

Museum International

The challenge of tourism 2

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STOLEN

Oil painting on panel by Jan Davidsz de Heem (1606–84) depicting a still life with fruit, signed at upper right. Dimensions 22 x 17 cm. Stolen on 15 August 1997 from a museum in Saintes, Charente-Maritime, France. (Reference T /4279/THM, Interpol, France.)

Photo by courtesy of the ICPO–Interpol General Secretariat, Lyons (France)

Editorial

'A place is a destination with a story.' This intriguing remark of James Quay, director of the California Humanities Council, delivered at the Far West Cultural Tourism Leadership Forum in Los Angeles, suggests why the non-profit cultural community and the travel and tourism industry are creating mutually beneficial working relationships. For cultural organizations the stories they interpret for a historical site, museum, festival, or natural setting, directly reflect their missions as educators and stewards. . . . Whether local residents, a group of schoolchildren, or tourists, the visitor comes seeking the authentic story of a place – its past as well as its living traditions. . . . [People] come for the particularity and distinctiveness of a place, whose specialness cultural organizations discover, develop, interpret, and celebrate, and whose appeal the travel industry capitalizes on and promotes locally, regionally, nationally, and internationally. ¹

This growing partnership between culture and commerce, this desire to make known 'the particularity and distinctiveness of a place', are the bedrock upon which cultural tourism rests. Their inevitable impact on the heritage itself raises questions of responsibility and choice, issues deemed so important that they were addressed by the World Commission on Culture and Development, an independent body established by UNESCO in 1991 and chaired by former United Nations Secretary-General Javier Pérez de Cuéllar. The following excerpts from the report of the Commission reflect a number of these preoccupations:

Our generation has inherited a wealth of tangible and intangible cultural resources that embody the collective memory of communities across the world and buttress their sense of identity in times of uncertainty. Held in trust for humankind, these resources are essentially non-renewable. . . .

Yet each society needs to assess the nature and precariousness of its heritage resources in its own terms and determine the contemporary uses it wishes to make of them, not in a spirit of nostalgia but in the spirit of development. . . . The Commission shares, therefore, the view of those who consider that the heritage in all its aspects is still not being used as broadly and effectively as it might be, not as sensitively managed as it should be. . . .

So much seems to need to be conserved, as the heritage concept itself is extended to many new categories of artefacts. . . . Our means being finite, how are we to choose? And do we know enough to do so with assurance? It is both physically and economically impossible to preserve all the vestiges of the past. And dare we even attempt to do so when the money and energy may be better spent helping people meet basic needs? Hence questions arise: What should be preserved? Who is to decide? According to what criteria? Have the special needs of diverse heritages been recognized and have their custodians been properly trained?

Behind the West's commitment to preservation lies half a millennium of evolving attitudes and material realities. Together they have made historic preservation a prominent social value. . . .

In less affluent countries, however, whose economies cannot afford investing in conservation on the same scale, this is far from being the case. . . .

'Preservation pays', a slogan coined in the United Kingdom in the 1980s, soon found adherents across the globe, as the idea of 'conservation and development' gathered legitimacy, both in theory and in practice.

Yet the marriage between economic opportunities and the often alien value systems that conservation represents has not always been happy. ²

Museums are profoundly implicated in these broader heritage questions, for, as pointed out by the Commission, they 'recognize that their working assets are not just the museum's collections but the total patrimony, whether tangible or intangible, of the territory concerned, and consider that the public they are seeking to serve is not just that formed by current museum visitors, but the entire population of their territory, past, present and future'.³ The current issue of *Museum International* looks at a number of these challenges and, like its predecessor, owes much to the collaboration of Yani Herreman, member of the ICOM Executive Council and President of the International Committee of Architecture and Museum Techniques, and Frans Schouten, lecturer at the Netherlands Institute of Tourism and Transport Studies.

A final word: it is said that the real voyage does not consist in seeking new landscapes, but in having new eyes. Genuine 'cultural tourism' is just that.

M.L.

Notes

1. Edward H. Able, Jr, CEO and President of the American Association of Museums, in his introduction to AAM's forthcoming publication, *Partners in Tourism: Culture and Commerce*.
2. *Our Creative Diversity*, Report of the World Commission on Culture and Development, Paris, UNESCO, 1995, 302 pp.
3. *Ibid.*

Tourism and conservation: striking a balance

Catheline Périer-D'Ieteren

Safeguarding the cultural and natural heritage in the face of ever-growing consumer demand involves a new vision of conservation and carefully thought out policies that are put into place before damage is done. In Catheline Périer-D'Ieteren's words, 'It is better to carry out preventive conservation than active conservation, and to conserve rather than to restore or renovate.' The author is professor of the History of Art at the Free University of Brussels and was chairperson of the Conservation Committee of the International Council of Museums (ICOM-CC) from 1993 to 1996. She is a member of the Royal Academy of Archaeology of Belgium and the author of numerous lectures, papers and publications on the pictorial technique of fifteenth- and sixteenth-century Flemish painters, Brabant reredos of the same period, the application of scientific investigation methods to the study of works of art and the problems of conservation and restoration.

Attention today tends to be focused almost exclusively on cultural tourism, which is perceived in a more favourable light than mass tourism. However, unless a consistent policy to reconcile tourism and the heritage is introduced, together with the means to apply it, its effects may also turn out to be harmful.¹

Programmes are being drawn up by scientific or university institutions,² often with backing from the European Commission. Seminars, round tables and debates are being held, tackling the subject from various standpoints. Specific studies are being commissioned and charters are being reviewed or initiated. It is nevertheless a matter of concern that, in this ever-changing field, conservation and restoration are still the poor relations of the subjects dealt with when they should be priorities, since, if the heritage is considered merely as a product for consumption by tourists, it is doomed to rapid extinction. In fact, as the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage states, the cultural and natural heritage – recently termed cultural landscapes – 'are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction'.

We should consequently give serious thought to the links between culture and tourism and in order to do this, we need a better understanding of the public so as to discover how to communicate with them. Efforts must be made to educate the public in this connection without, however, going against their leisure expectations.

I would like, from this point of view, to suggest some avenues for further thought about the objectives which should be pur-

sued so as to reach a fair balance between the needs of tourism, legitimate national concern to make the most of the heritage as a source of essential economic benefit, the prerogatives of the tourist industry and, lastly, the need to safeguard the heritage in the broad sense of the term, that is, any material or intangible trace containing the memory of the past, so as to ensure its durability. The introduction of sustainable tourism – another fashionable expression – cannot be envisaged without the expansion of appropriate heritage conservation programmes, the heritage being an essential factor for the regional, social, economic and cultural development of a country.

Although the concept of conservation-restoration and that of preventive conservation, judiciously brought to the fore again in 1991 by the Netherlands Government, with its national programme for the safeguarding of museum collections, called the Delta Plan,³ is beginning to concern an increasingly broad public, it has not always been the case, to the detriment of art cities, sites, buildings and collections of outstanding works worldwide. They have been endangered by indifference, negligence, disastrous museological conditions, inadequate funding and also, and above all, by too many tourists, who travel in ever-increasing numbers. That is why, even if the situation of the heritage is very clearly improving at the present time following a more widespread, although belated, realization of its value, there remains an enormous amount of work to be done on the basis of an organized investigation.

In the first place, conservation must be thought of as a cultural problem, which means aiming to make the public aware of works of art, monuments and sites, and how to treat them, helping the public to understand the messages these things convey, and warning the public of the dangers

Photo by courtesy of the author



'The menhirs at Carnac . . . were partially fenced off in 1991 because, with millions of visitors tramping round them every year, they were in danger of working loose and toppling over.'

that beset them and in the long run threaten their very existence. A sound policy for the scientific presentation of the heritage and the training of top-class guides would enable these objectives to be reached. ⁴

Successful experiments have been carried out with the replica of the Lascaux cave in France, the alternate opening of Etruscan tombs in Italy and of Egyptian tombs in the Valley of the Kings and Queens at Luxor, and the control of visitors to the site at Carnac in the Brittany region of France. They could be applied at other, similar sites. It has become clear that replicas capture the attention of the public just as much as the originals, provided that the copies are, as at Lascaux, of high quality, presented in situ and accompanied by an explanation of why a substitute site is being displayed, what caused the deterioration and how the fragile paintings are being protected. The visitor may, in addition, be introduced to the whole issue of

conservation by skilled guides. The copy of the Lascaux cave today combines informed access to the heritage for tourists, financial success (since it is visited by some 2,300 people a day) and the conservation of a site which would otherwise have been irretrievably lost.

The staggered opening of the painted tombs of Tarquinii and Luxor is another solution which might also be accepted by an informed public, provided that it is explained how too many tourists can dangerously alter the environmental characteristics of the site. Furthermore, in comparison with the solution adopted at Lascaux, staggered opening has the advantage of allowing visitors to see the work itself. The menhirs at Carnac, a megalithic site unique in the world, were partially fenced off in 1991 because, with millions of visitors tramping round them every year, they were in danger of working loose and toppling over. The very conservation of the monument was thus at stake. In 1993, the alarming condition of the parts which had remained open to the public obliged the authorities at the site to erect further protection. The method of restoration employed was simple and consisted of regaining control over the vegetation and its natural cycles, thus conserving the soil which in turn helped to stabilize the menhirs. All this is explained to the tourists in a specially designed building which offers a complete view of the site from its terrace.

These examples, like thousands of other sites and historic centres in the world, have been victims of their own success. A massive craze, most of the time orchestrated by travel agencies, has led to there being far too many visitors, a situation accepted without second thought by local authorities that have, however, failed to take the necessary protective measures in time. As a counter-measure, only an expansion of what is on offer to

tourists, coupled with the removal of the sacred aura surrounding places 'that simply must be seen', would make it possible to anticipate the harmful impact of excessive visitor numbers and to manage them in an enlightened way so as to remain within acceptable thresholds. Planning for the proper presentation of a site must begin with an assessment of its capacity.

Respect for authenticity

Too many tourists can not only physically destroy art cities, buildings, tourist districts and the environment but can also cause them to lose their symbolic value or historical authenticity. A cathedral invaded by tourists in shorts – not to say swimming costumes – is no longer an invitation to contemplation. Small villages, like Banani (Mali), composed of vernacular architecture maintaining ancestral traditions, are subjected by tourism to social upheavals that might well damage their unique character. A town full of businesses and shops for tourists drives out its residents to the detriment of its original vitality. Tourism cannot in fact be the sole economic resource of a place and other centres of activity must be maintained or developed since the key to urban vitality lies in social, economic and functional diversity. This is particularly true since the political situation or changing tastes may suddenly and unexpectedly have an adverse effect on a town's success.

To avoid these difficult situations, those responsible for tourism, and their customers, must be educated to regard travel not just in terms of commercial value, but as an outstanding opportunity to talk to the locals and appreciate their cultural value, while showing them the fullest regard. In this connection, it would be advisable to draw up a visitor's code of conduct stress-

ing the duty not to blunt the historic, artistic, social and moral message of the heritage. Learning responsible tourism ought to be included among the civic responsibilities taught to citizens. In the context of the relation between the heritage and tourism, a Charter of Cultural Tourism was adopted by ICOMOS (International Council on Monuments and Sites) as long ago as 1977. Given the changes that have taken place in the tourist industry, this Charter is being revised by the International Council of Museums (ICOM), World Tourism Organization (WTO) and UNESCO.⁵

The policy of restoring old working-class neighbourhoods and renovating housing for the local community, which is already being put into practice in several countries, should be applied generally to avoid increasing the number of 'museum cities'. A well-conserved building in a dead city is visited as if it were a museum without the public being affected by the functional and human value of the place. People will therefore not understand, during their visit, what they should look out for in the present in order to safeguard their own towns for the future.⁶ Greater involvement of the local people would also be necessary. They could help with tourist programmes by managing visitor reception facilities and protecting sites; assisting with guided tours and with seeking for ways of accommodating visitors with families; or by sharing in the profits arising from tourist activities. As the effects of tourism can be seen in terms of resources and jobs, tourism would contribute to sustainable development and make it far more acceptable to the local community.

Conserving and restoring the heritage creates jobs.⁷ To be appreciated, the heritage needs to be restored or maintained in good condition. Interdisciplinary networks of skilled professionals working together on



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The Lascaux cave in south-western France contains about 1,500 engravings and 600 paintings dating back some 15,000 years. Discovered in 1940, the cave was initially opened to the public, but the huge volume of visitors degraded the quality of the paintings and it was closed in 1963. Today, only five specialists a day are allowed to enter it.

the basis of agreed plans should therefore be set up. It is vital to train more qualified restorers and to use craftworkers capable of playing an important role in the preservation of cultural property, since they have the local technical knowledge passed down from generation to generation. In that way they can help restoration, provided, of course, that, where necessary, they have the support of professional restorers exercising critical judgement in the context of the physical history of the work in question. Collaboration between these two professional groups concerned with the heritage should thus be encouraged in order to make the most of their contemporary nature.

The pressure of tourist demand for more and more monuments to be visited has the immediate effect of increasing the amount of restoration work worldwide. This is commendable in one way, because it prevents the demolition or drastic modification of heritage buildings, but all too often it means renovation or reconstruction rather than conservation or restoration. Vigilance is needed to make sure that buildings keep their authentic character and to avoid reconstructions always in the same style, excessive concern with just façades, clumsy and badly planned repairs, the systematic replacement of materials that have deteriorated by new materials which take no account of the building's history, and cut-price restorations using cheaper materials and methods that are faster than traditional ones, such as rebuilding in concrete rather than in the original materials, and so forth.

Restoring or renovating an ancient monument calls first of all for meticulous interdisciplinary groundwork which takes into account the real condition of the property, its historical and aesthetic dimension in relation to the measures to be taken, and its surroundings. Only restorers recognized by the profession and skilled craftworkers should be asked to do the work. Unless this approach is followed, the world heritage will soon become a pastiche, looking nothing like it originally did. Communities will have been misled and a high percentage of tourists will have little idea of the cultural identity of the country visited. The same applies in the case of the movable heritage.

Museums at risk

Where museums and temporary exhibitions are concerned, mass tourism also raises a crucial problem for the items on display because of the constant changes in the relative humidity level. They are also



put at risk because the attendants are no longer able to monitor them properly or because there is not enough space. A set number of visitors per hour and per day, established according to strictly scientific criteria, should be decided on and kept to.

The tourist agencies which organize visits could help solve these problems by taking this aspect into consideration in their cultural schedules. A case in point is the refurbishment of the Royal Chapel in Granada. Here, there was insufficient space for

A replica of the site, Lascaux II, shown here under construction, opened to the public in 1983.

the current figure of 500,000 visitors a year and a pilot project was carried out between 1991 and 1993 by seven European scientific institutions. The surface area of the sacristy-museum was thus doubled in order to provide greater security and a better view of the exhibits, and every measure of preventive conservation in terms of climate and lighting was taken. Even so, daily admissions must be restricted still further and if this is not to be resented, it has to be explained.

In this same context, travel agencies could themselves offer a longer list of museums to visit and increase the choice of exhibits to see in them. In this way, the tourists would be more evenly distributed and the range of subjects opened up to them would be enlarged. At the same time, if other museums are to attract a new motivated public, some of them need to rethink their displays and make them more attractive while still applying the proper standards of preventive conservation. Exhibits should be provided with easy-to-read, well-drafted explanatory captions in various languages, and high-quality audio-visual material should also be available.

The restoration in public of Vermeer's *Girl with a Pearl Earring* at the Mauritshuis in The Hague.



© Mauritshuis, The Hague

At major retrospective exhibitions of paintings, which are always a great success, there should be rooms where the public can systematically find technical information and laboratory materials which will help people have a better idea of the style and technique of the paintings on display and of their state of preservation. In addition, a link should be established in every case between these temporary exhibitions and the permanent collections of the host museums, as was done at the Rembrandt exhibition in Amsterdam, the Frans Hals exhibition in Haarlem and the Vermeer exhibition in The Hague, drawing the attention of visitors to paintings in the host museums which had some connection with those in the exhibition. Sustainable cultural tourism cannot in fact rest solely on the exploitation of short-lived events. The technical information room would also give guides an opportunity to make some general comments so as to shorten the description given by them in the exhibition itself. This would also give the public the pleasure of discovering the paintings following a suitable introduction to them.

Items which by their nature are part of the immovable heritage, such as mosaics, wall paintings and monumental sculptures, offer another field for educating the public which is not sufficiently exploited either.

Raising awareness

As a general rule, if people are to be induced to show regard for and appreciate a work of art, they must be taught how to get to know it. To achieve this, guides employed by tourist agencies, museums and in temporary exhibitions must have their training expanded to include the problems of conservation and restoration so that they can talk about them in specific terms with the visitors. This involves draw-

ing the visitors' attention to the fragile nature of the works and the specific dangers to which each of them is exposed, whatever they are made of, even bronze or stone; pointing out, for comparison, examples of works changed by too drastic a restoration and works that have been properly conserved; explaining the role of lighting and so on – in a word, holding a dialogue with the tourists. The guide must also learn to play a part in preventive conservation by staying alert, not letting people climb on to monuments to be photographed, rub their bags against wall paintings, touch objects in a museum, trample over archaeological sites unthinkingly and so on. If a guide mentions such things and offers an explanation on the spot, it is accepted much more readily than a curt order from a security guard. On the Acropolis in Athens, for instance, guides could give commentaries on the restorations being carried out, with explanations which would teach people to look and to be critical. In that way, they would see that stone damaged by traffic-related carbon anhydride was being restored at great expense, while the coaches parked at the very foot of the Acropolis had their diesel engines running all during the visit. This is a typical example of a contradictory and careless attitude which is frequent in every country and is the cause of irreversible destruction of the heritage. Something must be done about it as a matter of urgency through a combination of actions linking greater awareness on the part of tourist agencies and a vigorous reaction by the political authorities.

Encouragement should be given to the production for guides of a training CD-ROM on the problems of conservation and restoration from the point of view described above, and to the production of audiovisual kits to arouse public interest in the heritage and its safeguarding.

Another way of making people aware of the value and history of the heritage consists of carrying out in situ restorations in public, the work being explained by the restorers in charge. Such experiments have left no doubt about the interest they aroused, and the Archaeological Conservation Centre in Rome employed this approach with the sculptures in the Atrium of the Capitoline Museum, the Arch of Septimius Severus and the mosaics of Masada and Zippori in Israel restored on the spot without being removed.⁸ It is desirable that there should be more 'open-heart' restorations of this kind, so that the public can feel directly involved. Paintings that have been restored in this way in recent years include *The Marriage at Cana* by Veronese in the Louvre in Paris, Michelangelo's frescos in the Sistine Chapel in Rome and *The View of Delft* by Vermeer at the Mauritshuis in The Hague.

If cultural tourism is in the future to become a well-understood leisure activity, familiarization with the heritage must start in childhood and must be introduced through the school curriculum. In this connection, several initiatives have already been taken. For instance, in the framework of Media Save Art 1994/95, ICCROM (International Centre for the Study of the Preservation and the Restoration of Cultural Property) devised the project 'The Town under the Town'. It aims to get children to discover that the town they live in is the product of superimposed historical periods, and to make them aware of the need to preserve their historical and artistic heritage for the future. In the field of conservation proper, the restoration of the statue of Marcus Aurelius in Rome has been successfully explained to school groups. Why not extend these approaches to every country?

The world heritage is extremely varied, so we must take greater advantage of the many different opportunities for access to culture that it offers. At the moment, most tourist agencies tend to concentrate on safe bets, which means the most famous heritage. Another kind of tourism ought to be developed in parallel, 'discovery tourism', which would aim to stimulate people's curiosity. One only has to see the extraordinary impact on the public of International Museum Day, held under the auspices of ICOM, or the Council of Europe's Heritage Days, to understand that people are drawn by unusual opportunities and that they can become enthusiastic about often little-known treasures, provided that they are helped to appreciate them. The approach usually adopted is to take the work of art to the spectator by increasing the number of exhibitions, which endangers the items on display. If the opposite approach were followed and tourist itineraries were worked out with the help of competent art historians, this would be a practical way of introducing the public to an often neglected heritage, *in situ*. The publication of illustrated guides describing the chosen theme from three standpoints – history, style and conservation-restoration⁹ – would simultaneously help to broaden access to culture, raise the value of the heritage and lead to it being more highly regarded. Itineraries with a particular theme have already been drawn up by UNESCO and the Council of Europe.

The challenges

The upkeep of the heritage is expensive for states, and so additional funds must be found. Several NGOs, foundations and private sponsors are already contributing to conservation and restoration campaigns. Nevertheless, the sums available are woefully inadequate. The tourist industry, which

makes a direct profit out of art cities, sites and/or monuments, which attract tourists by the wealth of their heritage, should make a financial contribution to conservation work. A percentage of the income generated by tourism should similarly be ploughed back into conservation. In every country, more state funds should be allocated to safeguarding a heritage which ensures that the country remains a long-term tourist attraction and hence represents a considerable economic resource.

Two other factors directly linked to the tourist boom are endangering the heritage. These are its commercial value in the art market and vandalism. Items are stolen from museums and religious buildings and are often damaged in the process, and the systematic looting of objects and archaeological material is organized on a regular basis despite domestic legislation in force and the 1970 UNESCO Convention on the matter. Africa, South America and Asia suffer particularly from this scourge. Items removed from their surroundings to be sold to collectors or dealers become anonymous and lose their original historic, symbolic or cultural meaning. The international community is combating this illicit traffic in cultural property in an increasingly effective way by developing programmes to inventory items and objects, educate customs officers and the police and alert the press and public.

Works of art are damaged 'for fun' and historic centres and entire cities are disfigured by graffiti on any kind of surface, and particularly the walls of often important buildings. This social phenomenon conflicts with and destroys the environment, is in danger of spreading in the long run and raises serious conservation problems. Once again, it can be stopped only by informing local communities and, most importantly, by educating young people. Applying a

coat of anti-graffiti varnish is in fact not just an extra financial burden but above all it alters the initial appearance of the works, sculpture as well as architecture, by modifying the surface and/or colouring.

In conclusion, a better balance between tourism and the heritage could be found in the implementation of the ideas set out above. Among them, there are four main objectives to be borne in mind: providing genuine alternatives to mass tourism; making better use of human potential and modern technology in order to develop an understanding of the heritage and its conservation and restoration; finding sources of funding that will keep pace with the growing tourist demand to visit heritage property; and encouraging cultural tourism to take a new direction by helping the public to see, appreciate and show regard for their cultural heritage.

The opening up of the world heritage to the mass of the people is, of course, an aim that is wholly justified in the current leisure society, but it is also a challenge to be met because to safeguard that same heritage, access to it must be subject to a policy of restrictive measures, thought through and co-ordinated. It is indeed a moral duty for our generation to protect the heritage that it has enjoyed and to maintain it so that it can be left to future generations to find in it their cultural roots. From that point of view, controlling mass tourism, one of the main causes of the considerable deterioration of the heritage and the environment, is a priority. It is better to carry out preventive conservation than active conservation, and to conserve rather than to restore or renovate.

We are convinced that the various types of people involved in tourism (from the economic, academic, cultural and institutional worlds) can make a direct contribution,



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through well-thought-out tourism, to changing attitudes. If this occurs, people, one day, will come by themselves to experience the responsibility and the pleasure of protecting their cultural landscape. This, today, is in urgent need of conservation by people and for people because 'our heritage is not only a mirror of our past, it is also a window to the future'.¹⁰ ■

The Elysée Palace in Paris, residence of the President of the Republic, is open to the public during the annual Heritage Days.

Notes

1. Some of the information and ideas featured in this article come from the Proceedings of a Round Table organized by UNESCO on 'Culture, Tourism, Development: Crucial Issues for the Twenty-First Century', held in Paris on 26 and 27 June 1996 as part of the World Decade for Cultural Development, 1988-97.

2. A map of cultural heritage risks is being produced for Italy by the Ministry of Cultural Property and the Environment, the Central Office for the Environment and Cultural, Architectural, Archaeological, Artistic and Historic Property and the Central Restoration Institute. The Free University of Brussels is co-ordinating an awareness-raising programme, 40 per cent of the funds for which are provided by the European Commission (DG-X), in which the following institutes are participating: International Centre for the Study of the Preservation and the Restoration of Cultural Property, Rome (Italy) (ICCROM); School of Conservation, Copenhagen (Denmark); Stichting Restauratie Atelier Limburg, Maastricht (Netherlands); European Federation of Associations of

Tourist Guides, Paris (France) (FEG); Master's programme in science and technology – conservation and restoration of cultural property, Paris (France) (MST); Royal Art and Historic Museums and Royal Fine Arts Museums of Brussels (Belgium); University of Ghent (UG) (Belgium); Royal Institute of Artistic Heritage, Brussels (Belgium); International Council of Museums (ICOM) and its Committees on Conservation (ICOM-CC), Education and Cultural Action (CECA) and Audiovisual and New Technologies (AVICOM).

3. For more on the Delta Plan, see Jan A. Buijse, 'Aspects to the Large-scale Operation to Save the Dutch Cultural Heritage – Activities at the Rijksmuseum voor Volkenkunde', ICOM-CC, Study Series, No. 1, 1995, pp. 6–8.

4. See editorial by C. Périer-D'Ieteren, 'What's at Stake Now in Conservation-Restoration', ICOM-CC, Study Series, No. 1, 1995, pp. 3–4, and 'Safeguarding the Heritage and Training: Meeting the Challenge', CECA, Study Series, No. 2, 1996, pp. 5–7.

5. Charter of Cultural Tourism, ICOMOS 1977, under revision under the title *Managing Tourism at Places of Heritage Significance*. The theme for debate chosen by ICOMOS for 1997–99 is 'Making Good Use of the Heritage'.

6. In this field, the Getty Conservation Institute is managing a very interesting programme entitled: *Picture LA Landmarks of a New Generation*. The idea behind this photographic campaign carried out by young people between the ages of 10 and 18 is that development and conservation can go hand in hand. 'Ordinary' young people were therefore asked to photograph in their immediate surroundings those parts of the heritage that for them were representative not only of the past but also of the present and the future. See in this connection GCI Newsletter, Vol. 12, No. 1, 1997, pp. 14–17.

7. In 1997 the European Commission drafted a Green Paper on Culture, Cultural Industries and Employment.

8. See Roberto Nardi, 'Open-heart Restoration: Raising the Awareness of the Public', ICOM-CC, Study Series, No. 1, 1995, pp. 9–11.

9. See Alessandra Melucco Vaccaro, 'L'entretien régulier des monuments anciens et des collections: de la théorie à la mise en pratique?', ICOM-CC, Study Series, No. 1, 1995, p. 12.

10. Frans Schouten, 'Tourism and Cultural Change', in the Proceedings of the Round Table organized by UNESCO (see note 1).

Graffiti cover a monument in Rome.



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Public exposure: for better and for worse

Racheli Merhav and Ann E. Killebrew

What is the concrete, visible, day-to-day impact on sites and artefacts of the increasing influx of cultural tourists? Can a proper equilibrium be found that limits damage while at the same time preserving the integrity of the heritage? Two experienced professionals share their views on the ups and downs of public exposure: Racheli Merhav is chief landscape architect at the Israel National Parks Authority since 1990. Prior to that she was director of the Central Region in Landscape Architecture for the Jewish National Fund in Israel until 1983 when she left to complete a Master's degree in public administration at the Kennedy School of Government at Harvard University. Ann E. Killebrew completed her doctoral degree in archaeology at the Hebrew University of Jerusalem and is currently lecturer in archaeology at the University of Haifa. She has been involved in numerous excavations and projects throughout Israel, including the reconstruction and interpretation of the ancient Qasrin village. She is currently the project director for the public presentation of the biblical site of Megiddo.

Much concern has been expressed regarding the effects of public access on our cultural heritage. The repercussions of hundreds of thousands of tourists visiting historical and archaeological sites have generally been seen as having a largely negative impact on the sites and their surroundings. However, not all effects of tourism are harmful and case-studies of several public archaeological sites in Israel illustrate both the negative and positive results that tourism can have.

Negative effects

Wear and tear

Daily wear and tear on a site causes irreversible damage to the ancient and historic remains of our cultural past and is evident at numerous national parks and archaeological sites in Israel. At Masada, for instance, the most visited site in Israel with approximately 700,000 tourists per annum, the damage incurred by millions of footsteps walking through Herodian palaces, the bathhouse, and private and public structures of the Roman period has eroded even the monumental stone steps leading from the bathhouse to the Northern Palace. Most archaeological parks experience similar wear and tear resulting from the large number of visitors at the site.

Tourist amenities

With the influx of tourists, appropriate facilities must be provided to accommodate them, their modes of transportation and their comfort. The construction of parking lots, restrooms, restaurants, and visitor centres inadvertently causes great damage to unexposed archaeological remains and creates an unaesthetic appearance. The noise level emanating from the

parking lots has had an adverse affect on the ambience at sites such as Megiddo, where a dozen or more buses on a busy day as well as the on-going highway traffic below can be heard at the north-eastern and eastern areas of the tel.

Shades for visitors, archaeological shelters, and modern entrances to the park can also ruin the landscape and overall impact of a site by becoming its most dominant and obtrusive visual feature. For example, the shelter that was constructed over the large bathhouse at Beth Shean is the most prominent structure encountered by tourists upon approaching the ancient site.

On occasion, tourism is promoted through the creation of 'artificial landscapes', such as the 'lake' at Timna Park in the Arava, near Eilat. Although the purpose of the 'lake' is to provide a more pleasant atmosphere for visitors to the park, which is located in a very hot and arid region, it is, in fact, completely at odds with the landscape and out of context with the numerous archaeological sites located in this park.

Vandalism

In Israel, where archaeology holds great political and religious significance among the local as well as the international public, the high profile of many of these sites has attracted only occasional negative attention. This has been expressed through intentional and systematic acts of vandalism perpetrated at a number of archaeological and historical public parks and sites. Although random, minor vandalism is occasionally in evidence at some places, others are witness to more significant damage motivated by religious or political extremism. Three such incidents have recently occurred at the Byzantine churches



Intentional defacement by vandals of a menorah carved in high relief in the Late Roman Beth Shearim catacombs.

at Mampsis in the Negev, at Kursi on the eastern shore of the Sea of Galilee, and on Mount Berenice next to the modern city of Tiberias. At the protected National Park sites of Mampsis and Kursi, vandals irreparably damaged mosaics in the churches by smashing the pavements or pouring tar on them. At Mount Berenice, a somewhat remote unprotected site overlooking the Sea of Galilee, the stone architecture of the church complex was systematically destroyed beyond repair following an intensive restoration by the Israel Antiquities Authority. At the Beth Shearim National

Park, ultra-orthodox vandals defaced numerous Jewish symbols painted or carved in high relief on the walls of the rock-cut tombs dating from the second to the fourth century A.D., resulting in the closure of a number of the catacombs to the public. It has been very difficult to respond effectively to this illegal and destructive public behaviour.

Over-commercialization

A large number of very important sites have been allowed to develop in such a haphazard way that it is almost impossible for visitors to separate the modern trappings from the historical or archaeological monument or location. This is most evident at places that hold deep religious significance for some, but none the less exist today as modern cities, such as Bethlehem and Nazareth. These modern cities are situated over earlier Christian remains and incorporate them into their urban landscape. As a result, it is extremely difficult to see any of the archaeological evidence from the period of Jesus owing to the overwhelming number of visitors, over-commercialization, and often conflicting control of the sites by various religious and governmental authorities.

The entrance to the dramatic site of Masada is dominated by commercial concessions such as restaurants and tourist shops. The recent renovations and updated presentation could have provided the opportunity to change the initial impression the visitor receives upon arriving at the park, however this challenge has been ignored, with commercial interests winning out. The desire to exploit sites such as Masada in order to generate additional income has led to plans for the construction of a shopping mall in close proximity to the

national park. The effects that this may have on the environment and atmosphere are unknown, but they undoubtedly distract attention from the impressive landscape and history of this spot.

Over-exposure

In an attempt to create greater space and exposure of an archaeological attraction to facilitate larger numbers of visitors, too much of a site can be excavated. Although increasing the size of areas for tourists to visit can reduce overcrowding, it often results in a situation whereby most tourists do not have the time, interest or patience to visit all parts of the site. In addition, larger public areas are financially difficult to maintain. During the 1980s and early 1990s, large-scale excavations were conducted at Caesarea, Beth Shean, Marisha, Beth Guvrin, and Baniyas, exposing huge expanses of the mainly Roman and Byzan-

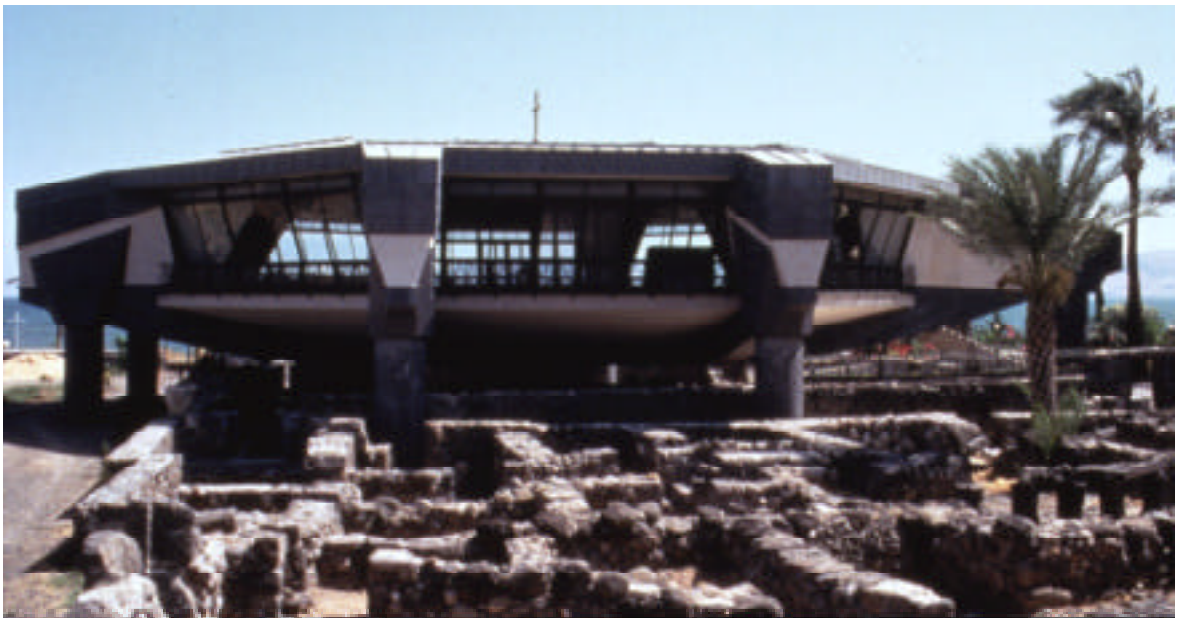
tine cities. While it is doubtful that tourists spend the necessary time to see more than a small section of the site, the conservation and maintenance costs of these large public parks is nevertheless considerable. It is questionable if fluctuating proceeds from ticket sales (practically the sole source of income for the National Parks Authority) are sufficient to cover these ongoing expenses.

Altering the spirit

The desire to increase safety and visitor accessibility can result in permanently changing the atmosphere and spirit of a historic location. Nimrod Fortress, a fortified monumental Muslim compound dating from the early thirteenth century A.D. located on the border of the Golan Heights and Mount Hermon and overlooking Upper Galilee, is a highly visible and impressive ruin frequented by modest

A modern church constructed over the ancient remains of St Peter's House at Capernaum blocks the view of the Sea of Galilee in the background.

Photo by courtesy of the authors



numbers of visitors. Before the excavation and development of the site for tourism, the ruins in their romantic setting were in a stable condition, and although the excavation, reconstruction and installation of tourist facilities increased the accessibility and safety level of the site, it also resulted in the creation of a 'sterile' atmosphere in the castle complex, where visitors walk through large empty rooms devoid of character. With the additional exposure of the site to the natural elements and tourist traffic, the castle is now also susceptible to conservation and presentation problems.

A second example of how the demands of tourism can adversely change the character of an archaeological site is the New Testament village of Capernaum, one of the major Christian pilgrimage sites in Israel, located on the northern banks of the Sea of Galilee. In recent years a church was constructed over the ruins of St Peter's House and the remains of a Byzantine-period memorial church. Although the modern church, which today is the dominant feature on the site, creates a 'shelter' of sorts over the archaeological remains, providing some protection as well as a place where visitors can conduct a formal worship service, the overall impact has resulted in the obstruction of the view of the Sea of Galilee, which is an integral part of the site. The church also limits the view of the archaeological remains, which hold great religious significance for all Christians. For instance, entrance to the church from where St Peter's House can best be seen is restricted. The construction of this church, whose architecture is in a very modern style, has altered the historic and religious impact of the archaeological ruin, the environment, and the spirit of this town from the time of Jesus.

Positive effects

Protection and maintenance

Owing to the poor state of preservation of many of the archaeological remains upon their discovery, the lack of site development for public presentation and tourist traffic can often have a negative effect over time, causing irreversible damage to the site. Important archaeological sites, such as biblical Lachish, have not been prepared as protected tourist sites. As a result, tourists may visit without paying a fee. However, the lack of even basic maintenance, protection, or elementary conservation of the architecture has caused extensive damage to the archaeological remains, which are overgrown with weeds and exposed to the elements.

Perhaps the most important site in Israel that in the past has suffered the effects of neglect is the excavated area to the west and south of the Temple Mount in Jerusalem. Large-scale excavations from 1968 to 1978 have revealed archaeological remains from the Islamic, Byzantine, Roman, and even biblical periods, holding great significance for Jews, Christians, and Muslims alike. Following completion of the archaeological excavations, the site was incorporated into a large archaeological park. However, for over a decade minimal, if any, maintenance or development for site presentation was done on the archaeological ruins, resulting in massive overgrowth, including trees, in and around the ancient structures. It is no wonder that a surprisingly small number of tourists visited this site of international significance. During the last few years, excavations were renewed in order to implement a general clean-up following a long period of neglect and to expose selected areas of the site for public viewing. In this case, recent excavations and restoration work, together



Interior view of the reconstructed Byzantine-period house at ancient Qasrin.

with improved site maintenance, have resulted in an increase in public interest and number of visitors, thereby facilitating the preservation of the site as well.

Although, as noted, tourist facilities can detract from the overall aesthetic appearance of a site, certain tourist amenities and the repercussions of visitor development can affect a site positively. The construction of shelters over significant archaeological remains, such as the mosaics at the Romano-Byzantine site of Sepphoris in the Galilee, can increase the physical comfort of the tourist and at the same time provide protection for the structures or pavements.

Creating a sense of respect and pride

As mentioned above, the accessibility and promotion of archaeological sites can, at times, encourage systematic vandalism; however, the reverse situation can also be the case. At ancient Qasrin, a Byzantine village with a synagogue located in the Golan, the development of the site has reduced random, individual vandalism, which was a common occurrence during the period preceding its public presentation. Following the reconstruction of several village houses and a re-created interior, complete with replicas of furniture, vessels, and other objects of daily use, damage to the archaeological ruins by the

public dropped significantly, even though the number of visitors has tripled or quadrupled. Very few of the replicas in the unguarded house have disappeared over the course of eight years since the official opening of the reconstructed village. Due to the ongoing maintenance of the archaeological site and the 'authentic' reconstruction of the Byzantine house and its furnishings, perhaps tourists experience a sense of respect towards the site which, in some cases, was previously lacking.

A similar phenomenon was observed during the late 1980s through the mid-1990s, when large-scale excavations were conducted throughout Israel. Although motivated for mainly economic reasons, the publicity and interest generated by these projects brought archaeological heritage to the forefront of public consciousness and also improved the local economies through the attraction of additional visitors who came to view the newly excavated parks.

Education

A closely related benefit of tourism on a site is the educational aspect. With development, presentation of the archaeological site generally includes an educational aspect – ranging from basic signposting, lo-tech site consolidation or reconstruction and on-site museums, to hi-tech, multimedia presentations. Without the impact of tourism, many of these sites would remain mute ruins, whose history would be inaccessible to the public.

Economic development

Although the negative impact of commercialism on archaeological sites has been noted above, increased tourism to archaeological locations such as ancient Qasrin, Sepphoris and Beth Shean creates a sense of pride, educates the public, and at the same time serves as a source of motivation among the inhabitants of the surrounding area, who also derive financial benefit from such a site. As is widely recognized, tourism to heritage sites has generally had a positive effect on the local, even national, economy.

Although the negative factors seemingly outweigh the positive ones, we should not conclude that the overall effect of tourism is overwhelmingly negative. Archaeological and historical sites that are open to visitors are often better protected simply by basic site maintenance than those sites that are not designated as national parks or tourist sites. Many of the problems associated with tourism could be solved by careful control over the number of visitors at any given time, by determining the maximum carrying capacity of a site, and limiting attendance accordingly, rather than by exposing more of the archaeological remains to the public, or allowing the archaeological park to be overrun by tourists. In the majority of cases, with proper maintenance and thoughtful planning, through close co-ordination with government officials, archaeologists, architects, conservators, park officials and the community in general, it is possible to overcome much of the negative impact of tourism on an archaeological site and enjoy the benefits that it brings. ■

The museum as mediator

Milagro Gómez de Blavia

The new partnership that must be established between heritage and tourism depends in large measure on enlightened mediators who can reconcile a host of divergent viewpoints and approaches. And, according to Milagro Gómez de Blavia, who better to play this role than the museum professional, who is both heritage custodian and communicator? The author, a Venezuelan solicitor, is founder and director of the Museum of Barquisimeto since 1982. A former president of ICOM-Venezuela, she is a specialist in tourism and administrative law, and acts as adviser and lecturer on international courses in museum management and harmonious relations between tourism and heritage. She is also president of a city-funded public company in Barquisimeto, Estado Lara, Venezuela, one of whose main programmes involves recognizing the worth of the architectural heritage.

An event entitled 'Heritage, Museums and Tourism' was held in 1995 in the city of Barquisimeto, Venezuela. It was organized with the aim of bringing together public authorities, tour operators and specialists in the tourist trade and directors of cultural institutions to consider the advantages of a harmonious relationship linking these sectors. Organized by the Museum of Barquisimeto and promoted by the Venezuelan Committee of the International Council of Museums (ICOM), the event set out to appeal to leading Venezuelan Government organizations active within the culture and tourism sector. It succeeded in attracting a wide variety of professionals interested in an interdisciplinary approach by offering a number of activities and a course on new tourism products based on natural heritage attractions.

The event was successful in providing fertile ground for discussion starting from common principles and strategies. Differences were overcome and common areas were discovered between the two sectors. A combined approach is the only option that will allow us to keep our heritage intact as a tourist attraction while generat-

ing resources for the sustainable development of communities. All the contributions, discussions and new information made the event very worthwhile. Though the new approach was initially greeted with some scepticism, in the end the event proved to be a pioneering interdisciplinary initiative which did much to bring together the fields of tourism and heritage. It is gratifying to note that this sort of partnership is now a compulsory topic for debate in any discussion of the best way to preserve and reappraise our cultural and natural heritage in order to adapt it to the contemporary need for sustainable development.

UNESCO has a special interest in this field and makes no secret of its concern that tourism currently operates by exploiting the natural and cultural heritage of host countries, which naturally affects the economic, social and cultural life of the target community. The Organization has reaffirmed the need to add a cultural dimension to social and economic activities by channelling the tide of mass tourism and turning it into a positive force. Cultural tourism is its central philosophy and can

Aerial view of Barquisimeto Museum, located in the city centre in a building built as a hospital in 1918 using traditional materials (adobe walls with a cane and tile roof). An extension, built to house administrative areas, employs contemporary architectural techniques (steel structure and flat roof).



overcome the current pessimistic view of tourism, reconciling disparate factors such as the protection of the natural and cultural heritage, culture itself, the social and economic development of host communities and the imperative need for a true intercultural debate. These concerns provided the topics for an International Meeting on Cultural Tourism in Latin America and the Caribbean held in Havana, Cuba, in November 1996, which has helped focus on achieving a harmonious relationship between tourism and heritage.

Homo touristicus – a new stage

Cultural tourism should be viewed as a new, alternative way of using one's spare time. It helps promote relaxation, entertainment and personal development for the tourist as an individual. However, it is not sufficient to offer a good service, a good product and a good supply. We must also ask ourselves: who will be interested and who will benefit? In other words, who is our audience and who are our customers? We need to know who our tourists are. The old view that tourists would be happy with satisfactory accommodation, transport and attractions of general interest has been replaced by closer attention to consumers. What will satisfy them, what motivates them and what are they looking for?

This new approach is different from former marketing strategies. Now we must meet the needs of tourists by offering them a break from everyday routine: people are looking for change, something different, something outside their ordinary experience. There is now a clear tendency to humanize the tourism market through recognition of individual travellers' habits and needs. Making a fresh start, tourism is assumed to be a way of breaking the habitual mould and creating a holiday

atmosphere. It represents a will to discover and to communicate.

Specialists suggest that we have entered a new, third, 'Homo touristicus' stage of tourism typified by segmentation of supply and diversity of demand. The contrasts between work and leisure that marked the previous 'solitary adventurer' and 'following the herd' stages have now been lessened. UNESCO's call for a debate on the topic emphasizes the benefits of using leisure time to enjoy cultural tourism: it is a more creative way to experience tourism than being forced to endure it like a plague.

Conventional tourism, or mass tourism, uses heritage as a means of developing tourist activities. Conventional tourists go in search of sun, sea, sand (Caribbean and Mediterranean beaches) and time-honoured destinations (Paris, New York, Egypt). They frequent luxury boats and hotels and have little contact with the local indigenous culture. Their main aim is hedonistic pleasure. Nevertheless, while it satisfies a human need for displacement, it also raises a person's cultural level and is a source of new knowledge, experience and encounters. The old saying that 'travel broadens the mind' confirms the suggestion that tourism enriches the human personality by bringing in new information, thoughts and feelings. Mass tourism in its wider sense is also a form of cultural tourism.

In a stricter sense, though, cultural tourism is more accurately described as a component of specialist or 'niche' tourism within the field of ecotourism, where heritage is considered an end in itself. In this case, the term 'eco' denotes harmony, presupposing respect for different cultures, a rational use of natural resources, the participation of host communities and the fair distribution of rewards.

In some destinations, cultural tourism has already broken free of the ecotourism label and is blazing its own trail. It is now a viable option in its own right within this market segment, with its own independent framework and methods of operation, and may be defined as one that leads to the discovery and appropriation of all cultural activities. This type of tourism usually takes the form of study trips, artistic or cultural travel, attendance at festivals and events, visits to interesting places, museums and monuments and also other original tangible or intangible manifestations of universal culture. Such travellers seek something different. They travel in small groups and enjoy local food. They get the most out of their investment in the trip and will not accept mediocrity or anything inauthentic. This is the sort of tourist we wish to attract. In the words of an ecologist friend of mine, 'A tourist is not simply and primarily somebody to be exploited, but an individual in search of well-being.' Call it what you will – ecotourism, cultural tourism, 'niche' tourism or specialist tourism – the important thing is that one particular section of the public is prompted to choose cultural attractions that demonstrate its sympathy and respect for heritage and the host community.

The museum – leading player in the tourist system

Museums must come to terms fully with tourism if they are to play a new role in twenty-first-century Latin America. As stated in the Caracas Declaration, the final paper at the 'New Aims for Museums' event held in Caracas, Venezuela, in 1992, 'we must give leadership in our own time; we must rise to the challenge of being the institution responsible for safeguarding the value of our heritage while also taking effective action to ensure balanced hu-



© Pedro Pares Freitas, Barquisimeto Museum

man development and to improve the well-being of the community'. Tourism obviously has a part to play in achieving this goal. We must begin by changing our approach so that we can build bridges between the two different sectors. This will enable us to put forward creative, unconventional proposals based on a thorough knowledge of our craft. If we are to accept our new role, we must overcome our antipathy to tourism. In the past, this antipathy has prevented us from reaching out to help educate a public who deserve to find out about and admire the heritage of their chosen tourist destination.

The museum professional is responsible for seeing the tourist as an ally. Tourists must be won over if we are to conserve and benefit from our cultural assets and promote intercultural debate. This change of attitude is fuelled by a new approach which sees the museum as a means of communication between heritage and the public. It rejects the attitude that the museum is a hallowed place of entombment for important, sacred objects – forever static and mummified. The new, comprehensive view of a museum as an institution dedicated to the conservation of cultural, natural and environmental heritage provides the link that connects us to the tourism sector. The tourism sector must recognize the risks and benefits of promoting cultural and natural heritage as simply another tourist product, while museums

A performance by Los Soneros de Antaño, a traditional music group from a neighbouring community, at the opening of the Squares of Barquisimeto exhibition.



A great tourist attraction is the annual Tamunangue dance in honour of San Antonio de Padua on 13 June.

must strive to give a modern-day response to the need for an intercultural interpretation of heritage.

If the museum is seen as a provider of communication, where the institution acts not merely as a source of information but also as a means of bringing about public interaction with cultural processes and products, we gain the added advantage of being able to offer non-verbal messages: in other words, the objects and signs in the museum convey meanings, ideas and emotions. These in turn transmit values and content that can be understood and assimilated by the public. Now we see that a museum is not confined solely to serving the heritage, but is able to offer the public a more rounded, holistic view. The tourist receives the museum's message and the museum fulfils its purpose of bringing together heritage and the public in an easily understood and accessible way. Tourism is therefore a new opportunity: it brings major economic benefits to heritage management and conservation, but it is also a viable new way of promoting the all-round development of local communities.

Like any other discipline, tourism is based on fundamental principles which must be studied systematically so as to gain an understanding of the overall interactions between its dynamic parts: attractions, tourist facilities, infrastructure and superstructure. Museums are one of these attractions. Visitors to a city will often put the museum at the top of their list of places to visit. Because museums are treated preferentially by such people, they are more effective in achieving their task of disseminating and conserving heritage as a monument to humanity's actions in a certain time and place. Tourists are thus able to find out all about the local culture by visiting a museum.

What do museums know about tourists?

Projected figures for world travel at the beginning of the next millennium forecast movements of about 600 million tourists a year. This phenomenon has been studied scientifically for several decades and we are able to predict with relative accuracy how many people will arrive at different destinations every month, how many nights they will spend in hotels, how much money they will spend during each visit, how they will enter the region, how much income they will generate and their degree of satisfaction – among other parameters.

These statistics and market studies are usually produced by the private tourist sector, which is aware of the importance of planning growth and service quality to accommodate the current needs of different market segments. More to the point, they are interested in profit. The sector realizes that it is no use providing people with things they do not want or need, and adapts its supply to the demand accordingly. Another interesting type of public

survey assesses normal factors such as frequency of visits and the sex and background of visitors, and also looks at public behaviour. Such surveys examine the length of time spent on each exhibit, the speed with which visitors move around the museum area and the curiosity shown in the exhibits.

How many museums conduct surveys to find out about their visitors? How many use the results of such surveys to change their exhibitions and activities? Are museums aware of potential visitor volumes in the next millennium? Have they thought about contributing to general tourist development plans within their region, or are they simply waiting passively for people to make their time-honoured reverential visits?

Let us take a look at the way we see the relationship between the museum and the public in our own museums. The crisis in museums has always been seen as a result of budget cuts and conflict in certain sectors. So ready are we to accept this as the problem that we seldom stop to think properly about our visitors. We hardly ever establish a dialogue and give them a chance to express their needs, expectations and concerns. My conclusion is that it is important to know who is visiting our museums. Public surveys provide a valuable tool for assessing this point but are hardly ever used. Specialists report that only very few such surveys have been carried out in Latin America. Information on the nationality and origins of visitors obtained in them is never turned to account. The results are stored away and not fed back into the system to help design new museum products.

One amusing example of how important it is for a private business to understand its customers' needs and how difficult it is to predict such needs is illustrated by a news-

paper article on an investigation into customer satisfaction levels: the American Express company carried out a survey to find out the preferences of their cardholders. The results were astonishing: for example, 20 per cent of the sample considered that water pressure in hotel showers contributed more than any other factor towards a pleasant stay; 17 per cent considered it more important to have a good pillow; 15 per cent stated room standard to be more important; 12 per cent considered good food to be essential; 8 per cent opted for a good bed; 6.6 per cent for heavy curtains and 5.8 per cent for good service.

So what should a museum tourist satisfaction survey consider? Several aspects emerge: information, customer care, services, guided tours, atmosphere, layout, bookshop, café, shop, publications, notices and information on exhibits and supporting events. We must begin by understanding how a museum can benefit by entering the tourist system. Economic benefits are a certainty: more sales and more admissions. This is not the only reason for attracting tourists: we are equally interested in broadcasting knowledge of museum contents, in diversifying the attractions of a tourist destination and in offering the sort of authentic, original product that can be obtained only from cultural tourism. We can also satisfy the needs of visitors, establish an alliance and open channels that help us share the responsibility of preserving and safeguarding the cultural heritage and, last but not least, promoting friendship among peoples.

This new approach to the relationship between tourism and museums means that we must find ways to include museums in the tourism product while preserving their own specific identities. Some useful recommendations have been formulated to help the alliance go more smoothly:

- Museums must get to know their public so they can tailor their products to visitor profiles. This applies to exhibitions and events as well as to special activities such as visits to sites of interest and tours.
 - Tourists must be treated as a sector of the public in their own right: they must be identified, differentiated and respected, and museum products must be tailored to this demand.
 - The tourist diary must be properly managed: museums must be aware who is interested in what, and who is not interested, what facilities and services should be offered, the timetable and calendar to be made available to tourists, and the potential for joint arrangements.
 - Links must be forged with the tourist trade. Museums cannot sell themselves without help and must know how to ensure that their product is of interest to tour operators and travel agents.
 - Museums must promote themselves properly. In particular, the signposting must be attractive and a good image must be maintained in areas that tourists are bound to visit. Basic information must be provided, in the language of tourist customers if possible. A visit to a museum may awaken tourists' interest in the history of the place. It must therefore be made attractive enough to hold their attention, which is generally short-lived. Texts should be short and to the point. Good labelling may be the best way to make foreign tourists feel at home.
 - Guides must be used to raise awareness of environmental heritage management and conservation. They must therefore be good communicators who know how to put information across and should not simply repeat facts parrot-fashion without letting visitors see what they are describing; they must act less like a tape-recorder and more like a bridge between visitor and heritage.
- By applying these ideas, museums will benefit from the advantages of attracting tourists. Tourists, in turn, will benefit from learning about the exhibits and becoming aware of their worth. We may be guided by the axiom 'We like only what we know', in the sense that a well-informed and cared-for tourist will go away with understanding, respect and appreciation for the exhibits. A satisfied tourist is a new friend and will return. ■

Note

A brief bibliography of relevant works has been prepared by the author and is available on request from Museum International – Ed.

Professionals and visitors: closing the gap

Frans Schouten

If cultural tourism is to become a genuine learning experience for an ever broader public, museums and heritage sites must become more user-friendly and communicate 'stories' rather than 'messages', says Frans Schouten. The author is lecturer on the management of cultural heritage at the Netherlands Institute of Tourism and Transport Studies (NHTV) in Breda, and a partner in Synthesis International, a consultancy for museum and heritage management, in The Hague.

Culture has always played an important role in tourism, the 'Grand Tour' being the obvious example. On a less impressive scale, it was always one of the determining factors in the choice of travel destinations. However, with the increase of mass tourism it looked as if this dominant role of culture was being overshadowed; cultural 'consumption' still played a role in tourist behaviour, though it no longer acted as a trendsetter. Developments in recent years, however, show an increase in the interest for culture and cultures as an element in the decision-making process for destinations, as well as for extended and for short-term holidays and recreational day trips.

In international tourism, it is precisely cultural variety and a rich heritage which distinguish one destination from another. The tourism and leisure market is still unfolding towards its full potential, with the consumer increasingly looking for activities and products that provide the opportunity to do different things than other people do. There is a growing interest in what is generally referred to as 'heritage tourism' or 'cultural tourism'. It is a segment of the market that can look forward to enormous growth. In the Netherlands, the tour operators Coopers & Lybrandt estimate that some 50 per cent of all tourism could be categorized as driven by the wish to encounter heritage and culture. Heritage is drawing great numbers of visitors and is developing as one of the pillars of the tourism industry and as such is an economic factor of importance in a country or a region.

Several recent publications deal with the growing demand for heritage attractions. The emphasis is mostly on demand and to a lesser extent on supply. The increase in leisure time of elderly people, a generally higher level of education which generates more demand for cultural attractions, the

growing market for more frequent short holidays and ever-increasing mobility are aspects on the demand side. When these publications look into the supply side, the emphasis is on the ever-expanding number of visitors who put quite a lot of pressure on resources. The National Trust (United Kingdom) has adopted a policy of even discouraging visitors to certain sites in order to safeguard the heritage since the trust has to protect its properties as well as to provide access to visitors. These dual objectives can be rather conflicting. In some famous places like Venice¹ and Oxford² tourism and day-trippers have become such a nuisance that local people are deserting their own town, leaving it to the invaders. In other cases, attractions have had to be closed because of over-use of the resources, such as the tomb of Tutankhamun, which cannot cope with the twenty-five litres of visitor perspiration each day, or the Acropolis, its steps worn out by hundreds of thousands of visitors a year.

Apart from the threats – which apply only to a limited number of famous museums and sites – a prevailing notion holds that the supply side is sufficiently developed and is in no need of improvement. The majority of cultural and historic attractions are, moreover, more under-utilized than over-utilized. Many interesting historic towns, museums, monuments, castles, fortifications, cultural events, churches and temples hardly realize their tourist potential.

The business of heritage

Heritage is already big business. Those who make the profits are generally not the heritage professionals, but rather the tour operators who use the enormous number of heritage attractions all over the world



Photo by courtesy of the author

An outstanding example of on-site interpretation at Empuries on Spain's Costa Brava: the drawing of the reconstruction on the glass panel fits with the actual remains in the field.

almost for free. They take tourists from one place to another, often without much understanding or explanation of the physical remains of the past they are looking at. But in the world of museums, leisure and tourism are still a rather suspect issue. Most museum professionals prefer to ignore the impact of the increasing demand on their resources by tourists and day-trippers. And they prefer to see their customers as lovers and connoisseurs of art and history and treat them accordingly. Nevertheless, a change in this attitude is imminent. Two recent publications from the Museums and Galleries Commission in the United Kingdom focused on this issue: *Quality of Service in Museums and Galleries, Customer Care in Museums, Guidelines on Implementation*, and – jointly with the English Tourist Board – *Museums and Tourism, Mutual Benefit*.

Some museum people will point to the enormous increase in attendance figures in the last decades, indicating that there does not seem to be a problem. But taking a closer look at the statistics shows that although the number of visits has been growing, this is not necessarily true for the number of visitors.³ In other words, frequent users attend more frequently, but

new audiences are hardly reached. For many groups, museums are still regarded as 'not for our kind of people'. There are several reasons for this misconception. For one thing, it must be recalled that learning is done by people who are curious, who wonder about the world around them, and not by people who might be intimidated by our so-called educational displays. Much of the communication in interpretation centres and museums is not inviting at all, but just pedantic. However, this attitude is gradually changing, although there is still a gap between the way most heritage professionals see their core product and their visitors and the way their customers evaluate the services provided. In terms of quality management, the critical quality expectations of the visitors do not always match the actual product delivered. In most cases, the assessment of the heritage attraction is not based upon the scientific correctness of the core product but on how effective the site or the exhibition is in raising curiosity, appealing to fantasy, and providing a challenge, not to mention such amenities as the cleanliness of the visitor facilities, the ease of parking, the choice of items in the shop, and the quality of the catering.

We also have to be aware that the world represented by museums is not the world as perceived by the general public. It is a world structured by scientific laws, by taxonomy, and by a division into periods that is not at all common ground for the lay person. Museum professionals tend to forget that what is obvious for them is not clear to everyone. Curators – who spend their lifetimes reading books – consider the written word the only medium that can transmit an idea. But the age of television and computers, CD-ROMs and the Internet has brought into being a generation for whom reading is a secondary means of collecting information. Their learning is

primarily focused on visual impact and they are used to receiving very well-staged images. For those accustomed to watching television and films, the presentation in museums is not only poor but often absolutely incomprehensible.⁴

Communication in many museums is still rather conventional: everyone is presumed to start from the same point and to undergo the same knowledge-enhancing experience at the same pace. Thus the visitor plays the passive role and the museum the active role. Access to museums is highly structured, predetermined and controlled by the staff so as to be 'correct', 'understandable', and 'educational'.⁵ It is common in museums and heritage sites to presume that visitors come to learn something. However, this is not their prime concern, though they still insist on saying so in all the visitor surveys. Meanwhile, several recent studies about the public demonstrate that they do not learn a great deal.⁶ They come to be entertained, with a little seasoning of education. Another neglected fact is that one of the most important reasons for visiting museums is the opportunity for social interaction. Research done by Paulette McManus at the Natural History Museum and the Science Museum in London⁷ shows very clearly that a visit to an exhibition is a social occasion. Visitors hardly ever come alone, they present themselves in small groups as a family, a group of friends, etc. Visiting the displays is a means to interact with one another.

Concept is the key

We have to realize that history does not pop up spontaneously from the historical remains of the past. It has to be re-created. Most museums and heritage sites are characterized by a cognitive, cerebral and chronological approach rather than a nar-



Photo by courtesy of the author

rative, emotional and thematic approach, which also takes into account the frame of reference of the visitor. The most important blockages to participation are a lack of sense of place and sense of time, and the absence of the stories behind the physical remains of the past. In the development of visitor attractions, a good concept is of prime importance. Canadian Heritage starts any development of a site with the question, What is the spirit of this place? And secondly, How can we get this across to our visitors? It may sound rather vague, but it is nevertheless the prime task of an attraction to communicate these questions.

In his article 'Story Technology',⁸ Bob Rogers indicates that the experience of a 'story' is the central element for the development of attractions and the guideline for concept development. Too often the 'message' is placed in the foreground of the communication. He quotes an old saying among film script authors: 'If you want to send a message, call the telegraph company.' Rogers points out that attractions have to be based on the wish to realize a 'change of heart' in the visitor. The 'story' is more than making information available, it is about the possibility that interpretation is not the same as the provision of information, but a revelation based on information. The facts are a means to an end, not an end in themselves.

Borobudur, Indonesia's famous ninth-century Buddhist temple, is one of the great masterpieces of religious art and the world's largest Buddhist monument. It was restored with UNESCO's help and today teems with visitors.



Converting monuments to meet the demands of mass tourism may ensure that they do not decay and crumble from neglect: here, a château in south-western France gets a new lease of life as a restaurant.

The cornerstone of any policy on visitor care in museum and heritage management is, first of all, pleasure. It should contain what I would like to call the UNIQUE-experience, which stands for: Uncommon – it should be out of the ordinary; Novelty – it should be a new experience; Inspirational – it should be stimulating and provocative; Quality – it should be customer oriented; Understanding – it should lead to a refining of knowledge; Emotions – it should lead to involvement.⁹

Visitors are meant to be challenged by our communications, their fantasy must be activated, and there must be a sense of discovery about the place that actuates their willingness to receive new experiences and information. A massive number of modern aids and techniques are available for the heritage professional to lift a site out of the ordinary and propel it into the attention of the modern leisure seeker. But even more important than the technology is the approach of the theme and items presented from the perspective of the lay person instead of the professional colleague. Such an attitude may help to make museums and heritage sites a better place to stay for the enjoyment of visitors, and to

give museums, with their rich resources, the place they deserve in the leisure and tourism industry. ■

Notes

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Site management: the response to tourism

Zahi Hawass

Only careful planning and rigorous implementation can preserve those unique sites that every tourist hopes some day to visit. Chief among these are the monuments of Ancient Egypt, indisputably part of humanity's most spectacular heritage. Zahi Hawass is director-general of the Giza Plateau and Saqqara, where he pioneered the concept of site management. He is the author of many books and articles on pyramids, Pharaonic Egypt and the problems of Egyptian monuments, and has lectured throughout the world. He also teaches archaeology at UCLA in Los Angeles, at the American University in Cairo and at Cairo University.

Archaeologists in Egypt are generally unaware of the pressing need for protection of archaeological sites from tourism. The term 'site management' might profitably be introduced to those involved in the administration of these sites throughout the Middle East for it can save them from the inherent dangers that mass tourism introduces. It can also be used to prepare sites for conservation/restoration, artefact recording and training programmes, and it may be of considerable use to archaeologists doing scholarly work.

One successful example was applied to the Giza Plateau. The only one of the Seven Wonders of the Ancient World that remains today is the Pyramids of Giza. The site contains the Great Pyramid of Khufu, the pyramid of Khafre, the pyramid of Menkaure, eight subsidiary pyramids, and thousands of Old Kingdom tombs. The Great Sphinx also lies on the site in an Old Kingdom quarry. It was carved out of the bedrock core that was left after the rock around it was cut away to build the temples and tombs in the various pyramid complexes.¹

The site of the Giza pyramids is also the only site in Egypt for which a site management plan was put into effect. This took place in 1988. Carrying out the plan proved to be difficult due to the growth of adjacent urban villages, the number of Egyptian visitors who flock to the site during the national holidays, the tourist-carrying camels and horses which, at the present time, have uninhibited use of the site, and other tourist and conservation problems.²

Before 1988 a plan for 'site management' had not, to my knowledge, been applied to any site in Egypt. Four phases were planned for Giza. Phase 1 was accomplished in one year. It proceeded smoothly despite the above-mentioned hindrances and received

great political support, which contributed to its success. An example of this success concerns site admissions, which used to be handled in such a way that tourists who had not purchased a ticket could still wander around the plateau, though they were not allowed to enter the monuments. Tour companies were famous for bringing visitors to walk about without paying any fees. The site management plan called for an entrance gate to monitor buses and cars, and to ensure that all tourists on the plateau had purchased admission tickets. The decrease in foot traffic and the increase in revenues was more than worth the cost and maintenance of the gate.

The strategy of the conservation programme called for the annual closing of one pyramid. During that year, repairs, conservation efforts and safety devices would be applied without tourist interruption. The pyramid of Khafre was closed first, followed by the pyramid of Khufu. When the Great Pyramid was closed – for the first time ever – the news spread around the world. The third pyramid of Menkaure was closed on 1 May 1997, for about nine months, and this was announced to the tourist companies and authorities beforehand. The subsidiary pyramids of Khufu were also restored during this time. (I still hold the belief that since the pyramids were meant to be tombs, the interiors should not be visited by tourists.) The last part of the Sphinx restoration programme is expected to be completed shortly, but it is important to note that the conservation of the Sphinx is an ongoing process which takes considerable dedication.

Phase 2 continued the conservation and restoration programme in other areas of the plateau. Thirty tombs were documented and restored every year. A plan for making the area east of the Great Pyramid accessible to tourists was included. More than



Photo by courtesy of the author

The site of Abu Simbel with the Great Temple of Ramses and the temple of Nefertari.

eight architectural components lie neglected there and restoring them will allow for more tourists and an increase in revenue. The second phase also began major archaeological and conservation work around the third pyramid of Menkaure.

Designing a master plan for Giza

Phase 3 was geared towards site protection. Egyptian and UNESCO experts designed a master plan for this purpose, which included the following: a ring road around the plateau to limit the use of motor traffic and its resultant effects on the monuments; two cultural centres exhibiting educational programmes for tourists, one to be located at the entrance to the plateau and the other south of the third pyramid; stables to be built at a site south of the third

pyramid to house horses and camels – noisy, dirty and smelly creatures which are currently stabled in front of the plateau near the Mena House Hotel, thus creating an eyesore and contributing to the loss of the sacred atmosphere of the plateau; a picnic area for visitors which would distance those who are not interested in the history and archaeology of the site but instead merely wish to have a place to pass the time; a conservation laboratory for the preservation of artefacts, and eventually antiquities offices, designed according to a master plan currently being drawn up by the Archaeological Engineering Centre at Cairo University.

Other important steps were taken. A training programme for young archaeologists, architects, draughtsmen, conservators and other scholars was put into effect which will allow these neophytes to participate in the ambitious programme of site management once they begin their careers. The government also stepped in with a decree, made by the then Governor of Giza, Omar Abdul Akher, to limit the urban housing sprawl to five kilometres of the Giza Plateau.

The following achievements were also realized in 1996/97:

- A master plan for the 'Sphinx Square'.
- A wall to separate the village houses from the north-east side of the Sphinx. This wall encompasses many tourist facilities such as toilets, first-aid stations, offices for on-site archaeologists and tourist police.
- A parking lot located away from the Giza Plateau, which prevents cars from parking on the 'Sphinx Square'.
- Building of stables and picnic areas.

Other elements proposed in phase 3 will hopefully be completed in 1998.

Phase 4 concerns conservation and restoration of the western and eastern field of the tombs around the pyramid of Khufu. The Menkaure cemetery is also designated for re-excavation.

The archaeologists who established the master plan of Giza did so ten years ago. Based on our experience in carrying out the site management programme, new factors, unknown at that time, must now be taken into consideration.

First, the many specialists involved in a site management programme need to work as a team. For example, master plans should be discussed with the tourist authorities and after agreement from all sides is reached, the media and other sources of tourist information should be asked to publicize those conservation or restoration programmes which may affect tourists' ability to visit any of the monuments.

Second, it must also be borne in mind that archaeological ruins should remain ruins. No major reconstruction should be done for any archaeological component. Other types of reconstruction can be accomplished through animation, artwork, and giant-screen Imax films. Architects designing new buildings should not compete with ancient architecture. Their work should be modest so that it blends with the background; there should be no new Pharaonic architecture on a Pharaonic site. Copies of statues, obelisks, and pylon entrances confuse tourists. Most cannot discern between copies and originals, and are unhappy when they find out that they were misled.

Third, it is also essential that archaeologists be in charge of the management of all sites, for they are the only scholars who can

discern the proper reasons for making changes. A general committee should be established for each site which would review all strategies as well as the propriety of all funding.

Finally, clean, modern and well-maintained tourist facilities are essential. However, their design, function and location must take into account the preservation of the site and they should be built outside the enclosure walls or even underground, if at all possible. As important as tourism is, our heritage is equally important, and preserving it should be the number one priority. At the Giza Plateau many tourist facilities were planned in the site management programme, such as access to the site after closing hours for groups making such a request, opening of the Great Pyramid to New Age groups for two hours after normal closing hours – for a substantial fee, a special area for tourist activities and cultural performances and another place in the desert for tourists to have a sunset dinner with the pyramids as a backdrop.

Giza is only one of several major sites in Egypt that are in indisputable need of protection. Two of the most important are Abu Simbel and Luxor.

The temple of Luxor on the east bank of the Nile.



Photo by courtesy of the author



Photo by courtesy of the author

The Giza pyramids in 1939.

**Abu Simbel: saved by UNESCO,
threatened by tourism**

The site of Abu Simbel in the south contains two important temples, those of Ramses II and his queen Nefertari. In 1972, UNESCO sponsored a worldwide campaign to save these monuments when they were threatened by the construction of the Aswan High Dam. The campaign demonstrated how many nations were willing to co-operate to preserve their common human heritage. UNESCO deserves credit for saving these temples from the destruction that is all too often a by-product of urban development.

The damage caused by tourism to the temples of Abu Simbel is well documented. It is not uncommon for more than 2,000 tourists to visit the temples in an hour and a half. Recently, a large stone fell from the ceiling of the Ramses temple, no doubt loosened by the loud voices of tour guides, visitors touching the temple walls, camera flashes, and the heat and humidity introduced by so many bodies in a small place. In addition, exhaled carbon dioxide affects the durability of the stone itself.

Complicating the problem is the lack of communication between tourist authorities and antiquities personnel. The site of Abu Simbel is easy to manage, and a site management plan can be readily applied to benefit both tourism and

temple preservation.³ The authorities of the Aswan Governorate, tourism officials, antiquities police, development authorities, and the airlines should meet and discuss the preliminary plan of 'site management' and its relation to tourism. A sensible plan for Abu Simbel would include the following:

- A cultural centre near the site to explain the history and archaeology of the temples, and the story of the modern technology involved in moving and saving them by UNESCO. The story might be explained with a short documentary or giant-screen Imax film. The centre should contain guide-books and sell copies of artefacts related to Ramses II, thus becoming an attraction to tourists while at the same time providing funds for preservation.
- A 'safe zone' around the two temples, in which motor traffic is not permitted. This should also be applied to other sites, such as the temples of Edfu, Kom-Ombo and Esna. These temples, surrounded by modern towns, are threatened by such by-products of urbanization as lack of proper sewage disposal, fumes from cooking and baking, and vehicle exhaust. The temple of Esna also suffers from the moisture of a high water table. These three sites urgently need a management plan.

- Promotion of the village of Abu Simbel, which is a wonderful place well worth more than the usual two-hour visit. It is very important that a tourist plan be made for this site which would include the building of more motels and the provision of evening entertainment, such as Nubian folk dancing. Tourists could also fish on Lake Nasser.⁴
- Sound and light shows, which are being planned in various languages and which should be overseen by site management officials.
- Immediate action to limit the tourist influx by creating a timetable to spread visits out during the day. In 1996, the Supreme Council of Antiquities decided to require tourist guides to explain the temples from the outside before their groups enter, thereby preventing the carnival atmosphere that usually prevails within. Such decisions, while helpful, should ideally be discussed by both tourism and cultural authorities rather than being unilaterally imposed. When a final schedule is drawn up, travel agencies should be required to co-operate.

Luxor and the Valley of the Kings

For both archaeology and tourism the site of Luxor could be the most important in the world. Situated on the west bank of the Nile, Luxor was called Thebes by the Greeks and Waset by the ancient Egyptians. Thebes reached its peak during the New Kingdom (1570–1085 B.C.). The west bank also contains royal mortuary temples, approximately 400 private tombs and occupies an area of about 7.5 km². The tombs are located in Dra Abu el-Naga, Deir el-Bahri, el-Khokha, Asasif, Sheikh Abdel Qurna, Deir el-Medina, and Qurnet Murai.

The east side of the Nile contains the great temples of Karnak and Luxor, which were the places of worship of the gods Amun, Montu, Mut, and Khonsu. On the west bank are found the royal tombs of the Valley of the Kings, el-Tarif, and Dra Abu-el-Naga, and the Valley of the Queens.⁵

This crucial site requires an urgent management plan. Funded by the World Bank, many experts studied the problems of the site and found that the tombs on the west bank needed protection. They also established a visitors' centre to control the number of tourists permitted to visit the tombs at any one time. For undisclosed reasons, the centre was closed and the building is now being used as a mummy museum.

The tombs most affected are the most popular ones – those of Tutankhamun and Seti I in the Valley of the Kings, Senndjem at Deir el-Medina, and Nefertari in the Valley of the Queens, followed by the tombs of Ramses VI in the Valley of the Kings, much visited because it is near the entrance to the valley.

Although there are many ideas about preservation of the sites and about their development as tourist attractions, there is no



Photo by courtesy of the author

The Giza pyramids in 1997.

The destruction of the new buildings on the Giza Plateau in 1995.

single, well-thought-out, comprehensive plan for management of the site as a whole. Scholars and officials, who discuss and formulate the plan, should bear in mind the following points:



Photo by courtesy of the author

- Luxor is a unique city. Its atmosphere of quiet, ancient streets and culturally special people should be preserved. It would be horrendous to come upon a golf course or high-rise building on the banks of the Nile. On the other hand, it would be of great aesthetic value if buses and cars were prohibited from driving along the Nile in the evening. Then one could imagine the pleasant appearance and sounds of carriages rolling along the Corniche.
- A 'safe zone' should be developed for the Luxor and Karnak temples, and houses within this zone demolished. The same should apply to the Valley of the Kings.
- A conservation centre should be created on the west bank where archaeologists could study and diagnose problems and plan their solutions, oversee tomb excavations and determine the opening and closing of tombs to tourists. This centre would be ideal as the central location for the archaeological management of the Luxor area.
- A conservation laboratory should be established and staffed by scholars in the field of conservation and restoration; it could serve as a focal point for collecting and recording data on the tombs and temples in the valley.
- A visitors' centre is also required to meet the needs of tourists and also to provide educational and cultural information.
- Certain tombs should be replicated in a site away from the valley, as for example the Malkata site. These replications would allow tourists to see the inside of the tombs without damaging them. The original tombs of Nefertari in the

Valley of the Queens, Seti I and Tutankhamun in the Valley of the Kings, and Senndjem at Deir el-Medina, if replicated, would thereafter be easier to protect.

- The tourist authorities should also establish a plan for the management of the site. If, for example, the legions of cruise boats were docked to the south of the new bridge, then the atmosphere of the antiquated village would be better preserved. If silence were to be demanded inside the tombs and museums, a greater respect for these institutions would follow. If guides used radios with closed-circuit systems or lectured outside the grounds of temples and museums before their groups visit them, a more reverent atmosphere would be experienced.

It is important to know that scholars and experts estimate a mere 200-year life expectancy for the archaeological monuments of the world. As director-general of the Giza Plateau and Saqqara, and as a conservationist archaeologist, I would give the monuments of Egypt no more than another century of life – and this is especially true for the Valley of the Kings.

Some 534 million tourists visited archaeological sites around the world in 1995. It is estimated that by the year 2000 the number will climb to more than 661 million tourists. The majority want to see ancient cultural sites, especially those in Egypt. As stated at the 1996 UNESCO conference, 'tourism

may be the best and the worst of things'. I believe that because there exists a great propensity for team-work among the personnel responsible for archaeological sites and the tourist authorities, a solution is within reach. Site management, once applied, will go far towards solving the problems of conservation, restoration, and tourism of the archaeological monuments of Egypt. ■

Notes

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The Tshwane Declaration: setting standards for heritage tourism in South Africa

Amareswar Galla

With more and more tourists eager to visit the new South Africa, a responsible and responsive heritage policy was seen as an urgent national priority. Amareswar Galla, director of the Australian Centre for Cultural Diversity Research and Development at the University of Canberra, was invited to serve as visiting professor during 1997 at the University of South Africa and to work as a specialist adviser, researcher and facilitator for the drafting of the Tshwane Declaration. His efforts earned him the inaugural presidential award for outstanding service for transformation planning and training granted by the South African Museums Association. He is the founder of a national programme for interdisciplinary and holistic studies in heritage management in Australia and a director of the country's Board of Special Broadcasting Service, as well as general secretary of the Asia Pacific Organization of ICOM and chairperson of ICOM's Cross-cultural Taskforce.

President Nelson Mandela of the Republic of South Africa said that 'culture should be the language that should heal and transform the nation'. Mahatma Gandhi referred to culture as the 'authentic wisdom of human ends and means'. Keeping in harmony with this profound understanding of culture, the Macro-economic Strategy on Growth, Employment and Redistribution of the South African Government focuses on reconstruction and restructuring through an engagement of its social partners in development.¹ The key guiding principles are equity, participation, empowerment and productivity.²

Developing on existing cultural values and traditions enhances opportunities for communities. Identification of common goals leads to co-ordination, co-operation and efficiency. Development projects could alleviate existing tensions and achieve positive group dynamics, stimulating productivity and encouraging tolerance for differences and the promotion of peace in a free and democratic South Africa.³

It is within this context that the harnessing of the cultural and heritage tourism potential of South Africa has been identified by the government and the South African Museums Association (SAMA) as a national priority in reconstruction and development.⁴ The official policy papers on Arts, Culture and Heritage, the Environment and Tourism have all identified cultural tourism and cultural resource/heritage management as critical areas to be addressed.⁵

In order to develop a co-ordinated national framework for cultural and heritage tourism, the SAMA (Gauteng North branch) convened a national conference entitled 'The Way Forward: Harnessing Cultural and Heritage Tourism in South Africa' in

February 1997, in the Museum Park of Pretoria. It was a national initiative and an integral part of the triennial programme (1997-99) for the development of South African tourism entitled 'Culture: Explore South Africa'. It was organized in partnership with the various stakeholders from both the tourism industry and the heritage sector including the South African Tourism Board, University of South Africa, declared national cultural institutions, especially the National Cultural History Museum, City of Pretoria, and so on. The principal sponsor was the Department of Arts, Culture, Science and Technology, whose Deputy Minister, Ms B. Mabandla, opened the conference. It was chaired by Andries Oliphant, chairperson of the Arts and Culture Taskforce, which conducted the national consultations leading to the drafting of the White Paper on Arts, Culture and Heritage in a free and democratic South Africa.

'The Way Forward' was structured around three themes: Partners in Progress for Responsible Tourism, Critical Issues in Cultural and Heritage Tourism, and Opportunities and Creative Development. Sessions were interspersed with workshops on case-studies in cultural and heritage tourism, and the business of arts and cultural development. A pre-conference symposium/workshop on standards and ethics was organized in partnership with the South African Chapter of the International Council for Monuments and Sites (ICOMOS), and the National Monuments Council of South Africa. A post-conference workshop focused on capacity building in previously disadvantaged communities for the planning and establishment of community cultural centres as hubs of cultural and heritage tourism that is grounded in the Reconstruction and Development Programme of post-apartheid South Africa.

The major outcome of the conference and workshops is the Tshwane Declaration for Tourism Development of Heritage Resources of Significance. Readers are invited to circulate or reproduce it in their bulletins and journals in full along with this introductory statement. Proceedings of the conference and the workshops are currently being edited for publication. ⁶

TSHWANE DECLARATION
FOR TOURISM DEVELOPMENT OF
HERITAGE RESOURCES OF SIGNIFICANCE

Preamble

Heritage resources are increasingly drawn into tourism development. This has given rise to serious concerns about the protection of environmental and cultural conservation values. While the heritage resources provide the content for product development, tourism facilitates the promotion and marketing of these products. As the world's largest growth industry, tourism has the responsibility, potential and purpose to ensure the conservation of heritage resources of significance, the enhancement of their appreciation and providing for community development.

Heritage and tourism industries have a responsibility to present and future generations in ensuring the preservation, continuation, interpretation and management of heritage resources of significance. In the development of heritage tourism products and the presentation and interpretation of heritage resources of significance, the responsible agencies and visitors should respect the community values embedded in the heritage resource being used.

The following guidelines were developed by participants from a diversity



Photo by courtesy of the author

of heritage and cultural tourism interest groups in South Africa at the pre-conference workshop of 'The Way Forward: Harnessing Cultural and Heritage Tourism' Conference in February 1997. The workshop participants formed a significant portion of the participants in the Conference. The following declaration was amended and adopted at the final plenary session of the Conference:

Heritage tourism has brought with it a demand for indigenous arts and crafts which is being encouraged as part of the policy to create a sustainable infrastructure for community development.

Acknowledging that heritage tourism:

- provides a unique opportunity to combine South Africa's heritage with the tourism industry to create social, economic and environmental benefits;
- offers South Africans and their visitors learning experiences on the personality of South Africa;
- nurtures experiences derived from the South African cultural, artistic and natural heritage;
- can assist in providing equitable access to heritage and financial resources;
- could be harnessed to achieve a more equitable distribution of the capacity to engage in economic and cultural systems in South Africa.



Photo by courtesy of the author

The extent to which heritage tourism will improve the wellbeing of women is a concern for the Ndebele people in Klipgat village of the North West Province.

Recognizing that a partnership between heritage and tourism sectors can result in:

- quality products, information and services for visitors;
- diversification of tourism products that enable visitors to experience the diversity of South African culture and heritage;
- promotion of co-operative marketing, enabling effective and efficient use of facilities and resources;
- the responsibility of the tourism industry contribution to heritage conservation;
- enhanced social and economic outcomes contributing to the reconstruction and development of South Africa.

Principles for heritage tourism

We, the coalition of participants, at the conference entitled 'The Way Forward: Harnessing Cultural and Heritage Tourism', convened from 5-7 February 1997, including a diversity of members of various South African heritage and tourism industry sectors, resolve and recommend the following principles in the promotion of constructive partnerships whose aim is to provide quality experiences for visitors without compromising the conservation and significance of affected heritage resources:

Identity, image and profile

- South Africa is a country of diverse cultures and all heritage tourism activities should be based on the full diversity of South African cultures;
- include arts, culture and heritage in all future tourism information materials such as print media, audiovisual mate-

rials, film and video as well as new multimedia formats;

- base the imaging of South Africa on indigenous symbols and forms of communication using local materials in all sectors of the industry;
- use South African artistic and cultural practitioners in portraying the natural attractions and heritage;
- encourage cross-cultural communication and meaningful exchanges;
- encourage imaging which addresses national, regional and local priorities.

Conservation

- Tourism should be recognized as an effort towards conserving and enhancing in a responsible manner the presentation of heritage resources, including tangibles such as places, collections and artworks of heritage significance and intangibles such as voices, values and the traditions of people;
- tourism development should ensure the conservation, presentation and interpretation of resources in an authentic manner that is consistent with local character and the promotion of community development. Conservation of heritage resources does not prohibit the encouragement of economic development through the sensitive and respectful use of these resources for tourism in a manner that ensures their preservation for future generations;
- ensure the development of visitor management strategies that comply with the laws, conventions and regulations dealing with the conservation of

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heritage resources of significance and respect for the rules and protocols of the community as keepers, custodians and caretakers of places of significance;

- all natural and cultural conservation legislation should be upheld;
- tourism development should recognize the cultural and economic rights of the community.

Community participation

- Ensure adherence to a standard of community development that is grounded in the principles of the Reconstruction and Development Programme including the identification of benefactors and priority for employment of local people through creation of appropriate training opportunities;
- encourage respect and consideration of community norms, customs, spiritual and religious beliefs in the development of tourism products and programmes;
- ensure the building of capacity amongst local artists and craftspeople and local tourism destination managers to enable them to participate in development activities without exploitation by middlemen or copyright violations;
- establish a policy environment that will ensure that communities share the economic benefits that heritage tourism generates.

Presentation and interpretation

- Effective interpretation of a heritage resource is important in making the message exciting, meaningful and authentic. The history and heritage connected to a resource and its environment are what visitors wish to experience. Assisting visitors to respect and appreciate the significance of the heritage resources should be the aim;

- training of guide-interpreters, educational personnel and volunteers through accredited programmes is important for quality interpretation, conveyance of multiplicity of perspectives and communication of heritage values to visitors;
- access to interpretation in a variety of formats and appropriate languages and the employment of local community members are critical to the development of sustainable heritage tourism;
- recognition of existing knowledge in the community and encouragement for the participation of the public in the representation of cultural identities.

'South Africa is a country of diverse cultures and all heritage tourism activities should be based on the full diversity of [these] cultures.' A Zulu in ceremonial dress.

Heritage and tourism partnerships

- Promotion of the active participation of public and private sectors is necessary to maximise use of local expertise, resources and opportunities;
- establishment of quality and management criteria that take into consideration elements of physical environment, common values and aspirations is important in the determination of planning procedures for heritage sites;
- ensure that the economic benefits derived from tourism are also used for heritage conservation, development, maintenance, interpretation and community capacity building by means of funds established from tourism income;
- the heritage tourism potential of an area should include mapping of regional heritage resources, establishing their market potential, developing partnerships with regional services, ensuring community readiness and the building of organizational capacity;
- promotion of joint policies, planning and programmes between the different national, provincial and local government departments of Arts and Culture, Environment and Tourism, Trade and Industry, Sport and Recreation, Education, Housing and Town Planning, Safety and Security, and Foreign Affairs.

Implementation

- The coalition of participants has agreed to establish a Heritage and Tourism Forum to promote and implement these principles;
- bodies, organizations, agencies and persons involved in heritage and tourism are encouraged to adopt this declaration. ■

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Symbolic and functional: the Museum of Corsica

Jacqueline H. Poirier

A people profoundly attached to its ancient cultural heritage, a site of exceptional force and beauty, an approach to ethnology that sheds light on both the past and the present – the new Museum of Corsica is already playing a major role in the life of the island.

Jacqueline H. Poirier, a freelance journalist based in Paris, tells the story.

The Museum of Corsica, France's first and only regional museum, opened its doors on 21 June 1997. It is situated in the centre of Corsica, in an idyllic setting, in the heart of the citadel of Corte, a town steeped in history, which also boasts a distinguished university.

The Turin architect, Andrea Bruno, a UNESCO expert and a specialist in the rehabilitation of old buildings, was chosen to carry out the very difficult task of devising a renovation plan for this eleventh-century historical showpiece set high above the old town and protected by precipitous slopes. The transformation of this stronghold, which was fortified according to the principles of Vauban [the military engineer who fortified many French towns in the reign of Louis XIV – Ed.], and is one of the most frequently visited monuments in Corsica, entailed work whose results are as

spectacular as the conversion of the Gare d'Orsay in Paris into the Museum of the Nineteenth Century. Bruno has remodelled the Serrurier barracks into an aesthetic and functional space in which the bulk of the museographic collection is housed. By putting in picture windows but without disfiguring the site, he has succeeded in adapting the premises to the light, softening their initial austerity with his customary flair and skill, while meeting the very stringent requirements that are imposed in the case of public collections. A total renovation of the military buildings and ramparts is scheduled for the years to come.

A building of great cultural distinction in itself, the museum not only retraces the way of life of a society through its artefacts, but presents the historical background on which visitors can base their

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View of the museum with the citadel in the background.



The museum's picture and sound archives are located on the promontory known as the Eagle's Nest.

understanding of the present. As the museum curator, Jean-Marc Olivesi, said in essence on 21 June 1997: 'A visit to the museum should surprise visitors, raise questions in their minds, enable them to place themselves in a historical setting, help them to build an image of themselves and to structure the way they view Corsica.'

The museum housing the permanent collections is divided into two parts: the 'Louis Doazan' gallery and the 'Museum in the Making' gallery. The first consists of five rooms displaying 3,500 objects that illustrate traditional pastoral and agricultural life in Corsica, from the eighteenth to the twentieth century. They were assembled over some thirty years by Fr Doazan, an

ethnologist and natural science teacher in Ajaccio who, like the entomologist Jean-Henri Fabre, collected objects evoking the island's flora and fauna to illustrate his classes. These objects, linked to agriculture, stock-breeding, hunting, pastoralism, arts and crafts (including weaving), constitute the memory of Corsicans, for they relate the lives of shepherds and peasants, their customs and their beliefs.

The second gallery is concerned with present-day Corsica – its social, economic and cultural dimensions. Industrialization projects, business enterprises, the development of tourism and the Corsicans' search for identity are the main themes. It, too, has five rooms dealing with various aspects of contemporary Corsica, from antiquated torsion presses to the latest innovations, taking in tourism and the revival of the 'confraternities', formerly associations of a religious character, but nowadays largely identity-based. An exhibition entitled *Images et mémoires du Maure* (Images and Memories of the Moor), scheduled for summer 1998, will attempt to throw light on the figure of the Moor which appears on the arms of Corsica and looms large in the imagination of the islanders.

'A crossroads of discovery'

On this island, where a strong cultural identity and a rich heritage are forcefully proclaimed, the creation of the Museum of Corsica attests to the island community's attachment to its heritage and its deep determination to promote it to the full. At the heart of the island's memory, at once a source of energy and a key meeting-place with its culture, the museum becomes a crossroads of discovery, research and exchanges, leading to a greater awareness of the reality of its Mediterranean identity, wide open to the world.

Coinciding with the opening of the museum, a temporary exhibition: *Mesure de l'île* (Measuring the Island) presents to the public the priceless Terrier Plan for Corsica, the first great 'regeneration' plan – a prodigious geographic, demographic and economic inventory of eighteenth-century Corsican history and culture. Begun at the height of the Enlightenment, this undertaking required twenty-five years of study (1770–95) by eminent scholars, who took stock of the territory's resources for the purpose of planning its development.

Their efforts culminated in the publication of thirty-nine rolls of highly accurate maps on parchment and seventeen volumes of texts. Once these rolls had been joined together, it became clear that the gigantic

scale of the map (17 x 8.5 m) called for a radically new approach. It was incorporated in a plate-glass floor on which visitors can walk up and down, searching for their own home ground, pacing it out like old-time surveyors. On the walls, texts and drawings amplify the theme and the volumes accompanying the Terrier Plan are displayed in showcases.

At the very edge of the rock stands a vast promontory, known as the Eagle's Nest, a site fortified in 1419 by a Corsican feudal lord, Vincentello d'Istria. From this pinnacle of the citadel there is a commanding view of the town and the Restonica and Tavignanu valleys. It is here, in these magnificent, not to say 'magic', surroundings, that the picture and sound archives

▶ The room of the confraternities in the 'Museum in the Making' gallery.

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The recent addition to the building is both aesthetic and functional.

are located – departments whose task it is to collect, conserve and make known:

- The mythical geography of the landscape, a blend of tradition and legend, drawing on documents such as pictures, sketches, engravings, maps, photographs, posters, and so on. The land here bears the imprint of mythical beings whose symbolic system has shaped this world. The Corsican shepherd, for example, has a special relationship with the hillside in which he leaves his cheeses to mature; caves, waterfalls and rocks are in mysterious communication with him.
- The musical heritage of the island, of which the rich archival collection (consisting of no fewer than 8,000 sound recordings) represents the region's pre-eminent traditional form of expression. Some people say that these songs, which go back to the dawn of time, are excessive, as the Corsicans themselves

can sometimes be. The ornamental flourishes of polyphony, expressed in harmonies that are austere but acrobatic, strange but familiar, defy the measured academic cadences still taught to this day. More than a thrilling accompaniment to the words, Corsican polyphony is an extension of community life and of the memory of the people from which it springs; it does not belong to the world of ideas but to the world of experience. It is not just a matter of three or four voices raised in song; it involves identification with common roots, a return to the familiar paths that lead from home to church, from café to fair, from work to play, the untrammelled expression of the strong link with the land and the great joy of throwing open doors and windows in order to share the traditional chestnut bread with others. This poignant polyphony attests to the immemorial presence of song and to a determination to be borne upwards on the shoulders of the past for a clearer view of the future.

'The decision to create the museum was dictated by the desire and the need to study, conserve and display the tangible evidence of our past,' wrote Jean Baggioni, president of the Executive Council of Corsica, on the occasion of the public opening. By looking to the past, the museum is addressing the problems of contemporary Corsica, offering a forum for speculation, experimentation and proposals to the Corsicans of today and to the visitors of tomorrow. ■

Close to the wind: archaeology and landscape interpretation in Scotland

Chris Hudson

More than 5,000 years of human history are traced across the Kilmartin valley in western Scotland. At least 150 prehistoric sites lie within 6 miles of the quiet village of Kilmartin. There are enigmatic carved rocks, mysterious standing stones, impressive burial cairns and the fortress of the earliest Scottish kings. But who were the early hunters, farmers and warriors and why did they leave behind such rich remains? Kilmartin House Museum, which opened in May 1997, helps to answer these questions. The story of its creation is told by its designer, Chris Hudson.

In 1993 Rachel and David Clough returned from work on an archaeological project in Peru and bought a house in Kilmartin with the idea of turning it into a centre for the study and dissemination of the local landscape. The area, which they knew well, contains perhaps the highest concentration of prehistoric monuments on the Scottish mainland, but very little information about them was available to visitors. Initially assisted by a scheme to encourage local enterprises, they produced a business plan and put together a team of professionals to put their idea into practice. Once a design proposal and outline costs had been prepared they approached a variety of local and national agencies for funding. The museum and visitor facilities are the first part of a project which also aims to provide research and study facilities for learning more about Kilmartin and its landscape, environment and monuments.

The Kilmartin valley lies to the north of Lochgilphead on the road to Oban, in mid Argyll, on the west coast of Scotland. At one time the valley was an inlet of the sea, but after the last glaciation (about 10,000 years ago) it became hospitable to occupation, possibly by people arriving from Ireland. Beach- and forest-based hunter-gatherer cultures and the first farmers were

followed by extremely sophisticated and powerful occupations in Neolithic times. Rock art (cup and ring marks), standing stones, henges, burial cairns and stone circles bear testimony to the skill and social organization of the people of this period. Thousands of years after the creation of some of the monuments, they were re-used and combined into a line of five cairns along the centre of the valley – the Linear Cemetery. Work in stone, clay, bronze and jet demonstrates the abilities of subsequent valley dwellers in the Bronze and Iron Ages. Climatic deterioration and perhaps increased population density around 600 B.C. led to the building of more defensive structures – duns (forts) on rocky outcrops and crannogs (artificial islands) in the lochs (lakes) – in contrast to the more religious Neolithic and Bronze Age structures in the valley bottom. The largest of the forts, Dunadd, became a significant political centre from the sixth to the tenth century A.D., enhanced by the arrival of monks from Ireland in the sixth century A.D. St Columba's monastery on the island of Iona, north-west of Kilmartin, remains a place of worship and pilgrimage to this day.

Kilmartin House, originally the vicarage of Kilmartin church, is an eighteenth-century building on the east side of the valley overlooking the northernmost cairn of the Linear Cemetery. It has three floors, adjacent outhouses and sufficient grounds for parking and entrance areas. The team put together to create Kilmartin House Centre combines a wide range of skills. Rachel Clough is an archaeologist and David Clough a marine biologist. Together, they covered curatorial and project management tasks while Paul Clough (David's brother) consulted on computer applications and web site. I had met the Cloughs when working as a museum designer in Peru and became involved in the project



© Chris Hudson

Starting early: young people learn more about archaeology using a simulated dig at an open day before the museum's inauguration.



From replica to real: the burial cairn modelled in the display can be seen outside the window.

from an early stage, along with the architect Jeremy Walker who was to oversee building works on the house, outbuildings and grounds. Both of us are members of the Ecological Design Association. Chris Maddox, who had previously worked for the Wordsworth Trust in the English Lake District, became development officer (fund-raising and publicity) and Damion Wilcock brought his teaching experience and knowledge of natural history to work as education officer. Damion's early appointment (some two years before the museum opened) demonstrates the Cloughs' commitment to educational and extension activities.

Rachel's father, Professor Peter Butter – a leading Scottish academic – became chair of the Kilmartin House Trust, whose trustees include archaeologists and figures from industry and finance. Sir Ilay Campbell (former chair of Christies, Scotland) became patron of the trust. Ralph and Lucy Clough, David's parents, provided unflagging practical and moral support. Also involved at early stages in the project were David Lyons – photographer in charge of producing an audiovisual introduction to the museum, as well as beautifully recording all the monuments in the area – and Harry Morrison, a local artist who carefully researched and drew illustrations for the museum graphics and publicity material. Harry's talents were also recruited to paint dioramas, colour a relief map of the area, create 'geological' textures for plinth fascias and decorate the toilet cisterns! John Purser, writer and broadcaster on the music of Scotland, was the consultant on sound for the museum and the production of a CD which reconstructs early Scottish music. Peter Faulkener advised on boat-making and John Lord made flint knives and other replicas, as well as leading a very successful flint-knapping workshop.

Starting from scratch

Almost all artefacts excavated from the Kilmartin valley had been housed in museums in Glasgow, Edinburgh and London. Once Kilmartin House was established as a non-profit-making trust and registered with the Museums and Galleries Commission, it was in a position to apply for loans of artefacts from these museums. Significant loans were obtained from the National Museums of Scotland (Edinburgh), the Hunterian Museum and the Museum and Art Gallery (Glasgow), the British Museum (London), the Argyll and Bute Museum

Service and the East Fife Museum Service. In order to gain loan approval, rigorous requirements had to be met by the installation of high-security showcases with environmental monitoring systems. Where original pieces were too famous or fragile to be made available on loan, high-quality replicas were commissioned. Reconstructed items, the result of workshops in flint-knapping, boat- and basket-making, were used to supplement loan and replica material.

Funding applications met with a slow response at first but gained momentum as the project developed and was taken seriously at local and national levels. The list of funders includes: the European Regional Development Fund (through the Highlands and Islands Partnership), Scottish Natural Heritage, Argyll and Bute Council, Argyll and the Islands Enterprise, Historic Scotland, Scottish Museums Council, Scottish Tourist Board, Strathclyde Regional Council, plus more than thirty-five charitable trusts and eighty private individuals. An educational project called 'Practically Mesolithic' was given a SMC Environmental Initiative Award, and a simulated dig project received a Glenfiddich Living Scotland Award. The Trust was also given a Grampian TV and Shell Nature prize for understanding the environment. Local fund-raising events were held and tee-shirts and limited editions of specially created artworks were sold.

Quite early on in the development of the project, both educational and promotional activities designed to raise the profile of Kilmartin House were initiated. The former included the creation of the Great Auks – a children's environmental club affiliated to the national Young Ornithologists and Young Archaeologists Clubs. Promotion strategy has been to promote the whole Kilmartin area and not just the work of the

trust. The creation of a web site (<http://www.kht.org.uk>), through which people worldwide could learn about the Kilmartin valley and the trust's activities and respond through purchases and contributions, was an important part of this outreach activity. Before it actually existed, people could make a virtual visit to the Kilmartin monuments and visit the museum!

Breaking the Earth: formerly a wine cellar, Room 3 now shows the beginnings of agriculture, with a sound point beside a place to sit.



© Chris Hudson

The typical visit to Kilmartin House starts with the main entrance in the barn, where visitors buy tickets and are directed upstairs to the audiovisual theatre in the roof. Here they watch a sixteen-minute tape/slide presentation which introduces them to the area, its prehistory and environment. Entitled Valley of Ghosts, the show avoids direct commentary and detailed information, aiming instead to create atmosphere with a suggestive soundtrack and striking visuals. Leaving the theatre by a separate door, visitors walk down an exterior staircase and along paths overlooking the valley itself to the museum, located in the basement of the house. A lobby area at the entrance to the museum offers computer-interactive and hands-on displays. After seeing the museum, visitors return to the barn, where they can visit the shop, information area and café which offers light meals with a prehistoric flavour and local specialities. The information area has a touch-screen display offering information on local sites and amenities, plus reference books, guide maps and booklets. An attempt has been made to avoid the usual range of goods for sale and provide more specifically local items, such as replicas of brooches from moulds found at Dunadd and other goods made by local people.

The basement museum occupies the original kitchen, scullery, laundry and cellars of the main house. In order to make a rational circulation for visitors and displays, non-load-bearing walls and a stone staircase have been removed and one new opening made in an 80-cm-thick wall. An existing central wall has been rebuilt and necessary girders and supports installed. As far as possible, original features (shuttered windows, match boarding, laundry 'copper' and hot-water-tank recess) have been retained, both as 'memories' of the building's past and to contrast with the more abstract nature of the displays. The need to remove

the original flagstone floor in order to install damp-proofing provided the opportunity to install under-floor heating and hidden conduits for security as well as environmental control systems. A new floor of recycled Caithness stone slabs was laid, lower than the original floor level to avoid a step at the entrance. This made it possible to lower the ceiling in order to conceal ceiling beams and install recessed instead of surface-mounted lighting.

The circulation is clockwise and the highlight of the visit – the Neolithic, Bronze Age and early historic periods – occupies light rooms with views of the valley and Linear Cemetery cairn. Displays have been designed to maximize the available space and create a route which provokes curiosity. At one point video monitors are located in a disused fireplace and, at another, new slit windows in a dividing wall enhance the effect of a forest diorama and provide teasing glimpses of areas yet to be visited.

Inside/outside: a dynamic relationship

From the beginning it was agreed that the museum should be inviting, provocative, stimulating, simple, clear, accessible and undogmatic. The sequence would be chronological. To vary the visit, there would be hands-on exhibits where possible and replica or reconstructed artefacts to replace unobtainable originals or show what an object would have looked like newly made. Much care was given to developing the thematic sequence of the museum and to create appropriate section titles. The five interconnected spaces are used as follows:

- Room 1 – People and Landscape provides an introduction to the physical and cultural geography of the Kilmartin valley: its geological formation and climatic

variations; different ways of perceiving landscape; how landscape changes; how human activity affects change.

- Room 2 – Close to the Wind describes the population of the area and hunter-gatherer survival in Mesolithic times: living from sea and forest.
- Room 3 – Breaking the Earth shows the beginnings of agriculture: ardmarks, plough and yoke.
- Room 4 – Heaven and Earth presents Neolithic and Bronze Age power and cosmology: Linear Cemetery; cup and ring marks; standing stones and stone circles.
- Room 5 – Friends and Enemies sheds light on Iron Age defence: duns and crannogs; the arrival of Christianity; trade, politics and religion at Dunadd.

To unite the somewhat disparate spaces, provide surfaces for dioramas and open display, and at the same time passively direct visitor circulation, sloping plinths were constructed. These are connected to the walls at an angle, the discordant geometry being maintained throughout the museum. The slopes are all rectilinear but vary from plinth to plinth to create an organic effect. This is enhanced by the textured green vinyl that covers the sloping plinth tops and the textured treatment given to their vertical fascias to create a 'geological' feel. The overall effect is that of taking the visitor beyond the museum walls and into the landscape beyond. The effect is sufficiently abstract so as not to intrude. The plinths also serve to 'anchor' showcases to other parts of the display they relate to. To provide drama and a change in scale, section titles are carved in 'megaliths' – rough pieces of local stone up to 2 metres high. Lighting is provided by

recessed low-voltage tungsten-halogen spots, combined with special projector fittings to illuminate a circular relief map in Room 1 and create moving effects for the two dioramas in Room 2. The lighting in each room is separately dimmable to create appropriate light levels for each part of the exhibition.

A modular system of glass-cube showcases was designed and custom built. Case heights and sizes vary to suit the material they contain and to avoid a regimented effect. Stainless-steel frames and 6-mm toughened glass provide maximum security and showcase bases are securely fixed to the plinths they fit into, or to the stone floor where free-standing. Each showcase has a hidden sensor to monitor temperature and relative humidity (connected to a computer terminal in another part of the building), a chamber to house conservation materials and an alarm. The cases are lined either with plain coloured fabrics or red deerskin.

Recreated sounds of prehistoric Scotland (such as bone pipes, deer calls, bronze horns and early Christian chants) are available to visitors as they move around the museum. It was decided that ambient sound would be distracting in such a limited space and so four sound points were introduced where one or two people can select and listen to sounds available on headsets. At a later stage it is hoped to add images related to each soundtrack on miniature liquid-crystal displays set into the sound-point control panels.

Seventy-four information panels provide information to support the three-dimensional displays. Nine of these are photo panels, with one colour enlargement on each panel. The rest are graphic panels, with text and images (photos and illustrations) each clearly titled. Like the section titles carved on the 'megaliths', the panel



© David Lyons / Kilmartin House Trust

Sounds from the past: headphones provide short soundtracks next to replica Bronze Age instruments in Room 5.

headings were written to promote curiosity – more cryptic/suggestive than descriptive – so that the visitor is encouraged to read the rest of the panel. Writing the panels was not easy, but the various edits and rewrites have produced clear, concise and provocative information which conveys the overview (people interacting with landscape) which inspired the creation of Kilmartin House. Each photograph and illustration is captioned, as these may be the first or only parts of the text that are read. In addition to ‘hard’ visual information (photos, plans and technical illustrations), most panels feature evocative but well-researched artist’s impressions of scenes from Kilmartin’s past by Harry Morrison. Almost all photographs were newly commissioned from David Lyons, including excellent shots made possible by a helicopter flight donated by a local businessman.

Early on, the ADAPT Trust were commissioned to carry out an audit of the whole building and make recommendations for its use by disabled people. Once physical modification of the building was complete, a wheelchair was borrowed from the Lochgilphead Health Centre to test-run all parts of Kilmartin House. This exercise is strongly recommended for anyone creating visitor facilities, as not only can steps and clearances be checked, but also other elements such as showcase and plinth heights, lighting and text sizes. The only part of Kilmartin House that could not be made available to visitors in wheelchairs is the audiovisual theatre in the roof of the

barn, but a video version of the audiovisual is available for viewing at ground level.

Kilmartin House policy was to use local skills and suppliers as far as possible. High-quality building, joinery, metalwork, illustration, model-making, wood- and stone-carving, tanning, electronics, sound recording and other skills were found in the area, with the added benefit of a very personal commitment by all workers. Stones for the ‘megaliths’ were obtained from a disused local quarry with permission from the landowner. Only specialist services were sought further afield, such as showcase manufacture, graphic production and artefact replicas.

The interaction of client and designer is critical to the success of a project. Both have to be able to listen to (and hear) the views of the other and respond creatively. David and Rachel Clough were able to communicate the ideas and enthusiasm that had brought the project into existence very effectively, while taking good advantage of the team’s skills. In varying ways it was a new experience for all those working on the project – we all had much to learn – but a very fertile collaboration. The Cloughs’ commitment to thoroughness and high standards meant sailing close to the wind in economic terms, but their positive, though not uncritical, response to our suggestions (and hopefully ours to theirs) has brought about a visitor experience of quality and originality. ■

An outpost for art in Patagonia

Lucia Torres

In a remote, windswept corner of Argentina's fabled Patagonia, a scant distance from the Tierra del Fuego, a new museum is creating a generation of art lovers among a sparse, mostly rural population. How this came about is recounted by Lucia Torres, one of the founders and now co-ordinator of the Eduardo Minnicelli Art Museum.

On 1 November 1996, the educationally oriented Eduardo Minnicelli Art Museum was established in Rio Gallegos City (Argentine Patagonia); it is the first museum in the province and the most southerly in the Americas in its field of specialization. The museum is linked to the territory's oldest school, which is now listed as a historic monument, and is located in the school grounds as a separate building which was first used, from 1930 onwards, as accommodation for the executives of the Ministry of Education, and subsequently to house some of its offices. At present, the school's Co-operative Association lends financial assistance to the museum, since we do not have a specific budget for that purpose.

Since its creation, a great deal of work has been done, primarily in the field of training. The basic objective is to make the museum a factor of social development and to encourage children, adolescents and members of the public to visit it as a normal part of their daily lives. From the

very first day, we have therefore launched an intensive and systematic scheme involving all types of schools at all levels. We offer guided tours and educational experiences with a view to training tomorrow's museum-goers from an early age by giving them more meaningful contacts with works of art, and by teaching them to look at, analyse, enjoy and criticize them. The idea is gradually to engage their feelings and help them to discover and develop possible latent talents, or simply to seek to produce men and women who are more sensitive to art, beauty and the pleasures of contemplation.

However, if this great objective is to be achieved, the community must go to the museum. But during the first few months we noted that although this was the most propitious season (summer), and despite our location looking on to the city's central square, only nearby schools came to the museum and its rooms were deserted on windy or rainy days. We were going to be faced with this obstacle for most of the

Photo by courtesy of the author



The Eduardo Minnicelli Art Museum looks on to the city's central square.



The museum concentrates on exhibiting works by local and national artists.

year, for as we live in such a southerly area, with intense cold, high winds, drizzle and some snowfall, there are very few days on which children can be taken out to the museum.

In early 1997, our prime objective was to acquire our own minibus, organize a monthly schedule of visits and reach out to all sectors of society, thus making a reality of the much-vaunted equality of opportunity proclaimed by our Federal Law on Education. At the end of April, we signed an agreement with the province's Highway Administration for the loan of a small bus (for twenty-five persons), which enables us to organize six guided tours a day for schools other than the two or three that come to visit us independently. Educational establishments could thus include the museum as a very important training component in their planning, since it is relevant to all parts of the curriculum. Thanks to this Schools Outreach project, the museum is visited by children and young people from outlying areas who have never had an opportunity to go on an out-of-school excursion, still less to visit a museum or an art exhibition. In June 1997 we entered a competition for subventions for museum innovations organized by the foundation of an oil company. As our prize, we requested a bus which would be the museum's property and would allow this very important project to continue.

During this short initial stage in the museum's life, we have basically been trying to bring people into closer contact with art, to root out the preconceived idea that a museum is a cold place in which to keep old things, and to find the means of offsetting differences in background reflected in the varieties of attitude and response to art. In the museum, seated comfortably on the floor, we try to talk together about a work of art, discussing both its appearance and its subject-matter, and so leading on to ideas and feelings about the work. On each visit, which at the moment lasts for half an hour, only a portion of the sample is seen, since our objectives would not be attained by simply walking past the exhibits.

We are happy to find that, on weekends or public holidays, the children return enraptured, bringing along a relative or a friend. They want to have closer, more personal contact with the museum, they would like to leave a message for the artist in the book, or they need to have another look at the video which is shown as part of the visit. Some even come with work of their own, using the exhibiting artist's techniques, materials or subject-matter.

In the first instance, we are concentrating on the school population, but we will gradually open up to other sectors of society. The next step is to reach out to groups of senior citizens, in day centres and old people's homes, to bus them in periodically and, later on, to organize workshops specifically for them. The bus will also make it possible for us to reach schools in rural areas by taking works there or by bringing the children to the museum.

Creating an artistic heritage

Our city is only 112 years old and has always been characterized by a drifting population, and its artistic heritage is very small and scattered as a result. Thus the museum's intention is to bring together the works of artists who have lived in the province at some point since its creation as a territory in 1884, or who were born here and have settled elsewhere but have made art their career. At the time of its establishment, the museum did not have its own artistic heritage. However, this was not an obstacle, since the basic objective of this museum, which grew out of a school in response to the community's needs, is not to keep very old works but to begin to educate people to appreciate works of art as such, and to study and relate to them. Since the opening, we have been holding temporary exhibitions, changing monthly,

of works by provincial, Patagonian and national artists. This stimulates local artists who become acquainted with a context in which they can draw closer to the community and enter into dialogue with it.

In the educational field, another project, 'The Museum: A Chance to Improve Your Skills', seeks primarily to make the museum an artistic development centre. To that end, a plan has been prepared for 1997/98 on 'Engraving and Education through Art': engraving, because it is a relatively unknown discipline in the region ▶



Photo by courtesy of the author

A school group tries its hand at drawing after a guided tour of the museum.

and is included in the core curriculum established by the Federal Law on Education, and education through art because it provides the philosophical backdrop for art at the various levels of education.

So far, a basic course and the first Patagonian Engraving Workshop have been held, with eminent engravers and university teachers from Buenos Aires attending as lecturers and workshop leaders. To round off that workshop, engraving-related activities have been organized in cultural centres in the city: the nationwide First Exhibition of Miniature Engravings, organized by the Town Council; The Patagonian Engravers' Exhibition, organized by the El Rincón del Arte Art Gallery; Exhibition of Engravings by Children and Young People, organized by the Museum of Art; and the exhibition in the museum by the engravers who lectured at the workshop. This workshop and the classes that will be given (Art in Rural Education, Engraving at School II, First Steps in Printing Techniques, First Workshop on Education through Art) are intended for teachers, artists, art students and the general public.

The community's response has been excellent, with more and more people attending events and exhibitions. Between February and June 1997, 5,500 schoolchildren came to the museum, not to mention adult visitors – quite a high figure for a population as small as ours. The type of visitor is varied and is not confined to artists only: one of our goals, which is to cater for ordinary people – the person in the street

– is thus being fulfilled. This project also includes the idea of publicizing courses, workshops and seminars on art and education through art. Information on all events held both in the country and abroad is therefore sent regularly to the media, to artists and to teachers in that field.

As the management of this museum intends it to grow and prosper, it has implemented an in-service staff-training and further-training plan, involving attendance at classes and workshops and a degree course in museology, which two people have begun, and which others will begin every year. Each person will thus be specialized in one area and it will be possible to provide an efficient range of services.

Another of the museum's projects is the establishment of an art library, which the community will be able to visit in order to consult information about works of art; the creation of a video library to supplement exhibitions or to stimulate interest as well as to provide support for classroom studies; and the constitution of photographic archives, from which a register of the works of the artists of the region will be compiled, thus helping to lay the foundations of the artistic history of Santa Cruz.

Lastly, my inspiration for this museum project was the idea that as an art teacher, I could help to mould human beings to be dignified, sensitive and good, and to create a society in which our children and their descendants might live in peace and develop spiritually in a cultured setting. ■

Forum

Museum International continues its forum for current thinking on important museum questions in a slightly modified format. Readers are invited to reply to the questions at the end of the article so that we may publish their views on the most significant and perhaps controversial topics of the day. Kenneth Hudson, director of the European Museum Forum, which includes the European Museum of the Year Award, and author of fifty-three books on museums, social and industrial history and social linguistics, including the well-known *Museums of Influence*, will continue to act as our agent provocateur. He will set out the issues as he sees them, so as to elicit discussion and comment, which we hope will provide a rich source of new ideas for the international museum community. Do join in the debate!

Are many of today's museum buildings a barrier to progress?

The quality of any building depends on two factors. The first is whether its external appearance is considered pleasing by the majority of the people who have to look at it day by day, and the second is the degree to which it meets the needs of those who have to use it. Few buildings satisfy the two criteria equally well and the majority neither. One generally judged beautiful can be dreadful to work in and one much praised for its efficiency is all too often horrible to look at.

The problem is more complicated than that, however, because a building that meets all the requirements of one age can be and often is quite out of place in another. Needs and tastes have changed and something that met the demands of 1800 or 1900 is often merely an encumbrance and an irritant in 2000. From this point of view,

museum buildings are neither better nor worse than any other kind. They have to be judged according to whether they allow today's conditions and demands to be met and, in my opinion, most of them do not. In that sense they represent a barrier to progress, assuming that they cannot be modified or transformed to make them suitable for circumstances which can be completely different from those that existed when the original architect was briefed and set to work.

There are a number of considerations that stand in the way of making the required changes. One is the fact that many museum buildings, such as the Natural History Museum and the Victoria and Albert Museum in London, are classified and protected as historic monuments. Consequently, however inefficient and impractical they may be, their interior arrangements can only be changed within certain strict limits. Such buildings are, one might say, legally doomed to a life of unsuitability. And a building that does not fit its purpose is automatically one that is expensive to run and which cannot yield the cultural and financial dividends that are theoretically possible. One has only to talk to the people employed in old museums, large and small, to realize the frustrations they are forced to suffer in their attempts to carry out today's tasks in yesterday's buildings.

Another major problem concerns the siting of these old buildings, nearly all of which are in or near city centres. They were constructed in the days when museum visitors were relatively few and when those people who did patronize them came either on foot or by public transport of some kind. They are totally unsuited to the automobile age, islands of inaccessibility within a civilization where such a characteristic spells slow death. Family visits are particularly endangered.

A third defect, which is all too noticeable in these solid, old-established museums, is that they were designed for pedestrianism and passive viewing, for the visitors who moved steadily past exhibits displayed in glass cases, observing, but not participating. They were based on the two fundamental concepts of permanent, unchanging exhibitions and of learning by looking. The philosophy of modern museums is quite different. Material from the collections is constantly being re-selected and re-presented and active participation is the order of the day. The old, gallery-by-gallery, walk-through-and-admire approach gets more out-of-date with each year that passes. The customers of today's museums demand the right to ask questions and discuss, provoked by what is set before them, and this requires a new type of physical layout within the museum, with much more flexible design, the absence of dividing walls and an abundance of chairs or stools that can be continuously rearranged and regrouped.

In order to meet this new pattern of thinking, the nature of the people working in museums is steadily changing. Remote people, safely ensconced in their offices, are being increasingly replaced by a new breed of employee, more visible and approachable and spending a great deal of time on the shop-floor, mingling with customers and paying direct attention to their needs and wishes. This in turn necessitates a more open-plan exhibition arrangement, in which displays and questions about them mix easily. As museums take on more and more the nature of discussion centres, the buildings that accommodate them have to change radically. It is

impossible to forecast the future with any certainty, but one thing we can say with confidence is that tomorrow's museum buildings will need to be very flexible in order to adjust themselves easily to new types of social and educational demands. Few of the old buildings are capable of doing this.

No responsible person would wish deliberately to destroy a fine building – there are too few of them around – but it could certainly be argued that many of yesterday's museums are no longer suited to tomorrow's needs and that their future destiny is as administrative centres and warehouses, leaving their more creative functions to be dealt with elsewhere.

Kenneth Hudson

Questions for readers: please send your replies bearing the reference 'Forum-Museum buildings' to The Editor, Museum International, UNESCO, 7 place de Fontenoy, 75352 Paris 07 SP (France)

1. What do you feel are the advantages and disadvantages of your present building?
2. Do you feel frustrated by the working conditions it imposes?
3. What solutions, if any, do you see to the problems presented by your building?
4. Do you consider that the best and perhaps the only answer would be to abandon the building you have inherited and begin again on another site?
5. Do you have any other comments on this subject?

Professional news

International exhibition promotes museum technologies

The fifth International Exhibition of Museological Technologies (SITEM) will be held in Paris from 10 to 12 February 1999. SITEM is first and foremost a showcase for small enterprises to demonstrate new products and services and to compete for the coveted 'label of museographic innovation'. Larger manufacturers and suppliers find this a unique occasion to meet major figures responsible for museum and cultural equipment and to participate in a number of professional seminars. Now enlarged to include the scenic arts, SITEM will also feature exhibits of lighting, sound, decors and ticket systems. With an average of more than 3,000 visitors, SITEM attracts an international public from as far away as Mexico, Israel and Ghana. To facilitate the participation of artisans and small firms, the French Ministry of Education is offering financial assistance of 350 French francs per square metre for approved professionals specializing in natural history, scientific and technical museums. The subsidies will be distributed on a 'first come, first served' basis, depending on the date the application is received.

For further information:
SITEM, Provinciales
18, rue de la Michodière
75002 Paris (France)
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Fax: (33) 01.43.12.91.63

New publications

The Textile Conservator's Manual (second edition), by Sheila Landi. Published by Butterworth/Heinemann, Linacre House, Jordan Hill, Oxford OX2 8DP (United Kingdom), 1997, 360 pp. (ISBN 0-7506-3897-4).

This second edition, now revised and available in paperback, provides an in-depth review of the current practice, ethics and materials used in textile conservation. Concentrating on decorative art objects from the major cultures, the book gives practical instruction and a wide variety of case histories. While the format has been simplified, the text has been expanded and updated to include changes brought about by recent developments in material conservation. This new information will increase the reader's ability to interpret signs of ageing and past activity on the object. New case histories represent major investigations into the technical history. The book is aimed at developing practical skills and covers a wide range of decorative objects, from a fragment of linen 4,000 years old to a theatrical backcloth of the twentieth century.

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Laser Cleaning in Conservation: An Introduction, by Martin Cooper. Published by Butterworth/Heinemann, Linacre House, Jordan Hill, Oxford OX2 8DP (United Kingdom), 1998, 112 pp. (ISBN 0-7506-3117-1).

Development of the laser as a practical tool has been a significant advance in the refinement of conservation techniques. It is only over the past five years that conservators have begun to realize the full potential of laser technology, which offers extremely selective cleaning that results in high-quality work while minimizing damage. This pioneering book provides a basic

understanding of the laser cleaning technique, its advantages and limitations, and is of interest to museum and heritage professionals worldwide.

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Conservación y restauración: Materiales, técnicas y procedimientos de la A a la Z
[Conservation and Restoration: Materials,

Techniques and Procedures from A to Z], by Ana Calvo. Published by Ediciones del Serbal, Francesc Tarrega, 32-34, 08027 Barcelona (Spain), 1997, 256 pp. (ISBN 84-7628-194-3).

A compendium of knowledge in the field of conservation presented as an alphabetical dictionary of terms and concepts, this is the first work of its kind in Spanish. Reflecting both the state of the art in preventive conservation as well as restoration, it is above all a reference and a manual for movable cultural objects. An ample bibliography of specialized publications and periodicals is included.

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