Museum International

No 182 (Vol XLVI, n° 2, 1994)

Museums of the Far North

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No. 2, 1994

Front cover
Dancing mask of wood from East Greenland *c.* 1930.

Back cover
The new museum building, Arktikum, of The Provincial Museum of Lapland in Rovaniemi, Finland.
Photo: The Provincial Museum of Lapland/Jukka Suvilehto

Published for the United Nations Educational, Scientific and Cultural Organization by Blackwell Publishers.

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)

STOLEN

Glass vase by Emile Gallé (1898–1900) in shades of grey, yellow and orange, decorated with mushrooms, belonging to the collection of the Düsselfdorf Glasmuseum, Germany. Stolen from a museum in Rome, Italy, in January 1993. (Interpol Rome – Reference 123/C1/SEZ1/717376/1993)

Photo by courtesy of the Düsselfdorf Glasmuseum and the ICPO-Interpol General Secretariat, Lyons (France)

Editorial

> When Man was still very young he had already become aware that certain elemental forces dominated the world womb. Embedded on the shores of their warm sea, the Greeks defined these as Fire and Earth and Air and Water. . . . About 330 B.C., a peripatetic Greek mathematician named Pytheas made a fantastic voyage northward to Iceland and on into the Greenland Sea. Here he encountered the fifth elemental in all of its white and frigid majesty, and when he returned to the warm blue Mediterranean, he described what he had seen as best he could. His fellow countrymen concluded he must be a liar since even their vivid imaginations could not conceive of the splendour and power inherent in the white substance that sometimes lightly cloaked the mountain homes of their high-dwelling Gods.[1]

The 'white and frigid majesty' of the Far North continues to fascinate and haunt the imagination and all too often cloaks a more poignant reality – that of peoples sundered from their roots and stripped of their histories and languages, shorn of the objects and relics that provide meaning to their pasts; of cultures made vulnerable to the encroachment of alien and frequently hostile civilizations, vanishing under the pressure of rapid and disruptive social change. The museum itself becomes one of many non-indigenous institutions transplanted to the territory of an aboriginal population exercising little or no control over its own destiny.

This bleak picture has, however, begun to change. Northern peoples are increasingly conscious of the unity of the circumpolar world and are forging links that enable them to assert their common values and interests. The museum is now seen as a primary force in recovering the tangible and intangible aspects of collective memory, re-defining itself as an institution larger than the sum of its parts by actively participating in the revival of what may be termed the 'northern spirit'.

That this revival is taking place on an international scale is amply demonstrated by the articles that make up our thematic dossier. From North America through Greenland and Scandinavia to Russia, northern museums are expanding their traditional role, creating new publics and programmes, spearheading the repatriation of art and artefacts – in short, reclaiming a cultural heritage once feared lost for ever. It is thus appropriate that, following the United Nations International Year of Indigenous Peoples – 1993, *Museum International* calls attention to this exemplary experience. We are most grateful to Canada's Charles D. Arnold, Director of the Culture and Heritage Division of the Prince of Wales Northern Heritage Centre at Yellowknife, Northwest Territories, for his assistance in preparing this issue.

M.L.

Note

1. Farley Mowat, *The Snow Walker*, Toronto, Seal Books, 1977.

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The nature of northern museums

Charles D. Arnold

In these economically troubled times, museums everywhere face challenges with funding that confront the ways they operate, if not their very existence. At the same time, many museums are struggling to establish new paradigms as they deal with increasing pressures to be responsive to the changing needs and interests of the communities that they serve. Museums located in the Far North are not exempt from these concerns; indeed, for most northern museums their geographical location and in many areas a recent colonial history ensures that these issues are constantly in the forefront.

In most northern countries the population base is quite small and thinly dispersed, and frequently culturally heterogeneous. Not all communities have the human or financial resources to dedicate to museums. Any building that is expected to withstand the rigours of the northern environment while protecting fragile artefacts is expensive to build and maintain. Trained museum staff often have to be recruited from 'outside', and volunteers – the backbone of many museums elsewhere – are often extremely difficult to recruit and retain in small communities. Even where museums exist, people may fail to see their relevance. Rightly or wrongly, museums are often regarded as repositories for things that 'were'. Aboriginal peoples in particular are often much more preoccupied with perpetuating languages and ways of life that still exist, but which are under constant assault due to the dominance of outside cultures. Understandably, a feeling of museums being irrelevant increases if indigenous peoples find their access to those museums limited by exhibits which represent interpretations of their culture by 'outsiders'. Lack of opportunities for employment due to the specialized skills and knowledge required for many museum positions can only increase this alienation. How then can museums become relevant to the local populations?

The term 'collaboration' is used, and perhaps even abused, with increasing frequency within the museum community. The danger of overuse does not diminish the need for museums to encourage public participation in matters ranging from making decisions on what items may or may not be appropriate for display to collections management. One way to achieve these goals is by seeking out and incorporating knowledge gained through observation and first-hand experience which has been passed down through the generations. Often, Native peoples are custodians of this information. Obtaining traditional knowledge about natural and cultural history objects can lead curators as well as the public to a much better understanding of museum collections than is possible through academic knowledge alone. Those northern museums located in areas with indigenous populations who have strong ties to the land and to their past are in a privileged position to obtain this information, and many are taking advantage of these opportunities. We must be aware, however, that museums have an obligation to give back at least as much as they gain.

One way of literally giving back is through repatriation. In Canada's Northwest Territories much effort has been devoted to the settlement of Native land claims. The claims which have thus far been negotiated often involve obligations for the repatriation of cultural and historical items. One of the principles underlying land claims in the Northwest Territories is that authority must be balanced with responsibility. It has been agreed that repatriation of artefacts and archival materials will occur only when appropriate facilities have been constructed and programmes are in place to ensure that those objects receive the care they need. As it is recognized that this will take a considerable period of time to achieve, the Government of the Northwest Territories has been asked by several land claim groups to assist in these endeavours by researching the availability of items of interest, and by determining the conditions under which those items might be returned to the north. It is anticipated that the government-run museum, the Prince of Wales Northern Heritage Centre, will serve as a temporary repository for items that might become available before museum facilities are built within land settlement areas. Temporary custody agreements have already been concluded with several Native

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organizations whereby the Northern Heritage Centre provides professional care for objects and archival materials stored, and often displayed, on behalf of Native cultural organizations which currently lack the facilities to provide the required levels of care. The Northern Heritage Centre is also responsible for assisting Native organizations to plan, develop and secure funds for their own museums, though the label 'museum' probably may not accurately describe the institutions that the Native organizations eventually develop to meet their own cultural and heritage needs.

Because the opportunities do not exist to develop museums in all, or even many, northern communities, those that are established often have a special obligation to go beyond their own walls in order to reach a wider regional audience. This may take the form of circulating exhibits and delivering museum programmes in outlying communities. It is even within the mandate of some northern museums to provide support for community-initiated cultural and heritage projects. In the Northwest Territories we have found that assisting these community-based projects almost always takes us beyond the bounds of what is normally done in museums. To many Native people in particular, culture and heritage are intertwined with language, and a good deal of emphasis is placed on programmes that assist in preserving and enhancing aboriginal languages. Many communities now run cultural camps where instruction on traditional activities is delivered by elders in aboriginal languages to the younger members. Each provides a context for and reinforces the other. Some communities are conducting research on traditional names for geographical features, including the histories associated with those features. Better than any two-dimensional map, this information provides insights into the ways that the land has been used and regarded by the people who have occupied it since ancient times. Our involvement in these programmes is sometimes limited to providing funds to support the activities, but if often involves providing technical assistance such as archival searches for information and training in areas such as conducting and recording interviews.

Involvement in these activities, which are not normally the domain of museums, is in fact common for many northern museums, especially those whose constituency includes a large proportion of peoples of aboriginal descent. These activities help shape and strengthen many northern museums, perhaps more than anything else giving them their unique flavour. ■

A link with the people: the Alaska State Museum

Steve Henrikson

The entire notion of museums and the collection of artefacts is fundamentally alien to the partly nomad culture of Native Alaskans. How then, should a museum such as the Alaska State Museum go about catering for its client population? In this article, Steve Henrikson outlines some of the museum's responses to this challenge. The key word? Communication! The author is Curator of Collections at the Alaska State Museum and specializes in Northwest Coast Indian art. His Tlingit name is Ch'eetk' (Little Murrelet).

For many, the name 'Alaska' conjures up images of pristine wilderness and abundant wildlife: land recently emerged from beneath glacial ice, through which passed the first human inhabitants of North and South America via the land bridge from Asia. Alaska is also known for its Native cultures, and for the period in which the Russian Empire, succeeded by the United States, developed and profited from the land's rich natural resources. In June 1900, only a few years after the famous Klondike gold rush brought thousands of fortune seekers to the Yukon river, the United States Congress created a museum to preserve the diverse and fascinating history and cultures of Alaska. Today, the Alaska State Museum houses an important collection of Native Alaskan, Russian and American artefacts and artwork numbering more than 20,000 pieces.

The Alaska State Museum, like other northern museums, faces unique challenges in collecting and preserving artefacts, and using them to teach visitors about Alaskan life and culture. The harsh environment, where temperatures can fluctuate rapidly and to extremes, and where earthquakes, floods and other natural disasters are common, makes it difficult to maintain stable and safe conditions for fragile museum objects. Great distances between communities and isolation from the rest of North America often make travel for training, research, conservation projects and collections-access difficult and expensive. With these challenges come unique opportunities, among them the potential of a close relationship between Alaskan Natives and museums.

Alaska's 86,000 Native American residents represent more than 15 per cent of the total population of the state. At the Alaska State Museum, approximately half of the collection and half of the permanent exhibition space is comprised of Alaskan Native art and artefacts, ranging from prehistoric ivory figures to contemporary basketry. Alaskan Natives have great influence in the conduct and direction of museum programmes – the appropriateness and accuracy of exhibitions, docent tours, children's activities, and collecting policies have all been formulated with the guidance of Aleut, Alaskan Eskimo, Athabaskan and Northwest Coast Natives. As living representatives of the cultures covered in the museum's collection and education programmes, Alaskan Natives carry enormous moral authority and scholarly influence in these areas, and are frequent visitors to the museum: parents teaching their children about their history and traditions, and artists studying traditional techniques, drawing inspiration from the original artefacts.

While the collection includes items from tribes across Alaska, objects from the tribes in south-eastern Alaska – the Tlingit, Haida and Tsimshian people – are particularly numerous. These tribes have inhabited the islands and shores of the Alaskan panhandle for centuries, their own histories extending back before the last ice age. The cultures of the Northwest Coast are among the most technologically sophisticated on the continent: the rich environment gave rise to elaborate hunting and gathering strategies, involving well-designed tools and techniques for the harvest and preservation of food. With the arrival of European and American sailors in the late 1700s the collection of Tlingit and Haida artefacts began and 100 years later, natural history museums were amassing large collections of ceremonial and utilitarian objects. The collectors often viewed their activities as a way of preserving Alaskan Native cultures, which they perceived as being in decline due to Euro-American pressures.

Today, Native cultures are still alive and well in spite of the stress of new economic,

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social and religious orders, and continue many traditional activities. Retaining traditional knowledge and skills is made difficult, however, by the dearth of original artefacts in Alaska. Museums are generally viewed as hostile mausoleums, inaccessible to all but a select few, keeping the people's spiritual and ceremonial treasures locked away. Nevertheless, Alaskan Natives are frequent visitors to Alaskan museums, are active in museum organizations and on governing boards, and have made an impact on their operations and policies. The Alaska State Museum maintains an especially close relationship with the Tlingit and Haida tribes.

Photo by courtesy of the author

Crest hat of the Kiks.ádi Tlingit from Sitka, Alaska.

Collections policies and the Kiks.ádi Frog Crest Hat

In 1990, the United States Congress passed the Native American Graves Protection and Repatriation Act (NAGPRA), a bold measure guarding against the inappropriate collecting of Native American human remains and artefacts. For museums, the law presents new challenges – a formal mechanism is now in place for the repatriation of Native American artefacts, funerary and religious objects, and communally owned artefacts from museum collections. The law has begun to address the concern that museums possess many artefacts collected unethically or without authorization in the past, and mandates change in the collection of Native American artefacts in the future. The law is also a response to the growing realization that the collecting activities of museums contributed to the hardships and struggles of Native American cultures, sometimes making the practice of important religious and ceremonial activities impossible. With a large percentage of their traditional possessions in the hands of museums and collectors, several generations of Native Americans have lived without full knowledge of the extent and original beauty of their traditional art, regalia and material culture.

The collections goals of the Alaska State Museum include the acquisition of Alaskan Native objects, with an emphasis on retrieving artefacts that were removed from Alaska, in close consultation with Alaskan Native groups. An outstanding example of this collaboration involved the purchase of an important crest hat of the Kiks.ádi Tlingit from Sitka, Alaska. In 1981, this wooden hat, carved with a representation of the frog – an important crest of the Kiks.ádi clan – was successfully purchased at an auction by the Alaska State Museum with the Central Council of the Tlingit and Haida Indians of Alaska and the Sealaska Heritage Foundation – two Native organizations active in the preservation of traditional Tlingit and Haida culture.

Photo by courtesy of the author

In 1990/91, a 'raven's tail' robe was woven at the Alaska State Museum by a group of volunteer weavers. These robes were used by the Tlingit, Haida and Tsimshian Indians until the early 1800s.

The Frog Hat *(Yixchi S'aaxw)* is believed to be at least ten generations old, and is itself a copy of an older hat that had decayed beyond use. The wooden helmet is surmounted by a stack of six basketry rings, representing the slaves that were killed when the hat was formally commissioned and named. Crest hats are worn by the most respected leaders of a clan during traditional ceremonies (such as the *potlach*, a funeral ritual), and are considered to be owned by the entire clan. During the 1970s, the hat was sold to a collector without the clan's permission, and when the hat came up for auction in New York in 1981, the clan recognized an opportunity to reclaim their property. The Kiks.ádi clan sought the assistance of the Alaska State Museum and the Native organizations, and an agreement was drawn up listing the responsibilities of each party towards the hat's purchase and preservation. The hat is jointly owned by the museum and the Native organizations, and the continuing ritual use of the hat by the Kiks.ádi clan is authorized, while the museum can exhibit the hat and is responsible for its preservation and security.

Totem poles, fish traps and a raven's tail robe

South-eastern Alaska is famous for the totem poles that used to stand in traditional Tlingit and Haida villages, and today, the preservation of these monumental sculp-

tures taxes the resources of museums. In the late 1960s, the Alaska State Museum, working together with the Alaska Native Brotherhood (ANB) and the Smithsonian Institution, surveyed the totem poles and sculptures that remained unprotected, and found that forty-four were in salvageable condition after at least eighty years of exposure to the elements. Tlingit and Haida elders were gathered together to decide what should be done. Should the poles be allowed to weather and decay naturally, or should the best poles be rescued and preserved as an inspiration for contemporary Native artists? In 1970, the poles were carefully removed from the village sites and brought to Keitchikan, where they formed the basis of the Totem Heritage Center, an institution devoted to the perpetuation of traditional Northwest Coast art.

The removal of the poles was completed after much research and consultation with the elders. In most cases, the original ownership of the poles could not be determined, and the Southeast Alaska Indian Arts Council (SAIAC) was formed to act on behalf of the unknown clans who commissioned the poles. The council, a group of elders with extensive knowledge of tradition, helps to ensure that the collection and conservation of the poles are done in a culturally appropriate manner.

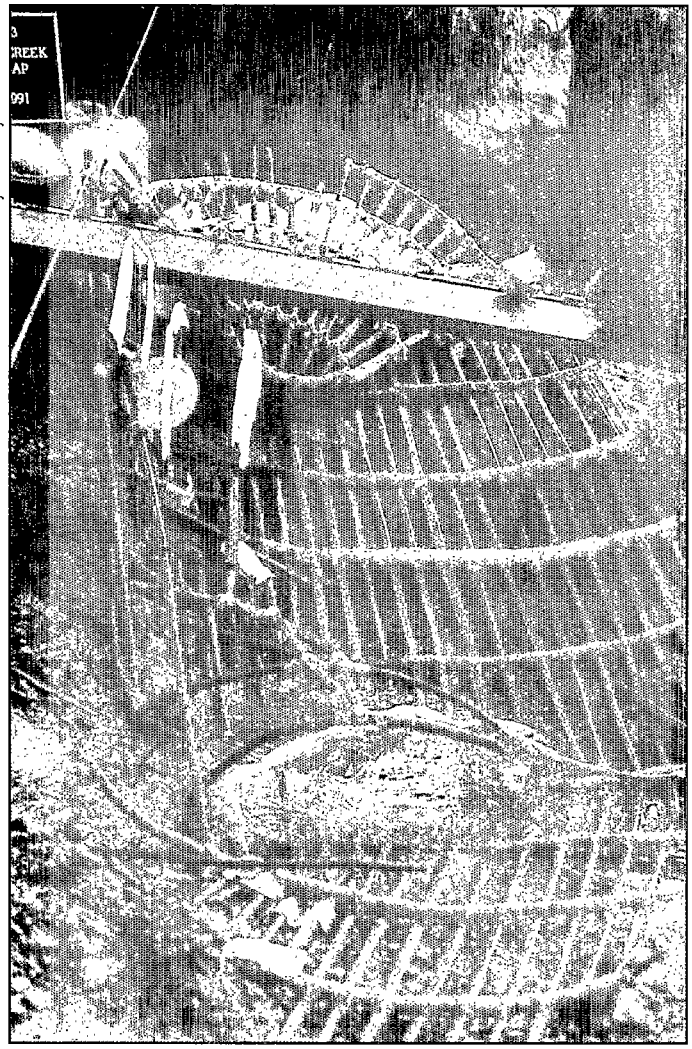
In 1989, a fisherman in Juneau, Alaska, discovered a large Native artefact of a different sort: a basketry fish trap emerging from the bank of Montana Creek. The trap, 3 metres in length, was constructed from dozens of wooden staves, lashed with spruce roots to wooden hoops forming a large openwork basket. The trap was buried in moist silt and gravel, conditions allowing for the preservation of the wood and roots over the centuries (the trap is radiocarbon dated between A.D. 1370 and 1410). The trap was found within the traditional territory of the Auk Tlingit, who hold the right to use the stream for fish harvesting. The Auk people were excited about the discovery of the trap, which substantiated the antiquity of their fishing rights on Montana Creek, and thought it might be used as evidence in future legal proceedings to protect those rights.

The recovery of the trap was another opportunity for a collaborative effort between the museum and Native organizations. The museum staff was called upon to recover and preserve the trap, and with the assistance of the Sealaska Corporation – a Native-owned company – archaeologists were hired to recover the trap. The excavation plan was presented to elders and representatives of the Auk tribe, who allowed the excavation to proceed, and the delicate trap was moved to the museum where it is currently undergoing conservation treatment. When this is completed, the Auk tribe will be involved in the future exhibition and replication plans.

In addition to collecting and preserving Native artefacts in Alaska, the museum collects information about Alaskan Native objects in other institutions and collections around the world. Centuries of collecting have resulted in Alaskan Native artefacts being distributed around the globe, for all intents and purposes lost to the people who created them. Documentation and photographs of these distant objects are essential to Alaskan researchers attempting to reconstruct and understand traditional art and material culture.

Keeping this in view, in 1981, the Alaska State Museum embarked on its European Inventory Project which aimed at compiling an information file of Alaskan Native objects found in European institutions and collections. A team of curators travelled to museums in London, St Petersburg, Hel-

Photo by courtesy of the author



A basketwork fish trap found within the Auk Tlingit Territory, bank of Montana Creek, dating from between A.D. 1370 and 1410.

sinki, Berlin, Hamburg and Bremen, and returned with 3,000 detailed photographs and documentation of a wide variety of traditional object types, materials, techniques and motifs. The museum currently allows this information to be used for research, and intends to enlarge its photographic collection as well as creating a computer database of information and images which will facilitate research.

The museum's principal role is not just to preserve ancient artefacts, but also to nurture contemporary Alaskan Native art. In 1990/91, a 'raven's tail' robe was woven at the Alaska State Museum by a group of volunteer weavers. These robes were used by the Tlingit, Haida and Tsimshian Indians until the early 1800s, and are characterized by the bold geometric design decorating the white ceremonial robes. Only eleven original robes are known to exist in the world, none of which is in Alaska. A recent book on these original garments drew the interest of Alaskan Native weavers, and the University of Alaska began offering courses in traditional weaving. Over 150 students have so far learned the technique, and are now weaving – and wearing – the first raven's tail robes made in Alaska in more than 150 years.

At the museum, the robe was woven in the Northwest Coast Indian exhibition hall as a public demonstration. When it was completed, after 1,800 hours of weaving, the robe was donated to the museum. In the traditional manner, the robe was given the name 'Hands Across Time', in recognition of the link the weavers felt to the weavers of previous centuries. Both the weavers and the Native elders who advised them wished the robe to be made available to Native dancers and speakers for traditional ceremonies, so long as strict security and preservation standards would be followed. Since its completion, the robe has been used at numerous ceremonies and performances, and the documentation of each use is compiled at the museum.

The relationship between Alaskan museums and Alaskan Natives is important, and through co-operation the programmes and concerns of both groups are advanced and expanded. The history of collecting has given museums a bad reputation, and the building of trust and goodwill among Alaskan Natives is a continuing challenge. Over time, as these collaborations succeed in preserving important historical information and objects, there is hope for healing. Since Alaskan Native traditions are passed orally and materially from one generation to the next, access to their artefacts is critical to cultural survival. Ultimately, the goal of both museums and Alaskan Natives is identical: the preservation of the past for future generations. ■

Russia: small museums of the north

Mikhail Danilov

The author of this article is an ethnographer and a senior researcher in the Department of the Peoples of Siberia and the Far East at the Russian Ethnography Museum (until 1992 the State Museum of Ethnography of the Peoples of the USSR) in St Petersburg. The museum holds collections drawn from practically all the peoples of the former Soviet Union. Its staff conduct extensive research and fieldwork, regularly organizing expeditions (including expeditions to northern regions) to collect material on the spot and assisting local museums.

The northern regions of the Russian Federation, which are home to the Chukchis, the Koryaks, the Yukaghirs, the Evenks, the Dolgans and other indigenous peoples, possess quite a number of local history museums, whose holdings include collections of objects illustrating the everyday life and culture of the indigenous populations. There are also small museums that carry out humble but nevertheless valuable work. These museums are often located in small settlements, frequently in remote spots that are difficult to reach. The very existence of such cultural institutions has an impact on relations within individual population groups and between different ethnic groups.

The indigenous peoples of northern Russia follow to a greater or lesser degree a traditional way of life (albeit the influence of industrial urban culture is perceptible, particularly in the large settlements). This makes it possible to build up ethnographic collections. Due to the continuing use of traditional techniques in the production of artefacts, we are able to reconstruct certain features of the culture of times long past. Many everyday objects are, however, no longer in use or are on the point of disappearing, and with them an element of originality is being lost. The museum's efforts to preserve some knowledge of traditions, if not the traditions themselves, have gained the understanding and support of the indigenous inhabitants.

The museum in the settlement of Lovozero

In the centre of the Kola Peninsula lies the settlement of Lovozero, whose population consists of Sami (or Lapps), the indigenous population, Russians (the majority) as well as Komi from the Izhemtsy group and Nenets (or Samoyeds). The Komi and Nenets are relative newcomers to the peninsula; they arrived during the nineteenth century. Although the Sami were familiar with reindeer breeding, their methods of grazing and animal husbandry as well as their lifestyles differed from those of the migrants from the other side of the White Sea. The Komi and Nenets brought to the area a form of reindeer breeding based on large herds, which was combined with a nomadic way of life, and the use of *chums* (collapsible conical frame dwellings).

In 1969 the teacher of a local boarding school, a Sami, established a circle for regional studies. This group later formed the basis for the Museum of the Culture and Lifestyle of Minority Northern Peoples, which is a branch of the Murmansk Regional Studies Museum and which houses a collection of over 1,000 objects.

The museum's exhibition takes up two rooms and consists of several sections. The first room, which is the smaller of the two, contains a display of modern costumes similar to those worn by folk groups, as well as textbooks on the Sami language. The second room is divided into two parts by stands, cabinets and showcases, but in such a way as to permit an all-round view. The ancient period is illustrated by photographs of archaeological remains, a model of a mysterious stone spiral or labyrinth and original artefacts, including examples of rock carvings. Everyday objects and clothing from the end of the nineteenth and the early twentieth centuries are also on display. A diorama reconstructs the outside appearance of a permanent Sami dwelling and also provides an idea of the appearance of its interior. A number of exhibits, including some of the costumes, illustrate features of the culture of the Komi-Izhemtsy.

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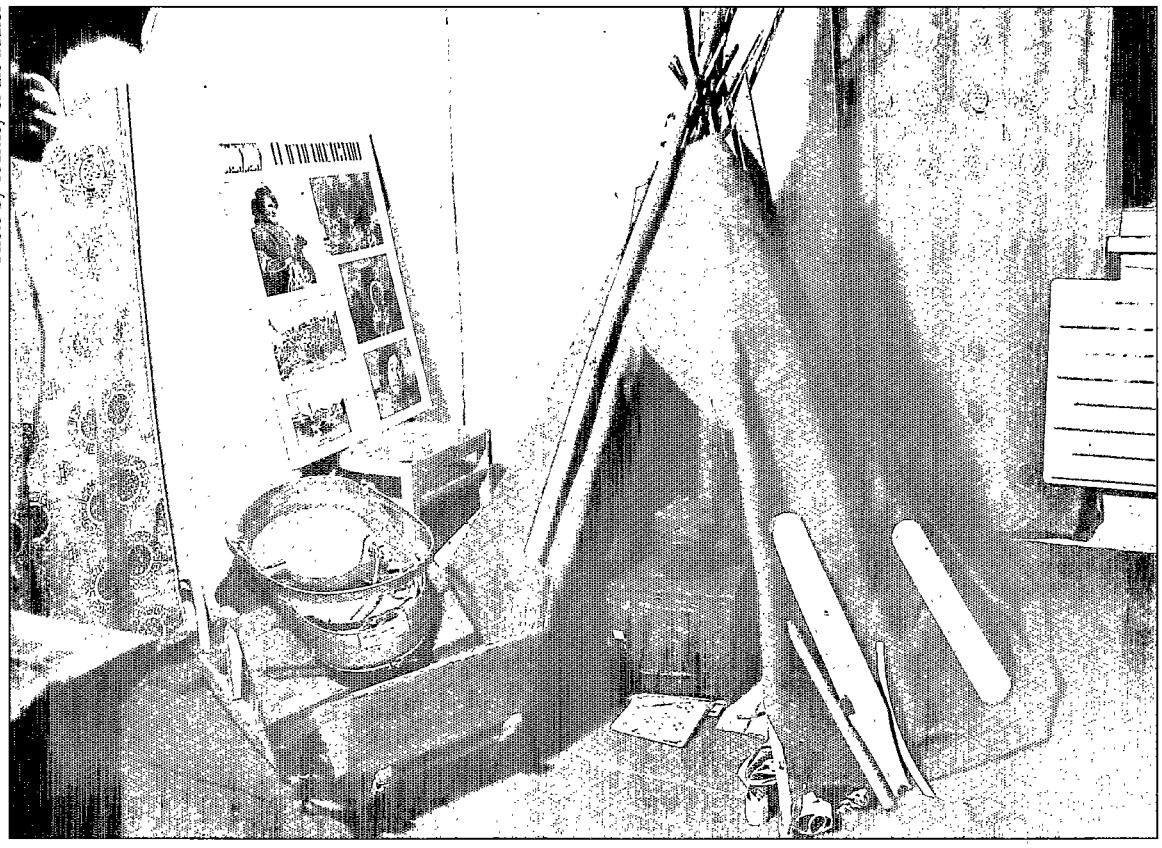


Photo by courtesy of the author

Part of the collection of the Turovsk regional folk museum, Tarko-Sale settlement, Tyumen oblast. A notice on 'reindeer breeding' on a stand. The exhibits include a model sledge, a cradle, a model tent (chum)*, a snow-beater and hide-curing equipment, 1970s.*

On a podium opposite the entrance to the exhibition hall stands a team of reindeer, a form of transport widespread at the beginning of the century and still in use today. The sledge has typical struts, obliquely mounted support shafts on the runners, to support the platform. Sledges of this sort are used by the indigenous population over a wide area of northern Russia stretching as far as the banks of the River Yenisei to the east. They are drawn by two to five reindeer. The Komi-Izhemtsy copied this type of sledge from the Nenets together with their reindeer-breeding skills, their methods of caring for the animals and their fur clothing. The Nenets, for their part, began to make and wear an over-garment of durable fabric on top of their fur-lined underclothes; a ceremonial version of this garment was made out of brightly coloured material. Reindeer transport and certain other characteristics were gradually taken over by the indigenous population, the Sami. Thus, it may be said that this section of the exhibition demonstrates certain aspects of the everyday life of each of the three peoples.

Like many similar museums, the Lovozero Museum of the Culture and Lifestyle of Minority Northern Peoples provides an idea of the extremely important changes that have taken place in the course of the century, and makes the role of such museums all the more important. They bring together exhibits illustrating traditions and the changes those traditions have undergone, in the course of what were at times extremely intensive processes of innovation which exerted a definite impact on the culture of traditional life and indicated the direction of their future growth. In the Lovozero museum there is a section devoted to traditional trades, and much of the exhibition space is given over to gifts (mainly from Sami living in Finland, Norway and Sweden), which have influenced aspects of the artistic style of local Sami handicrafts.

The museum of Lovozero is concerned not only with providing support for the traditional culture and the reintroduction of valuable features into everyday life, but also with maintaining the momentum of the culture's development. It offers people of

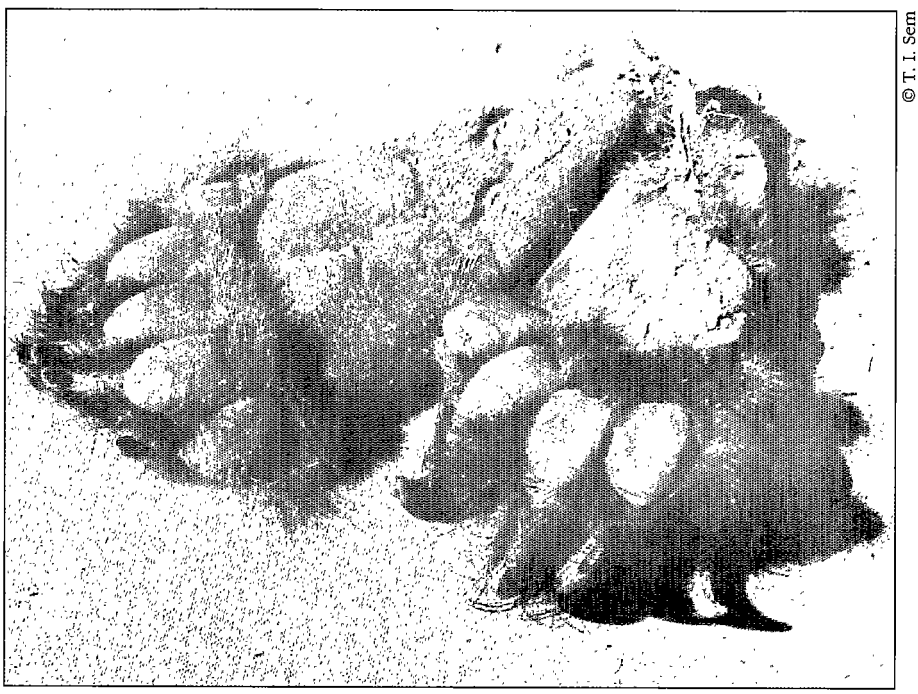
the older generation the hope of a renaissance and enables the young to learn about their people's traditions and to appreciate their worth. This type of centre uses original artefacts to reveal the historical roots of a lifestyle that has evolved in response to specific geographical conditions, and thus compels other sections of the population to adopt a more attentive and tactful attitude towards the local traditions of the Sami, the Komi-Izhemtsy and the Nenets.

The museum in the village of Muzhi

The Regional Studies Museum in the Shuryshkarsky district of the Yamal-Nenets Autonomous Region is situated in the village of Muzhi on the left bank of the Gornaya Ob. The exhibition is accommodated on small premises and illustrates various aspects of the everyday life of the indigenous population, which consists of Khants (or Ostyaks), Nenets (or Yuraks) as well as Komi from the Zyrian group. These groups lived close to each other, and mutually influenced one another. As a result, many utensils and objects, particularly those relating to reindeer breeding, fishing and hunting, came to be identical. The exhibits relating to different themes are presented in separate sections and frequently illustrate various phases of development. Thus, an entire series of lamps is displayed, from old handmade lamps to industrially produced shop goods made in the first half of the twentieth century and modern lamps. The simple and original design and colour of these exhibits make them appear quite unique.

The museum in the settlement of Olenek

In 1979 the school museum in the settlement of Olenek on the left bank of the river of the same name was closed down for reasons that remain unclear. Over half of the more than 4,000 inhabitants of the settlement belong to the indigenous ethnic groups, Evenks (or Tungus) and Yakuts. The number of inhabitants from some twenty other national groups is about 2,000. The indigenous ethnic groups reacted with displeasure to the museum's closure, since museums have an important role to play as channels for ethnic self-assertion. In 1988, the Historical Ethnography Museum of the Peoples of the Far North was opened in the settlement, an event that was greeted with enthusiasm. This museum has become a branch of the Irkutsk United Museum.



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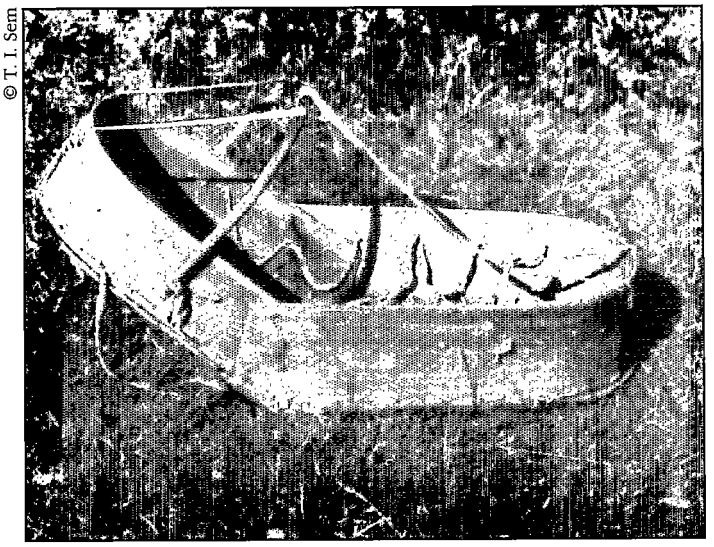
Bear's paws – a charm for warding off evil spirits. Used by hunters and also as a charm for children. Evenki (Tungus). Exhibit of the Olenek museum, 1988.

The museum occupies a single-storey residential-type building with eight rooms. It contains more than 500 objects and 500 photographs and documents. The exhibition comprises an introductory section and several other main sections. The introductory section provides information about the inhabitants who helped to create the museum's collection and donated objects.



'Bivik' child's cradle, made out of two curved wooden sidepieces fastened to an oval base by chamois-leather hides. Evenki (Tungus). Exhibit of the Olenek museum, 1988.

The archaeological and palaeo-ethnographic section provides an account of the history of the study of the region. Some of the exhibits are similar to items held in Siberian research centres.

All the rooms have the same layout. Above the exhibits the visitor finds a photographic frieze and drawings relating to the particular theme. The traditional annual household calendar can be easily read from the circular drawing in the middle of one of the rooms. The exhibition is enlivened by a panel depicting a typical scene; an *argish* (caravan) of hunters mounted on reindeer moving across the forest-tundra. The exhibit shows how around the end of the nineteenth century the hunting of wild reindeer and elk was of vital importance for the local population whose traditional diet consisted mainly of meat and fish. The theme of child-rearing also receives special attention.

The separate classification of male and female occupations is significant. The former include the working of wood, bone and metal and rope-making, the latter the processing of hides and clothes-making.

Reindeer were herded locally, chiefly by the Evenks, for the purpose of transportation. The exhibition contains riding and pack-saddles, saddle bags and reindeer harnesses for riding and the transportation of goods.

The section devoted to religious beliefs is of particular interest. Although the population living in the valley of the River Olenek at the end of the nineteenth and the beginning of the twentieth century had been officially baptized, the old hunting cult, household rites and shamanism had retained their importance. The museum's exhibits on these themes are unique and in most cases no similar items are to be found in other museums of eastern Siberia or other regions.

One section provides a description of the construction of the settlement of Olenek and of the region's economic, domestic and cultural life between 1930 and 1950.

The establishment of museums in response to people's interest in their region is an important phenomenon which does not occur only in Siberia. The Shuryshkarsky and Olenek museums were to a large extent established in response to this kind of interest, as were many others. The former owes its existence to the work of a regional specialist who began to collect items for the proposed exhibition. The latter developed from the school museum with the assistance of a local enthusiast, who later became the Director of the Historical Ethnography Museum of the Peoples of the Far North.

Conclusion

As may well be imagined, these museums have their problems. In the first place they contain exhibitions that are generally visited only once and attract the attention of students and school pupils. Such exhibitions could certainly be used to greater advantage and probably will be in the future. The problem is putting together or designing an exhibition that represents all aspects of the culture in the modern sense but can also be put to use, working with the same visitor or group of visitors, for repeated visits. Could an exhibition on these lines be envisaged? ■

Carved from the land: the Eskimo Museum

Lorraine Brandson

The Oblate missionaries to the central and eastern Canadian Arctic were among the first to establish museums of Inuit art. Lorraine Brandson, curator at the Eskimo Museum at Churchill Hudson Bay, presents the museum and some of the Inuit artefacts in its collection. A publication by the author entitled Carved from the Land: The Eskimo Museum *is due to be published this year.*

The sea has set me adrift.
It moves me as a small plant
In the running water.
Earth and the mighty weather
Move me,
Storm through me,
Have carried me away,
And I tremble with joy.

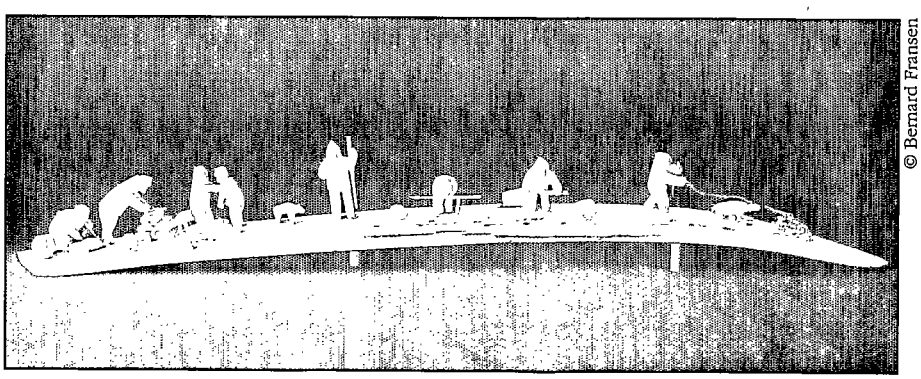
(Uvavnuk, Igloolik, Canada)

In 1912, the first Roman Catholic mission of the central and eastern Canadian Arctic was established at Chesterfield Inlet on the western shores of Hudson Bay. Fr Arsène Turquetil, who was in charge of this mission, had a great admiration for Inuit culture, and was profoundly impressed by the many skills the Inuit demonstrated in their survival in a harsh country which outsiders considered so inhospitable. Fr Turquetil did not wish to keep these discoveries to himself; as early as 1919 a small number of Inuit artefacts were to be found in the Musée d'Ethnographie at Neuchâtel, Switzerland, which were donated by him.

Twenty-five years later, in 1944, a small museum was founded in the Vicariate of Hudson Bay (since 1967 the Diocese of Churchill Hudson Bay). Space was found in a front room of the bishop's residence in Churchill. Bishop Marc Lacroix and his fellow missionaries agreed that a museum with carvings made by the Inuits themselves and portraying their culture could be an important tool in creating appreciation for this culture, its values and worldviews.

This period is often regarded as the time of discovery of Inuit art, following the visit of a young Canadian artist, James Houston, to Port Harrison and Povungnituk on eastern Hudson Bay. Nevertheless, almost twenty-five years passed before public art galleries and museums in southern Canada began to display and promote Inuit art more actively.

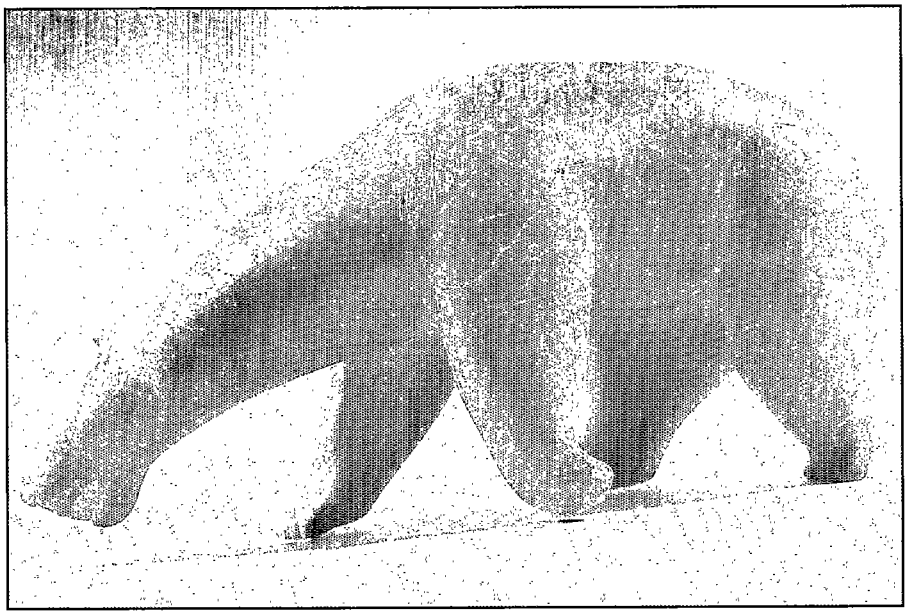
Over the years the missionaries have been instrumental in encouraging the production and promotion of carvings. Already in the 1940s, Fr Franz van de Velde worked closely with the people of Pelly Bay to promote the creation of the beautiful small carvings for which this community is famous today. Other Oblate missionaries were involved in establishing the local co-operatives that were to become effective promoters and wholesalers of northern arts and crafts. Beginning in 1948, the small museum in Hudson Bay was also curated by an Oblate missionary, Brother Jacques Volant, a man with twenty-three years' experience in northern missions. He had taken an interest in it right from the start, and for the following thirty-eight years devoted his working life to the running of the museum.



Seal Hunt through the Breathing Hole. *Antonin Attark, 1909-60. Pelly Bay Northwest Territories,* c. *1949. Ivory, 7.2 cm.*

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)



Walking Bear. *John Kaunak, b. 1941. Repulse Bay, Northwest Territories, c. 1962. Stone, 10.1 cm.*

When the museum was founded, it consisted mainly of a number of walrus-tusk ivory boards depicting scenes from daily life, some tools, and a few wildlife specimens. Over the years it has grown slowly but steadily. Acquisitions have concentrated mainly on Inuit sculptures in stone, bone and ivory. They were mostly purchased by the missionaries directly from the artists or through the local co-operatives. Some were gifts to missionaries who later donated them to the museum, and a few pieces were donated by friends of the museum. Brother Jacques Volant built up what was to become the permanent collection. Today there are over 800 pieces on permanent display in the museum.

The Eskimo Museum, which occupies the main space of a multi-purpose Diocesan facility constructed in 1962, remains open all year round and receives more than 9,000 visitors annually, including international travellers, business people, Inuit hospital out-patients, and the local population. In the early 1980s a small photography archive was established by the Diocese, a source of increasing interest to the residents of the North.

The museum has always had a modest but discerning collection policy. It seeks to complement rather than compete with the larger institutions with similar heritage functions. The greater part of the collection comes from the central and eastern Canadian Arctic, including northern Quebec, with contemporary sculpture dating from after 1930 forming the main attraction of the display area. The diversity and extent of the permanent sculpture exhibition overwhelms visitors more accustomed to viewing temporary thematic displays presented by southern art galleries. Seen as a whole, the collection offers an insight into the history of the North, as seen through the eyes of the Inuit and expressed through their art. Label copy not derived from artists' explanations is kept to a minimum to avoid excessive exterior interpretations. Moreover, the collection demonstrates the diversity of Inuit art, with individual styles ranging from naturalistic detail to more abstract and symbolic representations.

Each sculpture highlights certain aspects of Inuit life, such as the ingenuity and patience of the hunter, his fear of the controlling spirits who have the power to hold back game, and the drama of the drum dance.

Not surprisingly, many of the sculptures represent subjects relating to survival and the perpetual hunt for food. Through hunting, the Inuit maintains close ties with 'the land', while the communal character of the hunt, the distribution of the kill and its consumption, reinforces community and kinship ties.

This is particularly evident in one sculpture which represents seal-hunting in the winter. When the sea freezes the seals make breathing holes in the ice, and this is where the hunters catch them. The sculpture depicts the hunt in its various stages: some hunters are standing on the ice, around the breathing holes, waiting for the seals to appear; some are in the process of catching a seal; and others have dragged the seal onto the ice. Each figure remains distinct, yet appears closely linked with the others.

The museum also shows another aspect of seal-hunting: a small display containing a sealskin pelt and some contemporary sealskin handicrafts is presented next to a poster demonstrating the impact on Inuit life by animal-rights activists' protesting against seal-hunting.

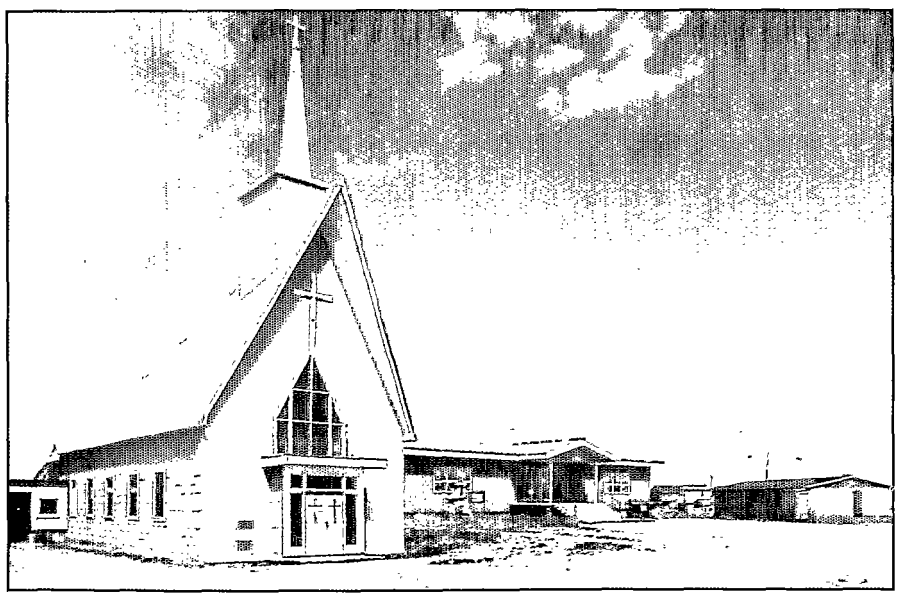
Another group of sculptures illustrates themes from Inuit mythology. Three sculptures re-create the story of Nuliajuk, one of the principal mythological figures. A young girl was courted by a seabird, and in order to escape it, she had her father and brothers row her out to a nearby island. Soon a storm arose, and in an attempt to save the boat, they threw the young girl into the sea. When she tried to climb back on board, her fingers were cut off, and she drowned. Then, her fingers turned into animals which descended to the bottom of the sea to live with the girl. From the depths, the girl, who had now become the spirit Nuliajuk, reigned over the animals. The Inuit attributed Nuliajuk with great power; any infraction of the numerous taboos could incite her anger. She punished the Inuit by keeping away game, thereby causing them to suffer from starvation or even death.

Incantations to the spirits and communication through songs and dances have been of great importance in Inuit life, and are frequently portrayed in sculpture. The songs could be magic songs, or tell of daily life – the joys of a successful hunt or the disappointment of an unsuccessful venture, a strenuous journey and the beauty and greatness of the land.

These songs and dances, as well as their sculptural representations, form a common path towards understanding the Inuit's view of the world. One sculpture by Antonin Attark, for example, depicts the drama of the drum dance. The singer, holding a large drum, is surrounded by a group of men standing in a circle. As he sways from side to side, moving to his own beat, he sings his own personal song. Perhaps he is self-mocking and tells of his inability to obtain enough food for the family, or a wife might sing her husband's song, or a hunter might tell his story – the more courageous and successful the hunter the more modest the story. In Antonin's sculpture, the singer is shown leaning over to one side, as though caught in the swaying movement. While the figure of the singer is white all the men standing around him are black in contrast and, at the same time, all the bodies in the circle are slightly inclined towards the singer, their faces turned towards him, thus creating a strong spatial relationship between them. None of the figures touch, yet they give the impression of being firmly linked together.

The Eskimo Museum is a lasting legacy established by the Diocese of Churchill Hudson Bay which represents the Oblate missionaries' commitment and devotion to Inuit culture. ■

Holy Canadian Martyr's Church and Eskimo Museum, Churchill, Manitoba.

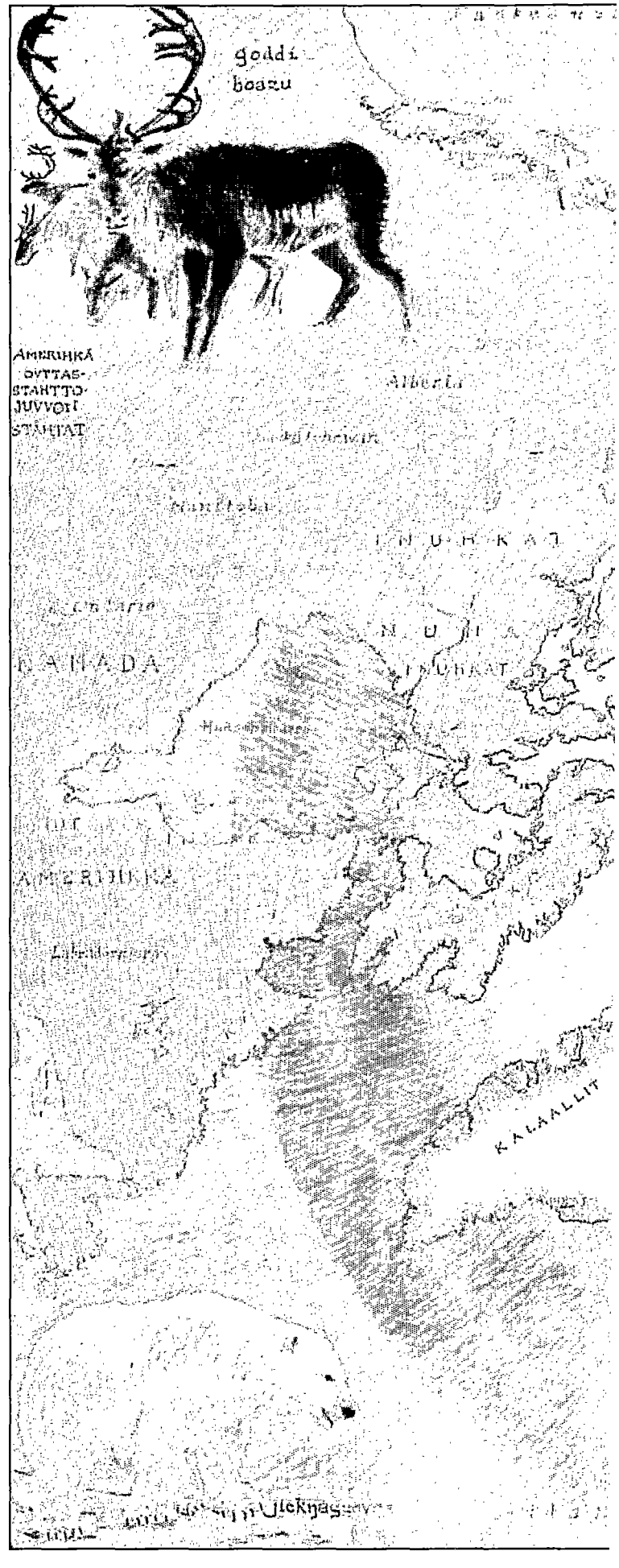


© George Swinton

Recent exhibits focus on Arctic art

Arts from the Arctic is a unique series of exhibitions which took place throughout the northern world in May/June 1993 to highlight contemporary artists and craftsmen from the Arctic regions of Scandinavia, Alaska, Greenland, Canada and Russia. Spearheaded by UNESCO's International Fund for the Promotion of Culture (IFPC), the exhibits provided the first occasion for Arctic artists to participate in a united display of their work, thus building an important cultural bridge between indigenous peoples. Organized with financial support from the IFPC, governments (in particular the Norwegian authorities), regional and local organizations and private sponsors, the exhibitions will travel to Lillehammer (Norway) during the 1994 Winter Olympics, to Victoria, British Columbia (Canada) for the 1994 Commonwealth Games and to major museums in several Nordic countries.

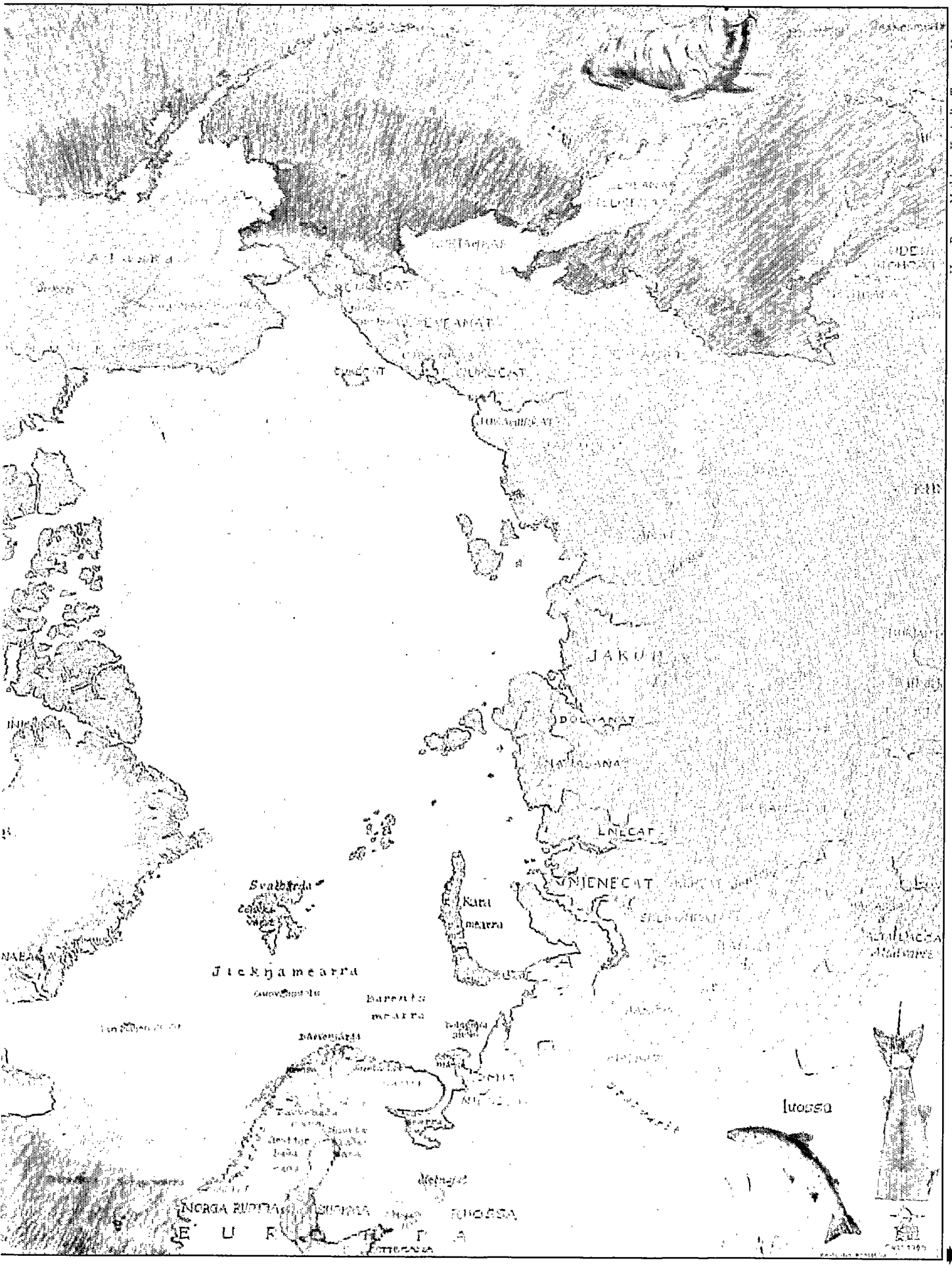
Northern Spirits, held at the Chrysler Museum in Norfolk, Virginia (United States), from April to June 1993, paid homage to the life and culture of the Canadian Inuit people, with sculptures drawn from the Smithsonian Institution's Museum of Natural History. ■



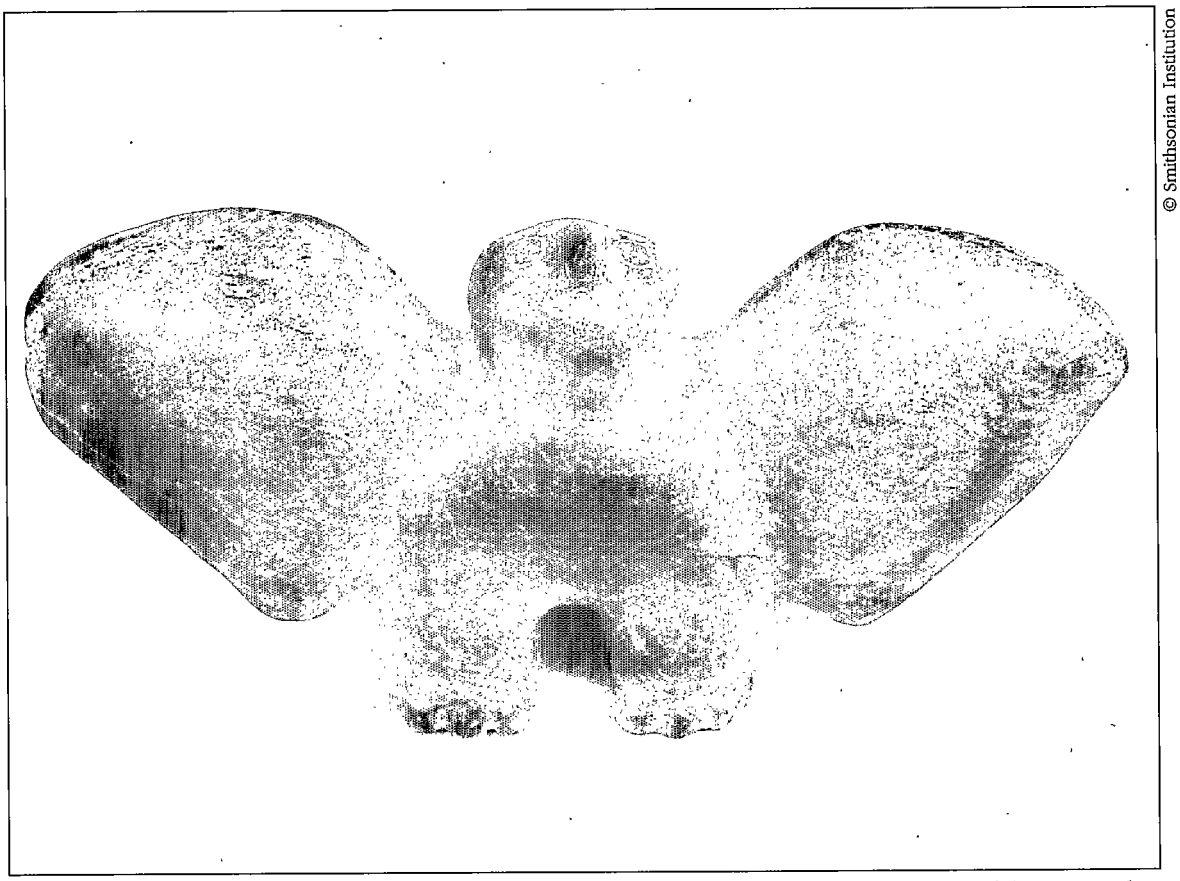
Map by Hans Ragnar Mathisen from the catalogue Arts from the Arctic.

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)



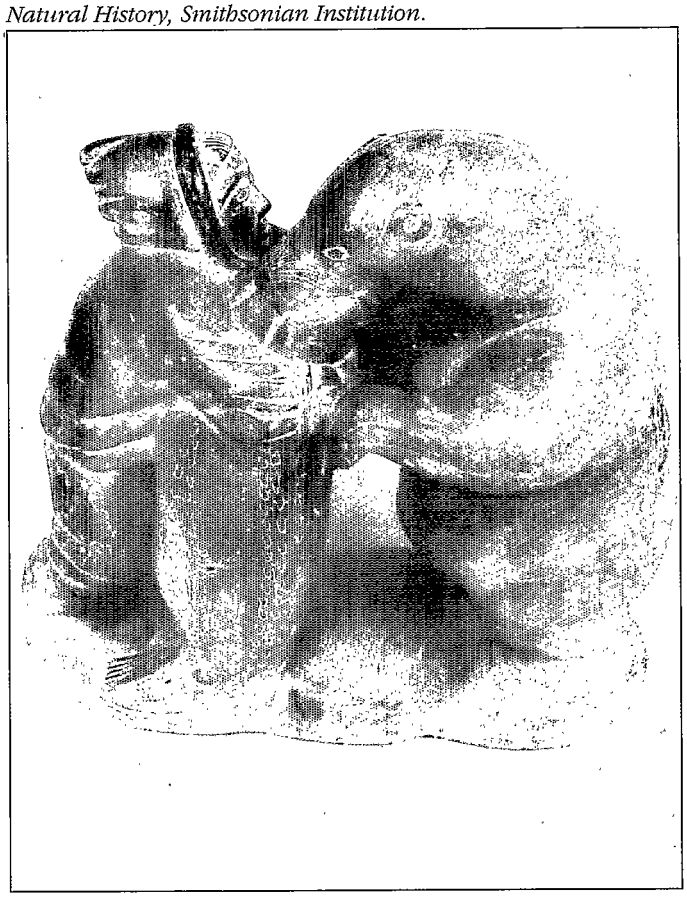
Hans Ragnar Mathisen, Keviselie, Tromsø, Norway



Uppik *(Snowy Owl), anonymous artist, probably from Baffin Island, prior to 1960. Collection of the National Museum of Natural History, Smithsonian Institution.*

She Carries Her Dying Son, *Munamee, Cape Dorset, 1956. Collection of the National Museum of Natural History, Smithsonian Institution.*

Hunter and Bear Fighting for Seal, *Davidialuk Alasua Amittu, Povungnituk, 1959. Collection of the National Museum of Natural History, Smithsonian Institution.*



The Prince of Wales Northern Heritage Centre: more than a museum

Boris Atamanenko, Barb Cameron and Ian Moir

The Prince of Wales Northern Heritage Centre in Canada is constantly moving, reaching out to people several time zones away, and redefining the concept of heritage services according to the needs of the people it serves. The authors of this article, Boris Atamanenko, Barb Cameron and Ian Moir, all work at the Prince of Wales Northern Heritage Centre, as Heritage Adviser, Curator of Education and Extension Services, and Senior Archivist respectively.

When the Prince of Wales Northern Heritage Centre opened in April 1979, it represented a major step forward in the delivery of heritage programmes by the Government of the Northwest Territories. Located in Yellowknife, the capital of Canada's Northwest Territories (NWT), the Heritage Centre also represents a departure from the Euro-American definition of a museum. While filling conventional museum functions such as artefact collection, interpretation and display, which are important in furthering the appreciation and understanding of the different northern lifeways and cultures, the Heritage Centre also runs a host of other heritage-related programmes.

The decision to establish a 'heritage centre' as opposed to a conventional museum was in response to the human and environmental conditions peculiar to the Northwest Territories. As the largest political jurisdiction in Canada, the NWT encompasses 3.4 million km^2 and three time zones. Despite its size, it is the most sparsely populated area of the country. Fewer than 60,000 inhabitants live in the NWT, and they comprise three major cultural groups and nine officially recognized languages. Conventional museological methods prove inadequate or even inappropriate when addressing the isolation felt by these different cultural groups, and trying to respond to their specific and extremely diverse needs.

Even the more conventional museum sections of the Heritage Centre experience this. In addition to their usual tasks, the three sections dealing with collections, conservation and exhibits all run extensive training programmes for members of the communities, provide technical and professional advice to various community groups and organize numerous travelling and exchange exhibitions.

However, what makes the institution a true heritage centre is the number of additional programmes designed to cater to the needs of the various communities in the NWT, most of whom live great distances apart. The Heritage Centre is responsible for the government's Archaeology Programme, a very distinctive Education and Extension Programme, the Geographical Names Programme and a Heritage Advisory Programme, besides running the Northwest Territories Archives.

The definitions of both 'museum' and 'heritage' have thus been considerably broadened: while one community may have specific needs for guidance on an archaeological concern, another may require assistance researching traditional place-names, and a third may need advice on a question regarding land claims. Only a rather expansive and flexible view of what is meant by 'heritage services' allows the Heritage Centre to function effectively.

Working in this region also entails some specific practical problems which have to be solved. For example, how do we deliver heritage services across such a vast area? How do we reach out to people? And how, as a centralized institution with limited staff and resources, can we make each community feel that we are responding to their requirements, rather than imposing on them answers to questions they never asked?

One solution quite simply lies in communication, and there is a continuous process of exchange between the Heritage Centre staff and the communities. When striving to arrive at effective consultation and consequently appropriate services, being willing to listen to the needs of the community heritage groups is a first crucial step. The staff working in the five principal programmes – Archaeology, Education and

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)

Extension, Geographical Names, Heritage Advisory and Archives – are all regularly involved in community consultation.

The programmes

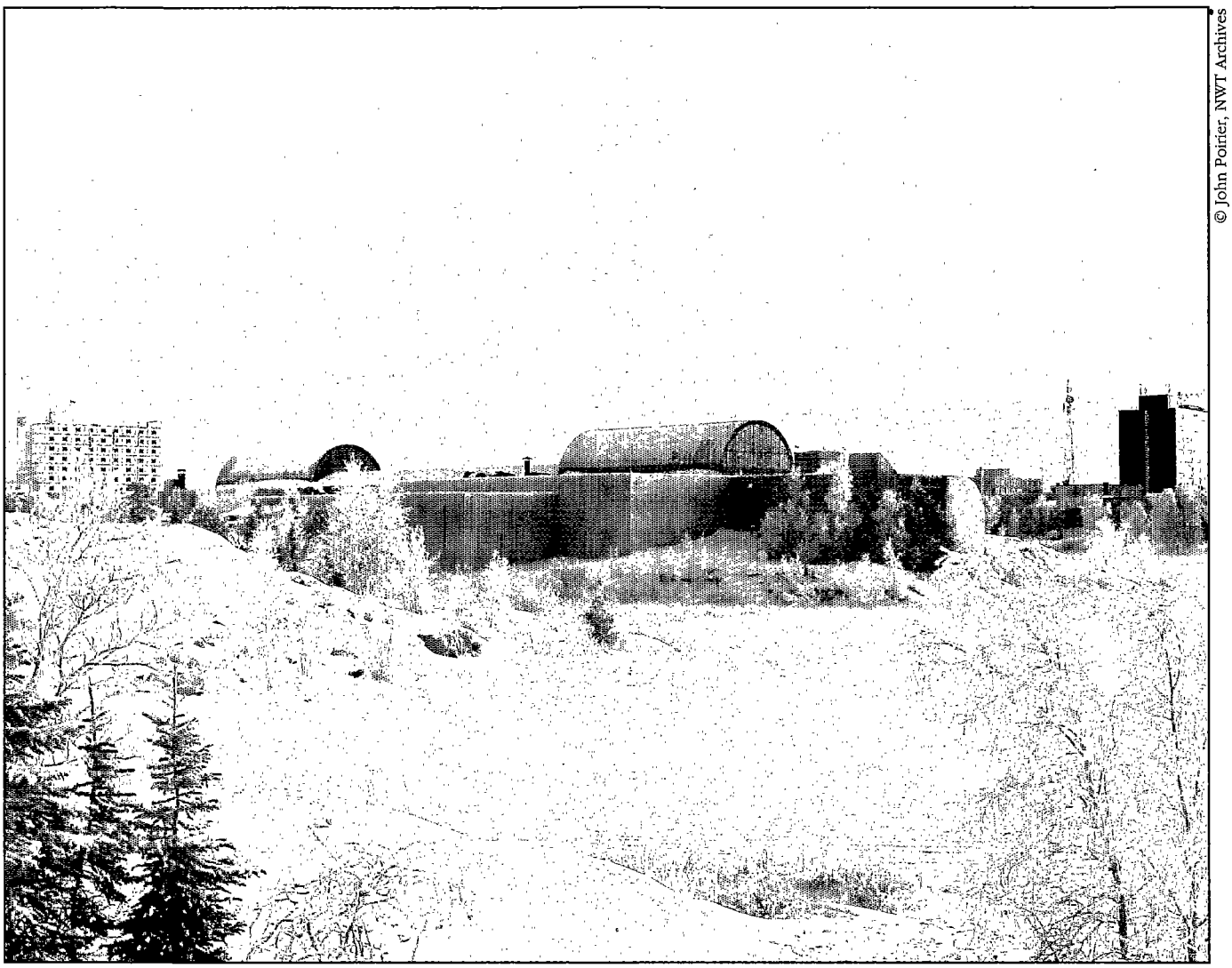
The Archaeology Programme is designed to encourage the conservation, investigation and interpretation of archaeological sites, which are important both as repositories of information and as symbols of traditional cultural values. This is achieved through regulation of land use, archaeological research and training programmes. A pilot training project currently under way in the Western Arctic, the Heritage Resources Training Programme, is intended to provide people from the region with some of the skills and information necessary to conduct heritage projects. This is, however, not viewed as a one-way process. In this programme, which is designed in close consultation with community organizations and individuals, organizations, potential trainees and elder community members work with Heritage Centre staff in weaving knowledge about traditional life and land use into modern archaeological practice.

The main goal of the Education and Extension Programme is to foster understanding and appreciation of the diversity of the cultural and natural history of the Northwest Territories.

As the largest community in the NWT, Yellowknife also has the highest number of visitors, and there are many educational programmes designed to meet their needs, whether they are students, residents or tourists. To serve the more distant communities, the Extension Services section designs and offers outreach programmes for schools, besides co-ordinating and circulating travelling exhibitions and providing consultation services to educators. The Heritage Centre has a hands-on collection of over 1,300 objects which can be loaned to school groups and community heritage organizations. Each year Heritage Centre staff travel to designated communities outside Yellowknife with heritage education programmes, including the loan of educational kits and learning materials. However, with only one full-time staff member and an area that constitutes one-third of the land mass of Canada, usually only two or three trips can be scheduled per year.

The partnership between museum staff and aboriginal peoples is vital in designing these programmes. Increased involvement and control by aboriginal organizations in the interpretation of their culture and heritage results not only in improved accuracy of information, but also establishes a better balance between academic and traditional aboriginal knowledge. For example, in a project aimed at promoting the importance of both traditional and scientific knowledge, Heritage Centre education staff are presently working with the local Dene tribe to develop an outdoor day camp. The camp will involve elders and local resource people as instructors, and through experiencing Dene lifeways, the students should gain a better appreciation of the local culture as well as of the natural history of the land.

Traditional names form an integral part of the culture and history of the aboriginal people of the north. The Heritage Centre's Territorial Toponymist works closely with communities in gathering information about the thousands of locally used names for geographical features, which then serve in the official recognition of traditional names. As a result, many places have regained their former appellations: for example, Snowdrift on the Great Slave Lake in the South Slave Region has become Lutselke



The exterior of the Prince of Wales Northern Heritage Centre.

(place of lutsel – a small fish), and Eskimo Point on Hudson Bay in the Keewatin Region is now called Arviat (bowhead whale).

The Heritage Advisory Office is responsible for providing financial support to community museums and heritage organizations throughout the NWT, and also for co-ordinating technical and professional back-up services. The Heritage Adviser visits, consults with, and co-ordinates support and training for, the three regional community museums as well as a number of historical societies and heritage groups throughout the NWT. The Advisory Office also liaises with the national and international museum community on museological issues and trends. In a region that lacks a professional museum or heritage association, another important task is to encourage and foster the establishment and maintenance of a network of regional organizations. Under a contributions programme, applications for funds are reviewed and evaluated by the Heritage Adviser who also assists museums and heritage organizations in planning and developing projects.

Since 1979, the Northwest Territories Archives has formed an integral part of the multi-faceted Heritage Centre. The NWT Archives is more than a manuscript library, as its holdings cover a broad spectrum of archival collections including government records and those from private individuals and organizations which help document the history of the Northwest Territories. The sheer size of the NWT and the cultural diversity means that obtaining records and

gaining access to them is no easy task. With seven officially recognized indigenous languages, the acquisition of material becomes a Herculean feat. Moreover, while most archives require researchers to consult on site, the NWT Archives strives to reach people in their own communities, and expends a substantial portion of its resources on the production of reference copies such as photographs, sound recordings and videos.

As the only professionally staffed archives in the NWT, it also falls to it to provide assistance, training and expertise to other heritage-related institutions, and annual workshops are held in both the eastern and western Arctic.

Heritage work in the NWT – what lies ahead?

The Prince of Wales Northern Heritage Centre faces a number of specific challenges in its continued role as a support and service agency for community heritage organizations. Due to an increase in demand by the various organizations and community-operated centres, the Heritage Centre has had to expand its 'museum' and 'heritage' services to incorporate the preservation of intangible heritage such as the interpretation of oral history, the revitalization of aboriginal languages and the transmission of traditional knowledge.

The interior of the Prince of Wales Northern Heritage Centre.

© John Poirier, NWT Archives

The issues of heritage and environmental preservation are closely linked with endeavours to preserve material culture. The rapid rate of social, cultural, political and environmental changes which are being experienced by communities worldwide is also having a great impact on northern regions. An institution such as this has the potential to assist far-flung communities both in the interpretation of these changes and in the preservation of traditions.

The resolution of aboriginal land claims and the repatriation of artefacts and archival collections also raise interesting questions regarding heritage services. The goal is to have local people assume full responsibility for heritage preservation, as it is defined in their community. The repatriation of material collections also requires standard archival and museum practices and the training of both aboriginal and non-aboriginal peoples.

The Prince of Wales Northern Heritage Centre is consequently experiencing an increased demand for training in most areas related to heritage. Therefore it will be necessary to co-ordinate a more comprehensive and formalized training network. To this end, an assessment of training needs involving extensive community consultation was recently undertaken. The resulting suggestions and requests will provide focus and direction for future community consultation on heritage programme planning, and will guide the development of methods for heritage training in the northern communities. The combined application of traditional knowledge and the technical expertise of the museum and heritage professions should hopefully result in programmes which cater effectively to community requirements.

Automation and various other technologies will eventually address some of the challenges of space, distance and time difference which face northern communities, but the important work of determining heritage programmes must be initiated from within the communities themselves. The opportunity for regular contact and exchange between community heritage organizations and programme staff at the Prince of Wales Northern Heritage Centre is a way of ensuring that the services provided are useful, effective and in keeping with specific needs. ■

Recovering the past: the Greenland National Museum and Archives

Joel Berglund

Following the establishment of home rule in Greenland in 1979, the last decade has seen the restitution of the greater part of the Danish collections relating to the history of Greenland to the young Greenland National Museum and Archives. The story of the transfers is told by the museum's archaeological curator who has been engaged in antiquarian work in Greenland since 1980.

Greenland museums are fairly young, the first museum having been established a mere twenty-five years ago. In 1968 the first exhibition opened in Nuuk, the capital of Greenland, and the museum, today the Greenland National Museum and Archives, was defined as a Danish Regional Museum under the Danish Museum Act. Greenland was a Danish colony from 1721 till 1953, when it became an integral part of Denmark. This status lasted until home rule was introduced in 1979. Two years later Greenland received its own Museum Decree to promote museum activities and encourage Greenlandic municipalities to establish regional museums. The municipalities did not fail to respond, and there are now regional museums in fourteen out of Greenland's eighteen municipalities. This is astonishing in view of the fact that the population of the island totals some 55,000 people spread over 2.2 million km² of the Arctic.

The Greenland National Museum and Archives is the country's principal museum, with collections covering written as well as material cultural history. Greenland's history spans 5,000 years, and over the millennia the country has seen several waves of immigration of Eskimo cultures from northern Canada. Towards the end of the Viking period, Icelandic farmers arrived from the east, linking Greenland up with Icelandic, Norwegian and Danish history, a process that culminated in Greenland becoming a Danish colony.

Nature has always played an all-important part in the Arctic and Sub-Arctic parts of the earth, and this is still the case in modern Greenland. The museum has therefore an implicit obligation to disseminate knowledge of the arctic environment. The history of civilizations records our behaviour chronologically. It is defined by understanding of the environment, both physical and sociological, and it should always be qualified by art, the true expression of *Homo Ludens* past and present. This belief may be said to summarize the museum's activities.

The Greenland National Museum and Archives is made up of a total of nine buildings, varying in size and shape, containing workshops, conservation rooms, photo studios, archives, stores, administration and, of course, exhibition halls. The latter are divided into a series of presentations of various themes: a boat house with kayaks and women's boats, rooms with Greenlandic arts and crafts, costumes, the polar Eskimo environment, the Norse collection, the geology of the Nuuk municipality, local bird life, and the highlight of the museum, the world-famous mummies from Qilakitsoq in northern Greenland. One room is reserved for temporary exhibitions, usually art, both from Greenland and abroad. The museum attaches great importance to art exhibitions; besides showing the scope of Greenlandic art, it is equally important to present international trends in contemporary art to the local public.

Through archaeological excavations, donations, purchases and its own collecting, the Greenland National Museum and Archives has acquired excellent collections. However, during recent years, circumstances of a different nature have added significantly to the collections of the museum.

Students of Arctic history will be aware of the fact that Denmark has a research tradition of over 100 years in Greenland, placing it among the leading nations in the field of Arctic archaeology and ethnography. The Danish collection, located at the Danish National Museum in Copenhagen, covers virtually the whole of Greenland, and all the cultures appearing in this part of the Arctic, and is one of the finest Arctic collections in

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

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Photo by courtesy of the author

Watercolour by Aron of Kangeq c. *1858, illustrating the tale of the contest between two mountain-climbing friends.*

the world. The Greenlandic study collection is estimated to hold some 15,000 ethnographic and approximately 100,000 archaeological artefacts.

With Greenland Home Rule Authorities taking charge of antiquarian and cultural activities in 1981, the Danish National Museum was no longer directly involved in or responsible for these matters in Greenland. All antiquarian and archivist activities now fell within the province of the Greenlandic Authorities, and the museum in Nuuk was made the National Museum. However, the museum's own collection was clearly not comprehensive enough to satisfy demands on a National Museum.

The recent return of the Icelandic manuscripts had created a precedent for the restitution of artefacts to former North Atlantic dependencies. It was decided that, provided the Nuuk museum attained a sufficiently high museological level and could guarantee adequate preservation of the artefacts, part of the Danish National Museum's Greenland collection would be repatriated to Nuuk.

A decade of restitution

The first transfer took place in 1982. Some 200 watercolours painted around 1860 by two Greenlandic artists, Aron of Kangeq

Photo by courtesy of the author

In the centre of the waterfront, the Greenland National Museum and Archives, Nuuk, April 1993.

and Jens Kreutzmann of Kangaamiut, were handed over to the Nuuk museum. In 1984, this rather informal arrangement triggered off the establishment of a formal co-operation committee for the more comprehensive transfers which were to follow. The committee consists of three members from the Greenland Museum and three from the Danish National Museum. A secretariat, set up at the National Museum in Copenhagen, is responsible for the practical work in connection with these transfers.

The first task for the committee was the transfer in 1986 of ethnographic material collected during Danish expeditions in the latter half of the nineteenth century. This material totals approximately 4,000 items covering most of Greenland's history: the famous Gustav Holm Collection covering the east coast of Greenland, collections from northern Greenland covering the Thule culture of the thirteenth and fourteenth centuries, and the archaeological material from Ammassalik, which covers the period from the early fifteenth till the end of the nineteenth century.

In 1990 there was a transfer of ethnographica relating to the Polar Eskimos, and in 1994 ethnographica from western Greenland are following, thus completing the transfer of Eskimo/Greenlandic ethnography. The last area will be Norse archaeological material from A.D. 985 to 1500, and the entire restitution programme should be concluded by 1995. Before each transfer a farewell exhibition is arranged at the National Museum in Copenhagen, and on their arrival in Nuuk, the objects are exhibited at the Nuuk museum.

The Greenland National Museum and Archives has recently made another transfer agreement, this time with the Geological Museum. This seems a natural follow-up, as Danish geological research in Greenland dates from as far back as cultural historical research. There is also a co-operation agreement with the Zoological Museum in Copenhagen, while a similar agreement with the Copenhagen Museum of Postal and Telegraph Service on Greenlandic postal history is in the making.

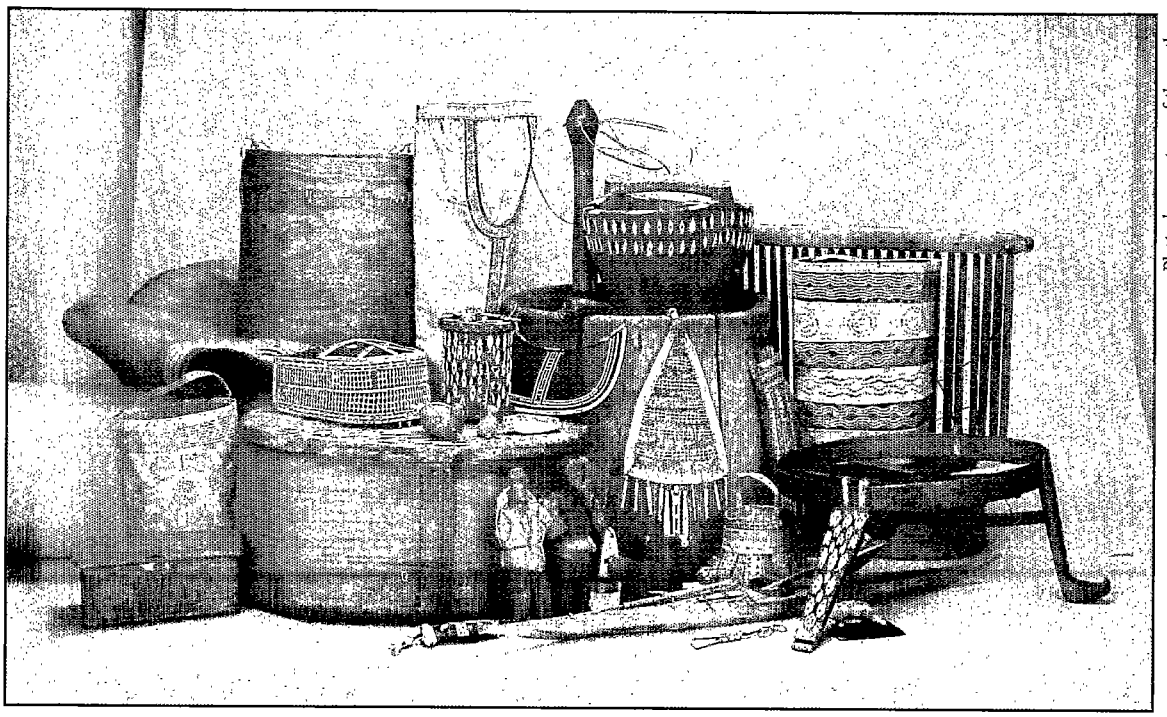

Photo by courtesy of the author

Items from eastern Greenland in the Gustav Holm collection.

The co-operation alluded to in these agreements is real, and the term has been chosen because it casts the Greenland National Museum and Archives in more than a merely recipient role, indicating that services and assistance can be returned, for instance in connection with collaboration on exhibitions and field research in Greenland.

The restitution of museum collections and historical artefacts to their country of origin is important for a number of reasons. When the museum in Nuuk was granted the status of a national museum, this also entailed giving the museum the means to function as such, something that would have been impossible without the input from the Danish collections. International recognition of indigenous cultures has also contributed to the trend of repatriation of museological collections, and it is generally recognized that such cultural material constitutes a vital part of the country's soul, identity and experience; in other words, it constitutes the material manifestation of 'what we are'. ■

Managing change: the Provincial Museum of Lapland

Raili Huopainen

Raili Huopainen is a museum curator and educator and, since 1983, Director of the Provincial Museum of Lapland. In this article he presents the museum and discusses its role in a rapidly evolving society.

Rovaniemi in northern Finland is the home of the Provincial Museum of Lapland. The city has 35,000 inhabitants and is situated on the Arctic Circle. Rovaniemi's location at the confluence of large rivers has long made it a centre of trade and transport. It is also the centre of administration and culture in northern Finland.

The city of Rovaniemi established the Provincial museum of Lapland in 1975. The museum has departments of cultural history and natural sciences, whose activities freely interact; in Lapland nature and culture are still very close to one another.

Finland is divided into twenty museum areas, whose central museums act as the provincial museum for the area, giving expert help to local museums. They also organize training courses, exhibitions, co-operate in joint projects, and compile and maintain archives on the museum collections and buildings in the area.

The Provincial Museum of Lapland acts as the central museum for Lapland's eleven museums. Most of these are small local institutions, but there are also specialist museums, such as the Lapland Forestry Museum, the Gold Prospector Museum and the Sami Museum.

Lapland has always captivated people's imagination. It has been portrayed as a mythical land where primeval people live in a trackless wilderness, and is described in great detail in travellers' tales. Since the eighteenth century, an increasing stream of research expeditions have visited the area, and it is still the most magnetic of Finland's tourist destinations. Some 550,000 visitors pass through Rovaniemi each year on their way north.

If, to the tourists, Lapland is the land of the midnight sun, the northern lights and magic, to its local people it is home, an area where work must be carried out in harsh conditions. Reindeer herding, hunting, fishing, forestry and the keeping of livestock have been the traditional means of earning a living. Life has been shaken by violent changes: the Second World War devastated the region, and the building of power stations put an end to lucrative salmon fishing. At the end of the 1960s, unprofitable small farms were abandoned, and people moved south, to southern Finland or to Sweden. As an area, Lapland experienced the most rapid structural change in Europe. Nowadays, a large section of the population works in the service professions. Today's Lapland is also trying to cope with economic integration and international competition.

The 6,500 indigenous people of Finland, the Sami, also live in Lapland. The majority of Finland's population have regarded their country's first inhabitants as an ignorant uneducated people, and the Sami traditional way of life has been considered underdeveloped. Many aspects of its culture have been belittled, even to the point of ridicule. For example, the shoes worn by the Sami (footwear made from reindeer skin, in which straw is used in place of socks) have amused many people over the years. But these shoes are, however, a highly developed Arctic product, which no industrial article has been able to replace. Until the 1960s, the use of the Sami language in schools was forbidden. Fortunately, this is no longer the case; the general wave of ethnic revival sweeping the world has also affected the Sami. This may be seen above all in the increased use of the Sami language, which has brought to the fore the importance of teaching in this lan-

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)

The Provincial Museum of Lapland/Jukka Suvilehto

The roundup. Enontekiö, Finland.

guage. The Sami have also achieved prominence in the fields of literature, theatre and the visual arts. Since the 1970s, the Sami have been very active in pursuing international co-operation between indigenous peoples.

The tourist industry is, however, still remorseless in its use of Sami culture. In the marketing of Lapland, it exploits the colourful and exotic elements of Sami culture, without stopping to consider what it is doing to the Sami's identity. Tourism, especially the souvenir industry, and its relationship to Sami culture is one of the Provincial Museum of Lapland's fields of research.

The Provincial Museum of Lapland is young, but so is the entire sphere of museum activity in Lapland: the first museum was not founded until the 1960s. This was partly due to the fact that no collections of any great age were kept in Lapland. Other contributing factors were the war that had devastated Lapland and also the fact that the culture of the area had never boasted a rich collection of artefacts. In fact, the old collections of Sami culture are to be found elsewhere in Europe.

Cultural contacts and conflicts

In December 1992, a new building at the Provincial Museum of Lapland, the Arktikum, was opened. In addition to housing the University of Lapland's science centre, which is concerned mainly with the Arctic region's environment, it also contains the museum's new exhibition on the history of Lapland. This exhibition describes people's survival in Lapland from prehistoric times to the present. It depicts landscape and culture as a single natural entity and examines culture against an ecological background.

In spite of Lapland having the most distinct cultural history of the whole of Finland, the tourist industry has deemed this to be insufficient; it has invented its own 'traditions' and stories. Museum presentations of Lapland in general, and of the Sami culture in particular, have tended to be biased, giving direct support to many of the prevalent clichés about the area. Sami culture is persistently portrayed as seen through the eyes of the outsider peeping in. Moreover, this culture has almost always been presented as ossified and in fact dying.

The aim of the new exhibition was to counter this trend. On the one hand we sought to obtain a more objective picture of Lapland's history and culture and, on the other, to present Sami culture more from the point of view of the insider, by examining this culture on the basis of its own values.

First we wished to look at the material for the exhibition from the perspectives of several scientific disciplines, and to this end experts from various fields were brought together to form an exhibition working group.

Secondly, we needed to establish close, lasting and trusting co-operation with representatives of the Sami population. I am happy to say that this has, to a large extent, been the case. The part of the exhibition covering present-day culture is based on documentation of existing villages which the museum has carried out over many years. The inhabitants have participated in the project, even agreeing to having their photographs taken and recordings made, as well as selling or donating various objects.

In this exhibition, cultural contacts and cultural conflicts interact. We have striven to present a broad spectrum of information, so that visitors will be compelled to ask questions and to reach their own conclusions. Besides originally written articles and text, photographic material, black-and-white prints, slides, video and audio recordings, lighting and interactive computer software are key elements in communicating the message of the exhibition.

What does it mean to be one of the Sami people today? What does the future hold for Lapland? These are important questions for the people in the area, and in the exhibition we have encouraged the young Sami to ask these questions, as they reveal their own hopes and expectations for the future.

The new building, the Arktikum, is a popular destination for tourists, and it is one of the Provincial Museum of Lapland's tasks to heighten visitors' awareness as they continue their visit to Lapland. However, the museum would like to be more than a mere tourist attraction and is striving to become a place where Laplanders can proudly introduce their guests to the story of their forebears who courageously settled in the Arctic and survived its ferocious conditions. ■

The Provincial Museum of Lapland/Jukka Suvilehto

Sami women weaving laces. Hetta, Enontekiö, Finland.

Tromsø Museum: a showcase for nature

Brynhild Mørkved and Rob Barrett

As northern Norway's principal museum, the Tromsø Museum serves a community stretching over 175,000 km² – more than four times the area of Switzerland. It has achieved an exemplary balance between scientific research and public service which was recognized by a Special Mention in the 1979 European Museum of the Year Award. Brynhild Mørkved, Curator in Botany, is at present head of the museum, while Rob Barrett is a specialist on seabirds.

The world's northernmost university museum is in Tromsø, a Norwegian town with a population of 50,000, which celebrates its bicentenary this year. Soon after it was founded, Tromsø became the cultural centre of the region and in 1872 established its first museum. The importance of such a cultural institution so far north was obvious and Tromsø Museum has since been northern Norway's largest museum. In 1976, Tromsø Museum became part of the then recently established University of Tromsø. The museum is today as popular as ever with the local population, with nearly 100,000 visitors passing through its doors in 1992.

The museum is situated in an attractive park on the southern end of the island of Tromsø, 3 km from the town centre and a further 3 km from the university campus. The present building was opened in 1960 with only twenty-four staff members. Today more than eighty people work in the museum, and with an equivalent increase in the volume of the collections and activities since its opening, lack of space is the key complaint throughout the building. A new museum building is planned on the university campus, but the chances of moving within the next ten years are very slight.

The outdoor building of the Nordlands boat Salarøy *in 1991.*

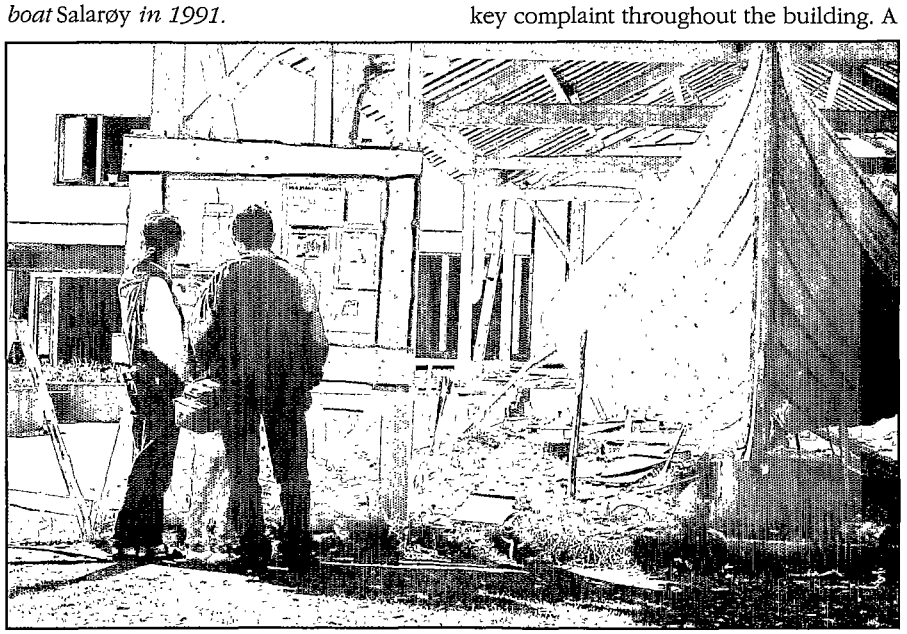

Photo by courtesy of the author

Although the first ideas for its establishment date back to 1846, Tromsø Museum was not officially founded until 1872. A large agricultural, fisheries and industrial exhibition had been set up in Tromsø in 1870, and many of the exhibits formed the basis of what was to be Tromsø Museum, which opened two years later. According to its first charter, the main goal of Tromsø Museum was the 'scientific study of northern Norway and the neighbouring Arctic regions, and the spread of knowledge from the various scientific fields', and since that time the museum has endeavoured to give top priority to these two goals. In 1874 the first permanent exhibition was opened, and four years later the first *Tromsø Museum Annual Report* was published.

Following the opening of the new University of Tromsø in 1972, Tromsø Museum was included in the university in 1976, as a separate institute. The museum is divided into six substantive departments: archaeology, regional ethnology (including folk music), Sami ethnology, geology, botany and zoology, as well as a public service department.

Scientific collections and research

During the museum's 120-year history, it has built up extensive and unique collections around which much of its activity revolves. Each department has a series of sub-collections and archives for objects, documents, photographs, films and tapes. The collections of the zoological and botanical departments are also used in an international exchange system of scientific material.

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

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Before the University of Tromsø was established, Tromsø Museum was alone in leading the research carried out in the region of northern Norway, which includes the counties of Nordland, Troms and Finnmark – an area of 113,000 km^2 – stretching from the Trøndelag/Nordland border in the south to the Russian border in the north-east, a distance of some 1,500 km. The island of Svalbard adds an additional 60,000 km^2.

Within such a large geographical area there is a vast variety of life: thick spruce forests in the south containing warmth-loving plants and a rich fauna along the southern coastline; primeval pine forests home to brown bear, wolverine and lynx in Inner Troms and Finnmark; mountains, rivers and lakes everywhere. Cliffs with teeming bird colonies add life to otherwise almost barren coastlines.

Variety is also a key word when describing the inhabitants. People have lived in northern Norway for over 9,000 years and today comprise three ethnic groups: Norwegians, Sami and Finns. The Sami are now recognized as an indigenous minority in Norway and have been granted a certain degree of autonomy through the establishment of a Sami Parliament. Archaeologists are continually adding to the knowledge of the history of the area. They are, for example, uncovering Scandinavia's largest Viking centre at Borg in Vesterålen, while on Sørøya in Finnmark recent digs have exposed 9,000-year-old stone-age dwellings. Staff from the museum frequently head north to carry out a variety of challenging research projects on the mainland and on Svalbard where Tromsø focuses on subjects relevant to the scientific collections. This commitment to scholarship is also reflected in the Tromsø Museum library which contains 85,000 volumes. Databases on the library's polar literature and on the extensive collection of ethnographic works donated by Just Quigstad (1853–1957), who spent the whole of his working life studying the Sami people, have also been set up.

Public service and education

In collaboration with the other departments, the Public Service Department ensures that scientific research, collections, archive material, etc., are presented to the public in an intelligible form. Each scientific department has at least one museum lecturer whose main responsibility is maintaining daily contact with the public. A museum teacher runs the school service. The public is reached through three main channels: exhibitions, teaching and publications.

Of the 100,000 visitors a year, some 10,000 are schoolchildren. The museum also sends a series of travelling exhibitions around northern Norway, Sweden and Finland, and these are seen by a further 60,000 people. In Tromsø, Sunday is a traditional 'museum day' for the locals and anything from 200 to 1,000 parents and children turn up every week. To encourage them to return, short films are shown every Sunday afternoon, and on Wednesday evenings there are often lectures or other events open to the public. The exhibitions are, of course, the major attraction, and we have made special efforts to cater for children.

The permanent exhibitions cover 1,200 m^2. An additional 180 m^2 is set aside for visiting exhibitions which may cover a wide variety of themes. A recent exhibition produced by the geology department shows how many of the region's different rock types are used in today's building industry. An archaeological exhibition based on the Vikings and the Middle Ages and a natural history exhibition for children are currently being organized. Among other attractions

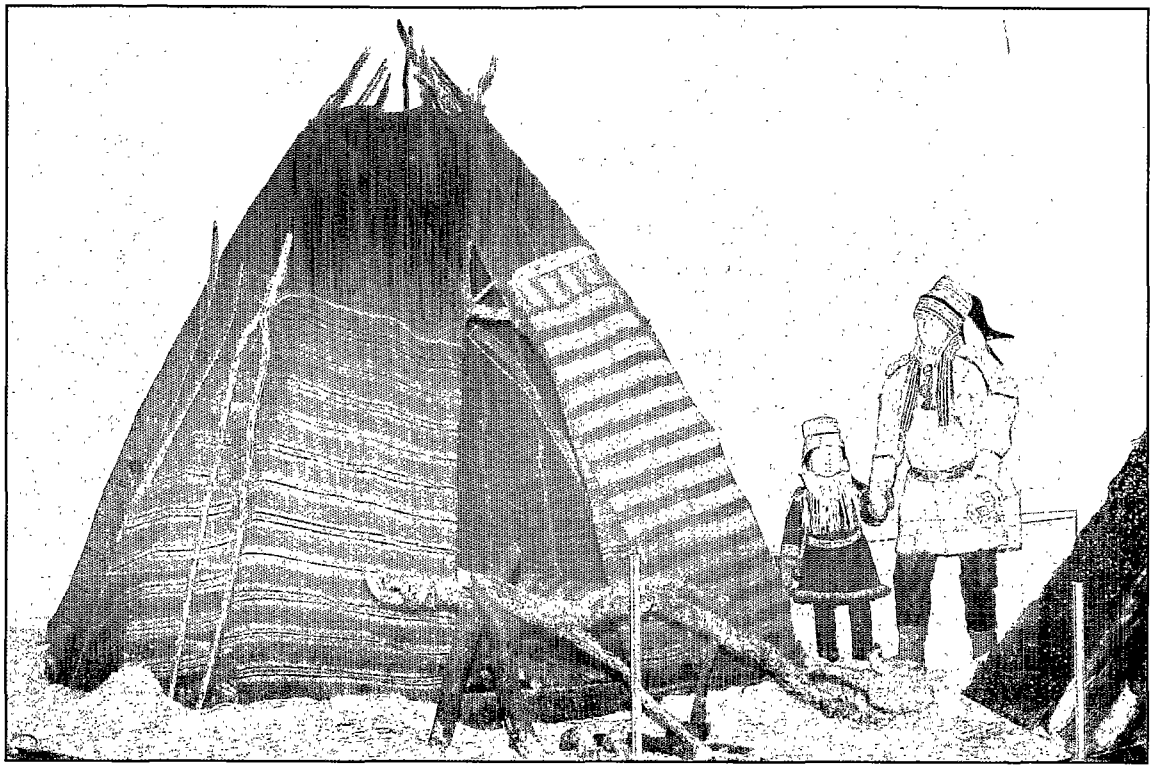

Photo by courtesy of the author

A typical tent from the Sami exhibition.

for children are a life-size model of a dinosaur, an 'animal corner' with games, puzzles, vivariums and aquariums, recorded stories from our prehistory, and a scheme for schools in which 12-year-old Solveig and her way of life in a coastal community in the 1920s is depicted.

It is today more important than ever for the museum to increase its visitors' participation, and we do what we can to follow this trend. Questionnaires are produced for use in the exhibitions by all age-groups, and special arrangements are made for visiting school classes. Already in 1979, when Tromsø Museum was given a 'Special Mention' in the European Museum of the Year Award, we felt that we had accomplished a great deal.

Since then, we have carried our work several steps further. For example, we have involved the public in experiments with drama and dialogue and have produced a short work which describes a Dutch whaler named Cornelius who lived and died on Svalbard in the eighteenth century. Copies of his clothes and the equipment he used were made on the basis of archaeological finds on Spitsbergen.

Traditional crafts are demonstrated through building projects either within or outside the museum. In 1991, a 13.5 m Nordlands boat *(fembøring)* named Salarøy was built on the lawn in front of the main entrance, to the delight of many a visitor, and in 1992/93 a Sami timber-framed turf hut was built on the same spot. We hope to carry this further in 1994 by reconstructing a 12 m seventh-century rowing boat and then inviting all the museums along the coast to help row it down to Stavanger for the ICOM Conference in 1995!

The museum provides tuition through a schools service and arranges various courses on themes related to the exhibitions and freshwater ecology and local geography. Extramural courses are organized for the general public, schoolteachers and employees of local museums. Among the topics covered have been the technical production of exhibitions, collection and documentation of folk music, documentation of Sami cultural relics, geology, and fungi (identification and use). Day trips to watch birds or to collect wild herbs or fungi are also conducted by the museum staff.

Tromsø Museum is responsible for a number of publications. *Tromsø Museums skrifter* and *Tromura* are both series of scientific reports, whereas the main target of *Kontakt Skole-Museum* is the local schools. *Ottar*, a popular science magazine covering northern Norwegian nature and culture has been published by Tromsø Museum since 1954. It now appears five times a year and has over 4,500 subscribers. In 1992, we started a new annual publication in English called *Way North*, which we hope will satisfy the needs and curiosity of our thousands of foreign visitors. The first issue covered 'Earth Science' and the second is devoted to 'Plant Life'.

Until Tromsø Museum moves into new buildings on the university campus, the only evidence of our future site will be the world's northernmost botanical garden and a geology trail. The former is to be officially opened in 1994 as part of Tromsø's bicentenary. The geology trail is a large collection of northern Norwegian rocks placed alongside the path from the university to the botanical garden. Most of the plants in the garden are perennials with an emphasis on arctic alpine species. Within the garden's area of 16,000 m^2 are sections devoted to special collections of selected genera. A small, outdoor amphitheatre seats sixty people for lectures and concerts. The botanical gardens also include an aboretum (100,000 m^2), but this is located some 4 km south of the university campus.

Until 1990, Tromsø Museum was responsible for the protection of all Norwegian ancient and historical monuments north of the Arctic Circle. Even though the archaeological remains are now the responsibility of the local county administrations, the cultural remains on the islands of Svalbard and Jan Mayen are still managed by the museum. Since 1978, we have also been responsible for the protection of the Sami monuments north of Saltfjellet, but this will soon come under the jurisdiction of the Sami Parliament.

The countryside around Tromsø is difficult to describe – high mountains sloping into the sea, lush green meadows and birch forests, fresh fish, the midnight sun, are but a few of the memories our visitors return home with. A visit to northern Norway – and to Tromsø Museum – is an experience we feel everyone should have. ■

Svalbard Museum: the world's northernmost museum

Ellen Marie Hagevik

North of the seventy-eighth parallel, some 1,000 km from the North Pole, lies the northernmost museum in the world. It is located at Longyearbyen, on the group of islands called Svalbard, which is in many ways a highly unusual community. Although situated north of the Arctic Circle, its surrounding sea stays open most of the year; although in Norwegian possession since 1920, forty signatory countries to the Svalbard Treaty have equal rights in matters relating to economic activities and use of resources. Of its population of 3,700 a mere third is Norwegian.

There is no indigenous population on the islands, their cold coasts having accommodated only migrant fortune seekers. In the seventeenth and eighteenth centuries, they came to hunt whales and seals, and the islands teemed with Dutch, British, Russian and Scandinavian whalers. Since the early twentieth century, coal has been Svalbard's gold. Today another migrant group is announcing its arrival: the tourist industry has discovered that pristine landscapes can be profitable.

Most people come to Svalbard to work, and their stay is transitory. Population turnover is rapid and local memory is short. What could better fill the need for a local memory bank than a museum? Ellen Marie Hagevik, a Norwegian journalist and photographer based in Svalbard, treats us to a portrait of a unique institution and its most uncommon director.

Given its special location, it should come as no surprise that Svalbard Museum in Longyearbyen is quite unlike any other museum. To start with, it does not look like one. Located in a brightly painted red-and-white barn, it is surrounded by the greenest grass in town, a rare commodity in this part of the world. The barn, previously inhabited by pigs and some 250 chickens, somehow sets the tone for the museum – unpretentious but colourful.

A full-time, year-round director, Hans Dybvad Olesen, was appointed for the first time in 1992. In his words, Svalbard is 'a small and not particularly professional museum, but with personal enthusiasm and the right approach much can be done even if the resources are small both in personnel and funds'.

The idea of creating a museum arose in the mid-1960s from members of the community who had collected objects of historical interest. For a long time, however, the objects were so few that they did not seem to require a museum building and were stored in different locations. In 1979 activities began to accelerate, and in 1981 Svalbard Museum was opened to the public. The barn was donated by the coal industry which also gave some financial support. In its first year the museum attracted 3,300 visitors, a considerable achievement in a community of slightly more than 1,000 inhabitants and at the time with very little tourism. In 1992, 12,000 people visited the museum, the increase mainly due to growing tourism.

Community commitment has shored up the Svalbard Museum since the beginning. Until Dybvad Olesen was hired as full-time director, the Governing Board was in charge of the day-to-day operations of the museum and the permanent struggle to provide funds. This was achieved by board members in their spare time and without remuneration. The chairman handled correspondence and answered inquiries, another member kept accounts and everyone took part in the practical work.

In Dybvad Olesen's view:

> Action without bureaucracy is a characteristic of the museum. The idea is to make the museum as easily accessible as possible. It is a special museum in the sense that very few of its visitors have any previous knowledge of the mining community of Longyearbyen or of polar areas, as opposed to ordinary museums where they would come to observe their own past. The information and experience provided by the museum will be completely new to most visitors.

As with so many other activities in the north, Svalbard Museum's programme follows the movement of the sun. In the winter, the museum is kept open a few hours a week. In the summer, opening hours are flexible; whether day or night, the museum will open its door to curious tourists. The number of staff also changes with the seasons: until recently the only year-round employee was the cleaner.

Svalbard Museum differs from mainland museums in economic matters as well. While most Norwegian museums are financed by government grants, Svalbard receives only modest financial support and has to survive on self-generated income from entrance fees and the sale of souvenirs and literature. According to the Director, it is doing fairly well:

> In 1992 we had 12,000 visitors and made some 600,000 kroner [approx. $86,800 – Ed.]. By way of comparison, the Fram Museum in Oslo had 200,000 visitors and an income from souvenir

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

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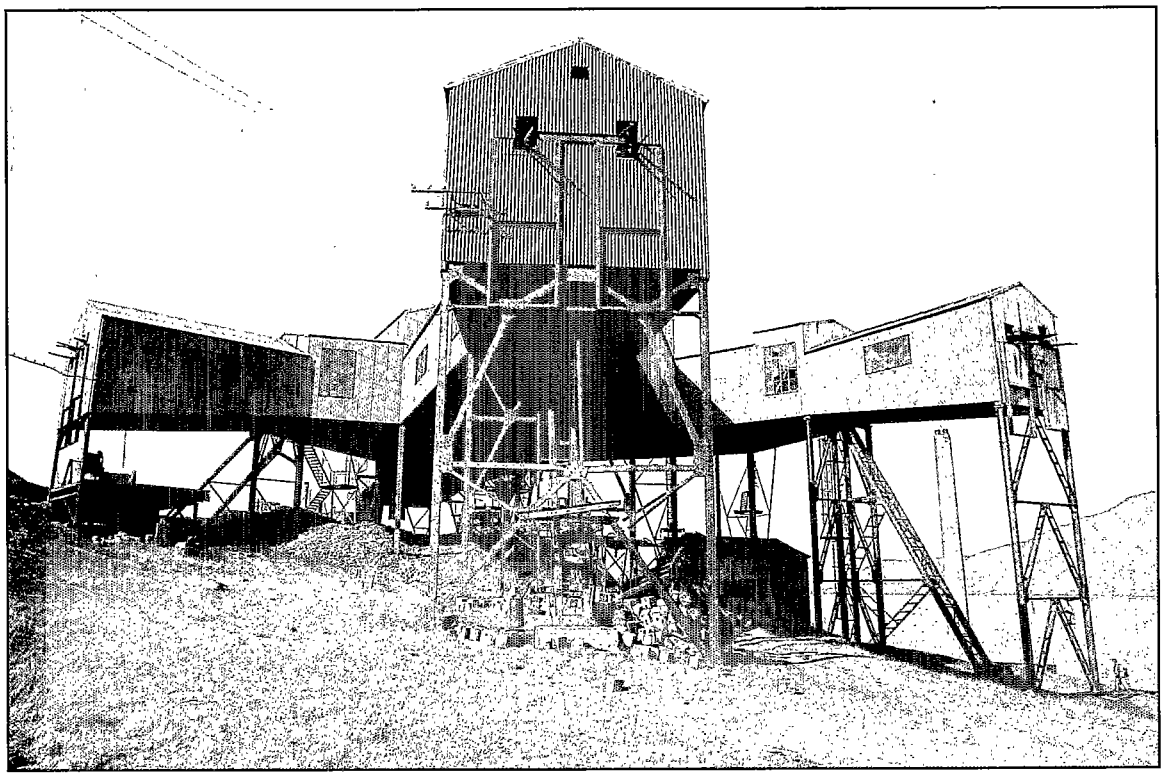
Photo by courtesy of the author



Restoration of the taubanesentral – *the 'heart' of coal transportation from the mines to the pier – is at present Svalbard Museum's largest project. The building's special construction and function is fascinating, and is soon to be open to the public.*

sales of a little more than 1 million kroner [approx. $143,000 – Ed.]. We think we have every reason to be content. . . . One may say that we have lost our virtue when it comes to earning money. The fact that we have to take in so much on sales may well lead one to believe that our cultural obligations suffer. However this may be, we are not ashamed of earning money on tourists as long as it is not done at the expense of our professionalism as museum officials. On the contrary, because we earn money, we are able to improve the museum. Culture costs money and the public should contribute to paying for it. If more people dared to admit this and to 'lose their virtue', many of the small regional museums in Norway now struggling to survive on insufficient funds would be better off.

Real reptiles and false fossils

Svalbard Museum covers both natural and cultural history. The old pigsty houses an exhibition giving a general overview of the islands' past. The polar bear is naturally represented, along with a number of other arctic animals and birds, and general information on fauna and geology. The history of hunting in Svalbard, from the days of whaling to the present, is given reasonable space, with a complete twentieth-century hunter's hut and the whale-hunter Cornelius from Amsterdam, in clothes and equipment from the seventeenth century, as highlights.

One of the stranger objects is a cast of the footprint of the Giant Svalbard Reptile, an iguanodon which lived in Svalbard 130 million years ago. Dybvad Olesen explains:

> Many people refuse to believe that this 60 cm broad footprint is made by a lizard. This is understandable, considering the climate we have nowadays. But the fact is that Svalbard was once located near the equator and has slowly drifted northwards. If we go back 130 million years, the climate was temperate and humid, and the iguanodons and other giant reptiles fed on foliage from the trees. The coal is proof that the island group once had a vigorous vegetation: it takes a 12-metre high layer of plant remnants to produce 1 metre of coal.

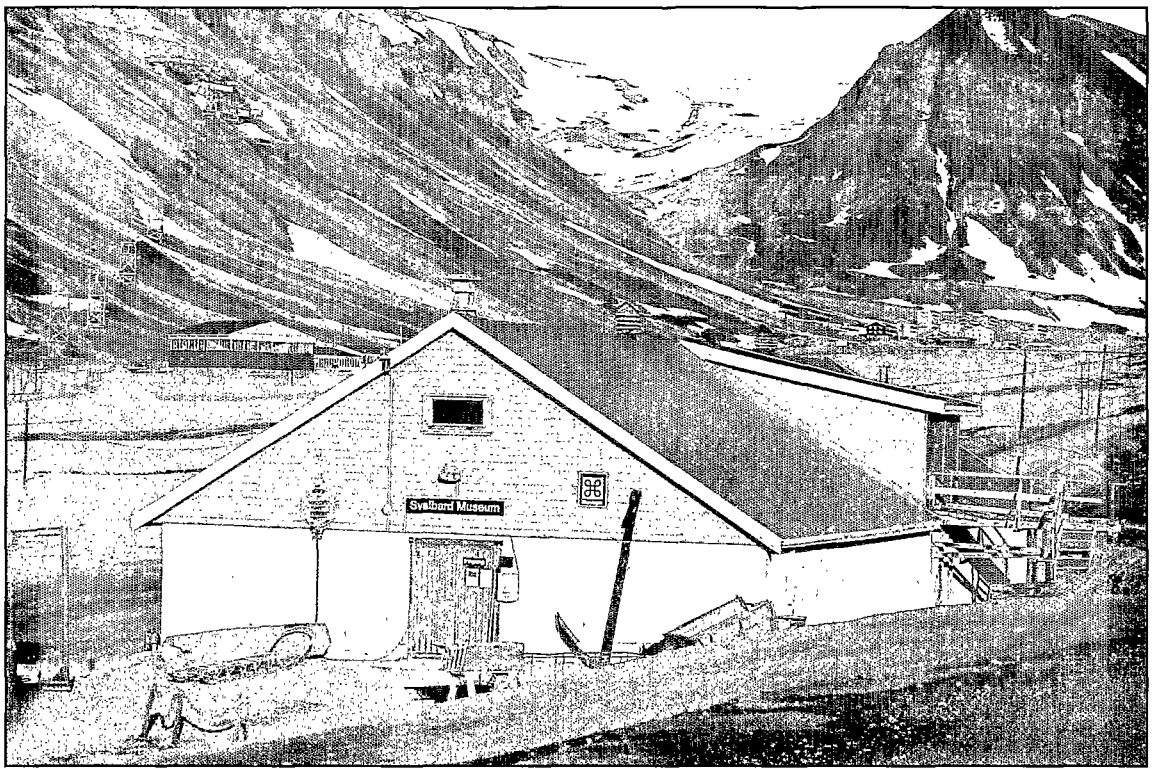


Photo by courtesy of the author

Svalbard Museum is located in the old barn at Longyearbyen. In the background is Mine No. 2, which is no longer in operation, the Larsglacier and the oldest part of Longyearbyen, Nybyen.

> We constantly have inquiries on fossils. Last year a Dutch lady contacted the museum, claiming to have discovered a sensational fossil, a print of a cutlet bone, close to the old mine on the hillside opposite the museum. On closer examination, it proved to be one of many false fossils. Many people find fossils bearing the semblance of tropical fruits, for example, and although so far no great discoveries have been made, we find it encouraging that people come to the museum with rare and curious things. We would rather have twenty false fossils than no inquiries or interest. For us, the questions we have to answer are an incitement to learn more and to establish contacts with the scientific community abroad.

The first floor, which used to house chickens, has been turned into an exhibition on the history of the mining community. It displays a full-sized mine shaft where two miners are shown digging out coal. Large colour pictures and sound effects together give a strong feeling of being deep inside the mountain. There is a special mine-shaft for the public to crawl through to get an impression of the working conditions in the mines. The innovative texts accompanying the exhibits further contribute to the special effect: instead of traditional factual explanatory texts, the descriptions of the mines and of the community are lyrical, more like little poems.

The museum has also established close cooperation with the local school, which has introduced a voluntary programme of after-school activities for pupils from pre-school to fourth grade. The children have so eagerly absorbed information on the history of the community that they invariably triumph over their parents in the various quizzes organized by the museum. Svalbard is the only museum in Norway with a programme of this kind and it has served as an inducement to visit the museum more frequently. When a family has visitors it is often the children, not the parents, who take them to the museum and act as their guides.

'A suspended fairy-tale castle'

The museum's latest major project is the Aerial Ropeway Centre. This used to be the heart of the transport system for coal from the mines to the coal pier. It was aban-

doned in 1987 when large trucks took over coal transport. Since then this unique building has loomed like a suspended fairy-tale castle and reminded us of our recent past. The grey construction, covered with corrugated iron, cannot be said to be beautiful, but it has a special position in Longyearbyen. Pulling it down would be met with strong opposition, not least because of the growing awareness among people that industrial constructions are also worth preserving. The Aerial Ropeway Centre may well be called the pet project of Longyearbyen. Since the building in itself should serve as an exhibition, the museum chose to hire an architect to supervise the reconstruction. Except for a few minor adjustments the building now appears the way it was when it was deserted on the last working day, and represents an important part of the local mining history.

For Dybvad Olesen, this project marks the beginning of a development that will give Svalbard Museum more obligations and greater responsibilities. But he doubts that the museum has the capacity to meet this challenge the way it is run today. The aerial ropeway project is already a strain on its resources and his hope is that the museum will be given the status of a national museum.

> There is clearly a need for Svalbard Museum. We are constantly assigned more tasks in addition to the time-consuming evaluation and registration of objects, written material and photographs. . . . My wish for Svalbard Museum is that it should be given the opportunity to extend its activities and have access to technical expertise to protect and conserve finds from archaeological excavations.

Personal enthusiasm remains the driving force behind Svalbard Museum. Its new director may, on a typical day in the tourist season, add to his administrative tasks by selling tickets, guiding a group of visitors through the exhibitions, shepherding other tourists through Longyearbyen and its surroundings, and donning a pair of overalls to assist in mounting a new display. For Dybvad Olesen, nothing could be more natural:

> Even as a child, I never found museums boring, although they were not always arranged to incite a desire to learn. I found then, as I do now, that a museum has a scent or an atmosphere which appeals to me, and there are always kind, pleasant and obliging people there. ■

A time of survival: museums in the 1990s

Barry H. Rosen

With dwindling public funds and ever-increasing demand on facilities and services, museums in the United States are seeking new ways of financing their activities. Barry H. Rosen, President of the Milwaukee Public Museum, Inc., describes how one institution is meeting this challenge.

'Arts & Cultural Organizations Seek Increased Private Support as Public Funding Dwindles' – *Public Relations Journal*, February 1992

'Museums Reel as Funds Fade and Interests Shift to Other Priorities' – *Washington Times*, October 1991

'Increased Financial Troubles in the Arts' – *Chronicle of Philanthropy*, October 1991

Museums in the 1990s are finding themselves at the proverbial crossroads as these and many other headlines across the United States have made quite clear. In New York, the Central Park Zoo lost 58 per cent of its funding in 1991 and talk of its closing was rampant. The Brooklyn Museum lost nearly 40 per cent of its operating budget, the money it uses to keep its lights on, when the city, its major benefactor, slashed the municipal budget. Many wondered whether the museum would manage to stay open.

In 1991 the Detroit Institute of Art, one of the nation's largest and most important museums, began closing its doors several days a week, reducing its staff by almost 40 per cent and instituting a formal admission charge for the first time since the Great Depression. Half the museum's galleries are closed to the public each day as a result of a reduced security force within the institution.

The times, they are radically changing – politically, economically and socially. But with problems there are always solutions, and this is the story of one solution.

Losing ground

The Milwaukee Public Museum (MPM) has a long history of involvement in the museum profession. As one of the founding members of the American Association of Museums, the MPM is known throughout the country for its excellent collections, topical research and innovative exhibits. In fact, museums from around the country and around the world look to the MPM as the leader in exhibit design. And exhibitions like 'The Rain Forest' – a wonderful melding of education, research and collections – are recognized with awards and praise.

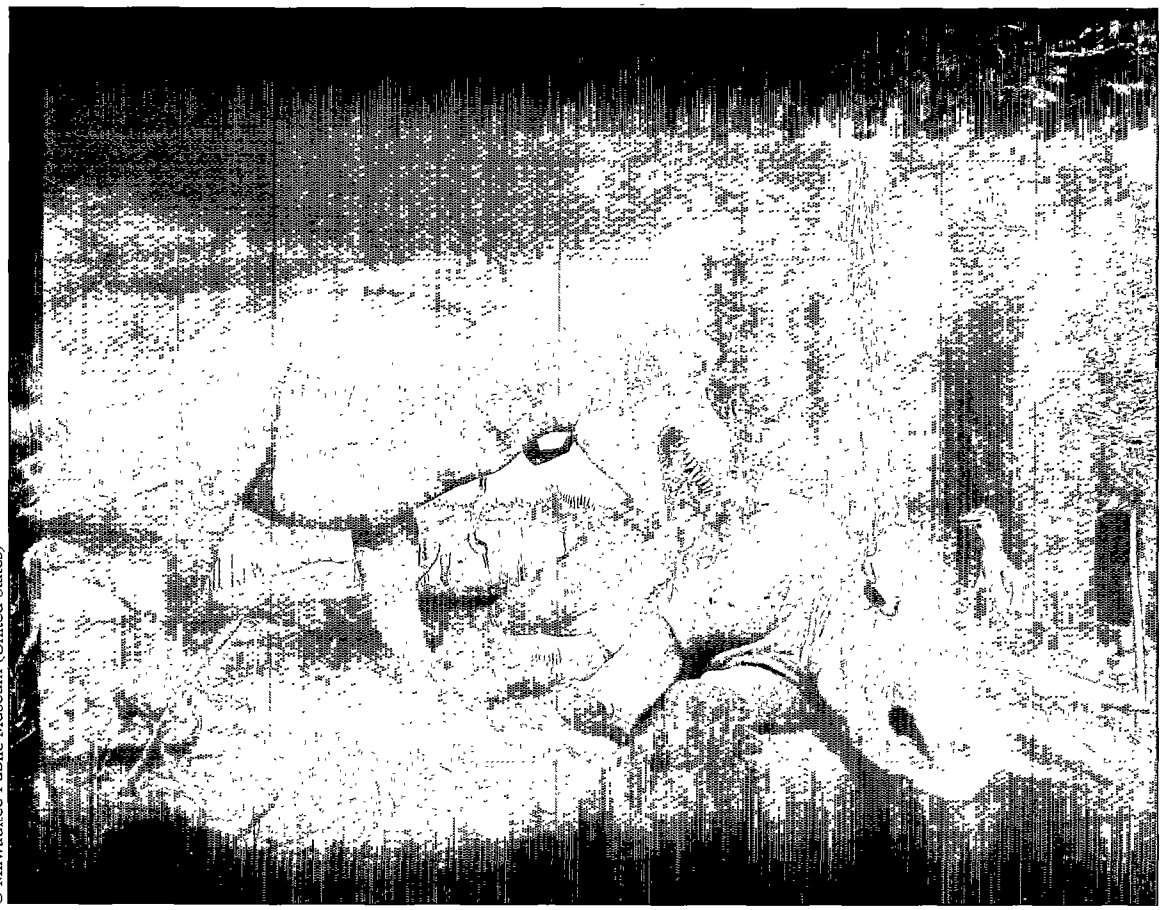
The museum was not isolated from the reality looming outside its doors, however, and beginning in the late 1980s it began to see real cuts in its operating budget. Indeed, since 1988, more than $2.1 million have been cut, resulting in reductions in programmes, services – and staff. It was obvious that the museum could not continue to rely solely on one source of funding. Government dollars were not enough to continue the museum's tradition of excellence. A case in point: in 1982 the tax levy operating budget provided to the museum by Milwaukee County, its governing authority, was $4.3 million, an allocation representing nearly 90 per cent of the institution's budget. In 1991, however, the tax levy operating budget was also $4.3 million, representing approximately 57 per cent of the operating budget. The problem was crystal clear. It was time to find a solution.

For several years, in the face of a bleak future for government funding, the idea of distancing the museum from Milwaukee County had been discussed. The current structure was much too constrictive and was held in low esteem by private-sector funders. And keeping all the museum's eggs in one basket smelled of certain disaster.

In 1989 one of the museum's strongest advocates, Milwaukee County Supervisor Larry Kenny, introduced legislation to create a blue ribbon task force to look at alternatives to operating the museum.

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)



A face-to-face encounter with dinosaurs in 'The Third Planet' exhibit.

After public meetings, key opinion-leader interviews and surveys, the task force recommended that the County provide baseline funding of $4.3 million and establish a board of directors who would be responsible for: (a) diversifying the funding base; (b) overseeing management and setting policy; and (c) monitoring fiscal affairs.

Over the next year, as the process of change began, museum staff played a facilitator's role. The management staff worked to maintain communication between the public and private sectors, between the Friends of the Milwaukee Public Museum and County government, between staff and management, and between special interest groups and community leaders. Many segments of the population had little concept of the museum as a whole. Many did not know what museums were all about.

Over the course of deliberations, topics we had not foreseen became issues – items such as accessioning, de-accessioning and public access. And while the driving reason for the entire governance change was to keep the museum accessible, to keep the doors open, we needed to reassure our publics that, by our very nature, we were dedicated to the objects and artefacts entrusted to us.

Unfortunately, throughout the process, the word 'privatization' had been used and carried with it negative connotations. But 'privatization' would have put us in the first sector, the private sector of the economy, and we were already part of the second or government sector. Rather, we moved to the non-profit side of the economy, to a public/private partnership – the norm for cultural institutions throughout the country. The term 'privatization' was used by the media and the public, however, and we continue to work to correct this image.

Nevertheless, the period of suspicion on the part of both the public and the private sector was attenuated by mutual

appreciation of the process involved. And on 12 November 1991 the Milwaukee County Board of Supervisors voted to establish a 501(c)(3) corporation to manage the museum. On 30 March 1992 Milwaukee County Executive David F. Schulz formally signed the contracts which established a new governing structure for the Milwaukee Public Museum.

The real work begins

With this new form of governance, the Milwaukee Public Museum created an opportunity for itself to grow, but with the new structure also came a new way of operating. In many ways it was like starting an organization from scratch, only this new organization had a 110-year history. Several key functions which had previously been handled through the County – for example, personnel, purchasing, payroll and budgeting – were brought in-house. After a few bumps along the way, the staff rose quickly to the challenge of taking on these new operations.

A board of directors representing Milwaukee's business and community leaders had also been appointed. All the board members were excited and eager – and new to the museum. The board reflected Milwaukee's ethnic and cultural diversity, and each director came with a different level of knowledge of the museum and its history. To bring everyone to the same base level of understanding, personal half-day orientation sessions were held with each board member and meetings were held with each individual at his or her place of business – a chance to talk about their ideas and views for the board and the MPM. As a board it was important to bring everyone together, to get everyone to feel part of the museum family. After a recent full board retreat, the enthusiasm, team spirit and commitment of the directors assured us that the Milwaukee Public Museum was in good hands.

The change in governance has also given us the flexibility to look for other baskets in which to put our eggs. A 1991 study conducted by Darryl Hanson Associates, Inc. concluded: 'Our respondents were asked to determine which methods they would choose to offset the loss of County funding. The result is clear. A mixture of fund-raising methods should be implemented to recover the County's budget cuts.' We are indeed doing just that.

Photo by courtesy of the author

Visitors enter 'The Historic Streets of Old Milwaukee' and step back in time to the 1890s.

Our development programme is flourishing as a variety of campaigns get under way. And we now have an opportunity to enhance our earned income capability with projects such as our proposed future technologies centre and an extension of 'The Historic Streets of Old Milwaukee' exhibit which will feature three *avant-garde* theatres within a 1930s street scene.

Whether it be undertaking a capital project such as the theatre complex, augmenting earned revenue, increasing our membership base or broadening the annual giving campaign, our new status presents a much greater diversity of fund-raising opportunities. Consequently, there is no longer a sole source of funding to which we look. Instead, we may turn our attention to strengthening the entrepreneurial forces and ideas that can and will drive this institution. We believe we can indeed blend both entrepreneurial efforts and financial diversity while still remaining cognizant of the trends and needs of the next century and beyond. This becomes a shining objective in view of the fact that most cultural institutions in the nation have had to face severe financial cutbacks and constraints.

But with all the benefits, this new form of governance is by itself not the solution. Nor is it meant to be. We need to continue to look towards other avenues to achieve our goals. Collaboration between cultural institutions rather than expansion and duplication is a necessity. We need to consolidate and refine the excellent cultural institutions we currently support. And we need to have strong, visionary leaders who will strengthen our profession and ensure both our present and future.

At the Milwaukee Public Museum we felt strongly that the future was ours to shape. We looked for solutions and implemented them. We hope that the path we have trodden will be of help as others face similar problems both here and abroad. ■

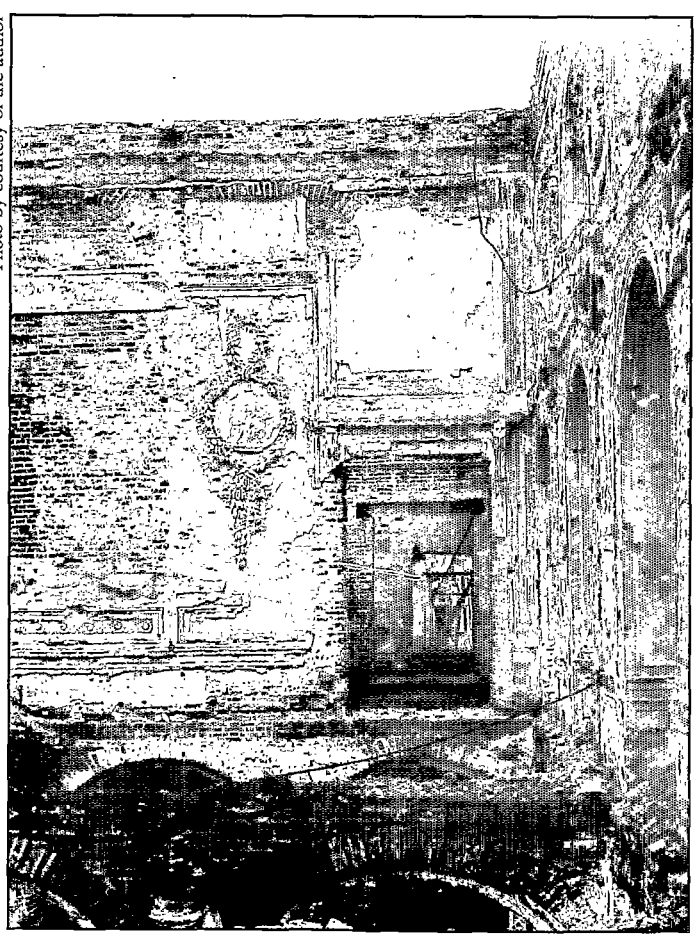
Peterhof: coping with conundrums

A Museum International *interview*

The Peterhof Memorial Museum on the outskirts of St Petersburg[1] receives more than 5 million visitors each year. Yet less than fifty years ago it was a site of ruin and desolation, part of a complex of world-famous palaces and gardens destroyed and plundered by Hitler's troops. To find out how this transformation took place, Irina Pantykina, editor of the Russian edition of Museum International, *interviewed Vadim Znamenov, Director of the museum.*

Irina Pantykina: Thirty kilometres from St Petersburg, in a picturesque setting on the shores of the Gulf of Finland, lies the world-famous palace complex of the Peterhof, which, with its surrounding gardens, is a monument of eighteenth-century Russian art. Work on the complex was begun in 1714 on the orders of Peter the Great, who wished to create a formal summer residence not far from the capital. First the foundations for the parks and palaces were laid and then water supplies for the fountains were organized. Work on the Peterhof continued under Peter's successors during the eighteenth and nineteenth centuries.

Photo by courtesy of the author



The Throne Room destroyed during the war (fragment).

On the eve of the Second World War there were ten palaces, three parks and 188 fountains in the museum complex at Peterhof. On 22 June 1941, Hitler's Germany attacked the Soviet Union and on 23 September German troops captured the Peterhof area where the palaces stood in their parks. (In the intervening period the authorities had managed to evacuate only part of the collections.) Peterhof became a highly militarized zone, with the front running through its territory.

A terrible sight greeted the Soviet troops who liberated Peterhof in January 1944: the Great Palace lay in ruins, many other buildings had been reduced to rubble, the system supplying the fountains had been dismantled and the ancient trees chopped down. Some of the treasures the palaces had contained had been stolen and taken to Germany. However, expert craftsmen and museologists achieved an almost impossible feat: the palaces and parks have now been restored to their original splendour, and the museum complex has been brought back to life. You, Vadim Znamenov, are perhaps better qualified than anyone to tell us how this was done. On graduating from the Faculty of History of the Leningrad State University (Department of the History of Art), you were appointed Chief Curator of the Peterhof Memorial Museum and later became its Director, which means that you have spent your whole life working to rebuild a museum destroyed by war. What does war do to museums?

Vadim Znamenov: Personally, I can see no greater contradiction than that between museums and war. The purpose of museums is to safeguard the cultural and historical heritage of mankind, while war brings ruin and destruction. When the terrible cost of the Second World War was calculated at the Nuremberg trials, one of the clearest illustrations of the vandalism and ▸

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total inhumanity of Nazism was the destruction of cultural property and museums. Peterhof, together with other architectural ensembles in the vicinity of Leningrad, appeared in the list of property that had been destroyed. Very rightly, in my opinion, the closing speech for the prosecution contained the statement that humanity had been impoverished by the destruction of the cultural monuments surrounding Leningrad. This phrase stuck in my mind: as a small boy I, too, had been impoverished and my spiritual world diminished. When the blockade was lifted I came back to Leningrad with my mother, for we had been evacuated, and saw only ruins where once the famous country residences had stood. My knowledge of them was all second-hand, from stories, photographs and descriptions in memoirs.

I.P. It must have been difficult at that time to believe that Peterhof would ever rise again from its ruins.

V.Z. There were those who believed that it had all been lost for ever. Many said it would be impossible to bring the Peterhof Museum to life again and when the question of rebuilding the Great Palace was discussed after the war, some people even suggested building a club, a house of culture or a restaurant in the former palace. In fact plans were drawn up to do just that. However, there were others who were convinced that Russian culture would not survive if Pavlovsk, Tsarskoye Selo and Peterhof were not restored. And these people took action. I have always been inspired by the example of Anatoly Kuchumov, the Chief Curator of the Pavlovsk Palace Museum, whom I consider my teacher. We are indebted to him for the very existence of what is probably the most outstanding palace museum in Russia. His achievement – the restoration of Pavlovsk – has been an inspiration to us all.

I.P. Kuchumov and his colleagues really did accomplish something. From January 1941 to January 1944 Pavlovsk was occupied by the Nazis. Hitler's forces set fire to the palace when they retreated, but some rooms in the museum were opened to the public as early as 1957 and by 1970 all forty-five rooms had been completely restored. Anatoly Kuchumov is undoubtedly one of the most distinguished museum workers in the world. But let us get back to Peterhof. How did its restoration begin?

V.Z. Peterhof was, of course, rebuilt and the museum brought back to life by restorers and museum workers. But there are some very touching photographs taken in 1944 which show how the soldiers who liberated Peterhof began the restoration work as soon as the occupying forces had been thrown out and before any museum workers or restorers had appeared on the scene. They collected architectural fragments, dug up marble and bronze sculptures that had been buried and, fortunately, not discovered by the Nazis, and replaced them in their original positions, filled in anti-tank ditches, cleared away piles of fallen trees and removed those that had been damaged during the fighting and were threatening to topple at any moment with all their tremendous bulk. I met many of these soldiers when they came to Peterhof years later, their hair now greying, proudly describing what they had done. I'm not at all inclined to idealize the military, on whatever side they may be fighting. In the heat of battle inhumanity prevails and soldiers can lose their human instincts: those who unleash the dogs of war become especially brutalized, and wherever war is waged museums suffer. But the soldiers who started rehabilitating Peterhof realized that war was a temporary state of affairs whereas culture was eternal, and that the museum had to be saved. I wouldn't say that every one of them understood this

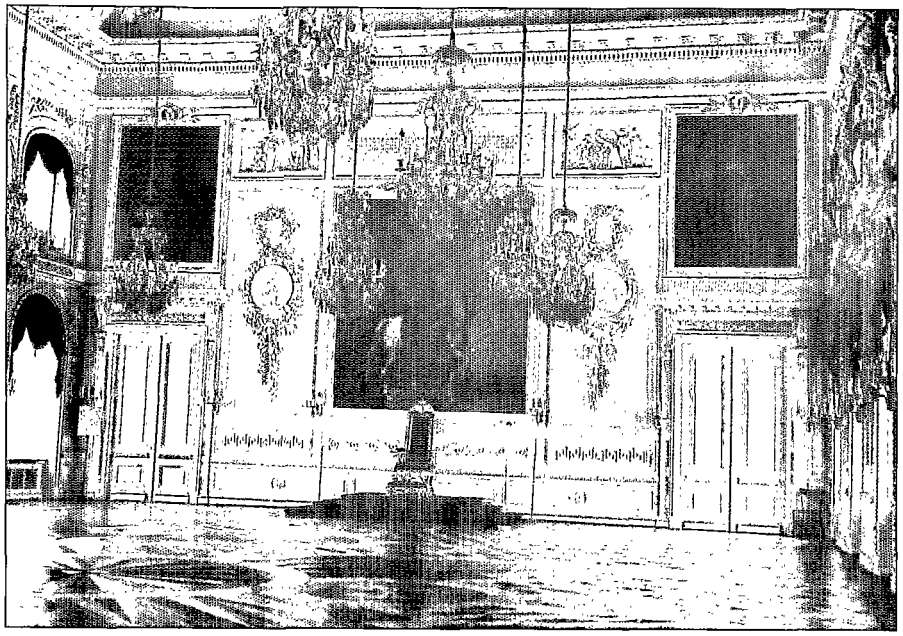


Photo by courtesy of the author

The Throne Room after restoration.

fully, but I do know that all of them played their part in the restoration of Peterhof with enthusiasm.

I.P. Perhaps the majority saw this as an opportunity to do something creative, something constructive, to repair the ravages of war? For there were so many towns in ruins in the country, so many villages burnt down! And, of course, Peterhof was the pride of Russia.

It is also worth recalling that after the liberation of Peterhof it was the soldiers' difficult and dangerous task to clear the mines from the parks, buildings and even the ruins – all of which had been strewn with explosives. A number of soldiers died during this operation. The inhabitants of the town of Peterhof and of Leningrad also helped to clear the parks, removing piles of rubble and filling in trenches. But let's move on to the professionals now, the museum and restoration workers.

V.Z. When the museum workers returned to Peterhof, they began to collect architectural fragments and what was left of the exhibits. Not a single building was intact, and corners of the ruins were fenced off to make temporary stores and enclosed areas where the staff could get warm. They stuck it out until the summer came and then another year until the end of the war, when the state took responsibility for the restoration of Peterhof. By 1946 the large group of fountains in the lower park, in what had been the heart of Peterhof, had been brought back into commission, and *Samson* was back in place in 1947.

I.P. Perhaps we could enlarge on this point a little. Not all our readers will know that the famous statue *Samson*, created by the sculptor M. Kozlovsky in 1802 and symbolizing the might of the Russian state, was stolen by the Nazis.

V.Z. Working from photographs, engravings and paintings the sculptor V. Simonov re-created the lost original as faithfully as possible. The group of sculptures were installed in their former place in 1947, and when the fountain was turned on again a

splendid 20-metre high jet of water rose up to the sky. But first the anti-tank ditches had to be filled in, the shattered pieces put together and the wrecked water-supply system replaced. In the eighteenth century cast-iron pipes had been installed to link *Samson* with ponds 2 kilometres away. Replacing them was no easy task.

I.P. How was the rehabilitation of the palaces and museums organized?

V.Z. The Hermitage, which was built for Peter I but completed after his death in 1725, was the first building in the Peterhof complex to be restored. The Nazi troops had installed artillery on the second floor of the Hermitage in order to disrupt shipping in the Gulf of Finland. Explosions had rocked the building and shattered part of the wall. Once the wall had been rebuilt and the necessary restoration work carried out the Hermitage was able, in 1952, to open its doors to visitors once more. Then work began on Monplaisir, on the Great Palace, whose first rooms were opened to the public in 1954, and on the other palaces. Work on the Cottage was completed in 1977, the Marly palace was opened two years later and then the Ekaterina wing of the Monplaisir Palace.

I.P. But it was not enough just to open the buildings of this celebrated museum complex, exhibits were needed too. It had not been possible to remove everything from Peterhof to safety and many exhibits were destroyed or plundered. However, anyone who has the opportunity to visit Peterhof today sees not just the magnificent buildings but superb exhibitions. How did you work this miracle?

V.Z. My colleagues and I spent most of our time collecting! During the war we lost tens of thousands of collector's items: some, perhaps, stolen by the occupying forces, others destroyed when the palaces were set on fire. We have one room – we call it 'the morgue' among ourselves – which contains all we managed to salvage from the site: polished crystal vases reduced to fragments, twisted lumps of metal, objects transformed into shapeless masses by fire or explosion, broken china, etc. Some objects had been so well preserved that they could be restored and returned to their places, but tens of thousands of items had disappeared. If we were to organize exhibitions in the palaces again and create a small reserve we had to start collecting. Once again, it was Anatoly Kuchumov who showed us that collections could be reconstituted. For although parts of Peterhof were still in ruins and the rooms that had been restored were still empty, there was Pavlovsk. It belonged not only to Kuchumov, not only to Anna Zelenova (the remarkable director of the Pavlovsk Museum, who did so much to bring it to life again), not only to the staff of the Pavlovsk Museum, but to all of us. And we could proudly say that in spite of the war and the destruction it had caused we still had Pavlovsk, its splendid rooms, its interiors, restored with the greatest possible attention to detail, and its magnificent collection.

I.P. Yes indeed. When I was working on the Soviet ICOM Committee we always took our foreign colleagues attending the international conferences we organized in Leningrad to see the palace museums in the environs. I felt so proud that in Russia such magnificent museums had risen anew out of the ashes.

V.Z. Well, Anatoly Kuchumov set us an example at that time and the young museum workers of my generation learnt a great deal from him. We began to assemble a collection. It was very difficult: there was not enough money, and our knowledge

was not adequate either. We made mistakes but we learnt from them. In the end we had tens of thousands of museum pieces returned to Peterhof.

I.P. Sorry, would you mind repeating that figure?

V.Z. No, it wasn't a slip of the tongue, I did say *tens of thousands* of museum pieces, equivalent to what had been on show in Peterhof before. For example, a dinner service was missing. It had been an enormous service, some pieces of which had been sold at one time or another. We were fortunate enough to be able to buy back some pieces of the service and put them back on tables in the museum. At one time there was an enormous set of 300 mahogany chairs in the Great Palace. Before the war some of the chairs had been taken out of the palace and those that remained were ruined. We managed to get back about 120 of the original chairs and these now furnish two rooms in the Great Palace. In fact individual sets of furniture were not regarded as fixtures in a particular room in the Tsar's palace in Peterhof or Tsarskoye Selo, for example. One day a particular set of furnishings might be in the Peterhof complex and the next, at the Emperor's command, sent to Moscow, perhaps to the Kremlin, where arrangements were to be made for a coronation. Then they might be sent back, not to Peterhof but, let's say, to Gatchina. So these things moved around. We discovered objects that had been in Peterhof at one time or another in other palaces. On other occasions, when a particular object was missing, we found a suitable replacement for it. And there are rooms in the museum that are set aside for a specific purpose. Once, for example, we needed a writing table for a study, the original having been destroyed. So we hunted down a very similar one, having been made in the same period, acquired it and installed it in the palace. In the end we found ourselves with a very large collection which enabled us not only to organize exhibitions at Peterhof but also to contribute to other successful exhibitions in different countries.

The work of collection was extremely important from the point of view of the palace as a museum; the building could have been restored merely as a monument, but people come to the Great Palace at Peterhof because it is also a museum. From 5 to 6 million people visit the restored Peterhof museum every year; it has one of the highest attendance figures in the world.

I.P. Is this necessarily a good thing? Such high attendances are not in the interest either of the monument or of the exhibits. You cannot keep temperature and humidity at the right level or make sure that the exhibits are not damaged.

V.Z. High attendance does, of course, have its positive and negative aspects. But this is not the place to discuss that particular subject in detail. I should just like to say that the popularity of the Peterhof Museum makes us feel that our efforts have not been wasted. When I die I shall take comfort from the thought that I am leaving something behind me.

I.P. To focus more now on your own personal contribution, I know that you helped to complete the work of reconstituting the exhibitions of the Great Palace, Monplaisir and the Hermitage, which was begun before your arrival. And that you and your colleagues were responsible from start to finish for assembling the exhibitions at the Cottage, Marly, the Ekaterina wing of Monplaisir and the Peter I Palace at Strelna, not to mention dozens of other exhibitions in Peterhof, and that you also

organized the museum of the Benois family. For the most part your work has been, in its own way, a struggle against war, hasn't it?

V.Z. Yes, but although a great deal has been done, a vast amount simply hasn't been touched on yet. The aftermath of war is still very much in evidence, and it seems we will never see the end of it. Peterhof is too large, there are too many monuments in its grounds – dozens of buildings, garden furnishings, fountains. It will probably take decades of hard, painstaking labour to just repair the worst of the damage. Much restoration work still needs to be done, and the buildings that were restored after the war are already in need of attention again. Complicated problems are constantly confronting us. For instance, we are now starting on the granite Lion Cascade with its huge columns, but the granite quarries no longer exist, which means that we have to find granite which at least appears similar. We are having to cope with such conundrums all the time. And all this because of the war. In my opinion, museums are cornerstones of the cultural heritage of mankind. The destruction of museums by war rends the living fabric of society. That is why museum workers are among those who speak out against war. We could tell you of many acts of bravery of museum workers who sacrificed their lives to save museum treasures, during the Second World War, in both the Soviet Union and Germany.

I.P. You and your colleagues have accomplished and continue to accomplish miracles at Peterhof. I know that many people, and especially members of the younger generation, don't want to hear about the war. But it seems to me that in Peterhof and the other palaces in the environs of St Petersburg it would be worth telling visitors more about the damage done to museums by war and about what has been done to restore them. If people start to think about it more often perhaps there will be no need to raise museums from the ruins in future.[2] ■

Notes

1. The town founded by Peter the Great was called St Petersburg from 1703 to 1914, Petrograd from 1914 to 1924, and Leningrad from 1924 to 1991. It resumed its historical name of St Petersburg in 1991.

2. See B. B. Piotrovsky, 'The Destruction and Restoration of Leningrad's Palace Museums', *Museum*, Vol. 37, No. 4 (147), 1985.

An appetite for history

Nancy Frazier

In No. 174 of Museum, *Kenneth Hudson praised the efforts of many 'single-parent' museums in which 'Charm counts for a great deal and the rules for almost nothing'. The Johnson and Wales Culinary Archives and Museum in Providence, Rhode Island (United States) is one such example reflecting the private passion of a well-known chef. It is described by Nancy Frazier, publisher of the bi-monthly newsletter* Museum Insights *and author of several North American museum guides.*

'I'm a Hungarian by birth, an American by choice and a Chicagoan by God's grace', Louis Szathmary once told a reporter. But that biography-in-a-nutshell neglects his genetic predisposition to become a passionate collector, and the fact that the objects of his affection are now the core of what may be the world's major culinary arts museum, located at Johnson and Wales University in Providence, Rhode Island.

'Collecting was a disease that ran in my family,' Szathmary explained to me. 'When I first went to Maggs Brothers [antiquarian booksellers] on Berkeley Square in London, they said, "Oh, yes, we knew your father, your grandfather and your great-grandfather".' I had met Szathmary recently for lunch in Springfield, Massachusetts. He was on his way home to Chicago after having spoken at Dartmouth College where a special exhibit, *The Beautiful Books of Hungary, 1473–1992*, was drawn from his personal library.

During the meal, the restaurant's host came to our table holding a well-worn copy of *The Chef's Secret Cook Book*. 'Isn't that you?' he asked pointing to the beaming face on the book's paper cover which was, indeed, the very same, handlebar moustache and all, as that of the man before him, only with the addition of some twenty years and the subtraction of a chef's toque. 'It is a great honour to have you here,' said the enthusiastic restaurateur. 'We get artists and writers and theatre people, but rarely a man of so great accomplishment.'

The celebrity before him is widely known as Chef Louis. He has gained fame throughout the food industry and among the public not only for his cookbook and his library, but also as proprietor and chef of the Bakery Restaurant of Chicago, which he founded in 1962.

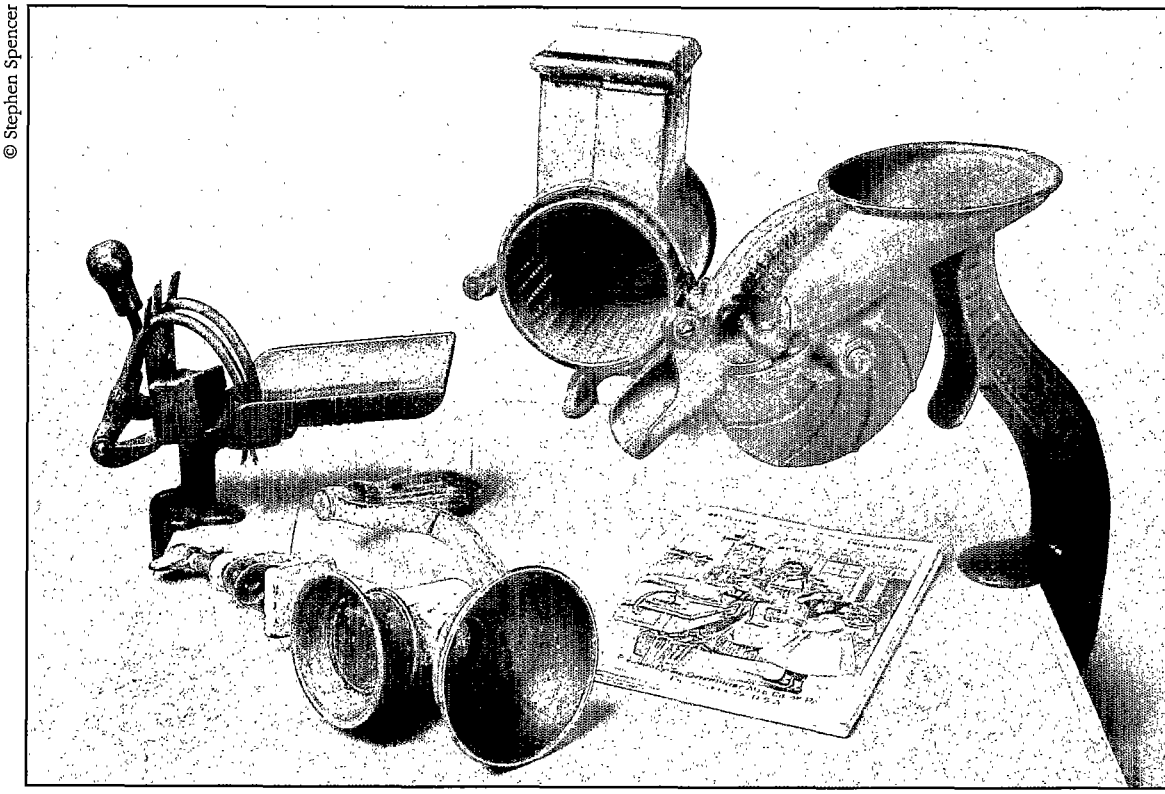
Born in Budapest in 1919, Louis Szathmary received his Ph.D. in psychology from the University of Budapest. He was *en route* to the United States in 1951 when he decided he wanted to open a restaurant. However, his American career started with washing dishes and cooking in a modest way. His professional résumé begins with the four years he worked as chef for a Jesuit order in Norwalk, Connecticut. He had a few more jobs as he climbed the ladder of experience and success. The bakery staff grew to sixty employees, and Szathmary bought the building in which he originally rented space. While the restaurant expanded downstairs, his collection filled the rooms upstairs until, in 1989, at the age of 70, Louis Szathmary decided to close the restaurant and 'bury his potato peeler'. Well, not quite bury it. He gave it away along with his other treasures.

Today, the Szathmary library is shared by four American institutions: The University of Indiana has some 10,000 volumes of Hungarian literature. The University of Chicago has 12,000 books from his Hungarian reference collection. Some 20,000 cookbooks and other books about food are at Iowa University, which inaugurated the publication of 'The Iowa Szathmary Culinary Arts' series. (The first in the series, issued early in 1992, was a previously unpublished manuscript by Nelson Algren, author of *The Man with the Golden Arm*. Entitled *America Eats*, Algren's book was originally written, in the late 1930s, for the Illinois Writers Project, a branch of the Works Project Administration.)

However, the major portion of Louis Szathmary's collection, which in time diversified to include works of art, ephemera and miscellaneous culinary artefacts, forms the core of the Culinary Archives and ▶

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)



Clockwise, starting at top: 1. German nut grinder, nineteenth century; 2. American cherry pitter, 1880; 3. Viennese poppy seed grinder c. *1920; 4. American double cherry pitter* c. *1910.*

Museum in Providence. They have over 8,000 books and manuscripts on subjects relating to food. In addition there are about:

• 10,000 pamphlets. These came with appliances and products, from stoves to cereals, and offer instructions and sometimes recipes. My favourite is the 1916 pamphlet for 'America's Most Famous Dessert' – Jell-O. A bride and bridesmaid on the cover are the last word in lacy elegance. The Genesee Pure Food Company of Le Roy, New York, which made Jell-O, also sold an ice-cream powder. 'Alexander the Great enjoyed a frozen substance not unlike our ices and sherbets of today, but he never knew the delight of eating ice cream. Even our own grandmothers were generally deprived of *that* enjoyment,' the advertising copy inside the pamphlet reads. The colours of the photo spread come straight out of a sherbet rainbow.

• 6,000 trade cards – colourful, usually playing-card-size pictures that might show, for example, a chubby, happy baby advertising baking powder.

• Tens of thousands of illustrations. One of the most amusing is an 1864 engraving of a railroad station dining-room scene, with wealthy patrons eating happily in the foreground while less fortunate travellers look on mournfully in the background. This print illustrates the origin of the word 'tip' – To Improve Promptness. In those days a gratuity was presented in advance of a meal, and the larger the tip, the more quickly the patron was served.

• 22,000 postcards from around the world, historical documents, menus, recipes, magazines, etc.

Popular culture

'After collecting some 10,000 cookbooks, I started to collect magazines. I found that every household magazine in the nineteenth century had from 16 to 32 pages of answers to readers' questions,' Louis Szathmary explained. 'They would ask for recipes. I realized that *these* are the recipes for what people were really cooking at home. Not all the things you find in cookbooks. A subscriber would write, "Could

you tell me how to cook rabbit? My husband came home with six rabbits." Or a brace of pheasants.' Other revelations were provided by these old periodicals: 'It was a great discovery to me, going through magazines, how kitchens truly looked at that time.'

Szathmary's interest in popular culture infiltrated his collecting, and took him to auctions, junk shops and tag sales as well as antique shops and dealers ('When we counted, we discovered that I have worked with 1,000 dealers over 30 years'). The variety of objects on display at the Johnson and Wales University museum reflects this eclecticism. There is, for example, a goose-feather brush to spread butter on apple strudel; a collection of grinders designed to pulverize everything from meat to poppy seeds; hundreds of swizzle sticks and a collection of bread toasters that mirror contemporary design over the years. A clue to the history of dinner-table manners is derived from an array of forks, from single-prong on up. One finds pitters and corers for cherries and apples. A double-duty olive pitter and slicer made in Italy during the 1950s and 1960s must have been invented especially for Martini drinkers.

The cookware and some of the furnishings from the Bakery Restaurant itself ring notes of fond familiarity to its former patrons. Most impressively, one rediscovers the handsome, massive, European back bar of dark, highly lacquered wood. Made in the Art Deco style just before the start of Prohibition (1920), and never used, it was exactly what Chef Louis was looking for when he opened the Bakery. He was told he could have it if he moved it. That was no small chore. Moved again, to the university campus, it now holds a Civil War wine jug in its original wicker coat among other historic whisky and wine bottles. As for historical span, the oldest objects in the museum are bronze knives from 3000 B.C., as well as Egyptian, Roman and Oriental spoons over 1,000 years old.

The most exceptional items in this exceptional collection are autographs of United States presidents affixed to food-related material. A list of table china that George Washington inherited is written in his own hand. There is also a copy of an advertisement Washington placed in a newspaper. It reads: 'A cook is wanted for the President of the United States. No one need apply who is not perfect in the business, and can bring indubitable testimonials of sobriety, honesty and atten-

© Stephen Spencer

Blow-up of a sixteenth-century Turkish chef's uniform.

tion to the duties of the station.' There is a letter from Abraham Lincoln and an engraved invitation to an intimate presidential dinner at the White House written by Mary Todd Lincoln. There are bills presidents paid, and a note President Ulysses S. Grant wrote to his wife, asking for two bottles of champagne to be sent to his office, just before he was about to deliver his State of the Union speech.

Food and politics

There are no fewer than 63,800 items in the Johnson and Wales collection. They are currently on display inside an enormous 15,000 square foot (1,394 m²) warehouse. Although the space is air conditioned and works on paper are protected by acid-free enclosures, it is far from the ideal environment. A climate-controlled museum building, specifically designed to house the collection, is somewhere in the future. In the interim, there is one salaried employee, Barbara Kuck, who was Szathmary's assistant at the Bakery. A cadre of students help her with the displays. They also write labels and take visitors round. Although this is really a museum in the making, it is both engaging in its straightforward presentation and absorbing by virtue of the discoveries one makes.

I was fascinated at how interesting a perspective on politics is derived by knowing the role food plays. That was highlighted by Louis Szathmary when he described one of his prizes, the official fifteenth-century document with which King Matthias the Just of Hungary (1458–90) elevated the population of an entire village to the rank of the nobility, thereby releasing them from the obligation of paying taxes. The reason for this act? Two of his mother's personal chefs, whose service pleased her very much, came from that village.

When it comes to understanding popular culture, the food preparation and eating habits of a community at any given time are invaluable clues. In this context, Szathmary has a mission. 'One thing I would like to say is this: This is the last moment when people can start feverishly to collect ethnic cooking utensils from their country, and gadgets like perogi cutters or sieves. They should take photographs of grandma in the kitchen, of the pots and pans. If they still kill a pig, they should make a picture of the killing; keep records of the cooking customs. The kinds of herbs that are used. What they do with fish, how they prepare lamb. . . .' Such is the message Louis Szathmary would like to broadcast to the world. For the one thing he knows to be true is that the only constant in life is change, and the only invariable element of change is that there will be more change.

Certainly his own life has changed. After twenty-seven years, he no longer cooks at the Bakery. However, Szathmary travels from Chicago to Providence almost every month to work with students and keep track of things at the museum. Does he still collect? 'It happens,' he said with the air of someone who has been caught breaking a vow, 'if I come across something . . . *irresistible*.'

Or serendipitous. Before he left the restaurant in Springfield, the host presented him with two souvenirs – a miniature glass beer stein and a menu – that will be found, in the near future, at the Culinary Arts Archives and Museum in Providence.

The Johnson and Wales Culinary Archives and Museum is situated at 315 Harborside Boulevard, Providence, RI 02905, telephone: 401-455-2805. Since there are no official hours as yet, visitors are requested to call in advance to schedule their visit. ■

The Aquarius Water Museum

Gerd Müller

Transforming a reservoir for water into a reservoir for knowledge was the audacious challenge facing the community of Mülheim-on-the-Ruhr in Germany. The local water-supply authority took the lead in creating an institution which is already recognized as a centre for learning about water and environmental protection. The author was Chairman of the Board of Directors of Rheinisch-Westfälische Wasserwerksgesellschaft (RWW) from 1978 to 1987 and became its Director in January 1988. He is also responsible for managing the Rhine-Westphalian Institute for Water Chemistry and Water Engineering at the Comprehensive University in Duisburg.

Water is vital to life. In the developed world water is being used – or rather misused – as a matter of course, thoughtlessly. The Aquarius Water Museum attempts to make us aware of the significance water has, and always will have, for humanity, and to draw the public's attention to the absolute necessity of water conservation.

As the visitors wend their way down from the top of the converted water tower, they follow the course of the water from source to river mouth, from molecule to ocean. Not only are the scientific and ecological aspects of water explored but also its social, mythical and aesthetic significance. Water is presented as experience, as a source of both life and disease, as a site for labour, leisure and legend, and not least, as an ecological challenge.

In the introductory space, called 'Aquasphere', the visitor encounters all the sensory perceptions water provides. Scientific experiments are simulated to convey some of the fascination which the element H_2O holds for chemists and physicists. In the next section, groundwater, geysers and subterranean rivers are explored, and with them, recently discovered micro-organisms living in underground reservoirs. The notion of the 'spring' proved just the right subject to track down the role and importance of water in the world of myths, sagas, fairy tales, as well as in the arts. The brook, shown in its natural state, though constrained by human hand, is the first pointer to the ecological aspect of the museum. As a fitting contrast, bathing scenes from all epochs and civilizations are depicted to show water as a source of fun and enjoyment. The well – long since irrelevant to daily water supply in industrialized countries – is recalled not only as the meeting place, the very source of communication and the central element for the community, but also as the symbol of the rich and powerful in its form as an ornamental structure.

With industrialization, water began to be used in a host of new ways; canals were built for trade routes, water became a source of energy, a means of production and an essential element for new, densely populated industrial centres. This section of the museum shows how dams and canals were built and how drinking-water supplies were established in nineteenth-century Europe. It presents contemporary computer technology for designing dams, as well as a drinking-water supply system simulated by the example of a waterworks control room. To demonstrate the problem of used and contaminated water, the visitor is conducted through a replica of a sewage pipe to a sewage plant. A game about the hazards that can endanger a harmonious ecosystem and pollute healthy water brings the visit to a close.

Why a water museum?

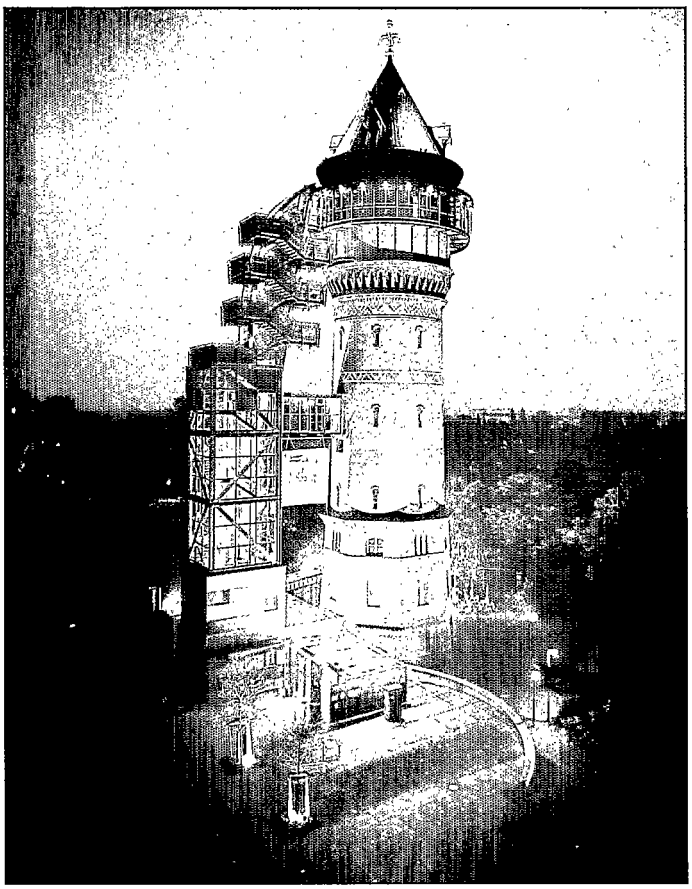
The museum's operating authority, the local water authority of Mülheim-on-the-Ruhr (the Rheinisch-Westfälische Wasserwerksgesellschaft mbH (RWW)), supplies 1 million people as well as local trade and industry in the Western Ruhr area, one of the most densely populated and industrialized regions in the world, and in the largely agricultural area to the north, up to the Netherlands border. The company was established over eighty years ago and has a strong commitment to the region and to its population, which justifies the creation of a cultural institution such as the museum.

The Aquarius Water Museum has been set up in a water tower that is more than 100 years old. The way this old tower's struc-

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)

Photo by courtesy of the author



The beauty of the old historical monument comes into its own at evening time with outside illumination.

ture and architecture has been converted into a museum is itself an event in urban development. For the RWW, the museum is part of an overall effort to draw the public's attention to the absolute necessity of water conservation.

The water tower, which used to store 500,000 litres of water at a height of almost 50 m, was no longer needed by the middle of the 1980s. At the same time as proposals were made to declare the water tower an industrial monument, the RWW was toying with the idea of organizing an exhibition to make up for the perceived lack of knowledge on water-related questions.

Turning the water tower into a museum proved quite an enormous challenge. The building, although pertinent to convey the appropriate atmosphere, was not exactly the ideal structure for a museum, and its creation is the result of four years' close collaboration between the RWW, architects, exhibition specialists, museum educationists, authors and media specialists.

The size and structure of the tower dictated that the museum be vertically arranged. Building regulations made it necessary to erect a second tower next to the original water tower to provide a second escape route, which also facilitated further development. Although the various parts of the vertically arranged exhibition were interconnected by lifts, stairs had to be provided as an emergency exit. Visitors today make their way via two lifts to the former water tower storage tank, the lower part of which still holds water to serve as a reminder of the tower's original purpose, and leave this level on an observation platform which surrounds the tower at a height of 37 m. From there they make their way down to the lowest level by way of stairs and half levels, each of which is devoted to a particular exhibition topic.

The vertical arrangement was not the only problem. The relatively small diameter of the tower ruled out any conventional exhibition layout, and called for an original and creative solution. Moreover, everyone involved in the project agreed that the industrial monument of the water tower should house its subject as naturally as possible. Therefore scenery-type and pseudo-natural forms of expressing the subject were consistently avoided.

Media technology makes it possible to deal with the great diversity of topics in the confined space available. Computers and videodisc players display the contents on monitors, encouraging visitors to become actively involved by using touch-screens and joysticks. Apart from the sounds and images it produces, media technology itself is ugly. However, the Aquarius Water Museum has chosen not to hide this technology. On the contrary, allegories as well as a sculptor's artistic interpretations of the topics covered in each department form, jointly with the information units, a single coherent environment.

Visitors to the museum are not supervised and accompanied by the usual museum attendants. Their entrance tickets are data cards like those used in everyday life, without which they cannot make the various information stations work. At the same time they can collect points for taking part in a quiz by playing on the information units. The final evaluation of the points obtained is an additional incentive to have a close look at what the museum has to offer.

Creating a reservoir of knowledge

The confined nature of the museum means that at most only 100 visitors can stay there at any one time. Nevertheless, so far, the count has been up to 500 visitors a day; this in the suburbs of a medium-sized town and certainly not right in the centre of a metropolis. At peak times queues form in front of the tower, visitors willingly waiting up to an hour and sometimes longer to enter the museum.

School classes of all ages, particularly during term time, make up the majority of visitors. Fears that only younger people familiar with modern media technology would find their way to the exhibition have proved groundless and the museum attracts visitors from all age-groups. Staff concentrate on explanations and general supervisory work and can thus be kept small. At peak visiting hours during the weekend, a maximum of five persons are employed in the Aquarius Water Museum at any one time.

The museum also organizes various activities on the subject of water. The art exhibition by a graphic designer is just as much at home here as are lectures concerning water conservation, installation of a well-stocked library as well as preparation of special project weeks for school classes.

The costs of redeveloping the old water tower and its conversion to a museum were not justifiable even for a large water supply company, and the RWW thus turned to the Land of North-Rhine Westphalia for financial support. There is a growing interest in the preservation of early industrial monuments, many of which have gradually disappeared over the last twenty years with the restructuring of the entire Ruhr area. The water tower is characteristic of the new face of this conurbation, which was typified by heavy industry and mining for almost 100 years. Its transformation from a water reservoir to a reservoir of knowledge reflects the region's new self-awareness and projects an image of it as a centre for trade and change, and of culture and ecologically oriented technical progress.

Irrespective of the considerable financial support provided by the Land of North-Rhine Westphalia, the RWW, as the operator of the Water Museum, has raised a large mortgage. We expect the building to exist for a correspondingly long period and, in view of the echoes heard far beyond the borders of Germany, we are anticipating some 30,000 visitors a year. Supplementary exhibitions and many other events will contribute to the unique content of the museum. If it is successful in communicating its vital message much will have been attained. ■

Books

Museums and the Shaping of Knowledge, by Eilean Hooper-Greenhill (London, Routledge, 1992).

The Past in Contemporary Society: Then, Now, by Peter J. Fowler (London, Routledge, 1992).

Heritage and Tourism in 'The Global Village', by Priscilla Boniface and Peter J. Fowler (London, Routledge, 1993).

It is not so long ago that social scientists began to look at heritage conservation – its practitioners, their ideologies and their institutions – as a system of cultural manifestations susceptible to theorizing and analysis. A pioneering work in this vein was Marc Guillaume's *La politique du patrimoine*[1] (had the book been translated into English it might have been called *Heritage Politics*). Examining the preservation and presentation of heritage in France, one of this essay's main thrusts was to show how the notion of a public, national heritage, once it was crystallized during the period of the July Monarchy (1830–48), became an ideological instrument of the French state. The idea that representations of the collective memory can be monopolized in this way, through the assignment of identifiable 'political' and educational functions to certain museums and monuments, was explored again a few years later in a fascinating book called *The Great Museum*, sub-titled *The Re-Presentation of History*.[2] The Australian political scientist Donald Horne uncovered the calculated rhetoric of Europe's monuments, as they are made to speak for national histories and particularly for the benefit of devotees of the modern 'cult' of tourism. In 1985 the American scholar David Lowenthal straddled a broad array of disciplines to produce a landmark study (412 pages of text, 57 of bibliography) called *The Past is a Foreign Country*. In it he explored the complex processes by which the known past has been shaped by Western society throughout its history and how, since the Renaissance, that past has become increasingly alien to the present, yet manipulated to serve present-day purposes.

In more recent years, a number of other titles have sprung from the pens of historians, anthropologists, sociologists and cultural critics, all intrigued by the craze for heritage. What is surprising is that they are not more numerous and that the interest they reveal was not awakened earlier. For by the early 1960s, the forces in the industrialized countries, now spreading elsewhere, that have sacralized the heritage and simultaneously made it the handmaiden of major economic stakes, were already in play.

Even more puzzling is the relative absence of basic ontological questioning on the part of the many social scientists and specialists in cognate disciplines who work in museums and monument-conservation departments. It is as if their corporate culture prevents them from using the essential tools of their original disciplines. There has been little reflection on the 'whys' of what they do, amidst an abundance of 'how to' publications.

Things must be changing somewhat, however, for in a new series launched by Routledge, called 'The Heritage: Care – Preservation – Management' four of the eleven titles published so far are the more reflective efforts one would like to see.[3] Three of these four titles are reviewed here.

As a sociologist specializing in museum studies, Eilean Hooper-Greenhill points out that 'the lack of examination and interrogation of the professional, cultural and ideological practices of museums has meant both a failure to examine the basic underlying principles on which current museum and gallery practices rest, and a failure to construct a critical

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)

history of the museum field'. Her book seeks to construct such a history, specifically in relation to the changing basis of rationality in museums and their historical precursors, and to the ways in which they have made objects convey knowledge. Looking principally at the precursors of the modern museum, she relies heavily on the analytical frameworks of the late Michel Foucault – a contemporary French philosopher who has become a cult-figure – whose writings have renewed our vision of European intellectual history, particularly the radical discontinuities in that process of development. The book actually provides an excellent introduction to his theories but, once the main points have been made, Foucault's dictums punctuate the text rather too frequently, to sometimes tiresome effect.

Foucault recognized, and this is one of the core ideas of his that govern Hooper-Greenhill's essay, that rationality and 'truth' have taken historically specific forms. These forms inscribe themselves in practices or systems of practices. In different ages, knowledge has been produced and rationality defined within particular sets of relations, or structures of thought, that he dubbed the *epistème*. Different *epistèmes* have determined how different sorts of institutions have contributed to the shaping of knowledge by using three-dimensional objects.

Hooper-Greenhill casts welcome fresh light on a series of institutions – on the princely cabinets, epitomized by the Medici Palace; on the 'cabinets of the world' characteristic of the Renaissance, with their occult rationality which our modern mentality finds it difficult to identify; the private collections of the classical age, exemplified in her case-study of the now forgotten 'Repository of the Royal Society', which was absorbed into the British Museum; and the nineteenth-century public museum, deployer of the 'disciplinary technologies' of that age, the exemplar of which was the Muséum Français, created in 1792, and which was to become the Louvre Museum early in the next century. She goes well beyond the bland, somewhat patronizing descriptions one finds in the museum histories written so far. It is only by locating these earlier forms in the systems and practices that emerged from the radically different world views of periods before the modern that we can hope to make sense of where the museum stands in the *epistème* of today.

It does not appear quite so easy, however, to apply such powerful hermeneutics to contemporary museum reality. Hooper-Greenhill's brief concluding section on this subject is disappointing. There is little of the eye-opening analysis of the preceding 200 pages, but rather a somewhat indulgent evocation of various present-day trends and technologies. Perhaps Foucault's tool-kit will one day inspire her to analyses of the sort that can really liberate contemporary thinking on museums from 'the ethos of obviousness' (her term) in which it is still largely confined.

Indeed, as the industrialized world advances rapidly into an age not just of museums but of a whole gamut of practices now aptly termed 'the heritage industry', with the economic and other non-cultural stakes that the term implies, it is increasingly necessary to interrogate the modern cult of pastness. There are serious questions that need to be answered, and a moral debate that needs to be engaged. On this vast subject, Peter J. Fowler's 1992 essay makes a moralist's point. Written in the language of observation rather than that of theory, it achieves this result less scholastically than the previous work. According to Professor Fowler:

> No scientific analysis or deeply learned discourse, [the work] is a sort of commentary, one side of a chat about ourselves, our attitudes to the past and the, to me, quite staggeringly large influence that a whole range of different pasts have on the present.

The book's last word, stated, not surprisingly, in the author's Preface, is a quote from the Archbishop of Canterbury's 1991 New Year's Day message:

> I do . . . see some justification for calling it the 'Now' generation. The past is more than snapshot nostalgia. Without a deeper sense of the past we may lose gifts that God has given us for handling the present.

As Professor of Archaeology at the University of Newcastle upon Tyne, and a leading figure in the United Kingdom's National Trust, the Council for British Archaeology and the Royal Commission on the Historical Monuments of England, the author writes from bemused personal experience. But his exploration of the ways in which assorted Britons handled the past between 1 July and 31 December 1990 goes beyond the asseverations of personal testimony, for he has culled huge amounts of material, anecdotal and otherwise, from his own alert observation of current events as well as from many accounts in the media.

The issues he raises could be brought forward in many other settings, mainly but by no means solely in the industrialized world: the implications and limits of preservation activities that purport to re-create the past; the myth-making inherent in the invention of a past that is pleasant to live with today; the paradoxes of compulsive 'anniversaryism'; the obligatory reference to the heritage in so much modern holiday-making.

It would be strange to address such issues without a sociological analysis of the public and private bodies responsible for managing the past. Such an analysis is adumbrated in this book and is accompanied by an interesting treatment of the practicalities of managing museums, sites, tourist centres etc., activities that now occupy a large segment of the working population in the United Kingdom and elsewhere. There is also thought-provoking material on the uses of the past in scholarship and education, on its exploitation by the tourist industry and on the fine line between its use and abuse in advertising and in modern theme parks.

A corollary of these modern developments is reduced demand for the fruits of scholarship, particularly the humanities, as the heritage has ceased to be the preserve of specialists. While Fowler admits that 'the past is too important, especially in its multifunctionalism, to be left to the past practitioners' he also sounds a badly needed note of caution. For the popularity of the conservation and accessibility of the artefactual past has also spawned results such as

> a powerful and doctrinaire political lobby, an influential commercially-driven point of view, a demeaning service industry, shallow, tawdry images of pastness, commodification and exploitation and, perhaps worst of all, a downmarket denial of proper access to its legitimate pasts to society whose very curiosity triggered the opportunity in the first place.

Important considerations of this sort, culled from a similar database, and presented as readably, are also to be found in a second work by Professor Fowler, co-authored with Priscilla Boniface, who worked for the Royal Commission on the Historical Monuments of England before becoming a freelance consultant in

'communications and heritage'. To a large extent tourism feeds off the cultural heritage and the authors of *Heritage and Tourism* take a perceptive look at some of the anthropological anomalies of this global phenomenon, for example the 'tortoise approach' that makes tourists transplant so much of their home environment; the neo-colonialism inherent in Westerners' patronage of the cultures and cultural services of lands distant from their own; the artifices of the invented traditions presented as 'our culture' to tourists from other cultures; the strategies that have become obligatory in cities and towns that seek increasingly to imprint 'heritage' status on parts of their urban fabric; the many manipulations of images of the rural world, a world already long lost.

Key issues of contemporary practice are dissected. For example, at a time when non-scientific motivations trigger off so many new museum projects, it is appropriate to examine the politically opportunistic image-building that goes on in a world where the main sources of funding for such projects are the employment and tourism sectors. Similarly, the new lease of life that urban cemeteries have taken on as tourist attractions are also grist for the authors' mill. The example of the cemetery, like so many other aspects of historic urbanity, such as public gardens, waterfronts, canals and bridges, shows not only that significance and values change but also that this

> process of evolution demands an awareness on the citizens' part of good academic information coming from discovery, research and reassessment, quite as much as of perceptions deriving from standard histories, visitor surveys, tourist projects and the like.

Such information, that only serious scholarship can provide, is not given the place it deserves these days, for all too often the slogans of 'popular' culture and 'democratization' serve to mask other stakes. Throughout the book, the consequences of this are underlined, the way opportunities are missed 'every day and in every bus and at every site and museum to increase the world's understanding of itself by relating across cultures through cultural-heritage interpretation'. Beyond the derision, it is this thread of advocacy that runs through the authors' discussion of virtually all the contradictions, paradoxes and absurdities (plus the success stories and the projects of quality) that characterize today's presentation of heritage to the world's tourists. Each one of us is concerned, as a presenter, as a recipient, or as both.

Notes

1. Published by Editions Galilée, Paris, 1980.

2. Published by Pluto Press, London, 1984.

3. The series is described as having been 'designed to serve the needs of the museum and heritage community worldwide. It publishes books and information services for professional museum and heritage workers, and for all the organizations that service the museum community'.

Book review by Yudhisthir Raj Isar. Born in India and trained in economics and social anthropology in Delhi and Paris, he has been Director of UNESCO's International Fund for the Promotion of Culture since 1989. In 1986/87 he was executive director of the Aga Khan Program for Islamic Architecture at Harvard University and the Massachusetts Institute of Technology.

Professional news

Museum management courses

'Managing Change in Museums' is the theme of the 1994 Museum Management Program at the University of Colorado, to be held from 3 to 7 July 1994. This course for museum administrators will cover topics such as institutional direction, trustee relations, financial planning, and the management of personnel, collections, exhibits and public programming. Other subjects include managing controversy, expansion planning, producing more earned income, integrating public programming and evaluation findings, bringing exhibits and interpretations to life, working with schools and teachers more effectively, fund-raising in difficult places, and the impact of accounting and tax changes.

For further information: Victor J. Danilov, Director, Museum Management Program, University of Colorado, 250 Bristlecone Way, Boulder, CO 80304 (USA) Tel: (1.303) 443.2946 Fax: (1.303) 443.8486

Making the museum system work more effectively is the theme of the fifth course on museum management to be held, in English, at the Deutsches Museum in Munich from 7 to 12 August 1994. The course is designed for directors and senior administrators, and attendance is limited to twenty-five persons. It will cover the main aspects of running a museum, with participants having full access to the day-by-day workings of the museum. The programme also covers financial affairs, museum architecture, exhibition design and production, collections management, conservation of technical objects, project management, writing and editing labels, publications and security.

For further information: Abt. Bildung, Deutsches Museum, D-80538 Munich (Germany) Tel: (49.89) 217.9294 Fax: (49.89) 217.9324

New milestones in visual information technology

The Louvre Museum, in collaboration with Editions LAMY, is completing a database containing a total of 130,000 drawings, watercolours and pastels, making it, for the time being, the largest graphic database in the world. The images are stored on 1,500 compact discs, each containing 660 million characters, and will be instantly accessible to the public and to researchers throughout the world.

For further information: Service de la Communication, Musée du Louvre, 34–36 quai du Louvre, 75058 Paris Cedex 01 (France)
Tel: (33.1) 40.20.50.50
Fax: (33.1) 42.60.39.06

The Micro Gallery project, part of the new Sainsbury Wing of the National Gallery in London, contains more than 2,200 paintings with over 1,000 secondary illustrations, dozens of animations and some 300,000 words of supporting text. The system provides for the images to be displayed in full colour on large screens which may be consulted by people with little or no computer experience; it runs sufficiently fast to be browsed through in less than one second from screen to screen and users may operate the system simply by touching highlighted areas on the screen. Developed over a three-year period by a team of more than twenty persons, the Micro Gallery project enables a visitor to explore all of its material and special facilities using just seven simple controls.

For further information: Cognitive Applications Ltd, 4 Sillwood Terrace, Brighton BN1 2LR (United Kingdom)
Tel: (44.273) 821600
Fax: (44.273) 728866

ISSN 1350-0775, *Museum International* (UNESCO, Paris), No. 182 (Vol. 46, No. 2, 1994)

Published by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA)

New publications

Looting in Angkor. One Hundred Missing Objects. A publication of the International Council of Museums (ICOM) in co-operation with the École Française d'Extrême-Orient, Paris, 1993, 102 pp. (ISBN 92-9012-015-0). Bilingual: English/French. Available from ICOM, UNESCO, 1 rue Miollis, 75732 Paris Cedex 15 (France).

For some twenty years, most of the monuments of Angkor have been the object of looting and clandestine excavation, and so long as there is a market for Khmer art, the theft will undoubtedly continue. The present booklet is published as part of ICOM's ongoing effort to stop illicit traffic of cultural goods, and should function as a tool to identify some of the most important missing works. The objects presented in the booklet have all been stolen since 1970 from the Dépôt de la Conservation d'Angkor, the world's largest collection of Khmer art, and have probably been sold on the international market – to 'art lovers' little concerned with the origin of the works they purchase. The book contains detailed descriptions of 100 missing objects: entire sculptures, isolated heads, torsos, friezes, etc. It ends with a useful note on steps to be taken if a stolen object is found or identified.

Art, Anthropology and the Modes of Re-presentation. Museums and Contemporary Non-Western Art. Edited by Harrie Leyten and Bibi Damen and published by the Royal Tropical Institute of the Netherlands/KIT Publications, 1993, 78 pp. (ISBN 90-6832-245-1). Available at specialized booksellers or directly from the Institute: 63 Mauritskade, 1092 AD Amsterdam (Netherlands).

When non-Western art is exhibited in European museums, does it belong in the anthropological museum or in a museum of modern art? The former type of museum regards this art as an illustration of something else and tends to provide a great deal of additional information on the objects, their context, symbolic significance, etc. For the museum of modern art, the work of art is an independent object, an end in itself, and appeals directly to the visitor's aesthetic sensibility. Consequently this type of museum tends to provide too little information, resulting in the visitor feeling somewhat lost. These considerations formed the point of departure for a symposium held in the Tropenmuseum in Amsterdam in 1992, and which resulted in the present collection of articles. The publication provides an overview both of the history of the Western view on 'primitive' art over the last thirty years, and of the various approaches which have been adopted with regard to its display while attempting to resolve the conflict between the anthropological and the artistic approaches to the presentation of non-Western art.

'Regards sur l'évolution des muséees', *Publics et musées. Revue internationale de muséologie*, No. 2, 1992. Published by Presses Universitaires de Lyon, 86 rue Pasteur, 69365 Lyon Cedex 07 (France). 95 FF. (ISBN 2-7297-0443-4).

The recently started interdisciplinary journal *Publics et musées* is the only French journal specifically devoted to the relationship between the museum and its visitors. The present issue, the second so far, deals with the visitor's role in the current evolution taking place in the museum world. There has been an enormous growth in museum projects in recent years; old museums have been renovated, new ones built, new institutional links or organizational structures created. The articles in this issue investigate different aspects of the visitor's role in these changes.

Guide de la presse beaux-arts. Published by Editions Sermadiras, 11 rue Arsène-

Houssaye, 75008 Paris (France), 1993, 144 pp. (ISBN 2-903-836-12-4).

A handy reference guide for all those in the art world interested in promoting their efforts in the media, this directory lists some 640 art critics or cultural journalists in France. Information is presented in twenty-five separate chapters dealing with specialized magazines and reviews, daily newspapers, radio and television.

WFFM chronicle

World Federation of Friends of Museums, Sierra Mojada 466, Lomas de Barrilaco, Mexico, D.F. 11010

At its eighth International Congress, held in Treviso (Italy) from 1 to 5 June 1993, the WFFM adopted the following resolution which aims to promote increased community participation in the conservation and promotion of the cultural heritage:

1. The WFFM urges all Friends to further develop their role linking museums and the community.

2. The WFFM recommends that Friends all over the world assume an active role in heritage preservation.

3. The WFFM recommends that Friends play an increasing role in fostering educational and cultural programmes.

4. The WFFM asks that all nations provide guidelines on how to start a Friends Group and send a copy to the WFFM. WFFM would co-ordinate this information, making it widely available.

5. In a period of recession, Friends are especially urged to intensify their efforts in fund-raising with bold and creative projects which appeal to the whole community.

6. The WFFM recommends that associations give more responsibility to young people on their boards and intensify the links between museums and youth.

7. The WFFM endorses the special working group on cultural tourism which has been established at this congress.

8. The WFFM acknowledges the necessity of formulating a code of conduct (regulating particularly the work relationship between Friends and museum professionals) and of producing by the next congress a regulation in this direction which could be presented to ICOM.

museum international

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Museum International (English edition) is published four times a year in December, March, June and September by Blackwell Publishers, 108 Cowley Road, Oxford, OX4 1JF (UK) and 238 Main Street, Cambridge, MA 02142 (USA).

New orders and sample copy requests should be addressed to the Journals Marketing Manager at the Publisher's address above. Renewals, claims and all other correspondence relating to subscriptions should be addressed to the Journals Subscriptions Department, Marston Book Services, P.O. Box 87, Oxford, OX2 0DT (UK). Cheques should be made payable to Basil Blackwell Ltd.

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US mailing: Second-class postage paid at Rahway, New Jersey. Postmaster: send address corrections to *Museum International*, c/o Mercury Airfreight International Ltd Inc., 2323 E-F Randolph Avenue, Avenel, NJ 07001 (USA) (US mailing agent).

Advertising: For details contact Pamela Courtney, Albert House, Monnington on Wye, Hereford, HR4 7NL (UK). Tel: (09817) 344.

Printed and bound in Great Britain by Headley Brothers Ltd, Kent. Printed on acid-free paper.