important research laboratory aims at playing a real social role.

That is the reason why the future museum will not be centered on its collections but on the public and its questionings, patrimony being considered as a raw material that can be used as a testimony, to introduce counter-arguments, to arouse from the public's own experience reminiscences, reflexions, or simply new questionings. The museum will be a sort of forum, a space for discussions where displays of reference works and temporary exhibitions will be structured around fundamental social issues.

The new museum will be located in the restored Fort Saint-Jean and in a new adjoining building of symbolic architecture erected on pier J4-space Saint-Jean at the entrance of the port of Marseille. The Direction

des Musées de France is the contracting authority assisted by the Etablissement public de Maîtrise d'Ouvrage des Travaux culturels.

Catherine Homo-Lechner

chargée de mission : campagne verre
catherine.homo-lechner@culture.gouv.fr

Denis Chavallier
curator

denis.chavallier@culture.gouv.fr

Musée des Civilisations de l'Europe et de la Méditerranée (MCEM)

MCEM BP 88 13003 Marseille cedex 03
France

www.musee-europemediterranee.org

Pontis

Shortlisted for the Gulbenkian Prize for Museum of the Year 2004.

Pontis

Pontis has captured the public imagination both locally and nationally as an original and relevant permanent public art project. The town of Wallsend retains its Roman identity both in its name and in the remains of Segedunum, the fort at the eastern end of Hadrian's Wall. Pontis, a Latin word referring to a 'bridge', links this Roman past with the twenty-first century in a subtle, witty and thought-provoking way. Installations at the Metro station and in the Museum have been enthusiastically received.-

11,977 visitors to Segedunum and an estimated 583,416 Metro users were encouraged to view their surroundings in a fresh manner with users of the Metro system embraced as a new audience - an outreach beyond the Museum into the wider, urban environment.-

Pontis was an exhibition showcasing an innovative and dynamic permanent public art project for Wallsend. The broader project, also entitled Pontis, is part of the Lottery-funded Art on the Riverside programme taking place in the Tyne and Wear area. North Tyneside Arts and Nexus, the body which runs the Tyne & Wear Metro system, jointly commissioned artist Michael Pinsky to create a contemporary art concept linking Wallsend Metro Station with nearby Segedunum, the Roman fort at the eastern end of Hadrian's Wall.-

Michael Pinsky has a strong track record of projects that explore ideas of transport, architecture, urban design and space, often with a key element of humour. Pontis, a Latin word, is an appropriate title, not only for its obvious Roman connection but also in translation: it refers to a 'bridge', underlining the aim of the project to create a

physical, spatial, visual and psychological link between the Metro station and Segedunum.-

The Pontis exhibition, displayed at Segedunum from 3rd February until 6th May 2003, provided the opportunity to bring the threads of the wider project together. H Murus was the centrepiece. This is a large map showing Hadrian's Wall and the main Roman road network in the north of England, in the style of the Tyne and Wear Metro map - a very familiar format to local people, transformed to provide unexpected information and a subtle bridge between past and present.-

Forty slide viewers were hung in the gallery in a tram line display, as an interactive exhibit, again echoing the connection with the Metro line. The viewers contained images drawn by Key Stage 2 schoolchildren who had worked in groups with Michael as part of an artist-in-residence programme the previous summer. The children drew pictures of their journey to Segedunum-what they saw and the mode of transport that they had used. Inspired by the view from the tower, they also drew pictures illustrating how they would like to have travelled - an imaginary journey to the Museum. Here again Michael was working on the themes of history and travel, inter-linked through people's perceptions.-

The exhibition also contained a series of digitised photographs taken around Wallsend, with the text on road signs, shops, advertising posters etc. all translated into Latin by Professor Donald Hill from the Classics Department at the University of Newcastle. This again created a bold and witty blend of the ancient and modern, particularly when there is no Latin equivalent for certain modern word and phrases. The Jobcentre became the Fo-



rum Venalicium (slave market) and Woolworths became Domus Lana Dignorum (the house of those worthy of wool). The photographs were originally published in the Metro newspaper and a public competition was held for the finest translations.

Selections from some of Michael's previous commissions, including pictures and computer interactives, were placed alongside the new work to illustrate the development of his ideas.-

Pontis merged and amplified the various elements of the wider public project. A copy of the H Murus map is mounted at the station, near the actual Metro map. A number of the 'Latinised' photographs of Wallsend are displayed. As a particularly fun element, numerous standard Metro station signs have been modified to give both Latin and English text, such as Noli Fumare / No Smoking. This permanent public art project develops the station platform environment and makes the work and ideas accessible to a wide audience. Awareness of Segedunum has been raised amongst Metro passengers and through the exhibition Museum visitors have been encouraged to view the installations at the Metro station.-

Pontis has captured the imagination both locally and nationally. When the project was officially launched back in March there were prominent articles in a number of the leading national newspapers. A list highlighting the diverse nature of this media coverage is given below. The endurance of the theme in the public consciousness was recently demonstrated during an episode of the long-running television quiz show, University Challenge, broadcast on 6th October. One of the bonus rounds on the programme featured some of the Latin translations of well-known Geordie phrases - an exercise originally

generated in the media by the Pontis publicity.-

Michael Pinsky's website, www.michaelpinsky.com, features a section on Pontis where many of the images from the project are displayed, together with explanations and public responses drawn from the newspaper articles.-

-Pontis continues to evolve as an accessible and entertaining concept that reaches out beyond the Museum to embrace the immediate environment. There are plans to replace some of the walls on the Metro platform with glass, thus creating a 'viewing platform' looking towards Segedunum. This will be enhanced by a proposed lighting link between the two buildings, which is due to be completed by the end of 2003. H Murus is on permanent display in the Museum foyer and remains an important talking point for visitors. Copies of the image are on sale as a limited edition poster. The large numbers of visitors walking the new Hadrian's Wall National Trail, which links together the Roman forts named on the map, has further stimulated public interest in the artwork.-

Michael Pinsky

michael@michaelpinsky.com

Michael Pinsky
47 Earlsferry Way
Islington
N1 0DZ
London
UK

www.michaelpinsky.com

Heritologia



The Introductory word

by Peter J Howard, PhD

This session will concentrate on the emergence of Heritage (Heritage Conservation, Heritage Management, Heritage Studies) as a discipline at university level, both undergraduate and postgraduate. This has been very noticeable in UK, in Spain, in Scandinavia, and in Australia. Such ideas are now spreading to the rest of Europe, and to the USA. The critical element of this move has been the merging of many fields of heritage - nature, landscape, monuments, artefacts, sites, activities (intangibles) and even people (genealogy). So these courses have emerged from many disciplines, history, archaeology, geography, architecture, anthropology, ecology, and there are still major problems with those disciplines recognising each other's work. Other disciplines involved are those which seek to solve the practical problems - museology, tourism, design, management. Courses tend to fall into three categories. Some concentrate on conservation, such as Bournemouth, and these tend to be uneasy with a very wide definition of heritage. Others, especially those coming from geography, have taken a theoretical position, and tend to assume that heritage is place-based. Then there are those which take a managerial position - and these sometimes ignore the problematics of heritage and

can assume that managing heritage resources is simply a special case of management techniques. I will suggest that a useful comparison is between the pure sciences, such as physics, and the applied sciences such as engineering. What is coming into being here is a special area of Applied Humanities (in so far as the Heritage is seen as primarily within the Humanities field of investigation.)

Tomislav Šola

University of Zagreb (professor of Museology)

tomislav.sola@ffzg.hr

Is Heritology a better way to continue?

Traditional Museology has dealt with the history and functioning of institutions. In its practical part (Museography) it was concerned with description of methods and technologies of museum working process. After the second boom of museums, in the 60s, and the booming ever since, this theoretical basis was at difficulties trying to deal with the new forms of practice and striving to answer the questions the propose. The definition of museum has expanded but it did not leave its traditional limits. These definitions serve only as in the vast domain that has expanded with new types of institutions: science centres, visitor centres, orientation/interpretation centres, heritage attractions, exhibition centres, theme parks, eco museums etc. Today we know numerous museums without original or even objects... All the heritage institutions, especially archives and to some extent libraries, - started a very dynamic communication of identity which they represent, as a form of active care and continuation of that identity. The information technology and its digitalisation connect all these institutions into the networks of new potentials and suggest the existence of common denominators. In the circumstances of the endangered world, collective memory and the inherited collective experience appropriated new relevance. They are expected to offer quality input necessary in

development, specially the sustainable one. This cybernetic input is their new importance but also an evidence of common basis, the area of resonance. Differing by their practical methods, all the heritage institutions face the same problems and answers in constant try to understand the concept and the meaning of heritage, its role in the society. In the same way they try to understand what is their product and how to achieve its quality. All that should lead to the common strategy in order to realise their mission.

Culture as competitive edge in tourism.

Visitors flock into the historical inner cities, congestion, parking problems, pollution and serious damage to the quality of life and our heritage. Such is the image that arises from most of the publications dealing with cultural tourism. They are full of problems and warnings. Naturally there are places where these phenomena manifest themselves. Dubrovnik, Oxford, Canterbury, Venice are notorious trouble spots, but most authors don't come up with a lot more than that. My impression however is that most local authorities would volunteer to have some of these problems. Most of our heritage attractions are rather underdeveloped than overdeveloped. There is an ocean of interesting historical cities, monuments, fortifications, castles, etc. that hardly realises their tourist potential. Product development for cultural tourism is necessary to reconcile both the need for preservation and the urge for exploitation. The emphasis however in product development is predominantly on the demand side and much less on the supply side. It looks as if the supply side is considered to be sufficiently developed and hardly need any improvement. The increasing competition among local/regional heritage attractions will however put more pressure on product improvement and product innovation. A simple trail through town with a plan and a bit of sign posting is by far not sufficient to stand out among other providers in this domain. There is however a persistent prejudice among managers of heritage attractions that they have unique buildings and collections in their care, who

have in themselves sufficient potential to attract visitors. From a content point of view they are quite right - everything is unique and special - the experience of their clients is however significantly different: again a museum, another monument.

An important technique to use in the development of heritage sites when it comes to the provision of interpretation for the visitors is story-line development. The physical remains of the past, whether landscapes, sites, or objects, have many layers of signification, which can be of importance for present day visitors. The choice from which of these to choose for communication is depending upon the objectives and the target audience. It gives a focus and an awareness of the relationship between sites and theme's. The "story" is much more than to make information available, it is about the possibility for visitors to identify with the site and what is offered to them. Some 25 years ago Freeman Tilden already stated that interpretation is not the same as the provision of information, but is a revelation based on information. The facts are a mean to an end, not an end in themselves.

An attraction can only be successful if it lifts something out of the ordinary. This is such a strong need that if such a thing does not happen, visitors will make their own interpretation, start dreaming up their own stories, based upon their own ideas, prejudices and preconceptions. As stated earlier: history does not pop up spontaneously out of the historical remains of the past, it has to be created.

Peter J. Howard

Bournemouth University (visiting Professor of Cultural Landscape)

International Journal of Heritage Studies (editor)

howards@eurobell.co.uk

Criteria for the Conservation of the Landscape Heritage: The ‘Best Fit’

Landscape may at first seem to be a newcomer as a focus for heritage thinking compared to the well established areas of the restoration of buildings and monuments on one side, and of nature, fauna and flora on the other. The UNESCO acceptance of the cultural landscape dates only from the 1990s and the European Landscape Convention, though planned in the 90s did not come into force until the current century. But this newness is largely an illusion. Landscape has been officially conserved for 150 years in some countries, though this has often hidden behind nature conservation (for example in Germany, Britain or the USA) or as an adjunct to nature conservation (most obviously in France and Italy).

However, the moves by UNESCO and the Council of Europe, do have the effect of putting Landscape firmly, and perhaps more openly, on the agenda, and perhaps there is now greater pressure to answer the questions concerning landscape qualities, and how we might judge them. The established criterion of ‘Bio-diversity’, in much use within the field of nature conservation, especially for habitats and wider ecological conservation, rather than narrow faunal/floral decisions, might be simulated in the cultural landscape to produce ‘cultural diversity’, and the interesting notion that a landscape is more worthy of conservation depending on the number of cultures for which it provides the stage. Such a criterion would actually be the reverse of what has actually happened. Cultural landscapes have been designated largely because they are exemplars of one particular culture, in its time period.

The ELC does not help very much. It departs radically from the UNESCO definition of four kinds of cultural landscape, by applying to the entire territory, rural and urban, terres-

trial and marine, of the signatory countries. This might seem to be a perfect escape from the need for any kind of criteria. But the Convention also differentiates in its reference to some landscapes being outstanding, while others are everyday, and others degraded. Some landscapes require protection, others enhancement, restoration or even creation. The Convention also makes quite clear that landscape is ‘as perceived by humans’ - thus accepting that the criteria of judgement are likely to be concerned with psychology as much as geomorphology.

But there is a substantial history to the problem of finding criteria for landscape quality, and it is one that has come from a variety of disciplines, especially environmental psychology, aesthetics (including artistic philosophy), geography, landscape architecture, and sometimes landscape ecology. Perhaps that variety of disciplines remains the biggest problem in the field. The experience of Landscape Research Group, a UK-based research organisation, with members from many disciplines, many countries, and various universities, has been that international cooperation is difficult, but that inter-disciplinary research is even more so.

In the 1970s there were a whole battery of quantitative devices used to judge the qualities (largely making the assumption that such qualities were about ‘beauty’). Such techniques often depended on the analysis of elements within a grid square, trees being plus factors, pylons being minus factors, while steepness of slope was also perceived to be an attraction. There is a much longer tradition to this, of course, and the eighteenth century spent much time determining the rules on which beauty, including landscape beauty, depended. Indeed, the entire concept of the Picturesque depended on a handbook of guidelines, although each expert’s set of guidelines were significantly different.

By the end of the 1970s belief in the value of such techniques had largely evaporated, at least in academic circles. Government departments and administrations took longer to abandon a set of criteria that promised a clear, quantitative and apparently authoritative judgement of landscapes. But their authority was fatally undermined, and two major works moved to a much more observer-based system. The Kaplans, American environmental psychologists demonstrated, by empirical experiment, the significance of cohesion, mystery and similar factors in the way people make judgements of the quality of natural landscapes. In Britain, Jay Appleton, from a geographical perspective devised a not dissimilar schema, based on the presumed universal need of a hunting animal such as man, to see without being seen. Both concepts were clearly directed at discovering or explaining the preferences of ordinary landscape observers, not of expert opinion. So in this whole field there is a close connection between participation exercises, with questions of preference and perception.

Since then two main movements have been obvious. One is the unhooking of questions of landscape preference from aesthetics in its more traditional manifestation. Berleant made the point most definitively that the aesthetics, perhaps originating with Kant, that demanded the distance of the observer from the observed, however relevant to works of art, were less than useful in understanding people's relationship with real places. Various important contributions added to this that vision was only one of the senses involved in landscape perception, and perhaps not even the most significant, as suggested by work in Spain. Also people's judgements of landscape quality from photographs were shown to be significantly different from judgements of the same landscapes in the field. No doubt all these developments were part of a general movement of post-modernism, which over all came to see 'meanings' as more important than 'aesthetics' in an understanding of many phenomena - including art as well as landscape.

The relationship with art has always been tricky - simply because one category of cultural landscape is clearly the garden. A simple distinction between the designed landscape and the mundane landscape has also been elusive, but gardens and parks have become primarily the intellectual territory of art (or rather architectural) historians. The history of architecture, at least since the Renaissance, has always been largely the history of architects, and gardens have fallen within this paradigm. A persuasive case for the

conservation of a garden depends to a very considerable extent on researching the designer. The fact that gardens are not buildings, that plants flourish and then die, and that the same plot of land is worked over time and time again in its history, has created continuous problems for a system designed for the conservation of buildings.

The second significant movement, though also clearly rooted in post-modern thinking, came from many disciplines, and sought to demonstrate that landscape preference and perceptions were very far from being universal. Such work showed that ways of seeing landscapes were, at least in part, dependent on power relations, with hegemonic views being challenged by different perceptions, so that the landscape could be viewed as a stage or an arena. Other work, rather later, looked at the way national and other geographic identities altered one's view of landscape, and there was also work demonstrating the significance of gender and education. Landscape perception was also shown to change dramatically over time periods often less than a generation. Perhaps some of the most useful work showed how the perception, and indeed the agenda, of 'insiders' differs from the outsider and the expert, not simply as a matter of degree but from a completely separate understanding of the nature of land and landscape. Most recently Kenneth Olwig has shown the fundamental distinction between the concept of landscape, being connected with an aristocratic and hegemonic tradition, imposing 'natural law' on a territory, and that of *landschaft*, coming from a communal, practical and legal need.

These post-modern developments do mean that landscape can no longer be considered as 'nature' (although we now recognise also that nature is a cultural construct. The quantitative criteria and guidelines simply will not work, not least because they take little account of change. Other cultural areas of life have a well-developed system of criteria in the critical review. New novels, films, sculptures, operas, are subjected to review by specialists. Their criteria for judgement change significantly between individuals, between countries and over time. This is an organic system, and is appropriate and badly needed for every significant alteration to a landscape - including of course a conservation decision, i.e. a decision, and management plan, designed to prevent alteration. Here is the field where academics are probably best qualified to provide, because traditional academic freedoms may help to guarantee a neutral but well referenced and comparative viewpoint. But we cannot lift the 'book review' model in its entirety because of the problem of authorship. We have already seen that

only a comparatively few landscapes, the gardens, can be considered to have an author - and most of them have multiple authors. So we need a critical review system that can develop without constant reference to authorship, and one that is aware that the reviewers themselves are significant stakeholders in the landscape, with their own agenda.

There is one other model, from design theory rather than art theory, where a design might be judged by how well it functions, which sounds very old-fashioned modernism today. But actually this does not work for landscape either; or rather it works, but produces all the wrong answers. If we were to judge a quality landscape as being an accurate reflection of the economy, society, culture and way of life of an area, then presumably the best modern landscapes are the suburbs spreading throughout Europe. The British example might be Surrey - a landscape of semi-detached houses, golf-courses, Fast-food restaurants, hypermarkets, with some carefully preserved walks.

I had got as far as that in my musings before I went on holiday. There, in the Alpes de Haute Provence (euphemistically renamed having once been Basses Alpes) I was faced with a wonderful view from my balcony, out across the Vallee de la Blanche. To me, this landscape seemed nigh perfect. It represented not what life is, but what I might wish it to be. There was a very considerable element of the Paradaisical in my interest; not of course the Paradise gardens of old, and one which is probably post-Christian. Maybe Petrarch was right to suppose that the view from the mountain would corrupt one's soul. My perception was heavily influenced by the historicism that arose in Britain after about 1850, and probably also with concepts of the Noble Savage from Rousseau to John Berger. Of course, in this landscape I am an outsider, but one should not forget, in this world where people settle in one place for very short periods, that the wish to be an insider is a very powerful one - hence the popularity of ecomuseums, not just (if at all) with local people, but with visitors, and, most of all, with new residents.

It is worth pointing out that in the view from my balcony, the actual way in which this region makes its money is hidden. Up in the mountains are ski stations, well hidden in the trees, but vast holiday camps in use both summer and winter. Both architectural elements and agricultural elements may easily damage the view, and lest we forget that there are other senses, so can noise.

So the main criteria we are seeking are not a landscape which reflects an efficient economy, nor that which reflects

an efficient ecology (bio-diversity), nor that which most authentically displays an accurate past, nor even that which produces the maximum meanings. How could we possibly measure meanings? Do we want more meanings to more people, or the same meaning to a large number. Should we measure the intensity? Is Auschwitz more important than Antarctica?

The answer may be that we are struggling to find the 'best fit' between what is and what ought to be. That 'ought' of course means that my best fit is not yours, and probably not mine tomorrow. You cannot step into the same landscape twice. So my view of the Vallee de la Blanche is not THE best fit, but merely MY best fit. For those here from the built heritage sector, one might discuss that Viollet le Duc's conservation techniques are closer to most people's ideas of a 'best fit' with their image of what ought to be, than are those of William Morris, for all the latter's attention to authenticity.

Of course, not all landscape is heritage landscape, or rather, the concept of heritage provides yet another lens through which landscape is viewed. Heritage landscape provides the maximum number of best fits, including scenery, sound, activities, terroir. It is different for each person and each place. Indeed each place may have a different time. Heritage landscapes are often concerned with our perceptions of the past. In visiting countries, such as Czechoslovakia, in 1990 it became immediately obvious that most Czechs had a significantly different ideal past than visiting westerners. The determination with which the cultivation terraces of the 1960s were ploughed out was quite surprising, and they had some difficulty adjusting their 'best fit' landscape to that which visiting western tourists needed. German and Austrian visitors not only expected to see the heritage of their two countries in the landscape of Bohemia, but were quite keen to include landscapes of the socialist era in their frame. So the Czechs had to turn their heritage landscape into a tourist one, a landscape which might be locally produced, but is intended for a different audience.

The poor landscape manager of course has the overwhelming problem of trying to make these ideal landscapes actually work, and that includes provision of electricity and supermarkets. Here is the advantage of gentrification. It may be a major social problem, but it allows the landscape to be experienced without visible means of support.

Dubrovnik, 2004

G. J. Ashworth

University of Groningen (NL)

g.j.ashworth@frw.rug.nl



Does heritage tourism exist?

Most of the still meagre academic literature on heritage and in particular its use within tourism assumes the existence of a fundamental dichotomy that counterpoises tourism and non-tourism uses of the commodified past. From this a wide series of conventional distinctions are made about scale, image, motivation and even social and ethical values attaining to heritage. The simple argument here is these are false: no such dichotomies exist and the conventional assumption of their existence largely accounts for the paucity of theoretical and conceptual advance in this field.

First, the tourist and the local cannot usefully be distinguished in terms of motivation or behaviour. Heritage tourism is a 'special interest' activity, which is by definition only a continuance on holiday of accustomed interests and activities. Heritage consumption occurs for such a wide variety of reasons, within va-

ried behavioural patterns and in diverse forms as to render the separation of tourist from local not only impossible but quite irrelevant. Secondly, the nature of heritage creation and development leads to a differentiation for both local and tourist consumption which can only be understood through creolisation and social convergence /divergence models. Thirdly, the globalisation / localisation debate, which is quite central to considerations of heritage and tourism is best conflated within 'glocalisation' models rather than any spurious idea of community. Fourthly, the shaping and management through policy of place image, place identities and socio-political cohesion or inclusion/ exclusion precludes any distinctive heritage tourism policy or management

Thus it will be argued that heritage tourism does not exist as a discrete set of resources, motivation of individuals or activity or field of management policy. The pretence that it does is a major obstacle to the furtherance of both the theory and practice of heritage.

Klaus Müller

Kmlink Museum Consultancy (museum consultant)

km@kmlink.net

www.kmlink.net



Museums and their digital profile

Online exhibition 'Do you remember when? U.S. Holocaust Memorial Museum (Washington DC); Curator: Klaus Müller

This presentation emphasizes that while many museums expand into the Web, access to digital cultural artifacts through databases alone is not sufficient. Their conversion into digital content such as online exhibitions or interactives serves and renews the interpretive function of museums. Digital content in the form of online exhibitions is essential for the development of a digital profile that our visitors increasingly will expect from cultural institutions ‡ as they expect it from any other institution or business. Evaluations of online visitors, reflections of the medium and showcases lead to suggestions on how museums successfully can expand their exhibition function into the web.

Digitization means a conversion of a three dimensional object into a two-dimensional electronic repre-

sentation. But the transfer of digital replicas to the Web transcends mere reproduction technology. Presenting exhibitions in an electronic form turns the Web into a medium of original experience. Like TV or film, the Web does not only depict or mimic the existing world. It also invents new realities.

If the media is the message as Marshall McLuhan stated, how can museums translate their curatorial expertise to this new medium?

My presentation departs with a theoretical introduction on online exhibitions in comparison to traditional exhibitions and other media like film, books, or photography. I suggest seven perspectives as a conceptual frame for the development of online exhibitions: space, time, links, storytelling, interactivity, production and accessibility.

Marcin Podogrocki

conservator-restorers Publishing House, Poland

www.bikds.art.pl

redakcja@bikds.art.pl

“The Journal of Conservation-Restoration” (former "Conservator-Restorers' Bulletin") Biuletyn Informacyjny Konserwatorów Dziel Sztuki



The Journal of Conservation-Restoration has been published on a quarterly basis since 1989 started in modest four-page, black and white issues. For 15 years, the general assumption of publisher has been to support activities towards preservation of cultural heritage. The Journal is a scientific, professional and academic journal devoted to current issues and trends in conservation, restoration, documentation and protection of historical monuments.

It encompasses various topics with a broad perspective; from the theory and practice of conservation, through art history and architecture, to the details the conservator's workshop. In the Journal we publish material from international conservation projects, papers on the protection and furthering of the conservation profession, discussions about ethics.

Special emphasis is put on dissemination of newest results of researches from fields useful for conservation. As an example, a few titles: A Combination of Radiometric and Ultrasonic Methods for the Diagnosis of the State of Preservation of Ancient Wood, New Method of Sandsto-

ne Hydrophobisation, The Effect of Redispersible Emulsion Powder Component on the Properties of Mortars for Conservation.

The Journal is published bilingually, with English translations occupying the second half of each issue. Authors are well-known specialists from Poland and other countries. The Journal is distributed all over the world and helps conservators in their work. Abstracts are available at AATA Online - Abstracts of International Conservation Literature.

We also have been running an Internet version of The Journal since 1999. It is available on the address www.bikds.art.pl There are not only materials from previous issues but also currently updating news, links, database useful for people interested in cultural heritage. This action is taken to enable people, institution handling with conservation to get closer, more efficient cooperation.

Marcin Podogrocki

Zajaczkowska-Kloda Ltd., Poland

piotr.kloda@arkore.pl

www.arkore.pl



Project Wooden Religious Architecture of Central Europe (WRACE); Piotr Kloda

All preserved in Central Europe wooden temples such as Catholic, Protestant and Orthodox churches, Old Slavonic molenas, Jewish synagogues and Muslim mosques constitute material witnesses of a historic penetration of different multinational religious cultures.

A consciousness of a common cultural heritage, recently emerging in Central Europe countries, prepares conditions that are favorable for undertaking coordinated international activities devoted to the successful protection of this heritage.

The aim of the program is a protection of wooden religious architecture, a common cultural heritage.

The task is to catalogue Central Europe's resources of wooden religious architecture, taking into account both regional and common elements of the heritage. Separate databases for the objects themselves and for the documentation make a foundation for a construction of map. A structure of the data basis for the objects is constituted by separate descriptions of forms of architecture, of construction solutions and of

furnishing and decoration elements. The map will enable a distinction of regions that are characterized by individual cultural features. An important part of the project will be the preparation and the application of practical methods of an object evaluation on the international scale. Both the map and the data basis will be rendered accessible through the Internet. One of the assumptions is that they will have an interactive character, enabling their continuous development and constant supplementing. The openness of the proposed system makes it available for new partners interested in the international co-operation. The data basis will be multilingual. An important task is a unification of notions and terms used, which will be done on a basis of English language.

Currently, the project is implemented in Poland as a Map of Wooden Sacred Architecture in Poland.

Javier Pes

Museum Practice (the editor)

javier@museumsassociation.org

Mixing media

Combining objects with film and sound has created some of the most dramatic narrative experiences in museums. Javier Pes, the editor of *Museum Practice* magazine, explores recently completed mixed-media displays in museums in Europe and the US, identifying the lessons of successful and not so successful projects.

Museums are becoming increasingly sophisticated in their use of multimedia on a large and small scale. No longer the preserve of science museums, even decorative art museums such as the Victoria & Albert in London are seeking new ways of exploiting the potential of audiovisual displays in permanent galleries.

The holy grail of many museums and their designers is to integrate multimedia into object-rich displays, achieving a seamless balance between images on screen, broadcast sound and the collection. To do this they need to rise to the challenge of making displays that focuses the visitors' attention on, and increases

their understanding of the objects on display and the subject matter of the museum.

But when done badly multimedia displays can overwhelm the objects, losing the straightforward pleasure of looking at things in an audiovisual babble. Another danger is that the content of such displays can be disappointing however impressive their scale or novel the technology behind them.

This presentation will consider the strengths and shortcomings of multimedia displays by a range of museums, many of them award winning. Examples will include the use of multimedia in anthropological, decorative art, fine art and social history museums, many of which have been reviewed in recent issues of *Museum Practice* magazine.

Annemie Rossenbacker

Culturele Biografie Vlaanderen vzw (Heritage Unit Consultant), Belgium

annemie.rossenbacker@erfgoednet.be

www.culturelebiografie.be

Heritage covenants

Flemish Community and municipal authorities enter into a collaboration agreement for an innovative and integral heritage policy

The Heritage Covenant is a new and eye-catching element in Flemish heritage policy. It consists of a collaboration agreement between the Flemish government and a municipality or alliance of neighbouring municipalities.

Cities and municipalities in Flanders do not hold executive authority when it comes to cultural heritage. All the same, experience shows that the local level offers a great many opportunities for a comprehensive

and integrated heritage policy. This has prompted the Flemish government to incorporate the 'Heritage Covenant' instrument following an experimental phase in its new Heritage Decree of 7 May 2004.

The Covenant sets out to encourage local authorities to develop a sustainable and integral cultural-heritage policy; the Flemish government will then provide working subsidies to help finance its implementation. The Heritage Covenant is embodied by a Heritage Unit comprising at least two Heritage Coordinators. The Heritage Unit works to strengthen and energize the relationship between cultural heritage and groups of people. It does so by promoting collaboration between local heritage managers and by setting up short and long-term projects on its own initiative.



Photo by: Wim Hendrix

In 2004 the two most famous football clubs of Mechelen (KV Mechelen and Racing Mechelen) celebrated their centennial anniversary. For the local Heritage Covenant this was a dreamed opportunity to promote the 'stray heritage' of those clubs.

'Petites histoires' of those clubs, their fans and their (ex-)players -nowhere to be found in books or archives, but still alive in the common memory of many people - were recorded. An exhibition took place, confronting the heritage 'produced' by both clubs. And a digitisation project was started to register heritage objects belonging to the 'Mechelen football scene'.

A nice eye-opener on the overall meaning of heritage.

The drafting and operation of a Covenant continues to be specifically tailored as the context within each city is naturally different. However, the basic idea is the same in each instance: the Heritage Covenant takes as its point of departure the notion of 'heritage' in the broadest sense: physical and intangible, moveable and immovable, managed and 'unmanaged', 'high' and 'low', urban and non-urban. In principle, the only restriction to the operation of the Heritage Unit is its geographical scope. The focus on 'stray' heritage ‡ heritage that receives little or no support from 'official' institutions and which hence finds itself in a weak position ‡ is crucially important in this regard. The Heritage Covenant is the first initiative in Flanders to structurally focus attention and resources on this important 'partner'.

Peter De Wilde

Province of Antwerp (head of the Department of Culture), Belgium
peter.dewilde@admin.provant.be

Steven Thielemans

City of Antwerp (general Manager of Museums, Conservation Libraries and Heritage), Belgium
steven.thielemans@cs.antwerpen.be

Heritage Management in Flanders - the example of Antwerp (city and province)

The territory of the City of Antwerp boasts an exceptionally important cultural heritage. Antwerp's museums play a pioneering role in terms of caring for this heritage and making it accessible to the public.

At the beginning of March 2004, the Province of Antwerp and the City of Antwerp signed a declaration of intent regarding cooperation among the Museums of the City of Antwerp and the Museums of the Province of Antwerp, the two groups of museums in the city. Together the thirteen museums carry considerable weight on the municipal, provincial and Flemish museum scene as a whole, both in terms of their number and the quality of their collections, etc. They also have much in common as regards their promotion, their responsibilities as museums and their collections in particular.

The Province of Antwerp and the City of Antwerp allow their museums collectively to assume a double responsibility. As a 'tandem' they work closely together, as an 'engine' they stimulate wider cooperation, both with regard to other museums in the city and other parties in the province also concerned with heritage.

The most important group of museums in Flanders Both the Province of Antwerp and the City of Ant-

werp invest heavily in their museums. Together they have 330 full-time employees, they preserve almost 800,000 items (excluding archives) and they attract approximately 900,000 visitors a year (2003). Their total operating budget amounts to more than 9,000,000 euro (2004), excluding staff and investments in buildings.

Evidence of the high standard of performance of these museums is provided by, for instance, the one regional and the eight national recognitions bestowed upon them by the Flemish Community, as part of the museum and archive decree.

Unity in diversity

The shared vision of the Museums of the City of Antwerp and the Museums of the Province of Antwerp involves ensuring the best possible care is given to their collections and that they are made accessible to a large and diverse public. The Province of Antwerp and the City of Antwerp regard the realization of this vision as an essential part of both their social remit and a customer-friendly approach, which moreover serves to strengthen their identity and their image.

For the most part, the Antwerp Museums have complementary profiles, though together they show considerable coherence and, in terms of their collections, some overlap. This cooperation comprises a shared vision, a general framework and ambitions with re-

gard to collection and public. The Museums of the City of Antwerp and the Museums of the Province of Antwerp are part of organizations with a wider responsibility vis-à-vis heritage; these are respectively: 'Museums, Conservation Libraries and Heritage' (City of Antwerp) and 'Department of Culture' (Province of Antwerp).

Public image and innovation

The Museums of the City of Antwerp and the Museums of the Province of Antwerp have put in place a joint consultation structure and initiated a number of projects on which they cooperate. The objectives are: to create a stronger image for the museums collectively and separately, to refine their remit and objectives, to carry out preparatory work for policy-making, voice common standpoints, develop joint activities and stimulate wider cooperation.

The expansion and reopening of several museums in 2004 (FotoMuseum Province of Antwerp; Mayer van den Bergh Museum and AMVC-Letterenhuis City of Antwerp) and other plans for the future (e.g. Museum aan de Stroom, or Museum on the River) make a collective ambition of 1,000,000 visitors realistic.

Priorities and achievements

The Museums of the City of Antwerp and the Museums of the Province of Antwerp have drawn up co-

llective priorities for all the various tasks they are required to perform as museums:

- a collection mobility plan (collection acquisition), directed at a coherent purchasing, exchange and disposal policy. Collection items and/or parts of collections are exchanged with a view to giving collections a higher profile and improving customer relations.
- a platform of conservation and management expertise (collection conservation), directed at further complementary development and exchange. For example, the various types of expertise are shared amongst the museums and catastrophe contingency plans drawn up.
- general agreements with the institutes of higher education in the Province of Antwerp and the Flemish Universities (collection research), including arrangements for contracting out research in the museums, supervising practical training for students and sharing scientific learning with educational institutes.
- customer relations and communication, as Antwerp Museums, with, for instance, the publication of one comprehensive programme for the year and joint annual reports, target group activities, combined events and closer cooperation and consultation with the tourist offices.

André Bechtold

Culture - Marketing - South-Tyrol
bechtold@infinito.it



Time-Travelling in practice

Enacting Heritage with a serious method

All around the world there are a lot of initiatives which try to revive or re-enact historical events. Most of them and surely the best work together with Heritage-Objects like castles, towns, ancient battle-fields, films and romances. The organizers and members of the various groups want to show to the visitors how the life was, but unfortunately these "happenings" became something like carnival. For example many Re-enactors use modern eyeglasses in a medieval armour and eat potatoes. The visitors believe in the information, which is much more near to television and cinema experience. But: What do we really know from past and is it possible to re-enact? And when we do it, which kind of didactic shall we use, if it not should became carnival?

Re-enacting seems to me impossible and the used

term is wrong. I like to talk in the lecture about "enacting" and I want to show and demonstrate it by my own. I will change myself in a person which was a so called "genius" at the end of the middle-ages. His name is "Oswald von Wolkenstein" and he lived in South-Tyrol. He was not only a knight, but much more a songwriter who brought a revolution in writing the German language and the polyphone kind of singing (as we have it nowadays in the opera). He was a politician who fought for the autonomy of his land and became tortured for his activities. And he knew the world like no one else by travelling around since his 10th birthday. He is Heritage!

How is it possible to enact this personality? I invite the auditorium to a time-travelling in practice and I will talk about the method which seems to me the only serious way to a new kind of didactic.

Dragana Lucija Ratković

draganalucija@hotmail.com



The Rovinj Batana/ la Batana Rovignese

The Rovinj Batana Project is envisaged as a multimedia cultural centre with diverse programs which would present and familiarize the visitors with the local tradition of the city of Rovinj, and enrich the offer of cultural tourism in the city and its region.

A contemporary and universal view of the local - this is the motto of the project, which will communicate with its visitors through permanent and travelling exhibitions, through educational, publishing, theatrical, musical, film and various other "static" and "dynamic" programs (especially with those in which the visitors can be involved directly).

The central idea of the project is built around the permanent exhibition of the Rovinj Batana, a traditional type of boat used by Rovinj fishermen, which became the symbol of the city. The batana story opens bigger

and smaller windows with the view of "big" and "small" Rovinj history, as perceived from batana's point of view.

Batana was the smallest and the most popular Rovinj boat, and therefore it was connected with every day life of Rovinj's inhabitants, especially with its shipbuilders and fishermen. They will be represented in a very individualized and intimate way, by photo portraits, tools they used and their other "precious" objects, their dialect, food they brought with the help of batana, their families, songs...

The exhibition, as well as other programs, is intended for a wide audience. It aims to be interesting to the local audience, but also to domestic and foreign tourists of various educational levels.

Eva Fägerborg

Samdoksekretariatet, Nordiska museet
eva.fagerborg@nordiskamuseet.se
samdok@nordiskamuseet.se
www.nordiskamuseet.se/samdok



Samdok - a museum network for developing collecting and research

Health and unhealth - an example of a topic for museums' contemporary studies. Image from Nordiska museet's field work at the "Harmony Fair" in Stockholm, November 2003.

Photo: Mats Landin, © Nordiska museet.

Samdok is a voluntary association of Swedish museums of cultural history, working with contemporary studies and collecting. Through Samdok the museums together carry on broad, qualitative research into our own times, aiming to deepen our knowledge and understanding of people, conditions and phenomena, both now and in the future. Samdok's more than 80 members (county museums, municipal museums, national and specialised museums) co-operate in working groups (pools), supported by a secretariat, located at Nordiska museet.

In the 1970's, when Samdok was established, the mission was to direct the museums' attention and interest to the present, to save "today for tomorrow" through planned and active collecting, effective use of resources and shared responsibility. Both nationally and internationally this was an innovation that broke traditional views of what museums should be concerned with.

During the decades that Samdok has been operating the work has changed, according to changes in society, academic standpoints as well as within the museums' orientation. Today, when the idea of contemporary documentation and collecting is rooted as a matter of course and the museums are expected to take active part in democratic processes in the society, the role of Samdok is broadened. New insights about museums as producers of cultural heritage has led to more reflexive studies and analyses of the museums' power to select and legitimate what is to be included in the collective memory of society. Samdok's basic function remains, as an organisation for museum co-operation in documenting present day life. In course of time Samdok has also become a forum for scholarly discussions on contemporary culture and society, a forum for professional development and further education - theoretically, methodologically and empirically.

Zagreb, While It Wasn't - before 1094

or a short history of erecting monuments

The preparations for the celebration of the 900th anniversary of the establishment of the Diocese of Zagreb (1094), which is celebrated as Zagreb's birthday, started in 1990.

At the time, apart from the great exhibition that would show the most important archaeological material since the Palaeolithic to the 11th century, the idea of marking the most important archaeological and paleontological sites on the territory of the city of Zagreb was born. The idea was to make exact replicas of items that were found at the sites, the originals of which are kept in the Archaeological Museum and in the Croatian Natural History Museum. An inversion of some sort was created this way. The visitors did not have to go to the museum to see a particular exhibit, instead they could see it in every day life - in the street, in shop windows or in the theatre. Unlike numerous Dalmatian cities, it has been proved that Zagreb does not have continuity of urban life since the

antiquity, but there has been a continuity of life, which resulted in foundation of the city in the early Middle Ages. It is a known fact that dioceses were not founded in unpopulated or poorly populated regions, and this information itself, together with the abundance of archaeological material from the ancient times, clearly state that there had been a settlement in that area even before 1094. That is the basic reason why archaeology was included in this matter. Our story begins in October 1990 in the centre of Kerestinec, a small town in the outskirts of Zagreb, where a replica of Pontius' stele from the 3rd century AD was erected. The response of the local population clearly speaks about the success of this project. They reconstructed their drab crossing, transformed it into a square and renamed it officially into the Roman Square according to Pontius.

The next four monuments were erected during 1992, the first of which was "The Roman in the Petrinjska Street" followed by "The Mammoth in the Frankopan-



ska Street."The surprise which followed was a pleasant one, because an average citizen of Zagreb usually associates Antiquity or Roman Empire with the Pula Arena, the Diocletian Palace in Split or the Forum of Zadar, and the thought that archaeologist from the wider Zagreb area registered more than 120 sites which date back to the Roman times, does not even cross their mind. One of these sites is in the 3 Petrinjska Street, only 50 m away from the Ban Jelačić Square, where a marble head of a bearded man from 3rd century AD was discovered. It can be assumed that it was the statue of one of the Roman emperors of that time. In the Frankopanska Street, at the place of today's Gavella Theatre, a woollen mammoth's bone had been discovered and immediately after the casting had been revealed (the original is kept in the Croatian Natural History Museum), the small theatre stage was renamed into the Mammoth Stage. The third replica that year was built into the "cinktor" - an ornamented wall surrounding the Church of the Assumption of Virgin Mary in Stenjevec. It is a marble plate with an engraved text that points to the existence of a Roman settlement and an old Croatian burial ground there. The church in Stenjevec is an annual fair site during the Feast of the Assumption, so when the marble plate was revealed it had a very numerous audience - several thousand pilgrims.

Two Roman graves dating from the 1st-2nd century

AD were discovered in 1940, just before the beginning of World War Two, at the crossroads between Savska and Varaždinska Streets - today's Vukovarska Avenue - during the excavations for the foundations of the building in which "Medvednica" pub is situated now. A memorial marks the site with a relief from a ceramic pot with two handles, which had been discovered in one of the graves.

Interestingly enough, the contractor in charge of the building, Mr. Mate Crnić, informed the Museum about the discovery of the graves, and it took more than half a century till the memorial was formally revealed. Mass media covered this event thoroughly and Mr. Crnić himself saw it and came to the Archaeological museum after 54 years to describe the details of this historic discovery once again.

In 1993 a bronze statue of the Roman God Jupiter, which dates back to the 3rd century AD, was put up in the Banjavčičeva Street. The original statue had been discovered between the two World Wars, but it remained in private property and it was even lost in the meantime, so it has never been exhibited in a museum. Its replica, which is displayed in the Banjavčičeva Street, was made according to the description and photography that was preserved.

A very intriguing inscription from a Roman tombstone dating back to the 1st century A.D. was put up on

the northern Kaptol Tower in front of the Cathedral, and it is one of the very uncommon inscriptions in which Gaius Julius Paternus described his wife Salvia as one of a kind. The monument was put up in 1994 and its original is being kept in the Archaeological Museum.

Out of all sites, only one displays an original monument - the crown of the Roman stele from 2nd-3rd century AD. The original stele is in private property of the Milčec family whose address is 1 Gornji Bukovac. The most demanding part of this project was the so called Whale of Podsused. It is a 6 meter long whale skeleton made of steel. The whale swam in this area some 12 million years ago, and it is listed in expert paleontological literature as "Mesocetus agrami" or "The Zagreb Whale" according to the location of its discovery, and thus Zagreb became the only European continental city to give a name to a sea mammal - a whale, to be exact.

The earliest evidence of Christianity in Zagreb dates back to the 5th century AD. It is a bronze oil lamp in the shape of a lamb with Christ's monogram. This item was discovered in the Mirogoj Road and therefore its somewhat enlarged replica was put up there. Ten localities - including those in the Zagreb's city centre as well as those in its outskirts - have been marked by nine replicas and one original monument

within the Project "Zagreb, while it wasn't there - before 1094". But this was not all; invitations were printed and formal openings were organized on almost all of the mentioned sites. In addition, several accompanying exhibitions were arranged, ranging from the Retrospective in the Modulor Gallery, which was opened by the renowned art historian, Professor Radovan Ivančević, to the smaller exhibitions that were thematically connected with individual projects, such as, with the Zagreb Whale project in the Zagreb Municipal Museum, Idealan grad Gallery, Sutinska vrela Hall in Podsused etc.

In 1991, at the very beginning of this project, the first award was awarded in the Proposition section, but it did not stop there - some of the projects have been realised, new ones are being prepared - and to sum it up, the activities with archaeological and paleontological monuments in the Zagreb area are moving on.

Zoran Gregl

Clara Masriera-Esquerra (Authors: Carme Belarte, David Iñíguez, Clara Masriera, Ester Prat, Joan Santacana, Neus Sallés, Núria Serrat).

Project workshop-Barcelona University (Social Sciences Education Department), Spain

cmasriera@ub.edu

nserrat@ub.edu

www.pcb.edu/ubprojects

Conveying heritage

The role of teaching in the field of museology and heritage

Who are we?

We are a consolidated and interdisciplinary research group from Barcelona University, made up of archaeologists, educators, historians of art and other matters, geographers, designers, engineers, experts in audiovisual communication, economists etc.

What do we do?

Applied research on the presentation of heritage, with particular emphasis on educational museography. The activity of the group centres around three main areas:

- Applied research: In this field, we follow different lines of research, such as the museological preservation of material on the Spanish Civil War, the presentation of archaeological sites, studies on the educational proposals of museums, how to approach contemporary art etc. Each of these areas is based on research and doctoral theses and it is these that sustain the areas of training and project conceptualisation mentioned below.
- Training: We offer a wide variety of masters and post-graduate courses, as well as seminars, all of which are related to the presentation of heritage. There are also courses that concentrate more on the particular lines

of research.

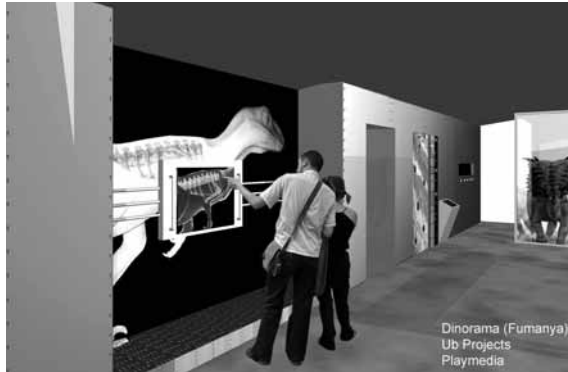
- Conceptualising projects: Here, we build upon proposals from museums, prepare exhibitions and work on other areas concerned with the presentation of heritage.

How do we go about it?

Our work mentality places special emphasis on educating when working with heritage. Analysing museums from an educational standpoint provides us with a better insight into how best to work with them. We strongly support the role teaching and its methodology have to play when attempting to convey scientific information. This ranges from how to approach any given problem to proposing a definitive solution.

Something we also bring to our work and without which we wouldn't be able to successfully carry out any proposals is interdisciplinarity. This means that right from the very beginning of any project we rely on the participation of a wide range of professionals, each contributing the tools and know-how of his or her trade.

The professionals making up our team work within the three areas mentioned above (applied research,



training and conceptualisation) and transversality is one of their main strengths. The group has therefore been set up to successfully take on the most comprehensive of projects: from the initial idea right up to the start-up and use of the equipment.

Examples

One of the group's lines of research centres on the creation of open air museums. These sites must be designed with great care, for maintenance costs must be kept down and the various elements of the museum must stand up to both the aggressions of man and harsh weather. Their impact on the environment and on the look of the surroundings must also be kept to a minimum. The aim is to bring people closer to our heritage and help them to understand it.

The following projects provide illustrations of our work:

- The Fumanya coal mines (Fígols, Barcelona) are home to a site of great geological and paleontological interest, where the group completed a project to display Europe's largest wall of metamorphic rock (fossilised footprints). We tackled the project by setting up a research centre to analyse these remnants, a viewpoint to be able to properly view the metamorphic

rock and a night-time audiovisual show on the subject. The ideology of museums aims not only to show what science has to say, but also to reveal the processes and methods that help us to see the wider picture; for example, how can we calculate the speed of dinosaurs, establish if they were cold or warm-blooded or find out their biological make-up etc.

- Artabria, La Casa de la Historia (The House of History) (A Coruña, Galicia) represents another of the team's projects. The main aim of this centre is to understand the basic methods used in becoming more familiar with the past, by making the most of what it has left us (remains of humans, pictures, documents, films etc.). The settlement at Elviña has become the archaeological hub from which it is hoped to view the past from a methodological point of view and not chronologically.

Transmitting heritage

This is the ideal that sums up our approach to presenting heritage. Heritage should communicate or rather explain something comprehensible to the public, and not be used as a mere romantic decoration.

International Journal of Heritage Studies

This session will centre on publishing in the heritage field. There are some outstanding examples - such as Routledge, and Andrew Wheatcroft to talk to that. IJHS remains the only academic journal with such a wide remit.

International publishing - other languages - disseminating international ideas.

Inter-disciplinary publishing - Heritage Abstracts?

Academic - practitioner publishing - Heritage Reviews?

Web-based publishing opportunities

International Network offering student exchange prizes?



Excellence Club

These are museum/heritage institutions, projects and artists which were presented in Dubrovnik in the past two years. They were chosen for their excellence and shown at one place and time to the professional audience that came to listen and see why they were proclaimed they were proclaimed the best. European Heritage Association proposes this list as the

informal Club of Excellence. It is unique in the world of the concerned professions by the filtered quality the together represent. The Club will grow and serve as a reminder of their achievement and the privileged choice to be consulted. We hope that their influence will thus grow further and their excellence be spread by the power of their extraordinary example. The 25 000 visitors to this site in 2003 will have served this purpose.

Hellenic Cosmos, Athens, Greece
National Railway Museum, York, United Kingdom
Anne Frank House, Amsterdam, Netherlands
Zagreb City Museum, Zagreb, Croatia
Segedunum Roman Fort /Tyne and Wear Museums/, Newcastle upon Tyne, UK
Krasnoyarsk Regional Museum, Krasnoyarsk, Russia
Lions Home, Nicosia, Cyprus
Theatre Museum, Helsinki, Finland

Rushean Abbey -

Manx National Heritage, Isle of Man

The 2002 year winner as the best presented project

Coal Mine Museum, Velenje, Slovenia
Hungarian Open Air Museum, Szentendre, Hungary
Science Museum, London, UK
NS Dokumentationszentrum, Koeln, Germany
J.M. Humbert: Review of the world's awarded projects by AVICOM
National Palace web site, Taipei, Taiwan
L.N.Tolstoy Museum, Yasnaya Polyana, Russia
Space City, Toulouse, France
La Piscine, Museum of Art and Industry, Roubaix, France
Haus der Musik, Vienna, Austria
Runkelstein Castle, Bozen /Bolzano, Italy
Liverpool Football Club Museum and Tour Centre, Liverpool, UK
Visions form museums, Stockholm, Sweden
Gernika Peace Museum, Basque Country, Spain
Damir Fabijanić: Dubrovnik before and after - a photographer's view
Julian Walker (presentation of art projects)

The Chester Beatty Library, Dublin, Ireland
Duna Museum - Danube Museum, Esztergom, Hungary
Almond Valley Heritage Trust, West Lothian, Scotland, UK
Buddenbrook-House, Lübeck, Germany
Museum of Recent History Celje, Celje, Slovenia
Museum of Ceramics of Sacavém, Loures, Portugal
Het Huis van Alijn, Gent, Belgium
Musée de la civilisation, Québec, Canada

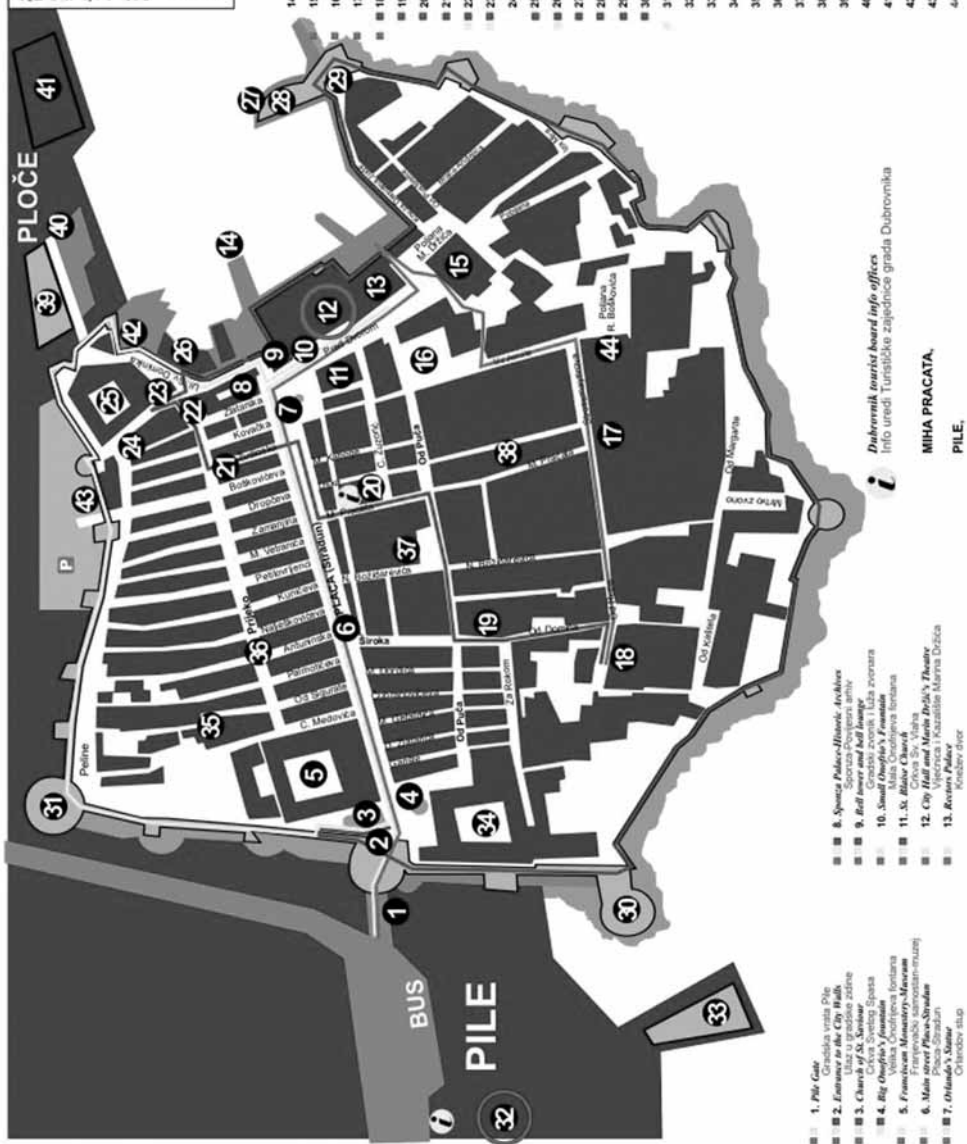
Rotorua Museum of Art and History,

Rotorua, New Zealand

The 2003 year winner as the best presented project

Museum Rhein-Schauen, Lustenau, Austria
The Kierikki Stone Age Centre, Yli-Ii, Finland
The Karl Ernst Osthaus Museum Hagen, Hagen, Germany
Imperial War Museum North, Manchester, UK
Museum of Contemporary Art Zagreb, Zagreb, Croatia
Museu Paulista da Universidade de São Paulo, São Paulo, Brasil
Svendborg & Omegns Museum, Svendborg, Denmark
Alimentarium Food Museum, Vevey, Switzerland
The Herring Era Museum, Siglufjörður, Iceland
James Putnam (the author of the book "The Museum as Medium"), London, UK

- Express sightseeing tour — 0.5 h
 Bizza turistička ruta — 1 h
 North sightseeing tour — 1 h
 Sjeverna turistička ruta — 1 h
 South sightseeing tour — 2 h
 Južna turistička ruta — 2 h
 Full sightseeing tour — 3.5 h
 Cjelokupna turistička ruta — 3.5 h
- * Approx. tour duration times (1 h) times
 for individual attractions not included!
 Posušito trajanje odaj Vijećne potesbo
 za posjetu atrakcijama nije uključeno!



1. **Pile Gate**
 Gradbina vrata Pile
 2. **Entrance to the City Walls**
 Uvod u gradsku zidinu
 3. **Church of St. Saviour**
 Crkva Svetog Spasa
 4. **Rig**
 Vojna Obedovna fortana
 5. **Franciscan Monastery-Museum**
 Ploča Stradan
 6. **Main street Ploča-Stradan**
 7. **Olden's ship**
 8. **Spusta Palace-Historic Archives**
 9. **Ball tower and bell tower**
 10. **Sanj**
 11. **St. Blaise Church**
 12. **City Hall and Maria Držić's Theatre**
 13. **Rector's Palace**
 14. **Old Port**
 15. **Cathedral-Treasury**
 16. **Gradina's Square**
 17. **St. Catherine's Church**
 18. **Home of Maria Držić**
 19. **Home of Marin Držić**
 20. **Home of Marin Držić**
 21. **St. Nicholas Church**
 22. **St. Nicholas Church**
 23. **St. Nicholas Church**
 24. **Church and Convent of St. Rosalia**
 25. **Domestic Museum**
 26. **East City wall entrance**
 27. **St. John's Fort**
 28. **Maritime Museum**
 29. **Apartment**
 30. **Fort Baka**
 31. **Fort Baka**
 32. **Fort Baka**
 33. **Fort Lovćen**
 34. **Fort Lovćen**
 35. **Fort Lovćen**
 36. **Fort Lovćen**
 37. **Fort Lovćen**
 38. **Fort Lovćen**
 39. **Fort Lovćen**
 40. **Fort Lovćen**
 41. **Fort Lovćen**
 42. **Fort Lovćen**
 43. **Fort Lovćen**
 44. **Fort Lovćen**

Dubrovnik tourist board info offices
 Info uredi Turističke zajednice grada Dubrovnika

MIHA PRACATA,
PILE,

www.thebestinheritage.com

Notes:



European Heritage Association

based in Zagreb is non-governmental, non-profit organisation, member of Europa Nostra, dedicated to promoting every aspect of professional excellence in heritage professions and doing it "by power of example". The Association is tiny and will grow only through its own programme and those who assist it.

"The Best in Heritage / Heritologia" is our first and foremost activity.

Secretariat:

European Heritage Association

Krešimirov trg 7
10 000 Zagreb
Croatia

Tel./Telefax: ++385 1 455 04 24
e-mail: info@thebestinheritage.com
mobile phone: ++385 98 468 158

Director:

Prof. Tomislav Šola

tomislav.sola@ffzg.hr

Advisory Board:

Mr. Stephen Harrison, Isle of Man, Chairman
Stephen.Harrison@mnh.gov.im

Mr. Andre Bechtold, Italy, Member
andre.bechtold@thebestinheritage.com

Mr. Frans Schouten, Netherlands, Member
Schouten.F@nhtv.nl

Mr. Giora Solar, Israel, Member
gioras@012.net.il

Mr. Vladimir Ilych Tolstoy, Russia, Member
yaspol@tula.net



THE BEST IN HERITAGE

Dubrovnik - Croatia

The world's only survey of the best museum,
heritage and conservation projects

Under the patronage of:



International Council on
Monuments and Sites
Conseil International
des Monuments et des Sites



and with the support of the Ministry of Culture of the
Republic of Croatia.

Impressum:

Published by: **European Heritage Association**
Krešimirov trg 7 - HR - 10000 Zagreb - Croatia

Editor: Darko Babić
Cover & Design: Darko Babić
Layout & Setting: Mislav Čupek, Damir Kolovrat



© Copyright 2002 The Best In Heritage.
All rights reserved.