

Museum

No 168 (Vol XLII, n° 4, 1990)

**Spreading the word :
national museum periodicals
at work**

museum

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Quotable quotes

'It is a newspaper's duty to print the news and raise hell.'

Chicago Times, 1861

'The press . . . is social electricity.'
François-René de Chateaubriand,
Mémoires d'outre-tombe

Most readers probably saved us embarrassment by automatically correcting the error that slipped into the photo caption on page 62 of issue No. 165, which should have referred to 'Mr Geoffrey Lewis'. *Museum* apologizes to him for any inconvenience caused.

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Spreading the word: national museum periodicals at work

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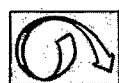
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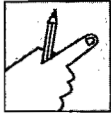
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One world, not enough voices

Until all the world's 35,000 or more museums—and their professionals and other workers—are networked with electronic mail and video-conference phones, there will be no real substitute for periodical journals as a means of regularly exchanging information, news, ideas, plans, fears, hopes and concerns. At the risk of seeming self-preoccupied or even clubby, we felt it timely to take a look at the state of some museum periodicals.

In choosing a sample, we first eliminated the international journals, which are few in number (and some of which are featured in this issue of *Museum* on the basis of a publicity exchange) and the local periodicals, often exclusively linked to the news of one museum and seldom providing considerable content with professional substance of lasting interest.

That left the national museum periodicals, of which we discovered (with the kind help of the Unesco-ICOM Documentation Centre) more than fifty listed in a provisional directory to be found below. The word 'national' was applied somewhat loosely, since in certain federal or otherwise special situations a periodical may focus on one part of a country or a potential readership, though accessible elsewhere and to others in the country too.

From this list we picked a fairly representative group from which to commission articles. The geocultural gaps in our actual coverage are, by and large, due to lack of response from a given area of the world.

Where do the national periodicals stand? In some cases, they seem to be in an up-beat phase. Thus *Soviet Museum* and Czechoslovakia's *Múzeum* are opening their columns to themes not previously covered, *Museums Journal* of the United Kingdom has reorganized itself and ventured into serious humour with The Newt (if you're feeling discouraged, read his guest column in this issue of *Museum* first), and Canada's *Muse* is thinking about appearing six instead of four times a year. On the other hand, some of our colleagues are wrangling with grave problems. These range from lack of paper and printing facilities to financial shortages brought on by a change in national procedures for administering lottery proceeds—which contributed to obliging New Zealand's *AGMANZ Journal* to move from quarterly to annual publication. As was also to be expected, in this field as in others the industrialized countries can speak louder and more frequently than the developing nations, few of which can afford a national museums periodical. A rewording of the title of the MacBride Commission's report to Unesco on communication might be an apt global description: 'One world, not enough voices.'¹

And yet almost all of our authors appear sufficiently confident of the future to make plans for their own journals, and to formulate suggestions for enhanced international co-operation. Comprehensive exchange of

1. Sean MacBride et al., *Many Voices, One World*, London/New York/Paris, Kogan Page/Unipub/Unesco, 1980.

publications and authors/articles is one request shared by several; then there is *Chinese Museum's* proposal that a twinning system of national museum periodicals be launched. And we at *Museum* must confess that we picked up more than a few ideas for improvement as we prepared this issue.

Is mutual 'borrowing' of ideas and approaches akin to theft when it happens among friends? Indeed, should not reciprocal enrichment be a hoped-for outcome of this issue of *Museum*? It would certainly be in aid of a good cause: a better spreading of the word.

A.G.

P.S. We wish to repair an omission and thank Edward Yen of Shanghai, China, for his help in translating a Chinese-language selection of *Museum* articles that appeared in 1988. It is hoped to issue a further compendium in that language soon.

Romania's *Revista Muzeelor*

Corina Sandu

Just as we were going to press, we received a visit from Corina Sandu, a French citizen of Romanian origin who holds a doctorate in aesthetics from the University of Paris I. She had just returned from Bucharest and came to share with Museum's readers this diary excerpt in the form of an appeal for a magazine that is coming to life again.

Revista Muzeelor (Museums Review) is the new title of the Romanian *Museums and Monuments Magazine*, which was reorganized after the Revolution of 22 December 1989. Originally launched in 1964 as a collection of reports about the activities of Romanian museums, it continued to exist despite various changes, impositions and budgetary difficulties. First a quarterly, it became a monthly after 1977, the year in which it changed its title on joining forces with the *Historical Monuments Bulletin*. Ten issues a year were devoted to museums and two to historical monuments, with a print run of 1,000 copies each.

Communication outside reality

The periodical suffered from severe censorship throughout the dictatorship, and had no freedom of speech. Despite the serious problems undermining the country's cultural heritage—the demolition of a third of Bucharest, including a great number of historical monuments, and the destruction of Romania's villages—the

Museums and Monuments Magazine was compelled to eulogize the grandiose and oversized buildings of the dictator Nicolae Ceaucescu.

Museums were not allowed to take out individual subscriptions to it although it was the only specialized review of its kind in the country since a very strange law indeed only allowed a single subscription for all the museums in each of Romania's administrative districts.

The beginning of true communication

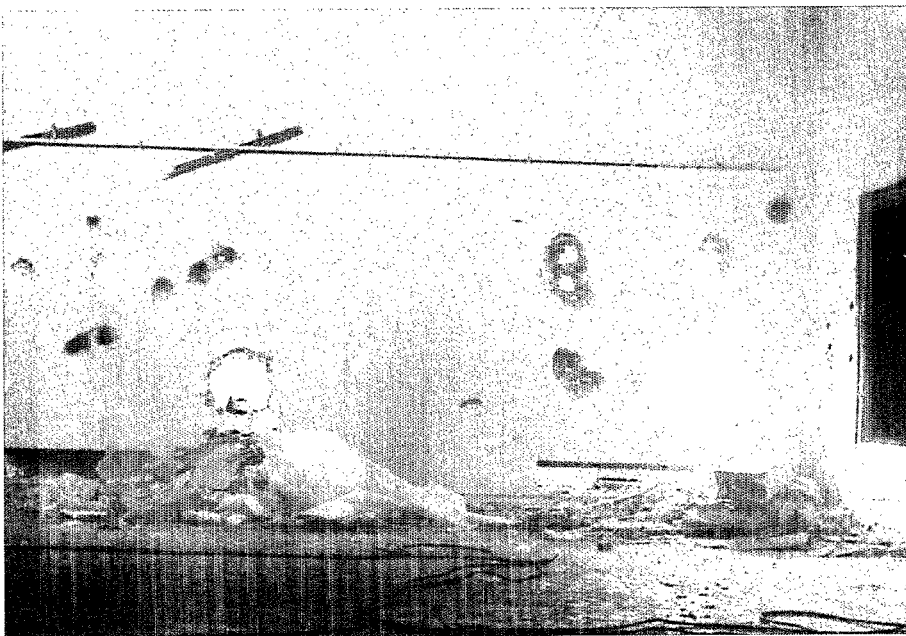
After reorganization, *Revista Muzeelor* became a monthly and is financed by the Ministry of Culture through the Museums and Collections Commission. Readers can now find articles on the following major themes: museums; collections and exhibitions; studies and papers; conservation and restoration; cultural heritage; education; museotechnology; and opinion and discussion pieces.

An appeal to all museum publications of the world

The editorial staff of the magazine, whom I recently met, are issuing here an appeal to all specialized periodicals with a view to establishing close cooperation in the near future.

To re-open the review's 'Museums of the World' section it would like to receive, on the basis of systematic exchanges in the first instance, reviews, articles and general documentation given that since 1981 it has, for budgetary reasons, been cut off from all foreign contacts.

The contact address is: *Revista Muzeelor*, Calea Victoriei 117, Sector 1, București, Romania. ■



Cornelia Soance

The National Art Museum in Bucharest during the day of 23 December 1989.

Looking backwards . . . and forwards

Wolfgang Klausewitz

*What did museum periodicals discuss a century ago? What will they be doing tomorrow? The story of *Museumskunde* offers enlightening answers to both questions—at least as far as the Federal Republic of Germany is concerned. And no one was better qualified to tell it than Wolfgang Klausewitz, former president of the German Museums Association, and a chief architect of the re-launching, in 1977, of the current series of that journal, whose ancestry stretches back to the beginning of the last quarter of the nineteenth century.*

The first German museums periodical was entitled *Zeitschrift für Museologie* (Journal of Museology) and founded in 1878 by J. G. T. Graesse, director of the famous *Grünes Gewölbe* and the numismatic collections (*Münzkabinett*) in Dresden. He tried to establish museology as a scientific discipline in its own right with the help of the journal. But his efforts failed, for the periodical was discontinued after the eighth volume following Graesse's death, with no promise of museology gaining acceptance as an independent scientific field.

As there were many museum-related developments and activities at the end of the nineteenth and the beginning of the present century in Germany, including a boom in the founding of museums, the creation of a special museum journal became necessary. The need for such a journal was met in 1905 with *Museumskunde*, subtitled *Periodical for the Administration and Techniques of Public and Private Collections*. It was characterized as a museographical journal, dealing with the many practical problems of running museums. It did not, however, aspire to establish the field of museology as a scientific discipline.

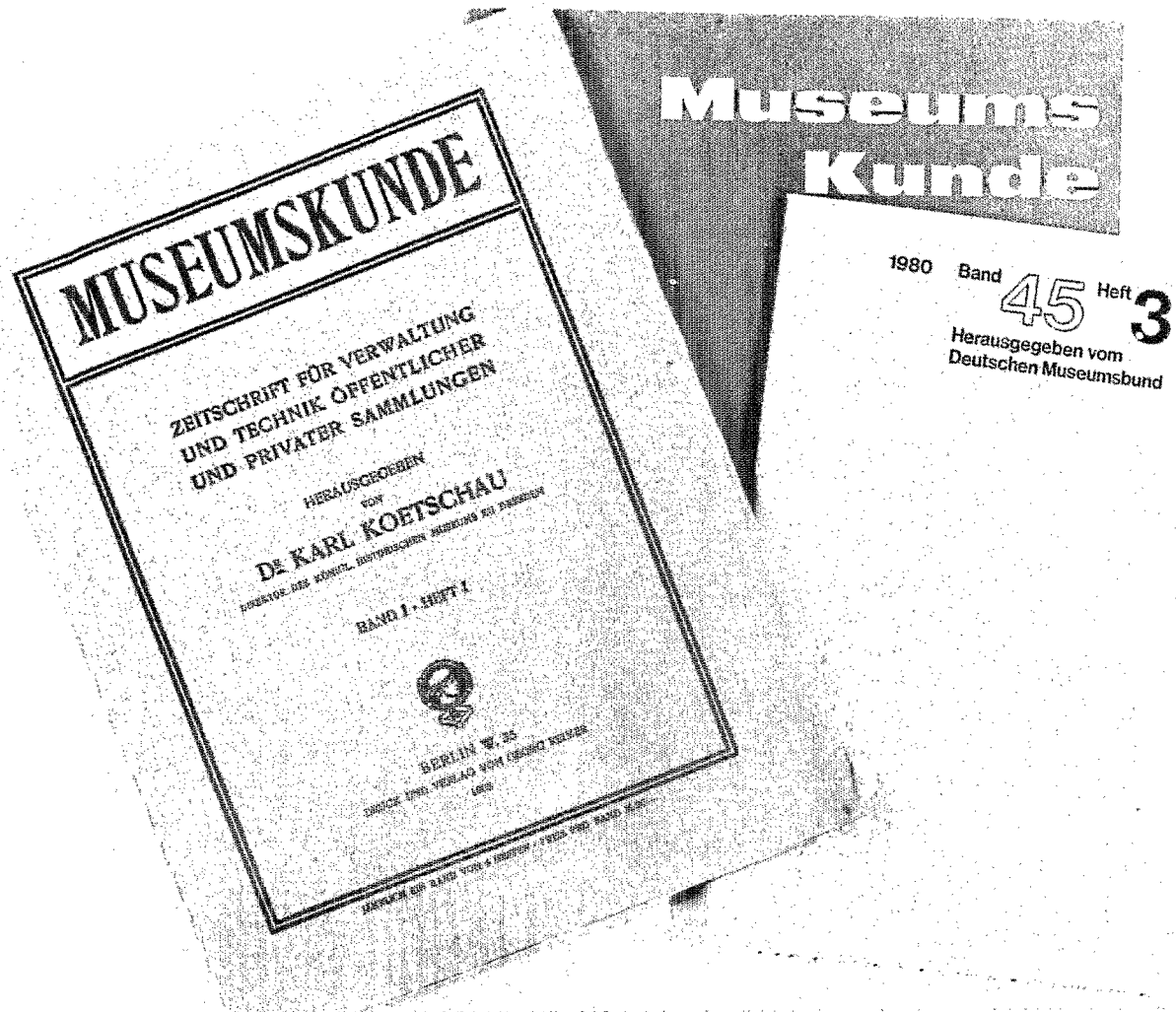
Its founder and editor was Karl Koetschau, a well-known, very active and stimulating museum director. In his editorials he used sarcastic language and wielded a formidable pen. He criticized many shortcomings of the organizational structure and concepts of German museums. Besides this, even at such an early stage, he discussed many political and cultural issues of the day and stressed the potential political role of the museum. As a result, the journal became an important nucleus and an intellectual centre for museums' scientific staff, especially as a central organization for all kinds of museums did not yet exist in Germany.

Naturally enough, all the problems of the day were reflected in *Museumskunde*. It is a striking fact that many problems of that period continue to face museums even today. For example, in the technical field, forgeries, larceny, security, fire prevention, disinfection, effects of light and inventories were debated. Also passionately discussed were the predicament of art treasures and the manifold difficulties of their restoration. Personnel problems dealt with included the training and education of museum curators and technicians. Even appointments at the directorship level in museums were criticized by the journal.

Another great problem was the lack of a general presentation concept. In most museums show-rooms held research exhibitions. Some directors considered visitors to be 'the enemies of the museum objects'. As early as 1904 Koetschau heavily criticized this attitude and started a campaign for popular presentation concepts: educational exhibitions with descriptions in layman's language for works of art, antiques and other objects of cultural history. Thus, already eighty-five years ago *Museumskunde* was a proponent of museum pedagogy. In 1906 a comparative study between the very popular and effective museums in the United States and the 'introverted temples of art and culture' in Germany was published in its pages.

Money and politics

After twelve years of this journal serving as an organ of public opinion on museum-related matters, the long-standing idea to create an organization, the German Museums Association (Deutscher Museumsbund) was at last realized, founded during the First World War, in 1917. In this instance, too, Karl Koetschau, editor of the



Three generations of *Museumskunde*.

periodical, acted as the initiator of a new step forward. *Museumskunde* became the official organ of the German Museums Association.

Soon after its inauguration the Association experienced two phases of severe crisis. The first was economic in nature, caused by war debts and reparation payments as well as the ensuing worldwide economic depression during the 1920s. As a result of the scarcity of money, the journal grew less and less voluminous and appeared irregularly. Subscribers were no longer able to pay their fees. It is clear that financial matters were an important topic, as the museums, the Association and the journal faced substantial and serious budget reductions.

The second crisis was a political one and was documented in *Museumskunde* as early as 1929. At first it was reflected in heated debates about modern art versus classic or 'realistic' German art. As at that time the president of the German Museums Association as well as the editor of the periodical belonged to the traditional and fundamentalistic wing, articles against contemporary art dominated the journal.

These discussions—indeed altercations—were the ideological opening round of the ensuing political upheavals which were deeply to influence the German museum system as well, starting in 1933 when Hitler and the Nazis came to power.

That year became a drastic caesura for many German museums and museum scientists. During the meeting of the German Museums Association in August 1933, seven months after Hitler's seizure of power, Max Sauerlandt, a noted art historian and an already-dismissed director of an art museum in Hamburg, described in his address the current situation as a severe political storm which had left a deplorable shambles in its wake. As censorship had already been imposed in the meantime, neither this speech nor the fact that a number of directors and curators had already been dismissed by the new National Socialist administration, could be published in the museum journal. But Sauerlandt's address was distributed illegally in manuscript form.

Mention was not made either in the museum periodical of the fact that

some government officials at the Ministry of Cultural Affairs in Berlin were fighting for modern art and the maintenance of its art galleries. Instead, a decree by Hermann Göring to the effect that all public art museums must eliminate all 'decadent' objects was published in *Museumskunde* in 1937. In the following year many works of art were destroyed, while other treasures were sold to foreign dealers.

Reconciliation and co-operation

The publication of the journal was suspended at the beginning of the Second World War. In the aftermath of the war, with many museums destroyed, all cultural budgets considerably reduced and no real interest in museums among the public, there was no money either for the revival of the German Museums Association or for its periodical. Not until 1960 did the editors again start up publication. But the journal was reborn under an unlucky star. As it was published by a private publishing house, its price rose so steeply that most museum directors or curators were unable to subscribe to it. Therefore, the journal again ran into financial difficulties, appeared irregularly and finally gave up in 1972.

Meanwhile the revived German Museums Association fundamentally changed its structure and policy. While in former times it was more or less a select club of museum directors, it now became a democratic organization with directors, of course, but also with many curators, assistants and other museum specialists involved. This association was much in need of a publishing organ. After long negotiations the title *Museumskunde* was released by the former publishing house and transferred to the Deutscher Museumsbund. Now the Association had its own periodical which could reflect the activities and policies of the organization.

The new series of *Museumskunde* started in 1977. The present author acted at that time not only as president of the German Museums Association, but also as editor of the journal. The journal's new format is smaller than that of the previous one, but its contents cover more current events. It is delivered to all members of the association as part of their membership services.

What did we cover?

For the first time the Association ascertained the number of visitors per year in German museums and published the remarkable results in the journal. Furthermore, the financial and staffing situation of museums was studied and compared, and the findings published. Another activity was the new branch of museum pedagogy, represented by many articles in the periodical. Other problems discussed by the Association and in the journal were security, for example, and the training of museum technicians (in restoration, conservation and dermoplastics). Handicapped visitors to museums were yet another important topic, which was repeatedly discussed in the journal. The periodical also dealt with many political and politico-cultural issues and concerns, and published public discussions with politicians. Due to these activities, the number of association members and of journal copies experienced a growth of over 100 per cent. The periodical is now much more widely circulated than ever before in its history.

At present a new task for the German Museums Association and its journal seems to be appearing. In 1958 the periodical *Neue Museumskunde* was established for museums in the German Democratic Republic. Exhibiting a defined political tendency, it is nevertheless a well-edited journal with theoretical and practical articles on museum work. In the wake of the process of *rapprochement* between both Germanys, attempts at reconciliation between both museum organs have already been initiated. In the future close co-operation between *Museumskunde* and *Neue Museumskunde* may well come about. ■

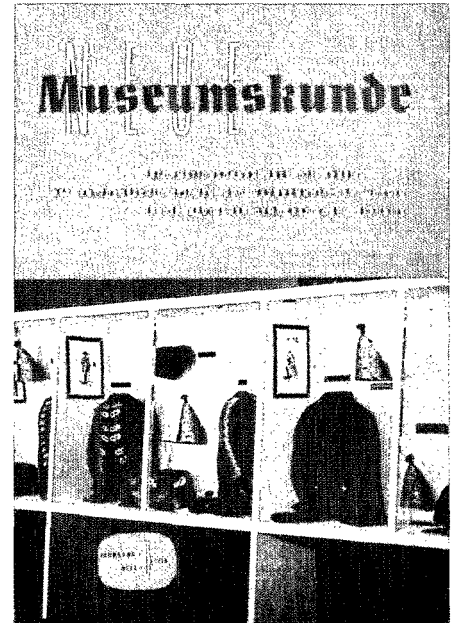
Then and now in the German Democratic Republic

Udo Rössling

*To be lively, to come out on time, to lead, rather than lag behind, innovation both nationally and internationally, to enhance scientific standards and to increase circulation—these are among the major goals of any self-respecting national museum journal. How has the German Democratic Republic's *Neue Museumskunde* fared on these counts since its creation more than three decades ago? Historian, philosopher and managing editor of the journal since 1983, Udo Rössling reviews here its history and current problems.*

Four phases can be distinguished in the history of *Neue Museumskunde*: 1958-65, 1965-69, 1970-83, and 1983 up to the present. The first phase was preceded by a lengthy period of spadework, due to the state in which museums in the German Democratic Republic found themselves after the Second World War. Many museums had been damaged or razed to the ground. Holdings and collections had been partly or completely destroyed. Not only that, but the Nazis had used existing museums, especially museums of local and regional history and culture (*Heimattmuseen*) to serve their own world-view. This damage, both material and spiritual, had to be made good, and completely new foundations laid for museological work. With the support of the Soviet military administration, the first museums were opened in 1946 to make the people aware of their humanistic, democratic heritage.

The first signs of systematic, nationwide museological activity were discernible in 1947. In 1954 the Committee on Museums of Local History and Culture (Fachstelle für Heimattmuseen) was set up to offer these museums advice and guidance. One year later the Regulations on Work in Local Museums of History and Culture provided a legal basis for both local and regional museums of this kind and thus ensured their social recognition. A museological institute was also set up in 1954 to offer initial and further training in museology. The growing importance of museums in the life of the German Democratic Republic was demonstrated by the 7.1 million visitors to *Heimattmuseen* in 1956. There was also a much greater demand for exchanges of experience between museum staff. The founding of a specialized journal addressed this need.



The first issue of *Neue Museumskunde*, 1958.

The first issue of *Neue Museumskunde*, initially a newsletter for museums of cultural and natural history, appeared in 1958. Its founders' aim was to stimulate exchanges of experience, to provide a constant source of advice and encouragement and generally to assist the *Heimattmuseen* in their work.

The second phase began with the replacement of the previous administration by the Museum Authority, a consultative committee set up by the Ministry of Culture in 1966. During this phase more and more articles were sent in by specialized or major national museums and the *Heimattmuseen* were relegated to the sidelines.

In its third phase the journal was published in a new and enlarged format with a view to providing a representative picture, especially abroad, of the museums of the German Democratic Republic, covering the country's museum policy and later on the preservation of monuments.

There was at the same time an increasingly pronounced trend towards



Issue No. 2, 1988, with original 1897 Leipzig Fair cards from the Castle and Playing Card Museum at Altenburg.

the so-called socialist conversion of museums, which basically consisted of the introduction of an ideological approach, especially in the presentation of history. The resulting administrative constraints, the imposition of incompetent people to work on permanent and temporary exhibitions and in general museum administration, and other similar measures, had the effect of impoverishing the content of contributions to *Neue Museumskunde*. Let us now deal with the fourth phase, which began around 1983.

Abstruse self-representation

When I joined the editorial staff in 1983, I was immediately faced with a multitude of problems. The fact that I am employed by a publishing house while the institution responsible for financing the journal belongs to the museum system was to prove useful. It meant that the editorial staff enjoyed considerable independence and had greater responsibility for their work. However, there were numerous restrictions. The then owner (the Museum Authority) had imposed legal provisions, some dating from the early 1950s, which were hopelessly out of date. Most of the articles were fairly abstruse exercises in self-representation, contributed mainly by the large museums. And a contractual agreement made in 1972 between the owner and publishing house obliged the editorial staff (two people) to work with an editorial board set up by the owners, which comprised twenty-eight members. Moreover, the institutional owner was a body with no legal status, which should never have been allowed to bear responsibility for the journal. There was a time-lag of six months between delivery of manuscripts to the printers and publication of the journal. Circulation had dropped from 1,700 to 1,600. As a result of the country's misguided economic policy, the journal's production costs had increased fivefold since 1970, compared with a rise of only 150 per cent in receipts.

A transformation of the entire museum system in the German Democratic Republic began in the early 1980s. New and better quality museological work was called for, and this involved wider international experience, partly on account of the growing number of exhibitions from the German Democratic Republic being sent abroad. The quality of the journal was equally in need of improvement. A

change of editor occurred—unexpectedly—in 1983. My predecessor retired due to ill-health after almost eighteen years in the job. Change was in any case the order of the day.

To begin with we disbanded the twenty-eight-member editorial board. An efficient ten-member advisory board was set up under our authority. The Institute for Museums replaced the Museum Authority as institutional owner. The editorial staff was thus more closely associated with the museum network and hence had easier access to the information sources on which a specialized museological journal depends. The range of contributors was extended and the number of articles per year rose from around 80 to 180 with more contributions from abroad. Layout improvements made it possible to offer 30 per cent more text per year without cutting down on illustrations. An agreement was made with the printers to introduce last-minute announcements, personal items, etc., at the proof stage; but we were unfortunately unable to reduce the long waiting-period at the printers because of insufficient printing capacity. In fact the time spent on printing increased from six to seven months!

The journal was divided into three main sections: (a) the main articles, with summaries in German, Russian, English, French and, since the ICOM General Assembly in Buenos Aires, Spanish; (b) reports and comments; and (c) discussions of new publications. This gave a livelier and more comprehensive picture of both national and international museological activity, and circulation increased from 1,600 at the end of 1983 to 2,100 at present (1990), with a continuing upward trend. However, the gap between costs and receipts is still as large as ever.

In view of the continued delay at the printers, the 'Reports and Comments' and the 'Publications' columns tend to attract the greatest attention. They contain brief articles on all aspects of museology, including reviews of exhibitions, museology techniques, the museum as educator, restoration, conservation and preservation, reports of conferences on national and international museological research and ICOM activities, then reports on museum literature and personal items, with reviews of museological publications, catalogues and specialist literature with a bearing on museum research.

Nothing new to say?

In addition to the above-mentioned printing difficulties, the fact that there are only four issues a year obviously makes speedy reaction to current events difficult, as do our efforts to give equal attention throughout the year to all types of museum and all branches of museology. Long-term planning is necessary as is the enlistment, in good time, of the services of authors, especially those with the knowledge, expertise and analytical and synoptic skills needed to produce articles that offer universally valid museological conclusions. One way of achieving this has been to have exhibition reviews written, if possible, by persons who do not actually work for the museum concerned. Another approach, previously discouraged in this country, is the comparative research method, that is to say, a comparative presentation of reviews of several different exhibitions organized by different museums of the same type. This also includes comparative studies of the way in which a specific problem, for example the life of a particular social group, is reflected in different museums.

The sharp decline in the number of articles on museology as a science is unfortunate. In the past, museologists from the German Democratic Republic have made valuable contributions to museological research and international debate on the subject. Many authors have since retired or publish only rarely. Some have nothing new to say, or have let international advances in knowledge pass them by. Younger museologists do not see the need for an approach that combines theory and practice, and efforts by the editorial staff in this direction are only rarely successful.

Neue Museumskunde has sought from the outset to cover museum work abroad. Initially foreign contributors were mainly Soviet or Czechoslovak. Later they were joined by a growing number of museologists from other countries. In particular after our country's museums became involved in ICOM work—the ICOM National Committee of the German Democratic Republic became a member of ICOM in 1968—this international organization's activities began to be reflected in the journal. The editorial staff's present policy is to provide more systematic international coverage. In addition to reports on meetings of ICOM and its Committees, the journal publishes special articles and series of articles such as

that on major museological training centres (for example on the Reinwardt Academie in Leiden¹ in January 1988, the Department at Leicester in February 1989 and the museological exhibition in Brno in April 1990), in which important aspects of museology as a science are discussed. The publication of articles by foreign authors provides a strong stimulus to museological work at home.

In the past only a select few were permitted to travel to the West. In the museum world this meant making no advances on established positions and paying little attention to international developments or rejecting them as contrary to Marxism-Leninism. Even the frequently useful mission reports by museum staff remained unused on the desks of the public authorities. In sharp contrast to this attitude was the decision in 1969 to turn *Neue Museumskunde* as from 1970 into a specialist journal representing all the museums in the German Democratic Republic and catering for an international readership. The format was changed from octavo (146 × 219 mm) to A4 (210 × 296 mm). However, the conditional nature of these intentions was demonstrated by the fact that neither my predecessor nor myself was granted the opportunity to establish contacts with editors of museological journals abroad, apart from exchanges of journals and occasional correspondence.

Although opportunities have increased since the social transformation of the German Democratic Republic in autumn 1989, travel abroad is still ruled out owing to the shortage of foreign currency. I have as yet been unable, therefore, to carry out my cherished plan of raising the matter of creating a working group of museum journals within ICOM-CIDOC, a move that I feel would be important both for exchanges of experience and for co-operation and mutual assistance.

The journal has, as already mentioned, had various institutional owners. It is now planned, in the context of the social changes under way in the German Democratic Republic, to set up association of museums with *Neue Museumskunde* as its journal. At least this is the tenor of the present discussions. The association would then be the fourth publisher.

In the meantime, and to conclude, our editorial work derives great benefit from:

Close co-operation with all museums and museum staff.

Participation in museum conferences, in meetings of committees specializing in different branches of museology and other events.

A lecture by the editor of *Neue Museumskunde* on the journal, its problems and potential at the Humboldt University in Berlin as part of the postgraduate course is museology.

Close collaboration with the publisher, which is essential inasmuch as I am, as already noted, a member of the staff of the publishing house.

Research work on other museum journals (we now have exchange arrangements with about thirty journals all over the world).

Co-operation with a very wide range of authors within the German Democratic Republic and abroad. ■

1. See the article on page 239 of this issue—Ed.

China:

2.8 million words in five years

Su Dong-hai

Editor-in-Chief of Chinese Museum

Chinese Museum is a professional quarterly published by the Chinese Society of Museums. In what environment do we work? And, first of all, what is the museum situation in China?

The People's Republic of China is both rich and poor in terms of museums. In absolute numbers, museums seem to be flourishing. There are 1,000 of them employing more than 20,000 museum workers, of whom 2,000—an average of two per museum—have joined the Chinese Society of Museums. In addition, in our country the tradition of preserving and collecting ancient relics started several thousand years ago, and has grown in manifold fashion of late, first by absorbing Western museum approaches in the first part of this century, then by incorporating the experience of Soviet museums to forge a new, socialist museum tradition.

On the other hand, according to relative criteria much remains to be done. There is only one museum per 1.1 million people¹ and only one museum per 9,600 km². So, whether judged to be rich or poor, the overall situation of Chinese museums certainly holds out the prospect and potential for further development. To plough this land and make it yield is the function assigned to *Chinese Museum*, which, let it be said with due modesty, does seem to be very much enjoyed by its readers.

The sponsor of *Chinese Museum*, the Chinese Society of Museums, has nationwide coverage, while there also exist local museum societies in most provinces and autonomous regions that have their own periodicals. In this context, *Chinese Museum* serves as a bridge to promote exchanges among museum staff and relevant research workers throughout the country. We strive, as an academic journal, both to forward the further refinement of a

specifically Chinese museology (also enabling society members to keep in close contact on theoretical issues) and to serve as a vehicle for exchanges of an academic and professional nature between Chinese and foreign museum circles.

Unlike the Society's *Chinese Museum Bulletin*, a monthly newsletter circulated solely among Society members, *Chinese Museum* has some 18,000 readers in addition to the 2,000 individual and institutional society members who receive it free of charge.

Readers' seminars

Chinese Museum emerged in early 1985 from a predecessor entitled *Museum* founded in the second half of 1984. Each of the twenty numbers issued to date has had ninety-six printed pages, a generous amount of space able to accommodate about twenty-five articles totalling 140,000 words. In our five years' existence we have published exactly 503 articles totalling about 2.8 million words. The breakdown of articles by theme has been as follows:

Theme	%
Museum theory	28
Applications of theory	27
Concrete developments in museum work	21
Foreign museums	13
Museum techniques	6
History of museums	4
Other	1
TOTAL	100

These figures indicate that the brunt of the periodical's efforts have gone to promote theoretical discussion and information intended to promote the improvement of the quality of museums' work. Relatively wide cov-

erage is also given to presentation of foreign museums to Chinese museum workers. Perhaps of greatest immediate significance have been articles devoted to developing the theoretical lines and practical applications of a specifically Chinese museology; they certainly seem to have been those most enjoyed by our readers.

A breakdown of articles devoted to theory shows a stress on the definition of museology, the present state of museology, the structure of the museum system and evaluative arguments on various academic issues.

Of late, however, we have begun to counterbalance the more theoretical material with other themes. In 1987, for example, *Chinese Museum's* editorial board launched a year-long 'Readers' Dialogue' column in which research workers put forward many helpful opinions and suggestions for developing Chinese museology. *Museum* readers may be interested in a special approach we used in attempting to improve our magazine: the organization of readers' seminars. As a result of the suggestions of these seminars, the editorial board decided to lay greater emphasis on articles concerning the more practical aspects of museum work, such as experience with the techniques and organizational problems of display, conservation, education, information dissemination and development of the profession.

In this effort to become more practice-oriented, we have called on specialists from a variety of disciplines, such as sociology, psychology, pedagogy, aesthetics, environment protection and statistics. We have also presented reference files on nearly twenty typical museum exhibitions as well as the actual development plans of museums in more than ten provinces. By and large, the more practical orientation has been found enlightening by



The Editor-in-Chief's daily fare: communication, both oral . . .

readers, and they have welcomed it warmly.

New problems, new tasks

In China, as around the world, development of museology and museums is hardly a simple, upward and smooth process. In addition to self-questioning contributions on the road and direction of the future evolution of Chinese museums, our authors have also dealt with such problems as how middle- and small-sized museums can cope with economic shortages, and the relationship between social and economic benefits in museum work, and how they can be integrated in practice.

In seeking solutions to the new problems facing Chinese museology, and thus to define new tasks for our periodical, we have followed a two-pronged approach. First, over the last two or three years, we have paid considerable attention to selecting and issuing articles on the history of museums in the hope that further research along this line may yield some answers to our present-day dilemmas. Secondly, we have presented the viewpoints of museum research workers abroad on such questions as museum organization and management.

In conclusion, a major new task for *Chinese Museum* is to strengthen ties with readers abroad. We have begun exchanges with foreign counterparts, for instance by providing them with complimentary subscriptions on a reciprocal basis. These exchanges remain limited, however, and many researchers and professionals outside China continue to know little or nothing about our museum situation, not to mention our periodical. At its beginning, *Chinese Museum* was only able to publish its table of contents in English as well as Chinese. From 1988, we added English summaries of certain



important articles. Although scarcity of resources makes it impossible to envisage publication of full foreign-language editions, we are in 1990 introducing more detailed English summaries of articles.

We very much hope to strengthen relations with colleagues as well as with friends of museums throughout the world. We would, for example, like to develop further reciprocal exchanges with other museum periodicals. Interested editors can contact me at the following address: The Museum of Chinese Revolution, The Chinese Society of Museums, Beijing 100006, China.

Beyond reciprocal exchanges of periodicals, could we not envisage a system of 'companion journals' or a kind of 'museum-journal twinning'? Strengthened relationships between museum periodicals could, we feel, do much to improve museum work today and tomorrow. ■

1. Compared with about one per 5,000 in Finland.—Ed.

. . . and electronic.

France: word gets through (to the delight of the Museum of Perpignan)

Robert Bourgat

Director of the Natural History Museum of Perpignan and correspondent for the National Museum of Natural History in Paris.

The author (left) with ethnologists drawn to his museum by Jacqueline Exbroyat's article.

A passive museum gives a negative cultural image, which is worse than no image at all, to paraphrase the words of Geoffrey Lewis, former President of ICOM. Indeed, many collections, like so many Sleeping Beauties, are quietly waiting in the shadowy light of our storerooms for the miraculous visit which will bring them to life again. This hardly helps to give our venerable institutions the image of dynamic promoters of culture. Fortunately, a few inquiring minds are inspired from time to time to rouse our treasures from their

torpor. When these heartening events do take place, the museum journals can play a most important role. An example of this was given by *Musées et collections publiques de France* (Museums and Public Collections of France), a fellow journal of *Museum*, when it brought to public attention the Oceanian collection at the Natural History Museum of Perpignan.

In 1986, Jacqueline Exbroyat organized a temporary exhibition intended to give a view of New Caledonia based on specimens of Melanesian art and



Photo by courtesy of the author

crafts preserved in that museum. This led her to try to explain the ethnographic significance of the objets in the collection, their geographical origin and the path which had brought them from Oceania to the capital of Roussillon.

A dedication 'in tribute to Mr Jean Pla' on the back of an old photograph that went with the objects gave grounds for supposing that someone of that name was involved in the transfer of the collection. There is indeed in the archives at Aix-en-Provence an administrative file in the name of Pla, a person who, until 1895, was a clerk in the intelligence service of the colonial defence directorate, at the office of the colonial commissioner for New Caledonia.

Another native of Roussillon attracted Jacqueline Exbroyat's attention. This was Albert Lavigne, the donor of malacological and entomological collections, who spent a painful period in New Caledonia as a political deportee—like Louise Michel—in the Ducos Peninsula near Nouméa, after the events of the Paris Commune in 1871.

It was, in fact, thanks to meticulous 'detective work' that the collection began to come to life. One by one, each object identified became a mute yet eloquent witness of the domestic activities and rituals of far-distant societies, and together, these objects recounted pages from our own history.

An article and its impact

In publishing Jacqueline Exbroyat's notes accompanied by a preliminary inventory, *Musées et collections publiques de France* brought to the attention of the public many interesting aspects of items which had long lain forgotten.

Materially speaking, the publication of that article contributed to the bringing about in a short space of time the full renovation of the Company Room in the museum in order to house the Oceanian collection. In addition, the author herself, caught up in the momentum thus created, was profoundly intrigued by the personality of Albert Lavigne, a native of Roussillon born at Peyrestortes, a wine merchant, journalist and republican, who was viewed with disapproval by the authorities and whose destiny led him through Switzerland and Paris to deportation to the Ducos Peninsula. From there, apparently harbouring no ill-feeling, he supplied items for the collections of the Perpignan Museum.

Stimulated by this first encouraging experience of hers, Jacqueline Exbroyat is at present writing a detailed biography of Albert Lavigne.

The impact of her article did not stop there, however. Anne Lavondès, ethnologist and former Director of the Museum of Tahiti, read the article and came to visit the Polynesian collection, for which she then made an annotated inventory. In addition, several specialists from various parts of France, delighted at the discovery of a new 'seam' to 'work' met at the Museum of Perpignan on 15 February 1989, examined the collections and publicly read a number of highly interesting papers on various scholarly themes.

A journal as Prince Charming

That meeting, presided over by Perpignan's Deputy Mayor for Cultural Affairs, attracted a varied audience some of whom, especially students, had come from Toulouse and Montpellier. The regional press devoted two half pages to the day, illustrated by eleven photographs, which brought in a steady flow of visitors for several weeks. Scientifically, the impact of the meeting was by no means insignificant. V. Mu-Liepmann, Director of the Museum of Tahiti and the Islands, sent his congratulations to Jacqueline Exbroyat and provided further information on several objects (boxes and footwear) in the Perpignan collection. The *Newsletter* of the Society of Oceanian Studies also published the texts of three of the lectures.

The Perpignan Museum may be commended for having managed to preserve a valuable and doubtless coveted collection for nearly a century, despite removals and difficult periods during the major world conflicts. In preserving the collection, it was fulfilling its first, essential duty.

Today museums seek to go beyond their original task of conservation and to become part of the great movement of interdependence which is making itself felt throughout the world. Interdependence does not mean one-way charity but a joint effort. Museums are places of dialogue between people separated by space and time. Collections are no longer passive subjects of study or curiosity, but are beginning to contribute to the sense of union. Then, of course, channels must be found for this universal communication, and until now the ones that have been most effective have been journals, magazines

and written materials because they are the most accessible, the longest-lasting and the easiest to reproduce.

It would, therefore, be welcome if those responsible for museum publications would accept these pages—which are, as it were, an article on an article—as a token of gratitude and hence an encouragement to persevere in their endeavours. As for the pessimists who take a disparaging view, regarding museums as places in which collections just gather dust, let them be reassured: night never lasts for ever; one fine magic morning, the sun rises and the objects come to life. For like Prince Charming awakening the Sleeping Beauty, a museum journal has, at all events, revived the Perpignan Museum. ■

Mexico: anatomy of a bulletin

Eugenio Sisto

There are exceptions to every rule. Museum therefore makes no apologies for including in this issue on national museum journals this article on a bulletin that concerns only one museum. In point of fact the museum in question—the Franz Mayer Museum in Mexico City—exerts an impact far beyond its own walls; and so its bulletin, which is reviewed below, has practically nationwide influence. The article was written by the Director of the Franz Mayer Museum, Eugenio Sisto, B.A.

Publications are one of the most efficient and attractive means of communication because they can be kept for consultation later when and where it is most convenient. From the economic point of view they can, if well handled, become one of the museum's main sources of income.

First came the bulletin and then the museum

We can handle two types of publications: those produced for a specific purpose that is fulfilled when the publication, whether a book, brochure or catalogue, is in the hands of the public, and those that are issued periodically to inform the public about different issues related to the life and purposes of the institution in question, for example bulletins and magazines.

The two-monthly bulletin of the Franz Mayer Museum was first published in July 1984, for the months of May and June, and has been published regularly ever since. The museum had not yet opened at that time (it was opened in July 1986) but we considered it important to start communicating with people who might or should be interested in it. In the short editorial of the first issue we read:

Don Franz Mayer died in 1975, leaving in trust a very large collection of works of art and funds for establishing and maintaining a museum in Mexico City.

Since then, we have worked very hard to set up the Franz Mayer Museum. We have until now said nothing about what we were doing, but we have reached the conclusion that we should now communicate with those who love culture to inform them of what we are doing and how we are going about it. This is why we decided to start publishing this bulletin: as a means of avoiding a lack of communication or partial or distorted communication. But what do we have to communicate? Little by little, we will explain what the collection consists of, the building in which we have decided to house it, the progress of work to restore and adapt the building for museum purposes, the way in which it is being organized, the cultural activities that are being conducted in the interim, the people who are helping us, and how, and whatever we consider of interest to our readers.

Questions, criticisms, suggestions

From the outset, we thought that our bulletin should cover three types of information, namely information on: (a) the museum's collection and the type of cultural property exhibited in it; (b) the activities carried out in our institution; and (c) museum activity in general.

To cover the above aspects, we decided that each twelve-page issue should contain: (a) a short editorial message; (b) one or two articles, depending on their length; and (c) the following regular sections:

'External Events', to give information on events occurring outside the museum but in some way related to it. 'Donations', to acknowledge and announce donations received; 'Events', to give an account of what was done in the museum during the period covered by each issue. 'Opinion', in order to keep up an ongoing dialogue with our readers.

In the editorial of issue No. 12, with reference to the last section, we read:

The dialogue with readers in the 'Opinions' section has been very important and fruitful. Many thanks to those who took the trouble to write to us to encourage us and showed an interest by asking questions and making criticisms and suggestions. We appreciate this attitude, which will help us not to cut off the museum's activities from the cultural interests of its visitors and friends. I know of little that is more deplorable than the isolation in an ivory tower of those who run organizations concerned with culture. I hope that many of you will help, with your ideas and comments, to ensure that this does not happen in our museum.

Recovering the costs?

Ever since the museum opened, and as its activities increased, we have felt the need to provide more and more information; some issues were expanded to sixteen pages, and more recently there was one twenty pages long.

Practically from the very beginning, and in response to a reader's suggestion, we added the 'Selected Collection Pieces' section, in which we presented our most remarkable items. Once the library was open we started another section, entitled 'Acquisitions' in order to provide information on the publications that are constantly being added to the collection.

At first, as part of our dissemination effort, we sent the bulletin free of charge to people who, we supposed, were interested in it; then a few years later we decided to cancel our mailing list and to send the bulletin only to people who had opened a subscription—for a nominal sum that did not even cover mailing costs but demonstrated the interest of those who took the trouble to go through the subscription formalities. We have therefore revised our mailing list in a positive way. We recently raised the price of the bulletin in an attempt to recover publishing

costs, even though postage is still putting us in the red. We hope to make some profit in the near future, or at least to recover publishing and distribution costs.

From bulletin to journal

In addition to financial problems we are experiencing some difficulty in obtaining articles on applied art and museological affairs. It should however be noted that the museum's policy has been to give adequate levels of remuneration to researchers and technicians who agree to work with us. Furthermore, the public's response to our request for opinions has not been on as large a scale as we should have liked, though, fortunately, the views that we receive are very interesting.

We are satisfied that during the six or so years that the bulletin has been published we have attained our objectives. When we have overcome the obstacles we are at present tackling we hope to start the second phase with the following aims:

Monthly publication of the bulletin.

Creation of a journal, probably half-yearly at first and then quarterly. This journal would only contain technical articles on the Mayer Museum and its collections, applied arts, and museum issues in general. We will try, to present articles by both Mexican authors and authors from other countries.

Concentration of the bulletin's content on information relating to the museum's activities and plans, and on short articles providing artistic and museum-related information.

And, my conclusion? A deep belief that the periodical publications of museums form a very important part of their active communication machinery. ■

And in Slovak . . .

Mária Riháková

In our number 164, the regular feature 'A City and its Museums' toured Bratislava. Now we return to the capital city of Slovakia for a visit to the museums journal of that part of Czechoslovakia. Our guide is Mária Riháková, who was born in 1952 and graduated with a humanities degree from Charles University in Prague in 1979. She has been Managing Editor of Múzeum, the journal in question, since 1988.

When, in Slovakia, museologists speak of a *múzeum* they often are referring not to a building exhibiting collections but to the journal that, with a slight spelling change, bears the same name as the magazine you are reading at the moment. *Múzeum* is the methodological, research and information vehicle for museum and art gallery staff in Slovakia, and has been published by the Slovak National Museum for thirty-five years.

It is not, however, the first museums periodical in our part of Czechoslovakia since its predecessor—the *Journal of the Slovak Museum Society*—was published from 1898 to 1950, with the exception of the years 1914-18. That society was founded in 1893 at the centre of Slovak national and cultural life in the one-time Austro-Hungarian Empire. It was not an official governmental institution, but a voluntary body that aimed at initiating collecting and homeland-focused research for the future Slovak National Museum, which opened in 1908. The *Journal* published news about the Slovak Museum Society, lists of its members and donors, and articles with a homeland focus. It was edited by outstanding pioneers of Slovak museology.

No copyright violation intended!

In December 1953, on the occasion of the Society's sixtieth anniversary, the first issue of our journal appeared, under the name *Research and Information Material*. As early as its second number (1954), that title became a subtitle to a new name: *Múzeum*. As unbelievable as it may sound (and this fact underscores the need for better international communication in the museum world) the editors of that time had no idea that a journal of the same name had been published by Unesco for several years already. So if copyright was violated, the 'crime' was blissfully unintentional.

During the 1950s, *Múzeum* was published by the Union of Slovak Museums. At the end of that decade, the Union as well as the Slovak Museum Society disappeared and *Múzeum* suspended publication. A new law was promulgated about museums in 1961 and the structure of Slovak museology was reorganized, resulting notably in the emergence in the same year of a new Slovak National Museum. That institution's Cabinet of Museum and Homeland Activity revived *Múzeum* with, however, only one issue being published in 1961. The journal did not reappear again until 1963, whence it has been published quarterly up to the present.

An important development at the beginning of the 1960s was the removal from *Múzeum*—and the separate annual publication—of the renowned *Selected Bibliography of World Museological Literature*. This change meant a restructuring of our journal, and in particular made way for the inclusion of new categories of material. *Múzeum's* present contents can perhaps best be summarized as follows:

MÚZEUM



4/89

Articles/research

Aspects of museology.
Different disciplines represented in museums, namely: history, archaeology, ethnography, etc.
Questions of administration and preservation.
Computerization problems.
Cultural and educational activities.

Discussion

Exchanges of opinion between museologists.
Responses to earlier articles.

From history

Chapters of Slovak museology.
Anniversaries of Slovak museums and galleries.

Horizons

Various museums abroad.
Important exhibitions abroad.

Exhibitions

Reviews of temporary or permanent shows throughout Czechoslovakia.
Surveys of exhibitions mounted in Slovakia.

News/information

Activities organized in museums and galleries.
Annual reports on visitor rates.
Other items of topical interest.

From the literature

Reviews of domestic and foreign books.
Annotated records of the newest books and journals.

Personal data

Anniversaries and obituaries of museologists.

Legal adviser

This is an occasional feature.

Múzeum is printed, with traditional black-and-white technology, in 90 to 100 pages each number; the quarterly print run is 1,000 copies. The journal is not sold, but distributed to all Czech and Slovak museums and art galleries, and sent, on an exchange basis, to more than 300 foreign museums and museum-related institutions. Thus, although published in Slovak, each issue of the journal displays its table of

Photo by courtesy of the author

contents in English, French, German and Russian. In addition, the most salient articles are summarized in English. To the last number for each year is appended an index for the volume just ended, and in 1986 an index to our first three decades was published separately.

No longer taboo

Múzeum tries hard to acquaint Slovak readers with the latest trends in museum work around the world—a fact particularly worthy of mention in these international columns. In the 'Horizons' feature we have, for example, published articles on museums in more than forty countries as well as comparative material, on such topics as agricultural museums abroad, maritime museums in several countries, photography museums and collections of the world, vineyard and wine-related museums in Europe, and the mining industry in some foreign collections and museums. A special success was an article published in 1986 on 'Objects of Slovak Provenance in British Museums', which aroused the interest of Slovak museologists who, in turn, helped to identify some British museum objects whose origin was previously unknown. We also regularly inform our readers about the activities of ICOM, its international committee sessions and the work of the Czechoslovak ICOM Committee.

Of late, we have been able to widen out the 'Discussions' feature to encompass a far broader spectrum of issues than earlier. These include unresolved questions about terminology, classification and typology of museum collections as well as competition from private collections. A debate is now being readied on the theme 'Can we Draw more Visitors to our Museums?'

That discussion in our pages is livening up can be understood in the light of the democratic evolution of Czechoslovak political, social and cultural life. For the last forty years our museums have been forced to present subjective information about the nature and development of society. In museology as well as in other fields a number of topics have been taboo—and it is precisely about these that we now wish to write.

What other developments are in store for *Múzeum*? Reviewing the practical needs of our readers, we feel there is a real lack of articles about the management and economics of museums, such as those that have lately been appearing

in *Sovietskii Muzei*. We are also considering the possibility of publishing issues focused on a major theme, as *Museum* itself has done; but that would require long-term planning, and I suppose the amount of work involved in commissioning several articles on the same topic and putting them together with at least a semblance of cohesion must be staggering. [You can say that again!—Ed.] We intend to make *Múzeum* more readable, too, with fresh journalistic approaches including series, and interviews ('A Visit to the Editor') with outstanding museologists from Czechoslovakia and abroad.

Then, too, we want to disseminate results of research on visitors, both regular museum frequenters and the less interested sort, those who tend to come only when there is a particularly attractive programme, for example on International Museum Day (IMD). Speaking of IMD, it would provide a golden opportunity to publish a special issue, non-traditional in content and very creative in presentation. If we have not grasped this opportunity until now it is because our best efforts have foundered on the lack of printing facilities. We are definitely in the mood for innovation—but there is only so much a single managing editor can do!

But let us not end on a pessimistic note. My last words are, in fact, an invitation. One doesn't need to know the Slovak language to contribute to *Múzeum*. Let me add, in a spirit of reciprocity, that we can offer to colleagues from other national museum periodicals articles that we have already published; or we can find authors for them to write articles on mutually defined themes. Our address is: Redakcia *Múzeum*, Lodná 2, 814 36 Bratislava, Czechoslovakia.

All in all, we are able and willing to strengthen co-operation in 'spreading the word'!

From quarterly to yearly

Cheryl Brown

Five years ago, New Zealand's museum community saw a quarterly journal emerge from a newsletter in response to the need for a substantive forum of professional information and debate, concerning work and issues at home and abroad. Now, the journal is reverting to annual publication only. What happened and why? Here is the account of one of those involved, Cheryl Brown. After managing the Museum Shop in Wellington, she worked from 1988 to January 1990 as Executive Officer of the Art Galleries and Museums Association of New Zealand, Inc., in which post she was responsible for producing the journal in question.

The Art Galleries and Museums Association of New Zealand, Inc. (AGMANZ), recently changed its name to the Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga. Aotearoa is the Maori name most commonly used for New Zealand and refers to 'the land of the long white cloud'; the Association's Maori name means 'the group which makes its concern the care of treasures'. Communication through periodicals has been one important effort to serve that group.

AGMANZ was established in 1947 and produced its first newsletter in September 1952. The by-line says 'The Newsletter will appear at irregular intervals and will contain technical articles and news of interest to museums and art galleries.' The Newsletter was produced inexpensively with grant money from the Queen Elizabeth II Arts Council, a nationwide body with responsibility for assisting the arts. The first editor was a volunteer, Bob Cooper.

By 1969 the Newsletter's format had changed: it was centre-stapled and printed on both sides of A4 paper. The content remained similar, however,

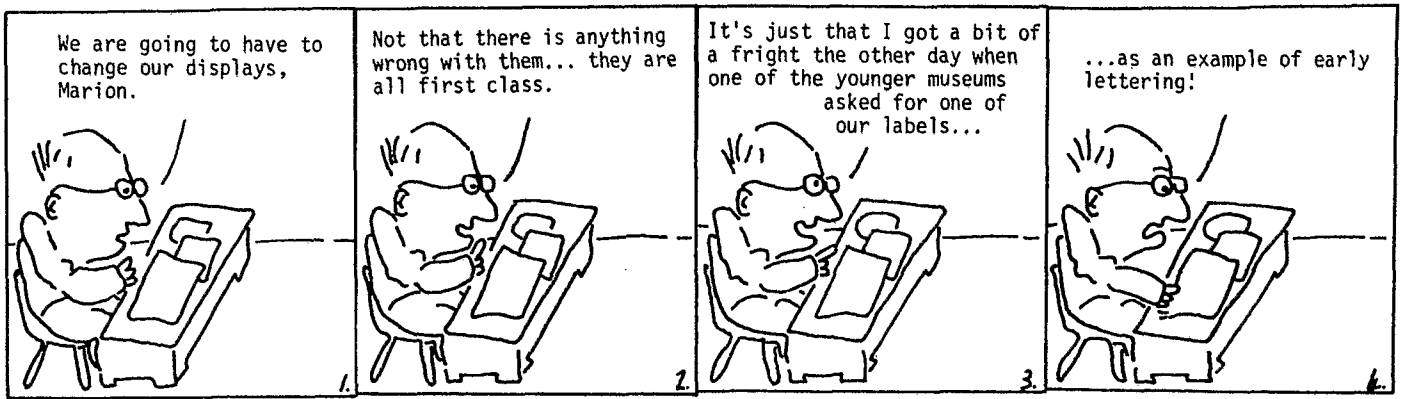
with newsy items of a local nature and reports and items of interest from abroad. The title changed to *AGMANZ News*, and the periodical carried articles on new projects within museums, general news and funding information. The *AGMANZ News* was produced with a grant from the Queen Elizabeth II Arts Council, and in 1976 the Todd Foundation, a local trust fund also assisted with money, eventually becoming the sole means of grant assistance for the *AGMANZ News*. The last issue of the first series produced with grant assistance appeared in 1987.

Under the influence of later volunteer editor, Ken Gorbey, the periodical evolved. Professional dialogue began to appear and editors really began tapping into the international museum community. It began to reflect and represent the development of a true museum profession in New Zealand. 'The natural history people who had been the fist to be involved with AGMANZ began to be replaced by a new breed of entrepreneurial art gallery people towards the end of the seventies,' says Ken Gorbey. 'We also tried to introduce some humour,' he adds. (See cartoons reproduced here.)

From newsletter to journal

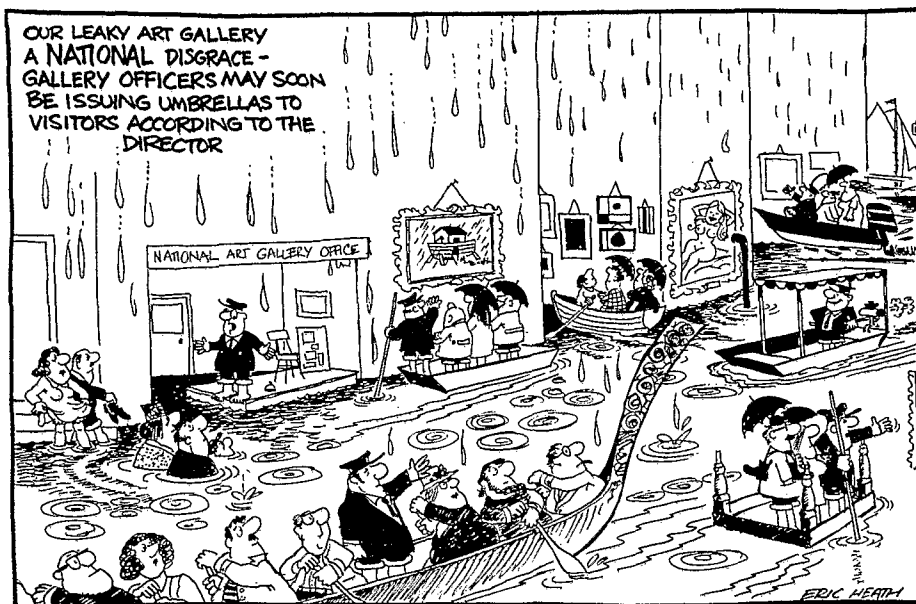
In 1981 Ms Jan Bieringa became the first paid editor of the *AGMANZ News* and in 1985 a more sophisticated sister *AGMANZ Journal* was launched. This journal began to publish articles from people outside the profession, professional debate and general information. Continuing themes throughout those years were major developments, conservation, training in the care of Maori collections, and the introduction of articles on art criticism.

As the 1980s progressed, the *AGMANZ Journal* became more professional in style and design, and more focused in content. Notable numbers were devoted to Maori collections in



Humour was first introduced into the *AGMANZ News* (thanks, for example, to this offering by Jim Barr) . . .

. . . and then into the *AGMANZ Journal* (which reproduced this cartoon by Eric Heath by courtesy of *The Dominion*).



"I'M TERRIBLY SORRY! WE'RE OUT OF BROLYS - BUT THERE'LL BE A COVERED BOAT ALONG IN A MINUTE!"

the museums of Aotearoa New Zealand, and the Te Maori Exhibition which travelled to the United States in 1986.¹ The *AGMANZ Journal* was one of the first publications to carry items of discussion on the exhibition and articles on the conservation needs of the *taonga* (treasures), as well as comments from people who worked closely with the exhibition or who had a special relationship with the *taonga*, which proved to be of great interest. In another issue, writers discussed current debates in the art world, in particular feminist concerns, and a later issue delved further into this area. Interviews began to appear in the *AGMANZ Journal* along with general information on courses, workshops and other professional concerns.

Particularly successful issues of the journal also looked at the monocultural nature of museums and racism; 'Access to Images' about photography collections in New Zealand with discussion on Maori images; and 'Museums and Education'.

In 1988 the Council embarked upon a process of corporate planning and decided that a committee of AGMANZ councillors would produce the *AGMANZ Journal*; this idealistic scheme proved short-lived, however. Bill Milbank, council member, produced one issue, while another was produced by the committee itself. An executive officer (the present author) was appointed in February 1988 with a job description which said she would produce (but not edit) the journal. A Communications Working Party then deliberated on the future of the *AGMANZ Journal*, and a policy was developed which reinforced its thematic nature, stipulating that there would be regular columns, and entrusting editors with ensuring that the AGMANZ policy of biculturalism would be encouraged. A policy of inviting guest editors to produce some issues was also introduced.



During 1989 the Communications Working Party agreed to reintroduce the *Newsletter*, which would carry general information, on a trial basis. The *Newsletter*, produced very cheaply from the AGMANZ office, has proved highly successful, especially with museum people in smaller, more isolated communities. The Council hopes to continue its production.

The wheel turns

Despite recurring discussion and doubts about the cost of the quarterly journal, it was decided to have it redesigned by a local specialist, Lyn Peck who, working with the editor (Geri Thomas at the time) and the Executive Officer, produced a contemporary-looking periodical with a regular feature 'Focus Aotearoa New Zealand', a regular interview, and a special section for reports. The response to the redesign was positive and the first new-style issue sold out. However, by the time the second redesigned issue was published the Council had reassessed its priorities: the Association was in financial difficulty, and the decision was taken to abandon production of a quarterly journal (and not to renew the contract of the Executive Officer after 1989).

Many factors contributed to this state of affairs. AGMANZ has a small membership, only 355 institutional and individual members who received the journal automatically in return for their dues while a further fifty-five people took the journal on a subscription-only basis. The inability to attract sufficient advertising; the fact that possible sponsorship money for the journal had been committed to the high-media-profile Commonwealth Games; the discontinuance of both the Todd Foundation and the Queen Elizabeth II Arts Council grants; pursuance in the journal of ideas which, though exciting, were not necessarily practical; a council divided in its vision of the future; a membership

divided in defining its needs; and the failure to separate membership fees into a journal-only budget and an other-services component. All these elements created problems.

The last was particularly influential. In its final year, the quarterly journal cost NZ\$22,000 annually to produce at a direct unit cost of NZ\$11.00 to NZ\$13.75 depending on the amount of advertising carried.² Journal-only subscriptions are NZ\$35.00 per year for New Zealand residents and NZ\$45.00 per year for overseas subscribers. Non-dues income for the journal will have amounted to only NZ\$5,500 in 1989. Clearly, membership dues have borne the cost of the journal, but this could

Illustrations by courtesy of the author

Music can be a means of museum communication too, as when the AGMANZ *waiata* (anthem) is sung.

1. See Arapata Hakiwai's article in *Museum*, No. 165—Ed.
2. According to the United Nations exchange rate (January 1990) NZ\$1.00 = US\$0.60.—Ed.



not' continue. Recent restructuring of the New Zealand Lottery Board, which assists with operational budget funding, has meant that income from membership has henceforth to be used for operation expenses to match income from the Lottery Board. The Association has, in fact, been asked to become self-funding by 1991. In this situation the *AGMANZ Journal* cannot continue in its present form.

Looking back, it can certainly be said that the journal has played an important part in the development of the museum profession in New Zealand. In our long narrow country, where museums are small and isolated, the *AGMANZ Journal* has been a valuable communication tool, providing discussion, debate and information to museum workers. Without it we would, I feel, have been professionally poorer. Many colleagues have argued that we have access to international publications where museum philosophy may be debated; but it can be replied that New Zealand has unique problems and joys of its own, though we note with interest

that discussions in Canada are similar to ours and look forward to reading each issue of that country's *Muse*.³

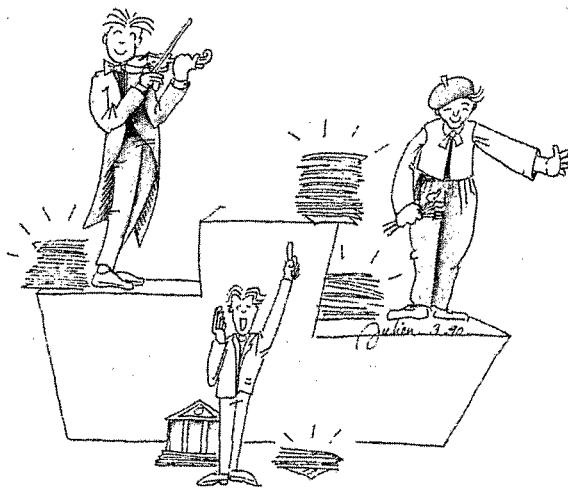
The vast collections of Maori material housed in our museums, and the need to affirm the *tangata whenua* (people of the land) status of the Maori have meant that particular debates in our columns have been necessary. Discussions about the care of the treasures of the people of the land, repatriation of cultural property, racism, education, training, and conservation have all occurred in the *AGMANZ Journal* and challenges to those who work in museums have been brought to the fore through its pages.

It has been a sad task to write this article outlining the demise of such a valuable quarterly publication. At this writing, the Council has decided to publish one issue per year of the *AGMANZ Journal* and to continue with the *Newsletter*—the wheel turns! ■

3. See article on page 217.—Ed.

France–Italy:

museums in the daily press



Drawing by Julien

Although the major daily newspapers in Europe seem to give fairly wide coverage to cultural matters, museums still get very short shrift. This is one of the conclusions to be drawn from a study carried out recently by Jacqueline Falk Maggi and Gaël de Guichen, of ICCROM (Rome), concerning four 'heavyweights' of the European press—two in France (*Le Monde* and *Le Figaro*) and two in Italy (*Corriere della Sera* and *La Repubblica*).

For instance, from a sample taken over a period of four months, the *Corriere della Sera* devoted 258,401 lines and 1,926 articles to culture, of which 83,621 lines (462 articles) were on literature and 72,271 lines (608 articles) on music, but only 5,596 lines (43 articles) on museums. Likewise, the theatre was graced with 12,564 lines (115 articles) in *Le Monde*, which also devoted 8,082 lines (75 articles) to art, yet only 3,069 lines (28 articles) to museums, out of a total of 103,169 lines (855 articles) on cultural topics. Taken altogether, the four newspapers devoted an average of 2.8 per cent of their coverage of culture to museums. The Italian museum world may, however, derive consolation from the fact that the Italian dailies wrote twice as much about museums as their French counterparts. ■



For specialists and the general public

Yuri Petrovich Pischulin

Most of the periodicals reported on in this issue of Museum could best be described as journals; they are aimed overwhelmingly at people whose daily professional fare is museums. Diverging from this norm is Soviet Museum, a magazine which its editor-in-chief, Yuri Petrovich Pischulin, discusses in this article. Holding a doctoral degree in philology (kandidat) from Leningrad State University, he has held posts of responsibility at the State Literary Museum and the USSR Central Museum of the Revolution and headed the Institute of Culture's department of museology. The author of many publications on the theory and methods of museum activities, he helped compile the multilingual Dictionary of museumologicum (Budapest, 1986). A member of ICOM, he became editor-in-chief in 1983.

Recently, we received a letter from a small town in Uzbekistan. It was an answer to a questionnaire we published in one of the latest issues. 'Soviet Museum is universal; it is of equal interest for specialists, art connoisseurs and the general public', the reader wrote. 'It is tender, sad, instructive and highly informative. It is a detective novel and a picture gallery. For me, it is a source of vitality.'

As you can see, there are some bright moments in the troublesome life of our staff members. This far-away correspondent brought us unexpected joy, an adequate response to and profound understanding of our aims.

It is true that *Soviet Museum*, published by the USSR Ministry of Culture and the USSR Academy of Sciences, is addressed not only to specialists working in the museum sphere, but also to the general public, people of different ages, occupations and inclinations. It is addressed to all those for whom com-

munion with historical and cultural treasures is not just a duty but a profound spiritual need. This explains the wide range of topics and themes covered by the magazine, and its somewhat complicated structure. Along with the most intricate problems of theory, history and methodology of museum activities and serious articles on various kinds of museums, the magazine publishes popular scientific articles on social history, the history of material culture, art, ethnography, literature, natural sciences, history of technology, and so on. Themes include methodological recommendations, experts' advice, essays, sketches, interviews, polemical pieces, readers' letters, excerpts from novels, and travel notes. The magazine is a bi-monthly, but its preparation takes several months. That is why the current information, for instance on the latest exhibitions, takes second place to major analytical materials.

Museum perestroika

Today people are particularly interested in political, economic and cultural restructuring of Soviet society, the process we call 'perestroika'. Museum life is also being dramatically overhauled.

Several sections of our magazine deal with the so-called blank spots in the historical and art exhibitions of the museums of Russia, the Ukraine, Lithuania, Kazakhstan, Azerbaijan, and other republics. They are called 'Perestroika: Chronicle of Events', 'A Problem Demands a Solution', 'Experience in the Limelight' and 'Documents Testify'. Experts from different disciplines and museum professions hold interesting discussions on such topics as museums' new economic conditions, types of modern memorial museums (a museum of life-styles or a model of the world?), and the ways of using huge masses of museum objects and archive documents which for decades were shut away from researchers and the public. Publication of all this material, apart from eliciting further new information, demonstrates a new, more polemical approach, and comprises an uncompromising clash of ideas and exciting freedom of scientific thought.

The magazine not only reflects the new approaches or more modern professional ways of dealing with problems; quite often, our reporters take a direct part in events and facilitate practically the development of museums in various regions of the country. Let us take, for instance, the work of our magazine's office in Krasnoyarsk, a major economic and cultural centre of eastern Siberia. On three occasions our magazine published material on the problems facing the Krasnoyarsk regional museums. Appeals to the pub-

lic, persistent lobbying of local authorities and consultations with leading experts made it possible to achieve important results: new premises were built for the Local Lore Museum, the idea to build a nature museum with a unique natural science collection is being implemented, and talks are under way with the interested organizations about equipping local museums with the latest technology.

Material on important new museums that are interesting because of their scientific concept, architectural and artistic approach or the specific qualities of their collections come under the sections 'New Museums, New Exhibitions' and 'Projects, Ideas, Practice'. They also cover museums based on traditional methods, as, for instance, the Feodor Chaliapin museum, which exhibits a remarkable collection of memorabilia, as well as other quite different museums. For instance, the magazine published an article about an amazing, bold and original attempt to show in a sharply metaphorical form the life and activities of Mayakovsky as a poet and artist. Materials in these sections are on occasion also intended to give some preliminary information about, to attract experts' attention to, or to work out a concept of, some newly created museum. Such was a 1990 article on the idea of creating a museum-preserve devoted to the mining industry in the Urals.

The submerged part of the iceberg

'The ABC of the Profession' is a section that introduces readers to various museum disciplines. Here one may find articles on general methods ('How to Keep Museum Objects', 'A Museum Object', 'A Guided Tour'), consulta-

tions on specific problems ('Scientific Description of Numismatic Objects'), memoirs, and so forth.

One of the aims of our magazine is to demonstrate to specialists and the general public alike the enormous potential of museum collections, to show the 'submerged part of the iceberg', which opens limitless opportunities for the development of museums' activities. This topic is discussed in the sections 'The Universal Knowledge Workshop', 'USSR Museum Reserves', 'Restorations', 'Monuments, Relics, Gems' and 'Collectors' Corner'. Here we describe little-known masterpieces from museums in the republics, unique historical relics and new restoration technologies, and offer information on major private collections. Yet this is only a part of the wealth the *Soviet Museum* presents to its readers today. The magazine also includes such sections as 'Museums and their Visitors', 'In the Mirror of the Arts', 'A Dialogue of Cultures', 'Researcher's Version', and many other interesting items.

I should also like to say a few words about our illustrations, which are a matter of major importance for us. Every issue contains about twenty colour and around sixty black-and-white illustrations. They are selected by the art editor, editor-in-chief and heads of section. Our illustrations as a rule portray museum objects, as well as original historical and cultural monuments. They are more than just supplementary material, they are a most important component of the publication.

Of course, *Soviet Museum* faces many problems—creative, professional and, as far as printing goes, financial. Nevertheless, it is constantly on the move, searching for new ways and ideas to make it still more a magazine for everyone. ■



Muse — Canada's window on the museum profession

Nancy Hall

A country as vast as a continent, with two main languages and an often thin population density—none of these facts of Canada's life seems to have slowed, much less stopped, the recent surge in museums there, or the development of the national window on the museum profession, the quarterly magazine Muse. Here, with its story, is Nancy Hall, the magazine's managing editor and head of communications at the Canadian Museums Association. She has been actively involved with cultural development work for the last decade.

Muse, the quarterly journal of the Canadian Museums Association (CMA), now in its eighth year of publication, has become a highly respected periodical focusing on major themes and issues facing the Canadian museum community. In addition to publishing a scholarly journal, the CMA produces a monthly bilingual newsletter, *Museogramme* and periodic *Advocacy Alerts*, which inform members about current issues affecting their work, including significant events, federal and provincial policy initiatives and CMA activities.

CMA publications have evolved to the current high quality journal and newsletter from the original *CMA Bulletin*, which was typed and bound in heavy paper, to *Gazette*, which took the form of a newsletter/magazine. In 1972, *Gazette* officially became the

journal of the CMA and *Museogramme* was created as the new newsletter. In the early 1980s it was agreed to upgrade the appearance and content of the journal and, following redesign and restructuring, *Muse* was born in 1983. In addition to providing a forum for ideas and opinions and the latest trends in museology, *Muse* also publishes innovative peer reviews of museum and art gallery exhibitions and books relevant to the museum community. A national editorial board, made up of museum professionals, decides on editorial policy and the journal's content. *Muse* is unique in that it is fully bilingual in English and French, as are the members of the editorial board and staff who determine articles that will be published and identify potential authors.

The goals and objectives of the journal have remained unchanged since *Muse* was first conceived. These are:

- To be the most significant regular museum publication in Canada by museum professionals and those in related fields.
- To offer a forum for the expression of a wide range of views on topics of concern to museum professionals.
- To provide readers with resource, programme, and advance information to aid in the operation of museums.
- To encourage awareness of new and developing trends.
- To offer stimulating and professional articles, and reviews and information in both English and French.

- To encourage member participation in the life of the association.
- To provide opportunities for museum professionals to publish within their field.
- To encourage museum professionals to join the Canadian Museums Association.

A readership survey

As a result of reader demand and new trends in the Canadian museum community, the content of the magazine, and the method of obtaining publishable material for it, have changed substantially over the past several years. Prior to 1986, *Muse* relied heavily on the submission of unsolicited manuscripts and inclusion of papers that editorial board members had heard or read at various conferences. It was sometimes difficult to generate enough good quality material, or to link the wide variety of articles in a consistent manner.

In 1986, The CMA commissioned a readership survey that showed readers were interested in seeing the publication of theme issues. During the early 1980s two popular special issues were published, one on professional development and the other on marketing and museums. Accordingly, *Muse* now publishes three thematic issues a year. We also actively solicit the majority of our articles and no longer rely on unsolicited manuscripts, though these are still encouraged and used in the journal.

The readership survey also provided the CMA with some valuable information on the *Muse* readership. The survey respondents were generally well-educated professionals who had been involved with the CMA for at least eight years and with museums for eleven years. They were very frequent readers of *Muse*. Approximately 92 per cent of them had read at least the last three issues of the journal and 80 per cent had read the past four issues.

Those surveyed thought that the calibre of *Muse* was above average (97 per cent). The results showed that 52 per cent of them felt that the journal addressed their area of interest, but 80 per cent read more than just the articles that were focused on their field. The reasons cited for reading *Muse* were to keep abreast of developments and for reference purposes. Most of the readers said they would recommend the journal to their colleagues in the museum community. In addition to wanting more thematic issues, readers

hoped for more feature articles and museum profiles, as well as more information on community and small museums. Respondents also stated they would like to see 80 per cent Canadian content in the journal and 20 per cent international.

We have since produced some exciting thematic issues of the journal on the following topics: (a) a special commemorative issue on the fortieth anniversary of the CMA; (b) design in Canada; (c) museums and indigenous peoples; (d) the 150th anniversary of the invention of photography; (e) museums and education; and (f) museum trusteeship.

A number of thematic issues are planned for the future including: (a) museums of the North; (b) deaccessioning museums and preserving the environment; (c) museum curatorship; (d) museums and information technology; (e) small/community-based museums; and (f) women and museums.

Six a year?

We are studying the feasibility of increasing the frequency of *Muse* to six issues per year in an effort to increase membership of the CMA and subscriptions for the journal. More frequent issues would also allow us to tap the many ideas for thematic issues now flowing to us from *Muse* readers.

Greater efforts will also be made to market *Muse* with the hope of increasing subscription sales and the CMA membership base. A new readership survey will be commissioned in the next year, new advertising exchange arrangements will be explored, increased membership/subscription advertising will be inserted in the journal, subscription discounts will be offered through affiliated associations/organizations, and corporate/foundation funding will be sought for future theme issues.

It has always been the belief of the CMA that an active publications programme is the cornerstone for the continued advancement of the museum community in Canada. Our goal is to ensure that *Muse* continues to be a quality product read by more and more museum professionals, both in Canada and abroad. ■

Balancing the books at Svenska Museer

Agneta Lundström

What does it cost to put out a national museums journal? What are the more and the less expensive items on the debit side of the ledger? Where does income derive from? What innovations can be attempted in the delicate art of museum periodical economics? This article presents the answers emerging from almost six decades of experience of Sweden's national museums journal Svenska Museer, and are offered by its volunteer editor, Agneta Lundström, whose other full-time job is directing the Royal Armoury, Skoklosters Slott and Hallwyl Museums in Stockholm.

The first issue of the journal *Svenska Museer* (Swedish Museums) appeared in 1932, and in its first leading article the editor declared that the journal was to be 'not the least important motive force towards accomplishing the purpose of the Association', as well as 'working more vigorously and persistently for the development of Swedish museums and to assert the interests of the Swedish museum profession'.

It is important to stress that *Svenska Museer* is published by the Swedish Museums Association. It has been right from the beginning, though the organization of the Association itself has varied over the decades, for example with closer trade-union links during the 1950s and 1960s. This of course has influenced views concerning the aims of the journal, as well as the identification of its target groups. *Svenska Museer* is primarily a journal of the Association, its main target group being the Association's members—museum people themselves—and also (given the present-day composition of

museum governing bodies) politicians and lay members.

The journal, published about four times a year, now has a circulation of 4,000. About 3,000 copies of each print run go to Association members, i.e. museum departments and individual museum professionals. These recipients do not pay a subscription, the journal being included in membership subscriptions, which are 120 kronor for private persons and between 1,200 and 12,000 kronor for museum departments, depending on size.¹ The journal, however, is subsidized to the tune of 88 per cent by the Association. There are about 500 subscribers, most of them in Sweden. The journal, then, is distributed to these categories direct. There are no news-stand sales, nor is the journal on sale in any of Sweden's museums, but it is obtainable at most public libraries. No campaigns have been undertaken to recruit additional subscribers.

These facts have to be viewed against the background already stated: the most important target group for the journal is museum professionals themselves, 35 per cent of whom are personal members of the Association; at the same time virtually all museum departments are affiliated. Each issue costs about 50,000 kronor to produce. The main items on the expenditure side of the journal's budget are distribution (23 per cent) and technical production (72 per cent).

Editorial costs are very low. The editor works without payment, the graphic designer receives about 2,000 kronor per issue and there is no editorial secretary. No fees are paid for the articles published, because most of them are written by museum people themselves. There used to be modest

fees of between 200 and 300 kronor, but these were abolished by the new editor two years ago because they were too small to serve any real purpose. It is not possible under the present budget to commission articles from outsiders, such as freelance journalists.

Hunt for advertising?

The journal's cost coverage breaks down as follows: (a) funds from the Museums Association, 88 per cent; (b) grants from the National Council for Cultural Affairs (cultural journal support), 6 per cent; and (c) subscriptions, 6 per cent.

Advertisements are accepted but are not canvassed. The Executive Committee of the Association has, however, recommended that editors change this policy, with a view to improving the journal's financial position. The only problem is that hunting for advertisers takes time and there is no personnel available for such a task. It is in fact a major problem at present that the editor and graphic designer are having to run the journal alongside their regular museum duties and that no funds have been set aside for a part-time editor.

Reverting to advertising, this has occurred intermittently from the very beginning, preferably for products connected with museum activities. Other potential advertisers are unlikely to be very interested, in view of the journal's limited readership. An experiment was undertaken, however, in 1989 of producing an issue financed with summer programme advertisements from Swe-

1. 1 krona = approximately \$0.16 (May 1990).

The author (right) submitting her handiwork to the critical eye of Inger Käberg, Art Director of the Museum of National Antiquities.



Finu Martner, by courtesy of the author

den's museums. Previous issues had, with a fair degree of regularity, contained quarterly diary notes, a column in which museums were able, free of charge, to announce their activities. This, in my opinion, took up rather a large share of a limited space. Consequently, all Swedish museums were invited, in time for the summer season last year, to publish quarter-page (tabloid-format) adverts for their summer activities at a cost of 2,500 kronor. Those doing so were given 500 complimentary copies, excluding delivery charges.

About 100 museums contributed towards the issue, 'Swedish Museums this Summer', which had been financed entirely out of revenue from advertisements of this kind. An edition of 50,000 was printed at a cost of 75,000 kronor. The issue was in tabloid format, on newsprint paper. The experiment was a success and in 1990 we are producing a new summer issue which, once again, is being distributed to a large number of tourist offices in Sweden.

It is worth adding that, at present, there is no national journal for non-professionals describing current events and attractions at Sweden's museums.

The Association is now discussing the future of *Svenska Museer* in connection with an ongoing inquiry of the whole fabric of the Association's activities. The inquiry report states among

other things that the journal should be made more of a 'forum for viewpoints, opinions and debates. People with opinions on different museum-related questions ought, quickly and easily, to be able to voice their opinions in the journal. The journal should also reflect the activities of Swedish museums by means of feature and interview articles and should try to put the museum community into a national and international perspective.'

This, however, involves two important preconditions with obvious economic implications: more frequent publication (preferably monthly) and a part-time editor working at the secretariat of the Swedish Museums Association. As things now stand, the journal appears too infrequently to be in the frontline of events or to serve as a vehicle for lively debate. Limited space is another problem bound up with infrequent publication. Then again, by present-day standards, production times are far too long. This is partly due to the journal being run by a small, unpaid editorial committee on top of their regular duties—my own duties, for example, being those of museum director.

The second precondition for *Svenska Museer* becoming a viable organ of the Swedish museum community—the appointment of a part-time editor—is therefore absolutely essential. Opin-

ions are divided at present as to whether the person appointed should be a museum professional or a journalist. If the first alternative is opted for, there should be financial resources available for articles commissioned from journalists when the situation demands.

Pending such decisions as may come to be made on this important question by the Museums Association, the editorial committee will continue its efforts to keep the journal going with the resources now available.

Thus we are soldiering on with the journal, in the hope that we will soon be able to publish it monthly, making it 'not the least important motive force towards accomplishing the purpose of the Association' which it was already intended to be in 1932. ■

The Newt abroad!



Illustration by A. K. Hunt

In 1989, the prestigious British Museums Journal decided to spruce up its appearance and adopt a more mordant tone. For the second innovation (if not the first—see illustration), it called on a small-tailed amphibian known as *The Newt*.

The choice was not entirely illogical since newts prefer to be out and about when the weather is humid, the wetter the better, in fact. And where do people like to go on rainy days? Although completely unknown in the museum world, domestic or foreign, *The Newt* and his monthly diary in the Museums Journal soon made many a conservator (and -trix) sit up and take notice. He obviously was well introduced and well informed. And if his biting commentary elicited some groans, these seem to have been far outnumbered by complicitous chuckles.

Museums can be droll places, and *The Newt's* diary is ample proof that there is no reason at all (quite the contrary!) not to share the fun in national museum periodicals.

We are, therefore, pleased to present here a column specially prepared by *The Newt* for this issue of *Museum*. In it he recounts his visit to the second International Museums and Exhibitions Fair in Paris, and must, therefore, assume responsibility for any legal action that may ensue. But even his detractors were pleased with his trip abroad. During his absence from London, it has been reported, the sigh-of-relief rate went up by 17 per cent.

It is always slightly strange returning to London after a short time in Paris. In Paris life is simply more pleasant, especially when it is possible to stay in a comfortable hotel in the sophisticated surroundings of the seventh arrondissement for less money than the nastiest accommodation London can offer. Back in London *The Newt* lives in a small hovel around 13 kilometres from the centre of town; this always means contrasts between home and away are marked.

This time, however, contrasts were more striking than usual. It was his first visit to Paris for several years and he had never seen the Musée d'Orsay, the Cité des Sciences et de l'Industrie at La Villette nor the new 'Grand Louvre'. The total cost of these projects was well over £1 billion (i.e. about \$1,600 million) to the state. We also hear that the French Government will spend a few more hundred million pounds on the Louvre before it is complete in 1993.

In the United Kingdom it looked as if the only way the impoverished National Gallery could fund a (relatively modest) extension would be by selling much of the site to Mammon for office development until a leading supermarket family stumped up around £25 million. This privately funded little scheme is the largest museum development in London for many years. At the Victoria and Albert Museum ex-director Roy Strong used to talk of Martinis with the Bellinis. At the National Gallery it will be more like soya with the Goya.

However, the National Gallery's long-awaited extension is not due to open for a while yet and in London all talk is of the Tate Gallery's new hang.

Apparently it is the first time for over forty years that the pictures in the Tate have been extensively re-displayed and the whole scheme cost around £1 million. So excited by the Tate changes was Prime Minister Margaret Thatcher that she is reported to have said: 'Paris has always regarded itself as the cultural centre of Europe. But that no longer applies. We are way out in front.' Amazing what a few coats of paint can do for a country's cultural esteem. The newest British newspaper the *Independent on Sunday* described the Prime Minister's cultural judgement as 'eccentric and insular', a view *The Newt* would share.

London is a city where culture is becoming increasingly private. Not only are the country's greatest contemporary cultural achievements probably in the private sector—popular music, youth fashion, painting and sculpture—but the public institutions of culture are becoming increasingly private, as museums with free entry gradually introduce admission charges and business sponsorship becomes more and more essential. There is, of course, business sponsorship in Paris, but it seems to be much more peripheral. Every article about the Tate's re-hang has stressed the fact that British Petroleum (BP) paid a third of the cost, and BP logos are plastered everywhere. In Paris, however, it seems enough for companies simply to have their names discretely recorded on a small plaque.

London's cultural isolation is demonstrated by the difficulty of museum visiting for non-English-speakers. In Paris, however, free gallery plans are published in several languages. At the Musée d'Orsay direction signs are in French, English, German and Japanese,

and at La Villette many of the interactive computers work in half-a-dozen different languages. Parisian museums give the impression that they feel their duty is to educate not only the citizens of France but the whole world. In Paris, one topic of conversation was not whether London is 'way out in front' (in fact London was rarely mentioned) but whether Paris's importance could be sustained with the events in Eastern Europe. Would Berlin be the continent's cultural centre by the year 2000?

These nationalistic issues should not, of course, concern the readership of a magazine like Unesco's *Museum*, where internationalism rules in discussing a world community of museums. It was in a similar spirit of internationalism that The Newt went to Paris to visit the Salon International des Musées et des Expositions, or SIME to those in the know.

SIME was a spectacular affair with museums presenting their activities to the public and to the museum profession on over 100 expensively designed stands. SIME's Commissaire Général, the flamboyant cultural entrepreneur Jean-François Grunfeld, spoke grandly of 'the perilous and exciting exercise' of presenting 'the quintessence of the spirit' of a museum in an area of only a few square metres. He continued by saying that 'the museum stands will demonstrate the avant-garde of stage production. They oblige curators and specialists in the use of space to show imagination and ingenuity so that their museums will be seen under the most attractive light'. Most museums managed well with some notable high-points. The École du Louvre stand seemed to consist simply of two tables and several chairs. But no! On closer inspection The Newt spotted the words 'Designed by Eric Gizard'. Beneath this caption was a white card that listed no less than eleven individuals and organizations involved in realizing what was apparently a masterpiece of minimalist design. The Newt reckons he could earn a crust if all designers need to do is make sure everything is black or white.

The activity of designers is always of interest to The Newt and he set off round other stands with newly attuned eyes. The stand of the Alimentarium, Switzerland's museum of food, was all white and had a help-yourself bowl of white-wrapped chocolates (without a sponsor's name in sight—in the United Kingdom thanks would be being given to the appropriate confectionary company as far as the eye could see). The

Musées de la Ville de Paris stand was, in contrast, black, matching their shiny black *dossiers de presse*. So stylish was the stand that, press officer Marie-Catherine Croix claimed, museum professionals were too nervous to enter it. However, she assured The Newt that this was not a serious problem as members of the public appeared to have no similar qualms and flocked in. The stand attracting the most attention was that of the Ecomusées de France. One end was occupied with packing cases that projected images of activities at the twenty-eight museums and the other by a sloping map of France with water rushing down it. Rather ironically this part of the display had become somewhat polluted and detergent bubbles swilled around the area corresponding to the northern Mediterranean. Also ironically, this stand made more references to the sponsors who made it possible than any other.

It was not only the stands that were glamorous. The people on them were too. There was the textile conservator who sported skin-tight trousers, a décolleté sequined top and high-heeled embroidered black boots carefully wrapping a dress in acid-free tissue; there were the curators on the stand of the Association des Conservateurs des Musées de la Région Centre who were simply so intimidatingly stylish that The Newt dared not to speak to them (this was a shame as their computer information system, while inevitably using overwhelmingly stylish graphics, was inevitably malfunctioning and unable to give him any useful information); and there was Jean-François Grunfeld himself, touring the stands with Jack Lang, the French Minister of Culture, Communications, the Bicentenary, Grand Projects (and anything else vaguely cultural lying around that no other minister wanted), looking dashing in a brightly coloured scarf.

In the SIME catalogue Grunfeld writes something very French *philosophique* about 'the global museum', implying that SIME covers the world. However, not far into his essay he is forced to admit that '*le territoire du SIME aujourd'hui est l'Europe*'. Six lines farther down he apologizes that, in fact, it is not *all* of Europe but only Western Europe. The vast majority of the museums represented were French and the feeling of Western European unity (let alone a world community) was only barely in evidence. The only cultures represented to any degree were Western European ones and it did raise the distressing spectre of an

increasingly isolationist Western Europe when internal trade barriers come down in 1992/93. However, Grunfeld assures us that at the next SIME, in 1992, the East Europeans will be there. However, perhaps by then SIME will be in Berlin, or even Warsaw, and not in Paris at all.

Returning to the United Kingdom, where the London-bound branch of the trans-European high-speed railway network looks likely to end at Swanley, a small village some 30 kilometres from central London, The Newt heard the story of an unnamed British National Museum who told Grunfeld that they would only grace SIME with their presence if he would guarantee a certain level of financial profit to them. He looked again at SIME's *dossier de presse* and found that the United Kingdom has more museum visits per year than any other European country cited and felt his chest swell with nationalistic pride. Who needs increasing government spending on culture, he thought proudly. When it comes down to it the thing that counts in France is really the food and the wine. . . .

On this trip, The Newt was Nicely Entertained with Wine and Travel.

(The Newt appears each month in *Museums Journal* available on worldwide subscription. For details please contact *Museums Journal*, 34 Bloomsbury Way, London WC1A 2SF, United Kingdom.) ■

Museum interns talk ... about *Museum*

Judith Panitch

The *Museum* you read each quarter is not exclusively the product of professional authors, editors, artists, and designers. Through Unesco, the magazine also engages interns, generally students, who for a period of several months verify information, compile lists, review submissions, undertake field research, submit articles, even stuff envelopes. At the beginning of 1990, several of us met with the Editor-in-Chief to discuss our impressions of and suggestions for *Museum*.

Almost all of us noted an effort at renewal in the most recent numbers, resulting in the greater coherence of each issue around a given topic, a marked increase in the quality and creativity of articles, and a greater commitment to topics of contemporary relevance. We similarly appreciated an occasional infusion of humour and a new willingness to spark debate. At the same time, however, we sensed an all-too-frequent note of apology (characterized by one intern as an 'Honest, museums really are nifty' attitude), coupled with a frustrating reticence about the new and continuing problems, that museums face.

The graphic elements of *Museum* came in for somewhat harsher appraisal. We unanimously welcomed the announcement that colour photographs would be making a comeback this year, their absence being considered barely short of criminal in a magazine like *Museum*. We also desired a greater variety of photos; the magazine currently features too many pictures of 'Front of Museum X', 'Visitors admiring Y', accompanied, furthermore, by captions merely stating the obvious. We similarly urged greater selectivity regarding cartoons, which are too often only space-fillers, rather than the creative attention-getters they could be.

Other aspects of the presentation also drew significant fire. The authors' biographies, currently a hodge-podge of information and styles, need to (and will be) standardized, perhaps by combining them with a paragraph summary of each article. We criticized the cover—both inside and out—for its significant omissions. Suggestions included expanding the subscription information, noting the price on the front cover, and acknowledging the translators. We further agreed that poor design made the information on the inside front cover difficult to assimilate.

Not all of our discussion involved the presentation of *Museum*. Questions of philosophy arose as well, most significantly the problem of the readership that *Museum* ought to address. What groups beyond museum professionals might be interested? How can we reach them? If we do aim to attract educators,

museum personnel and the museum-going public, what is the right balance of technical articles with pieces of more general interest? What should be the overall style and tone to strive for?

For the most part, these questions remain open-ended. While the interns' comments forced certain issues into consideration, we hardly imposed solutions. *Museum* is an evolving publication, open to the suggestions and opinions of its staff, its contributors and, we emphatically add, its readers. ■

The Editor responds: *Thank you, Judith, Molly, Katerina, Maria, Elise and Francis both for your work and for your constructive criticism. Some of your suggestions are already being implemented. Readers, what do you think? (Our address is on the inside front cover.)*

Another editor's view

Yuri Petrovich Pischulin, Editor-in-Chief of *Soviet Museum* (see his article on page 215 of this number), recently had this to say about our publication:

'I believe that *Museum* magazine must become a co-ordinating centre, a mirror of museums' constructive experience, the central link in satisfying museum experts' professional quests. But to do so it will have to change radically. At present it is too general, abstract, smooth and academic.'

Provisional list of national museum periodicals

In 1989, Museum conducted a survey of national museum periodicals. The fifteen responses revealed a wide variety of strategies, goals and problems. Almost all respondents, however, reported the desire to learn more about other existing periodicals, often envisioning the exchange of experiences or possible collaboration. With this desire in mind, Museum is happy to present the following directory of national museum periodicals, culled mainly from information available at the Unesco—ICOM Documentation Centre at Unesco Headquarters in Paris. It should be remembered that this list is strictly provisional; Museum apologizes for any omissions or inaccuracies and welcomes corrections.

Listings are presented alphabetically by title, followed by the publishing organization, if not specified in the title or address. Other information is included as applicable and/or available according to editorial address; number of issues per year; language of the text (if not evident); table of contents in other languages; and summaries in other languages.



Australia

Muse News. Museums Association of Australia Inc., 304-328 Swanston Street, Melbourne, Victoria 3000. Four issues a year.

Museums Association of Australia. Quarterly News. Museums Association of Australia Inc., New South Wales Branch, c/o Museum of Applied Arts and Sciences, P.O. Box K346, Haymarket, NSW 2000. Four issues a year.

Austria

Neues Museum. Die Österreichische Museumszeitschrift, Oö Landesmuseum, 400 Linz, Museumstrasse 14.

Bangladesh

Bangladesh Lalit Kala. Dakha Museum, G.P.O. Box 355, Dakha 2. Two issues a year, in English.

Belgium

Museumleven. Nederlandstalige Afdeling van de Belgische Museumvereniging. Stedelijk Museum voor Volkskunde, Rotweg 40, 6000 Brugge.

La Vie des Musées. Association Francophone des Musées de Belgique, 1 Parc du Cinquantenaire, 1040 Bruxelles.

Botswana

The Zebra's Voice. National Museum, Botswana, 331 Independence Avenue, Private Bag 00114, Gaborone. Four issues a year, in English; list of contents and summary in Setswana.

Canada

Muse. Canadian Museums Association, 280 Metcalfe Street, Ste 400, Ottawa, Ontario K2P 1KZ. Four issues a year, in English and French.

China

Chinese Museum C/o Museum of the Chinese Revolution, Chinese Society of Museums, Beijing, 100006. Four issues a year, in Chinese; some summaries in English.

Czechoslovakia

Muzejní a Vlastivědná Práce. Národní Muzeum, Ústřední Muzeologický Kabinet, Panorama, Halkova 1, 120 72 Praha 2. Four issues a year, in Czech; list of contents and summaries in English, German and Russian.

Múzeum. Slovenské Národné múzeum, Lodná 2, 814 36 Bratislava. Four issues a year, in Slovak; list of contents and summary in English, French, German and Russian.

Múzeum, metodický, studijný a informacný materiál. Ústredna Sprava Muzei a Galerii, Lodna 2, 815 77 Bratislava. Four issues a year, in Slovak; summaries in English, French, German and Russian.

Národní Muzeum V Praze. Casopis: Rada Historicka. Narodni Muzeum, Historicke Muzeum, Vitezneho Unora 74, 115 79 Praha 1. Four issues a year; summaries in English, French, German and Russian.

Denmark

Museumsavisen. Holsted-Broerup-Vejen Egnens Museumsforening, H. og A. Frandsen, Kirkevej 7, Askov, 6600 Vejlen. Two issues a year.

Museumsmagasinet og Meddelelser fra Danmarks museer. Museumstjenesten for Statens Museumsnaevn, Frederiksholms Kanal 22, 1220 København.

Finland

Museo. Suomen Museliitto ry., Annankatu 16B50, 00120 Helsinki. In Finnish, with summary in English.

France

Musées et Collections Publiques de France. Association Générale des Conservateurs de Musées et Collections Publiques de France, Palais du Louvre, Pavillon Mollien, 75041 Paris Cedex 01. Four issues a year.

Revue du Louvre et des Musées de France. Réunion des Musées Nationaux, Direction de Musées de France, 60ter, rue de Lille, 75007 Paris. Six issues a year.

German Democratic Republic

Informationen für die Museen in der DDR. Institut für Museumswesen der Deutschen Demokratischen Republik, Information-Dokumentation, Mueggelseedamm 200, 1162 Berlin. Six issues a year.

Neue Museumskunde. Zeitschrift für Theorie und Praxis der Museumsarbeit. Institut für Museumswesen der DDR, Brüderstrasse 10, 1020 Berlin. Four issues a year, in German; list of contents and summary in English, French, Russian and Spanish.

Germany, Federal Republic of

Deutsches Museum. Abhandlungen und Berichte, R. Oldenbourg Verlag GmbH, Rosenheimer Strasse 145, 8000 München 80. Three issues a year.

Kultur und Technik. Deutsches Museum, Karl Thiemig AG, Pilgersheimer Strasse 38, 8000 München 90. Four issues a year.

Museumskunde. Deutscher Museumsbund e. V., Colmantstrasse 14-16, 5300 Bonn 1. Three issues a year.

India

Journal of Indian Museums. Museums Association of India, c/o National Museum, Janpath, New Delhi, 110011. Published annually.

Italy

Musei e Gallerie d'Italia. Associazione Nazionale dei Musei Italiani, De Luca Editore, Via Gaeta 14, Roma 00185. Two issues a year.

Japan

Gendai No Me. National Museum of Modern Art, Tokyo, 3 Kitanomaru Koen, Chiyoda-ku, Tokyo 102. Twelve issues a year, in Japanese.

Hakubutsukan Kenkyu (Museum Studies). Japanese Association of Museums, 3-3-1 Kasumigaseki, Chiyoda-ku, Tokyo. Twelve issues a year, in Japanese; summary in English.

Museum. Museum Shuppan Co. Ltd, Tokukaiya Bldg., 1-12-4 Kudankita, Chiyoda-ku, Tokyo 102. Twelve issues a year, in Japanese; summary in English.

Malawi

Ndiwvwa. The Museums of Malawi, PO Box 30360, Chichiri, Blantyre 3. Annually in English.

Netherlands

Museumjournaal. Netherlands Ministry of Culture, Rijksmuseum Kroeller-Mueller, Stichting Kunstpublicaties, Otterlo. Six issues a year, in Dutch; summary in English.

Museumvisie. De Nederlandse Museumvereniging, Postbus 874, 1000 AW Amsterdam.

New Zealand

Agmanz Journal. Art Galleries and Museums Association of New Zealand, Inc., PO Box 467, Wellington. Published annually, in English and occasionally in Maori.

Norway

Museumsnytt. Norske Kunst- og Kulturhistoriske Museer, Ullevalsv. 11, 0165 Oslo 1. Two issues a year, in Norwegian; summary in English.

Poland

Biblioteka muzealnictwa i ochrony zabytków. Ośrodek Dokumentacji zabytków, ul. Brzozowa 35,00-258 Warszawa. In Polish with list of contents and summary in English.

Romania

Revista Muzeelor. Calea Victoriei 117, Sector 1, București. Twelve issues a year, in Romanian; list of contents in English, French and Russian; summary in French.

South Africa

SAMA: A Journal of Museology. Southern African Museums Association/Suider-Afrikaans Museumvereniging, Box 11021, Sothernwood 5213. Four issues a year in Afrikaans and English.

Spain

Boletín del Museo del Prado. Museo del Prado, Paseo del Prado, 28014 Madrid. Three issues a year.

Museos. Ministerio de Cultura, Plaza del Rey, 1, 28071 Madrid. Annually.

Revista de Museus. Diputació de Barcelona, Servei de Cultura, Secció Tècnica de Museus, Montalegre 7, 08001 Barcelona. In Catalan, with list of contents in Spanish and English.

Sweden

Svenska Museer. Svenska Museiföreningen/Swedish Museums Association, Alsnöeg 7, VII, S-116 41 Stockholm. Four times a year, in Swedish.

Switzerland

Information VMS/AMS. Mitteilungsblatt der Museen der Schweiz, Schweizerisches Landesmuseum, Postfach 8023 Zürich. In French and German.

United Kingdom

AIM Bulletin: Bi-monthly Journal of the Association of Independent Museums. Park Cottage, West Dean, Chichester, West Sussex PO18 0RX. Six issues a year.

British Museum Society Bulletin. British Museum Society, Great Russell Street, London WC1R 3DG. Three issues a year.

Museums Journal. Museums Association, 34 Bloomsbury Way, London WC1A 2SF. Monthly.

Scottish Museum News. Council for Museums and Galleries in Scotland, County House, 20-22 Torpichen Street, Edinburgh EH3 8JB.

United States of America

Art Institute of Chicago. Museum Studies. Art Institute of Chicago, Michigan Avenue, at Adams Street, Chicago, IL 60603. Two issues a year.

AVISO. American Association of Museums, 1055 Thomas Jefferson Street, NW, Washington, DC 20007. Twelve issues a year.

Curator. American Museum of Natural History, 79th Street and Central Park West, New York, NY 10024. Four issues a year.

Museum Magazine. Museum Magazine Associates, c/o Universal Publishers, 571A White Plains Road, Eastchester, NY 10709-1510. Six issues a year.

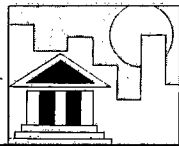
Museum News. American Association of Museums, 1225 Eye Street, N.W., Suite 200, Washington, DC 20005. Six issues a year.

USSR

Soviet Museum. USSR Ministry of Culture and the USSR Academy of Sciences, Smolenskaya-Sennaya Place, D. 27, Stroyenie C/119121 Moskva. Six issues a year, in Russian; list of contents in English and French.

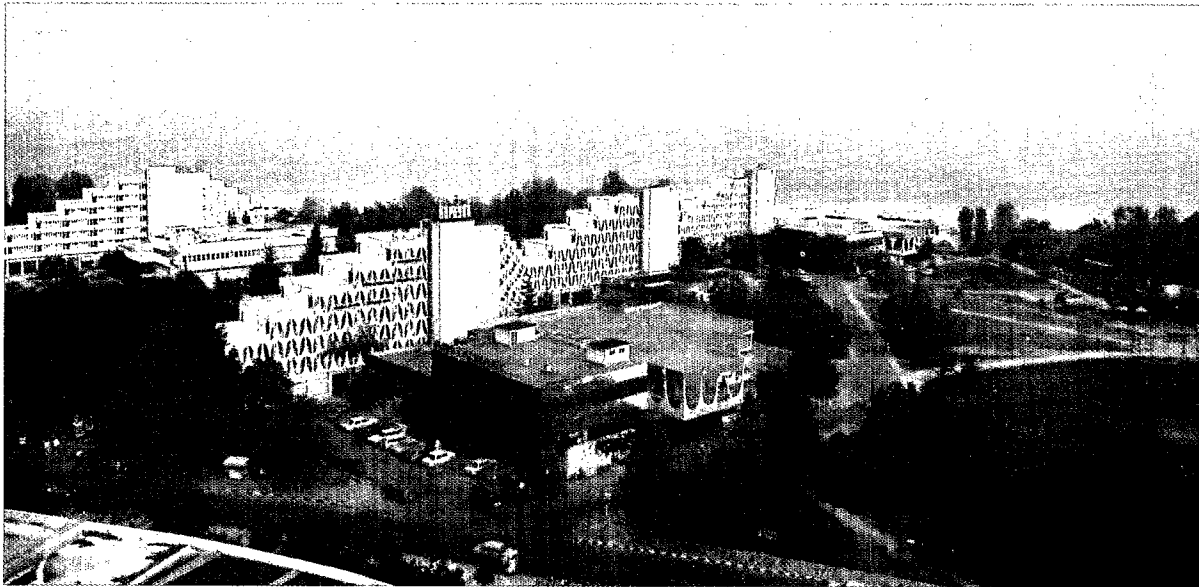
Yugoslavia

Vijesti Muzealaca I Konzervatora Hrvatske. Muzejsko Društvo Hrvatske, Mesnicka 5, 41000 Zagreb. Six issues a year, in Croatian; summary in German.



Varna: sun, sea and . . . museums

FEATURES



A Museum interview

Is the sun an enemy of museums? Does international mass summer tourism have to confine foreign visitors to beach-ghettoes? Or can it be reconciled with some (or considerable) contact with the host country's culture thanks, among other means, to museums?

There are doubtless no clear, final and universally valid answers to these questions. But just as surely, at a time when millions of people head off for a foreign seashore each summer, they are worth looking into. To do so, Museum interviewed Nedeltcho Kolev, responsible at the Municipal Directorate of Cultural Heritage for five important museums in Bulgaria's largest seaside resort, Varna.

Varna . . . the name alone conjures up kilometres of fine sandy beaches, practically uninterrupted sunshine from June to September, relatively low prices, just about everything, in fact, to please the 1,500,000 foreign holiday-makers who crowd into the area every summer (the resident population is 310,000).

But how many of these visitors know that Varna's history goes back 6,000 years; that its seacoast was colonized by Greece as early as the sixth

century B.C.; that its port has played a major role in the region's development throughout history; that in its soil there are still veritable treasures of human creativeness; or that samples of all this and more are on view in the city's museums?

And if they don't know on arrival, do they find out while they're there?

Museum: Nedeltcho Kolev, how many foreign tourists visit your museums each year, where do they come from, and what is the year-to-year trend in these respects?

Nedeltcho Kolev: In the last three years, we've had about 120,000 foreigners per annum out of a grand total of 250,000 museum visitors. This figure is about 8.8 per cent of foreign tourists present on our beaches, or really the equivalent since some probably visit museums more than once.

Museum: How do they find the way there?

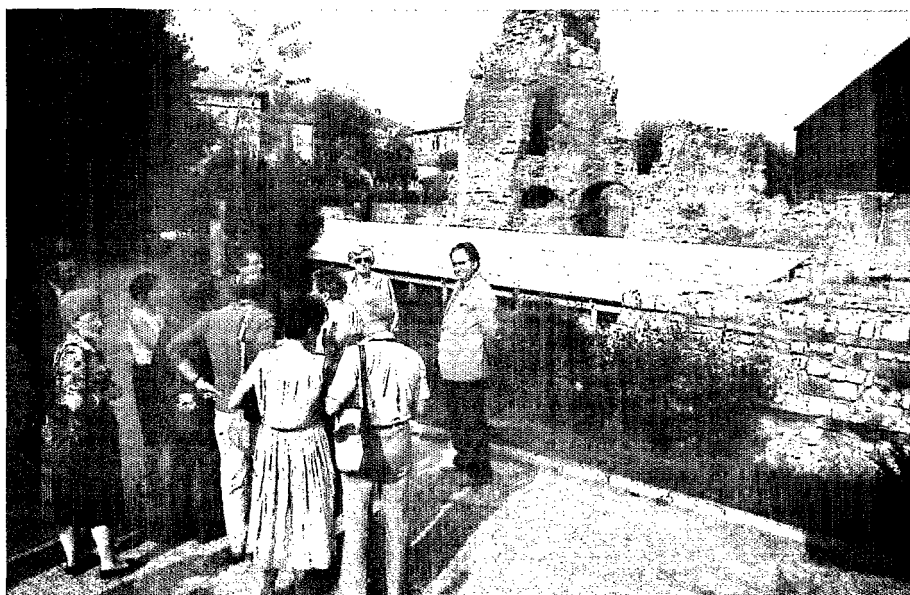
N.K.: Most have bought a package excursion before leaving home in which the tour operators have included one or more museum visits. As for individual visits, which could be called spontaneous since they simply come

about once the tourists are here, well an overcast sky is our best friend, as you can imagine! On cloudy days—a boon for us if not for everyone—the national Balkantourist travel agency sends buses to bring tourists staying at hotels along the seacoast into town. Others, it should be said, find their own way here.

Professors in tee-shirts

Museum: Who are the foreign tourists that visit your museums?

N.K.: I don't have statistics, only impressions. The first is that there are few young people among them; we're talking mostly about adults, generally without children; and there are also senior citizens. As to their educational level: obviously you can't tell whether a person is a truck-driver or a university professor if he's wearing a tee-shirt! Nevertheless, we have the impression that our 'spontaneous' visitors, as I called them, have a fairly high educational level. In terms of geographical origin, we do have figures and can say that our visitors come by and large, and in decreasing order, from the USSR, the Federal Republic of Germany and the German Democratic Republic, Poland and France.

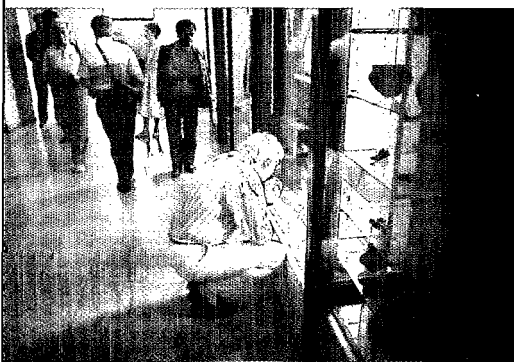


◀ A beach-side tourist hotel complex near Varna.

Nedeltcho Kolev (right) with an international group at Varna's Roman baths.

All photos by Arthur Gillette

Curiosity never takes a holiday, at least for the one in eleven foreign tourists visiting Varna who finds his or her way to a museum.



Museum: What interests them the most? What are their most frequent questions?

N.K.: They are chiefly curious about our most ancient objects, the technologies used to make them, and the sites where they were discovered. Many, too, are surprised to learn that our territory has been inhabited for over six millennia and to see the traces left by this ancient human settlement. The visitors also like to find out to what countries we have sent temporary exhibitions.

Museum: What are you doing to inform the foreign tourists about your museum's activities and to attract them?

N.K.: Well, *there* we've done quite a bit; perhaps not enough, but quite a bit all the same. We are in constant and active contact with the Balkantourist agency so that it will send us visitors. We've had brochures in different languages published and distributed to the tourist hotels. During the summer, Radio Varna broadcasts regularly in the main languages of Western and Eastern Europe, and our message goes out over the airwaves. You may have noticed that there are loudspeakers even on the beaches; they too suggest museum visits. And we're also trying out lively approaches such as folk and classical music concerts, dance performances, and so on, put on in museum courtyards.

Showcases at the hotels?

The entry foyer of the Municipal Museum of History and Art is now booked solid every weekend for local weddings. I'd like to find similar approaches to bring in foreign tourists, without of course wanting to force them to 'tie the knot'!

Museum: How do your foreign visitors react? Do their reactions surprise you?
N.K.: You know, our territory has witnessed so many clashes and so much greed, has seen so many strategic confrontations, that I can understand full well that foreigners may not grasp the meanderings of our history. This being said, it is odd that some of them don't even know that we spent five centuries under Ottoman domination. What is more surprising, I should add, is that some of my own Bulgarian university students—fortunately only a few—know little or nothing about our history. I could write a Dictionary of Ignorant Affirmations on the subject. But, that's not what we were talking about.

Museum: If you were asked to give advice to another museum director in a large seaside resort, what would you counsel?

N.K.: First, what *not* to do: rub the visitor up the wrong way. We here are fairly internationalist in outlook. We live in a small country whose decisions do not affect all of humankind; we know that we are part of a mosaic. So we want to get on well with our visitors, and that's all to the good.

Museum: And what *should* your colleagues do?

N.K.: Go and find the foreign tourists where they are: practise outreach. Bring the museum to their attention—perhaps by putting some replicas of objects in showcases at their hotels. And, in the good sense of the word, provoke them. ■



Curators and police—side by side?

Étienne Clément

At a time when the theft of works of art and the international trafficking connected with it are assuming ever-increasing proportions, the kinds of people and institutions involved in stopping these crimes are becoming more diverse. Nevertheless, can curators, insurance companies, the police, customs and antique dealers establish a common language and undertake joint action? Étienne Clément, a Belgian jurist specializing in international law, Assistant Programme Specialist at the International Standards Unit in Unesco's Division of Cultural Heritage, represented the Organization at an international symposium organized to help solve the problem.

The new headquarters in Lyon of Interpol, the better-known name of the International Criminal Police Organization, was the venue for an international symposium on theft and illegal trafficking in cultural property and works of art, held from 5 to 8 December 1989. Although the meeting was devised and organized by Interpol, Unesco co-operated enthusiastically, since it has for years been doing all it can to encourage curators, archaeologists, customs officials and the police to work together more closely. What made the meeting so unique was the great diversity of the backgrounds of the 110 participants. For the first time, a dialogue opened on a world scale between policemen, customs officials, detectives, museum curators, archaeologists, legal experts, art dealers, collectors, publishers, insurance companies

and firms specializing in museum security. Specially for the occasion, Interpol and Unesco had invited twenty leading experts in their field, from different parts of the world, to present papers.

One stolen object in ten is recovered

Mr R. E. Kendall, Secretary General of Interpol, opened the symposium by saying how happy he was at the co-operation established between his own organization and Unesco. His colleagues explained how Interpol distributed worldwide the well-known 'Interpol Notices' which show photographic reproductions of stolen works of art or objects of doubtful origin which have been discovered. They said that one in ten of these stolen objects was recovered after the circulation of one of these notices.

The representative of Unesco explained how it was contributing to the fight against illegal trafficking in cultural property, especially through the implementation of the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, adopted in Paris in 1970. With the recent accession of Australia and China, sixty-eight states were now parties to this important instrument which aimed to establish genuine international co-operation in order to fight the illegal traffic in cultural property and to establish ethical standards regarding its movement.

The papers presented by the various experts made it possible to draw the attention of the police (who formed the majority of symposium participants) to the concerns of those responsible for

the protection of cultural property, particularly in developing countries. Ms T. Shaje Badi-Banga (Zaire), Ms T. Gisbert (Bolivia) and Mr H. Sirisoma (Sri Lanka), for example, told the participants about the increasing difficulties their countries are confronted with in protecting their cultural property now that prices for works of art have reached an all-time high on international markets.

And what about the 'importing' countries?

The President of ICOM, Mr A. Konaré (Mali), Ms L. San Roman Johannig (Costa Rica) and Mr P. Makambila (Congo) outlined the problems faced by Third World countries. The worrying question of clandestine excavations was aired both by Ms L. Vlad Borelli (Italy) and by Mr C. Asmar (Lebanon), who described the situation in his country as genuinely alarming. Prince H. C. Subhadradis Diskul (Thailand) explained, with the help of photographs, how his country had succeeded through bilateral negotiations in having the historic lintel of Phnom Rung returned.¹ The contribution of Ms A. Guthrie Hingston (United States) regarding the implementation of the 1970 convention by a country importing cultural property led to a very interesting and animated discussion about the advisability of other importing countries like the United Kingdom or France, strongly represented at the symposium, becoming parties to the Convention and thus making it more effective.

Mr J. Chatelain (France) made a comparative analysis of the existing international legal instruments protect-

ing movable cultural property. Although he preferred a regional approach to the problem, he emphasized the importance of concerted European action before the single market came into being in 1993. His plea was for a narrow definition of the cultural property which should be covered by possible protective measures in the European Community. Finally Mr J. G. V. Radcliffe (United Kingdom) announced that, on the initiative of Lloyds of London, an international index of stolen art works had been established.

Each one of these contributions sparked off genuine debates, both in plenary and in the carpeted corridors of the big glass building and, unlike what often happens at similar meetings, police pragmatism put participants into such a frame of mind that all these questions were considered very realistically.

At the end of the symposium, participants adopted a recommendation stressing the need for improved distribution of information about thefts of works of art (particularly by expanding the mailing list for Interpol notices) and for strengthening national and international co-operation between museums, the police, customs officers and other authorities concerned. In this respect, the efforts made by Unesco, ICOM and Interpol were welcomed and it was agreed to continue, at the national level, the very promising contacts established in Lyon. ■

1. See *Museum*, No. 162, p. 113.

Australian National Gallery returns ancient burial mantle to Peru

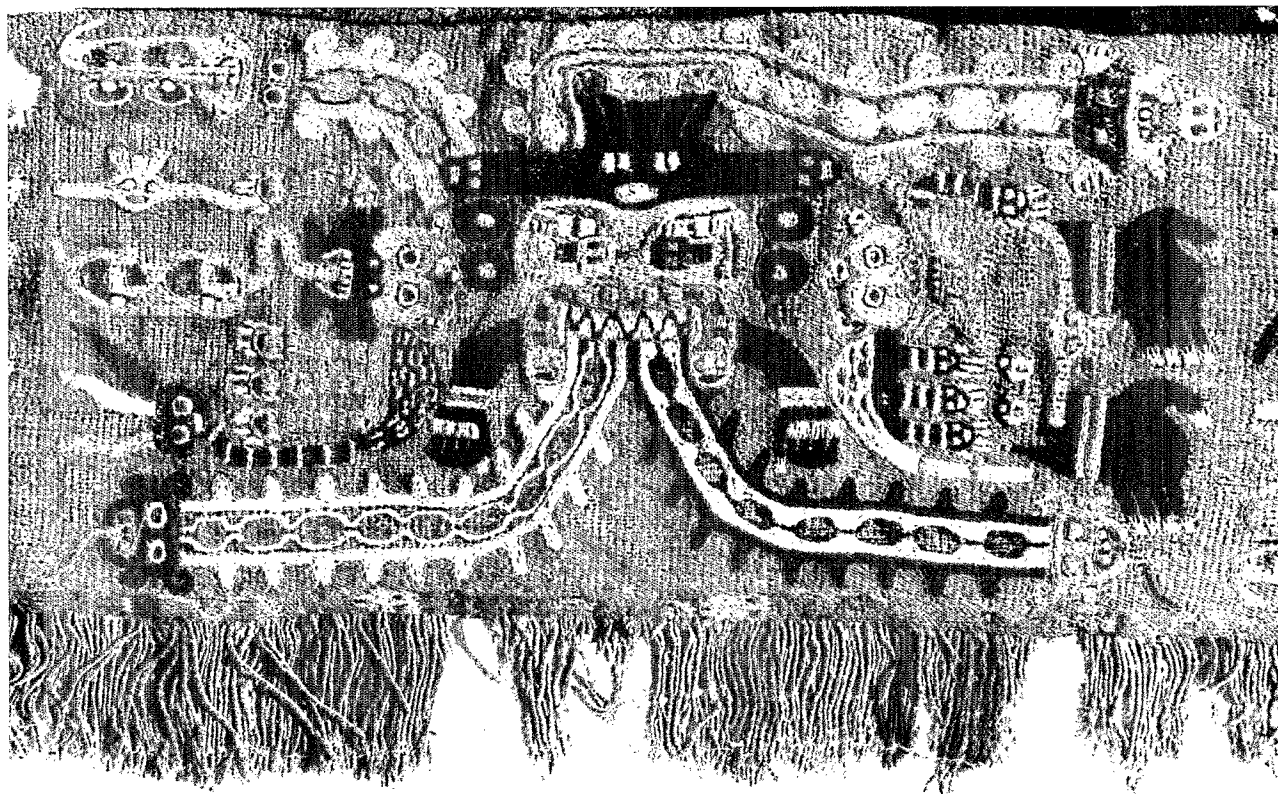
A 2,000-year-old burial mantle was returned to the people of Peru at a recent ceremony in the Australian National Gallery, Canberra, according to a report from Australia's Ministry for Foreign Affairs and Trade.

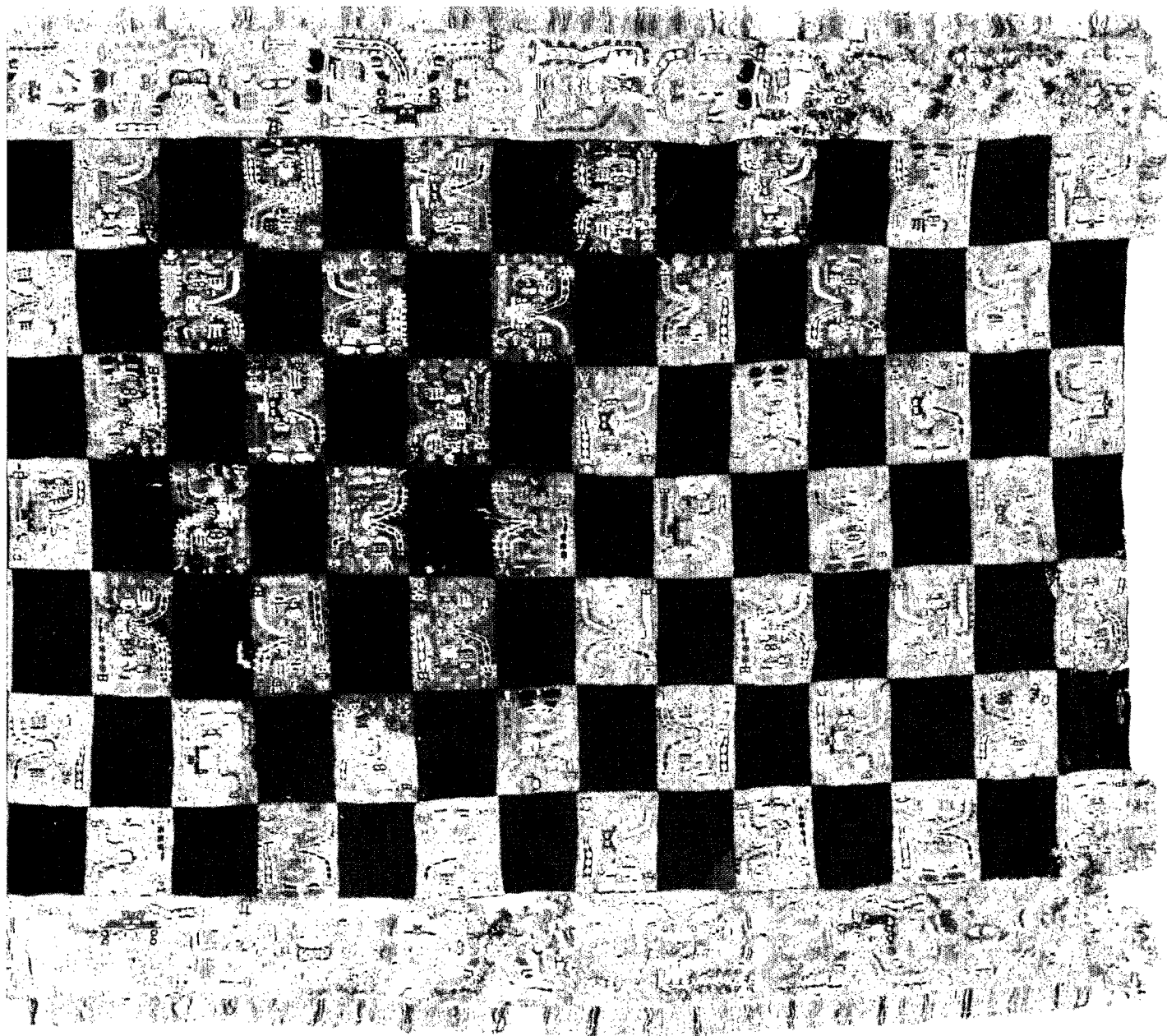
Originally excavated in 1927 at the Paracas Necropolis, some 280 kilometres from the Peruvian capital, Lima, the mantle exemplifies the fine craftsmanship lavished on the mortuary apparel placed at the core of mummy bundles. Dating from between 600 and 150 B.C., it was found wrapped around a mummified body placed in a sitting position with its knees drawn up to its chest.

The ancient Peruvians are not known to have had a written language as we understand the term today. It is, rather, believed that they expressed and rec-

The Paracas mantle, detail and . . .

Australian National Gallery





orded information by using colour and form. This is certainly true in the case of the *quipu* knotted string method of sending messages, and may also hold as concerns textiles such as those used for burial purposes. The iconography of such items as the mantle now returned to Peru thus takes on additional significance and researchers hope that when entire mummy bundles can be documented a key may be found to decipher the descriptive language.

Thus while each textile can be viewed as a beautiful artefact in and of itself, its expressive value lies in it being seen as part of a group—one reason prompting Peru's request for the return of the Paracas Mantle.

Purchased in good faith

The mantle was purchased in good faith from a well-known art dealer in the United States by the Australian Government in 1974. In 1989, the Peruvian

Government produced irrefutable evidence that the textile had, in fact, been stolen from the National Museum of Peru in 1973.

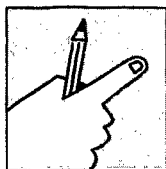
At the National Gallery ceremony, Australia's Minister for Arts, Tourism and Territories, Clyde Holding, explained why his government had decided to return the mantle. 'The Protection of Movable Cultural Heritage Act, 1986, which facilitates the return of stolen cultural property to the country of origin, does not apply to the Paracas Mantle because it was purchased and imported into Australia prior to 1986. However, I believe it is important to abide by the spirit of the legislation and return this significant piece of Peru's cultural heritage to the people of Peru.'

Receiving the textile at the special ceremony was the Peruvian Ambassador to Australia, Gonzalo Bedoya, who said: 'All of us have witnessed here today an act of fair play . . . Textiles were one of the most refined expres-

. . . complete view.

sions of art in the pre-Inca cultures of Peru . . . For the world's standard of visual and aesthetic beauty, Paracas mantles, like this one, are works of art. . . . The Peruvian Government is quite moved by this gesture and expresses its deepest gratitude to Australia.'





Museums as a vocation

What does a Russian Orthodox Church dignitary of today think about museums? To find out, Museum interviewed Metropolitan Vladimir, Metropolitan (Bishop) of Rostov and Novocherkassk and entrusted by the Patriarchate with Western European affairs.

Museum: Metropolitan Vladimir, what are museums' most important roles in contemporary society?

Metropolitan Vladimir: There are many of course, but I see two as particularly outstanding. The first, I believe, is to be a guide in educating people about the history of their culture and about the art that humanity has produced. This is a truly noble mission of museums. And the second role is that of preserver; in our case, this role has had two faces. The negative face was when, after the Revolution, many religious objects were taken out of the churches. But this turned out to be a blessing in disguise since many of these objects were saved in museum collections. Had it not been for museums, they might have been sold abroad or they could have simply disappeared. Today, some of these precious relics are coming back to the churches. On the eve of the Millennium of Christianity in Russia, which was celebrated in 1989, museums in Moscow, Leningrad, Kiev, Voronezh, Vladimir and other cities returned a number of ikons and other sacred objects to the Church, and I believe that more arrangements of this kind are in the offing. They are possible because the museums in question preserved the objects in their care.

Museum: What, in your view, hinders museums from accomplishing their missions more fully?

M.V.: Many museums, even among the largest, suffer from having too many objects; in one case after the other that I know of, the reserves overflow with objects for which there is not enough display space. This is a real pity; because of this situation, there can be no creative 'meeting' between the visitors and the objects stored away. Another problem is that the technological revolution has not fully entered the museum world yet. Museums need, I feel, to take much fuller advantage of the possibilities held out by the new technologies. Then there is the question of the attitude of people working in museums. As in the Church, and in other professions as well, there are museum workers who have a real vocation. But there are also people who are just holding down a job—too many of them from my point of view—and I wish those with a vocation were more numerous.

Marathon and stroll

Museum: Museums have been compared to cathedrals; it has been said that museums today have at least some of the social, civic, even spiritual functions that cathedrals had in the Middle Ages. What do you think of that comparison?

M.V.: To tell the truth, I find it a bit overdrawn, something of an exaggeration. But it does put me in mind of another image. It used to be said in my country that theatres were 'temples of the arts'. Well, nowadays I would say that museums are temples of the arts; that is, they have become places of what I just called 'meeting': 'meeting' between people and masterworks, as I mentioned, but also between people and people, and between generations. That 'meeting' happens in a good museum, but of course not all are up to that standard.



Museum: How would you define a 'good' museum?

M.V.: Let's take Leningrad, for example. I studied theology there for four years and so got to know the city well. Many visitors go to the Winter Palace and there is no denying that it is an interesting museum. But going through it is like a marathon: endless series of rooms and stairways and entrances and exits. Compare that with the Museum of Russian Art, also in Leningrad, with its collection of ikons. Mind you, the collection is quite large; yet one doesn't have the impression of being overwhelmed. The displays are intelligently and, so to speak, 'compactly' designed. Visiting this museum is more like a pleasant stroll than a gruelling marathon. By and large I prefer the more modest museums.

Museum: And what goes to make up a 'bad' museum?

M.V.: Well that depends on the standards by which one judges, doesn't it? As far as the West is concerned, I must confess that I have only visited the better known museums and these were generally well organized. But at home, yes, I remember once visiting a small museum in southern Russia. It was a kind of military museum with one wagon, one soldier's greatcoat and one machine gun. That was perhaps carrying modesty to the extreme.

Museum: What about the future of museums?

M.V.: They must, of course, continue to preserve the remarkable achievements of humanity: nobody, I think, would question that responsibility. But they should also be more active concerning some of our contemporary problems. I think particularly of ecological problems and of people's awareness and education in this area. If these problems are not solved, future generations will have to visit museums in order to see the natural vegetables, fruit and plants that will have disappeared. If they do disappear, humanity will have to start all over again; and that would be a shame. ■

World Federation of Friends of Museums

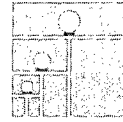
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Newsbrief

The Cypriot Federation of Friends of Museums is organizing a symposium which will be held in 1992 under the auspices of the World Federation of Friends of Museums. This symposium is the second of its kind; the first was convened in Athens in November 1986 by the Association of Friends of the Benaki Museum. The symposium will consider people's relations with monuments and sites.

What a museum gains in success and popularity it loses in artistic value

Philippe de Montebello is not only well known as the brilliant curator of the Met (New York's Metropolitan Museum of Modern Art), he is also an engaging personality. Take, for example, the talk he gave on 15 December 1989 at the Louvre Auditorium in Paris when, with eloquence and charm, he gave a large and fascinated audience an account of the paradoxical situation with which he currently had to contend.

Although he has been living in the United States for forty years and working there for twenty-five, he has not lost his European attitude to art and to the traditional idea of a museum. He finds that the current fashion, which is one of unrestrained enthusiasm for the special exhibitions and manifold activities that are taking over the museums and that often have nothing to do with art, has both its good and its bad points.

How so? Since the Met is often cited as an example for Europe to follow because it is such a dynamic institution and because of the high quality of its exhibitions and settings, it is interesting to consider the paradoxes Philippe de Montebello has in mind.

He said that, contrary to European practice, museums in the United States are housed in buildings specially designed for the purpose, and their collections are arranged in accordance with a master plan. Because museums in that country are private institutions funded by donations, municipal grants and revenue from various commercial

activities, they are perpetually concerned with organizing cultural activities and providing facilities for the general public. Now, this is just where the problem lies: the more interested a museum is in making money, the more attention it will devote to activities of this kind; and the more visitors it receives, the more its 'public' becomes a 'crowd'—to the obvious detriment of art.

Sports stadiums and bazaars

Thanks often to the services of volunteers, museums have become more welcoming than ever. Modern canvassing and advertising techniques, educational programmes for all social classes, the organization of special group visits, multilingual guides, lectures, seminars and symposia are being increasingly used to attract the public. Restaurants, shops and parking facilities are provided for their comfort and pleasure, and rooms are made available for private receptions. In short museums are prospering: they are drawing in more visitors than sports stadiums. Art has become a more popular attraction than sport: American museum statistics bear this out.

Museums' primary source of revenue, however, is still the proceeds from the entrance fees to the temporary exhibitions which attract the general public. As a rule, all the works of art

displayed at these exhibitions come from other museums. Brought together, however, they acquire a power of attraction which they do not have when displayed separately. However, in many cases the techniques of presentation take precedence over the art objects themselves, which are relegated to second place.

This, then, is the first paradox: the more a museum is determined to be successful and popular, the more it loses its soul. Encumbered with all these material trappings, museums are beginning to look more like bazaars. This bout of hyperactivity has produced a crisis of conscience: values today have become distorted.

The aesthetic pleasure of seeing is being forgotten. The aesthetic calling of museums is giving way to the profit-making function. More attention is paid to the visitors' comfort and cash than to their education and love of art. In the midst of all the talk about buying, selling, insurance, management and marketing methods the love of art is in danger of fading out of the picture.

In the United States, administrators and managers enjoy equal status with directors. Where does this leave art?

How can the calm and intimacy needed for viewing and contemplating works of art be provided when top priority is given to drawing in the crowds and moving them through as fast as possible in order to increase the ticket sales and guarantee profits? Moreover, everyone knows that people who are attracted by the specific themes of major exhibitions do not usually become regular visitors to the museum. Most do not return to discover the museum's permanent collections. Only a museum's 'regulars', who find these major exhibitions irritating, return; but there are not enough of them to keep museums alive.

It pays to cultivate regular visitors

The public has to realize that art is a difficult subject. A fleeting visit to a museum is like reading Proust abridged in *Reader's Digest*. People should be made aware that effort and concentration are needed and reminded that art appreciation is a pleasure. The ideal situation, of course, would be to provide a print-room in which individual visitors could scrutinize works of art in private—one might almost say in secret.

However, museums today have taken on a social function, and they have to satisfy both the general and the more enlightened public. The little knowledge that is needed can be acquired. People can learn art appreciation at school. The role of museums must therefore be clearly thought out, and this task falls ideally to curators, who have the necessary knowledge and information and a duty to impart them to the public.

Should accompanying legends be elaborate or brief? While every curator has his or her theory on the subject, what is paramount is that the special characteristics of each collection should be identified and the collections arranged in a co-ordinated manner, and that the true meaning and essential function of the works of art should be brought back into focus.

Another paradox is that as works of art continue to increase in price, museums are obliged to purchase secondary works and exhibit them as if they were masterpieces. This has brought about a levelling down and a distortion of values. Works of marginal artistic merit are being thrust into the limelight simply because they are becoming expensive.

Therefore it is necessary to show visitors how to appreciate quality with-

out boring them; for those who are bored will not come back—and only regular visitors are a paying proposition.

Should less time be spent on exhibitions and more on making works of art interesting, even if they are not brought from elsewhere? Should museums turn once again to their own collections, so as to cultivate a body of regular visitors to counterbalance those who visit only special exhibitions?

The public should be urged to visit museums for instruction and delight. Commentaries, captions, guides and catalogues should stimulate thoughtful appreciation and serve as a basis for dialogue between curator and visitor, far removed from the hustle and bustle of the street.

In conclusion, Philippe de Montebello quoted Coleridge's splendid aphorism to the effect that liturgy must not become more important than God.

We at the World Federation of Friends of Museums are exploring what our members can do to educate visitors on the basis of this renewed awareness of the true nature of a museum, which keeps its distance from excessive and commercial appeals to the public. The written word and educational methods are thus once again called upon to play their part, along with curators, guides, lecturers and catalogues and other art books with general public appeal.

Are tee-shirts and badges, which turn every museum visitor into a walking advertisement, the only way of drawing in the public? Are major exhibitions on specific subjects the only way of displaying well known and lesser known works to the public?

The question has been brilliantly put by the director of one of the greatest museums in the world, and even if the answer is not obvious, an answer must be found. ■

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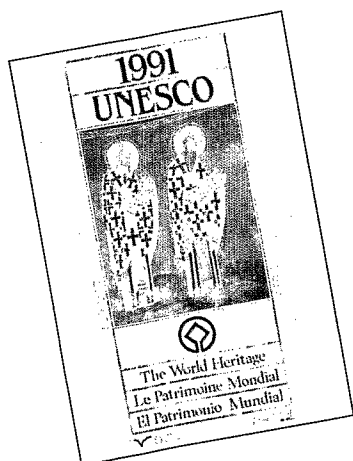
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Paris: an African explorer

The Georges Pompidou National Centre for Art and Culture is often called the Pompidou Centre or just Beaubourg, from the name of the plateau on which it stands in Paris, not far from the River Seine and Notre Dame Cathedral. Its reputation has spread worldwide. But how many people, apart from its staff and a handful of inveterate visitors (inveterate almost to the point of obsession in some cases, it is said), have actually explored every nook and cranny of the place, felt its pulse and captured its every mood?

To enable you to discover or rediscover it from a new angle Museum asked a museologist from the Central African Republic, Victor Bissengué, to forget his scientific background for a minute (he holds a doctorate in cinematographic and audio-visual studies) and his experience of some years as a sound engineer at the Pompidou Centre, and take us with him up onto the Beaubourg plateau on a guided tour or, rather, on a voyage of discovery of a country whose hinterland has much to reveal.

We wager that the 'log' of this journey will be full of surprises for you, even (especially?) if you are one of the Pompidou Centre's regular visitors.

The first thing that strikes you when you arrive at the Pompidou Centre, whether for the first or the hundredth time, is its architecture. A great ocean liner? A factory? A refinery? Certainly, at any rate, an exotic-looking structure to find in the heart of old Paris. Whether they are looking at the outside or the inside of the building, people seem torn between curiosity and bewilderment, admiration and aversion, as though they had come face to face with some bizarre oversized totem.

Visitors of all kinds flock to Beaubourg. Initially designed to cater for 7,000 to 10,000 people a day, it now has a daily intake of between 26,000 and 30,000 visitors. They are people from all walks of life—top executives, professional people, white-collar workers, unemployed people, students and, of course, tourists from all parts of the world. There are those who come alone, couples, families, groups and even official parties. One minute it may be someone who just lives nearby and has popped over for a neighbourly cup of tea at the cafeteria, and the next, a dancing group of American Indians in their traditional dress.

Voices from another world

From the piazza—the large, gently sloping square in front of the Centre and its first point of contact with the public—one has a view of the escalator which has become at once the distinctive feature, 'fetish' and official emblem of the Centre. Here, mingling with the visitors about to enter the Centre, are the 'non-visitors' who usually stay outside. Apart from passers-by, there are groups of musicians, fire-eaters and mime artists, and here and there the odd portraitist, vendor of 'underground' newspapers, organ-grinder, fortune-teller or soap-box orator. Where am I? I wonder, rubbing my eyes. In an African market-place? Could it be 'Km 5' on the outskirts of Bangui in the Central African Republic, or the Treichville district of Abidjan in Côte d'Ivoire? But there is no trading or bartering going on in this market

on the Beaubourg plateau

Victor Bissengué

square; it is sheer entertainment, a pageant offering a fascinating spectacle to an all but possessed audience.

My gaze sweeps across the huge square and alights, way over there, on four young people dancing to some music blaring from one of those huge radio-cassette players known as 'ghetto-blasters'. In reply to my inquiry, they tell me that the dance is inspired by Voodoo religious rites originally performed in the countries on the Gulf of Benin (Benin and Nigeria particularly) and much later in the Caribbean and Brazil as a result of the slave trade. Robot-like, they dance with slow, sinewy movements, miming anything from astronauts walking on the moon to a chase through the streets or a fist fight.

And here we have an acrobat, Banana by name, who might have come straight from my own village, 6,000 km away. His props consist mainly of dustbins, metal barriers, wooden poles, plastic bottles for microphones, iron grids for scrapers and a ripe banana hanging from a piece of string. Haranguing the crowd, our musician-cum-site-labourer will gladly oblige with his 'Hymn to the Banana' and indulges in what he calls 'bananonsense'.

The way into the Centre from the piazza is through a huge invisible (though really only transparent) door, and on the other side is what is known as the Forum. We change worlds, from one in the open air to another confined in an enormous bubble, and the transition inevitably evokes astonishment and curiosity.

Inside, security officers, recognizable by their badges, stroll up and down, discreet but watchful. Every so often, they engage in conversation with invisible people from whom all one hears is their answering voices. Could they be the voices of the ancestors, seated around a ritual baobab tree to hand out words of wisdom from beyond the grave? No, of course not—apparitions of that ilk were never so mundane. Regaining my composure, I realize that even though the voices may seem other-worldly, they belong very much to the here-and-now and are coming



over the walkie-talkies clipped to the officers' belts or slung over their shoulders. In fact, it is their radio contact with security headquarters, which monitors all the pictures relayed back by electronic eyes dotted all around the building, including the parts overlooking the piazza, and sends out appropriate information and instructions.

Not far from security headquarters, also on the ground floor, is the main reception desk with staff to provide information and help visitors find their way round the Centre. One sees two rows of heads—the seekers and the providers of information—nodding and bobbing towards each other and back again in an irregular rhythm, and above them hangs a work of art, representing the head of President Pompidou. It has become the Centre's 'totem'.

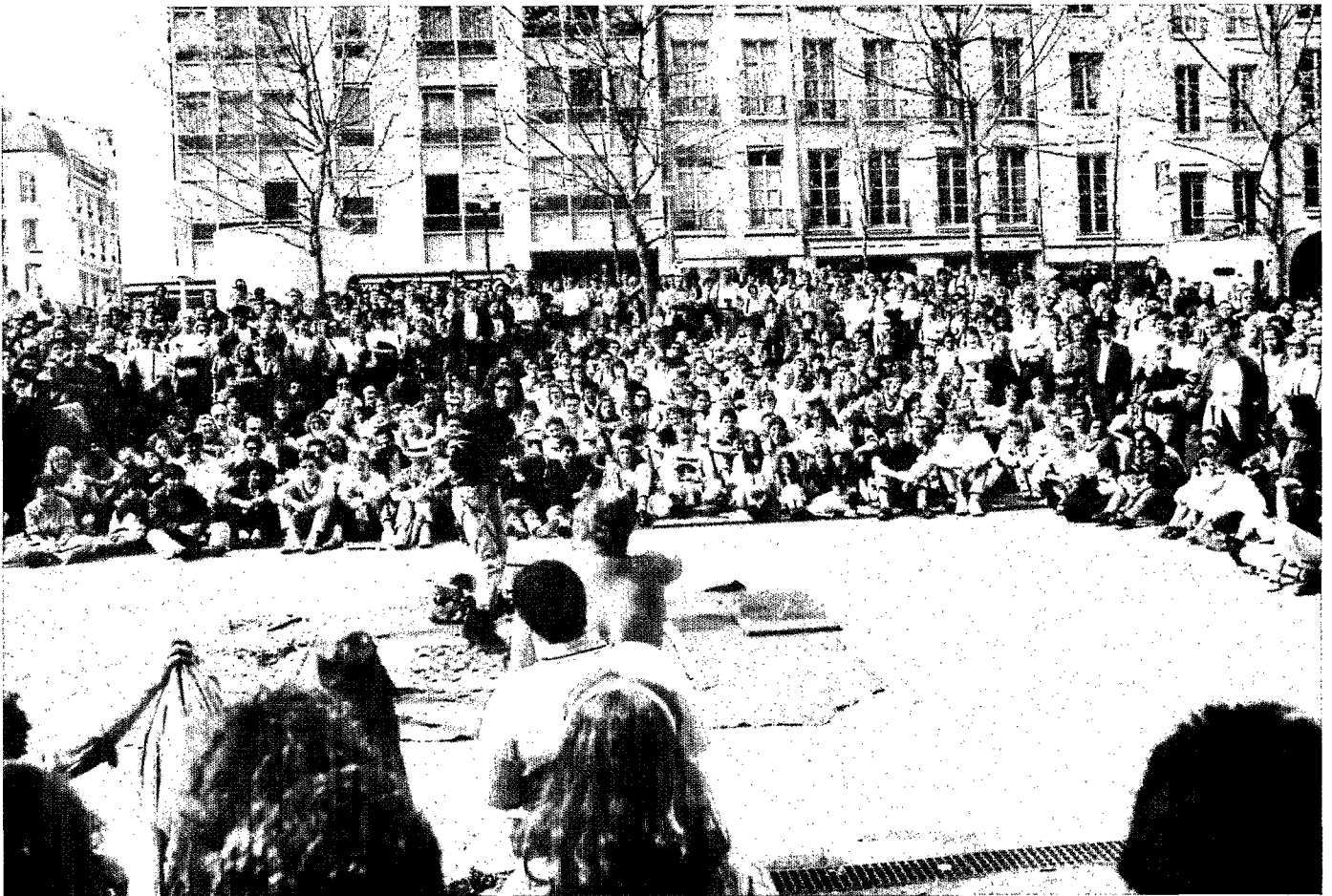
The next thing I do is to go up the famous escalator—a great tube cutting diagonally across the outside of the building.

'Feed your eyes'

I go on up to the upper floors. From my vantage point on the escalator, I have a

Ocean liner? Factory? Refinery? The architecture of the Georges Pompidou National Centre for Art and Culture still has people baffled.

Photographs by courtesy of the author



The piazza—a permanent stage—set for performances of all kinds. Add a baobab to the scene and you might be in the heart of an African village.

bird's-eye view down onto the piazza, look admiringly out over the rooftops of Paris and through the transparent panels, the Centre's window on the world, observe what is going on way below. I look down on the shifting patterns of seething activity that remind me of an ant-hill ripped open and flattened, and ask myself where all those scurrying human ants can be going. What are they looking for? To find out, I go up to a native and ask:

'What have you come to Beaubourg for?'

'To see that.'

'What?'

'That, over there.'

'That' obviously referred to the Church of St Eustache, which can be seen very clearly from the fifth floor. 'What interests him is the view,' explains the young woman with the person I had spoken to, one of the countless sightseers who go up to the top floor of the Centre, which is now evidently one of the busiest tourist spots in Paris, partly because there is no entrance fee, but also for the very good reason that, as we say in Africa, you can 'feed your eyes' on the main monuments and historic sites to be seen in the city.

But the time has come to move on

and pursue our exploration of this congenial yet strange world by going up, for instance, to the Grande Galerie on the fifth floor, which is used for temporary exhibitions. The exhibition themes are worked on by several of the Centre's departments with audio-visual displays (wall pictures, videos, films and sound recordings) discerningly included. One sees people in a trance-like state, stopping for a minute, listening, watching and then moving on, and sometimes retracing their steps to have another look or wait for the show to begin all over again.

A new kind of exhibition opened simultaneously at Beaubourg (throughout the Centre) and at the Parc de la Villette (in the Grande Halle). It was called *Magicians of the Earth* and was full of surprises though also something of a puzzle. Jean-Hubert Martin, who designed and organized it, had this to say: 'The time has come to get away from the usual categories we put things in and the geographical and cultural barriers that have divided and distorted people's views of the relations between the different cultures of the world.' The works on display came from all five continents; they were at once familiar and out-of-the-ordinary, ephemeral and imperishable, but, whatever else,

they were universal, as can be seen from the following examples: Cyprien Tokoudagba's Voodoo temple in Benin, the Dambalah Wébo ceremonial area, with its 'Vévés' (symbols of Voodoo divinities), reconstructed by Wesner Philidor (Haiti), Esther Mahlangu's wall painting from a house (South Africa) and a sand painting by the Yuendumu aboriginal community in Australia. Most of the works were produced on the spot with the same meticulous care and the same craftsmanship, as in their countries of origin, and most of them from memory. Wesner Philidor comes straight to the point when he says: 'Art is about making pretty things. For me, it is the spirit that guides my hand.'

Let us now make our way to the fourth floor, which is where the permanent collections of the National Museum of Modern Art (MNAM) are kept. But where shall we start? This is something of a dilemma, rather like one of those riddles we put to children and young people back home to test their brainpower. Whichever way we look at it, there will be no rest for the grey cells here!

Kiswahili

The whole display area with its exhibits of every kind is criss-crossed by a veritable maze of streets and lanes, but for pedestrians only of course. The works of art are placed side by side or assembled in a variety of combinations. Here we have the graphic arts room, where the spotlight may be put on recent acquisitions, the work of a single artist or hitherto unexplored aspects of certain historical movements. This room is frequented mainly by connoisseurs and specialists.

Ben's 'Boutique' from Nice catches my eye particularly, reminding me of the dwelling of that mysterious, typically African figure who lives on the edge of the forest and makes contraptions out of all kinds of odds and ends; he is known as the 'magician' by the village people, who both like and fear him but also treat him as a figure of fun.

Returning to the outdoor escalator, I set off again on my downward journey.

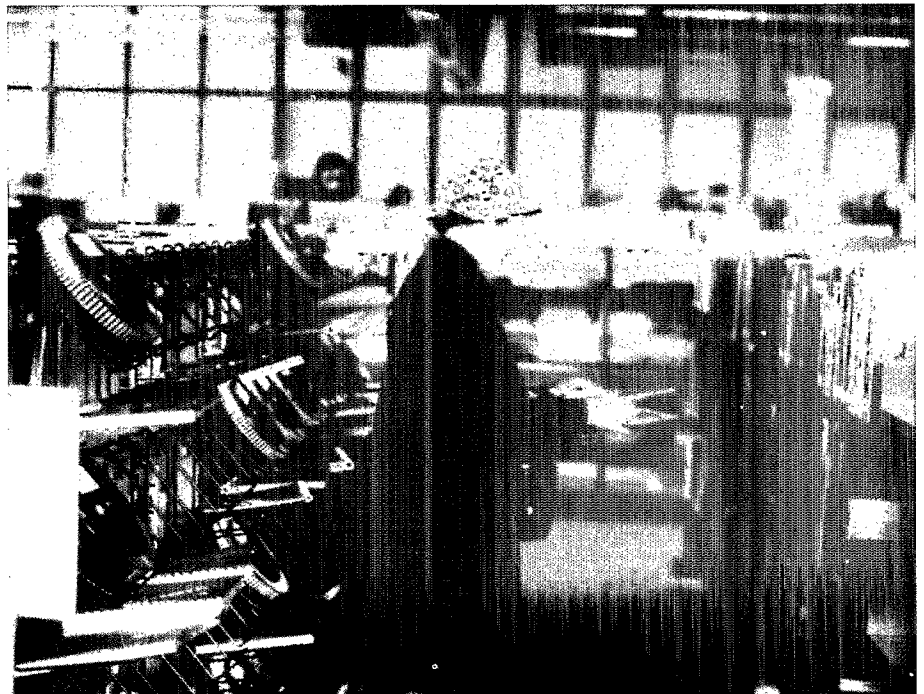
On the second floor, my attention is caught by a sign pointing to the Public Information Library (BPI), and there, at the end of a glassed-in corridor, is the comprehensive multi-media library which anyone can use without having to go through any formalities or present any particular recommendation. The library is a colourful place and one of

the busiest in the Pompidou Centre. It is primarily a reference library for school or university use or for other intellectual pursuits, and is very well stocked with books, slides and video and audio tapes. People come here to find out anything about anything, just as they might consult the all-knowing village elder. There is even a manual for learning Kiswahili!

Back we go down to the Forum, which was our point of departure. First of all we come to the new publications room (*salle d'actualité*), reserved for new books, records, periodicals and video recordings. Many of its visitors have now become 'regulars', with their favourite spots and their own magazines, daily papers and music. Here, too, sessions are organized at which the public can meet literary figures to discuss recent publications. Then there are the contemporary galleries of the MNAM devoted to current trends in creative art, including some that are very much a novelty, like Catherine Ikam's *Device for a Video Trip* enabling people to see themselves on a screen a few seconds after the event, as though their souls had departed and their (physical) bodies had been left behind in front of the camera. What would my village marabout think of that?

We now go down the escalator to the first basement level with its 'Mission: Cable' area fitted out with an array of screens showing television pictures from various countries. What, one wonders, can all these spectators, standing, sitting, or sprawled on the floor for hours on end, make of this ever-changing kaleidoscope of pictures and conflicting sounds coming from twenty-odd programmes? The question still haunts me as I think back nostalgically to less frenzied times and places that were more in tune with the natural pace of things.

Are those days and places a thing of the past, I muse. No one, at any rate, will dispute the success of the *Sound Journal* (*Revue parlée*, or *RP*), which was first produced in 1977 with a reading by the poet Francis Ponge and has become a veritable institution. The debates cover a wide range of topics, including history, aesthetics, ethnology and living art. In the Petite Salle (small room) where it is usually held, a fascinated and sometimes outspoken audience meet the guest speakers and join in the ding-dong debate. It is just like home, with everyone gathered round the story-tellers or tribal elders of an evening on the village square beneath the majestic, age-old trees.



A comprehensive multi-media library open to all.

The Gutenberg–Marconi gap

This area, a large sunken recess in the centre of the Forum, features an amazing variety of displays and provides the backdrop for exhibits like Tinguely's *Crocodrome*, a clanking mechanical contraption ingeniously put together out of articulated pieces of metal representing monster-figures. There was also a mountain of chocolate some three metres high. A machine inside the structure was specially designed to chop off small pieces of chocolate that visitors could pick up and eat. It reminded me of the morsels of the giant semi-sweet, semi-savoury termite nest relished by pregnant women in some parts of Africa.

So there we are, our expedition is over. We certainly have not done all the looking, exploring and browsing there is to do, but we can always come back. But let us just pause for one last second to think back over what we have seen. Or rather, let me give you my impression.

And what a strange impression it is! At Beaubourg, the world of the imagination, the past and the present constantly intermingle. At times, I get the

feeling that I am seeing myself as I once was, of being somewhere else, or of recognizing someone or something on the way, a feeling that I've been here before; but suddenly it all vanishes, leaving me alone with this disconcerting modern monument. Maybe my bewilderment has something to do with the fact that the modern mass media, new or less new but constantly changing, cannot be put into any social category. And it has something to do with a lack of familiarity with the audio-visual media, which stems from the fact that the French way of life, that of an industrialized mass society, is increasingly geared to cable communication, whereas formal education is still all too heavily reliant on the written word, whence the 'Gutenberg–Marconi gap'.

It occurs to me (and this will be the last paradox encountered on our journey) that Marconi has the edge over Gutenberg in many African countries today. What I mean is that in many villages that now have transistor radios (and even, though rarely, television sets) there are only a few people who know how to read and write. Is this a bad thing, or is it a good thing? I really don't know. ■

The interacting worlds of the imagination, the past and the present—being monitored here by the author at work.



The Reinwardt Academie: a retrospective with perspectives

Elizabeth Croiset van Uchelen-
Brouwer

Although much needed, as museums continue to grow and diversify, institutions offering university-level training for future museum professionals are few and far between. One of the better known is the Netherlands' Reinwardt Academie, named after a German natural historian of two centuries ago who studied in the Netherlands and founded the famous botanical garden at what is today Bogor, Indonesia. Until recently, Elizabeth Croiset taught at the Reinwardt Academie. She now freelances, while continuing as a member of the board of the Friends of the Royal Library, The Hague.



Caspar Georg Carl Reinwardt (1773-1852), the natural scientist in whose name the Academie was founded in 1976.

The Reinwardt Academie (RA) was founded in 1976 as Western Europe's first professional college of museology. It had modest beginnings as a centre housed in a soft-drinks factory without lighting or heating. The first academic year started with borrowed furniture, no common-room, and only two blackboards. Much has been added since then: improved—though far from ideal—housing, ample design equipment, audio-visual studios and computer facilities. For job-prospect reasons, each incoming class has been limited to eighty students, or one out of three applicants. As the RA is a professional college, students must have successfully completed at least higher secondary education.

From its inception, the RA has firmly adhered to two basic principles. First, students must complement the theoretical basis of their classwork with practical training in museums and related institutions. Secondly, the RA cultivates formal and informal contacts with museum professionals to anticipate fundamental changes in the field.

These goals have become increasingly feasible as the RA has established itself in the Netherlands museum world. Eventually, many museums were willing to accept Reinwardt students as interns, while a number of museum staff-members joined the RA as lecturers.

Over the years, the curriculum has seen a large number of changes (impossibly large, according to some students!), due both to shifting priorities in the museum world and to the experiences of graduates, who reported back to us. Many found employment outside museums in cultural institutions and organizations or in private enterprise, and the curriculum was duly adapted to post-graduate expectations. The recent reorganization of higher professional education in the Netherlands spurred further changes, moving the RA to merge in 1987 with a number of related colleges into the Amsterdam School of Arts. To facilitate change-overs for students, the preliminary year now has a broad-based general curriculum, providing a theoretical introduction to

Photos by courtesy of the author

museology, registration, conservation, communication, cultural history and exhibition design, as well as promoting proficiency in Dutch and English. In their second year, students begin practical training in the registration of museum objects, conservation, the mounting of exhibitions and computer technology. Students who have passed their second year of study can major in collection management or museum communication, and may graduate in their fourth year upon completing a final project of some twelve months. Student projects have ranged from the registration and conservation of picture frames, to the mounting of exhibits, to the drafting of a public relations and policy plan for a cultural agency.

And after RA?

Graduates have found work in a wide range of museum jobs, as well as in institutions like the Royal Library in The Hague, and municipal archives. [See boxes—Ed.] Some have policy-making positions as provincial museum consultants or municipal cultural affairs officers. A few have joined or founded advertising or consulting agencies. Of course, not everyone has found a job. Some graduates are doing volunteer work or working on temporary projects, thus applying their expertise while awaiting regular employment. Others have gone on to get a Master's degree in an academic discipline, a decision which may have been prompted by the close co-operation since 1985 between the Reinwardt Academie and Leiden University.

From the very start, the RA has set its sights upon the world. Students have always travelled to Paris. London and



In 1989, the Reinwardt Academie held a museology course at Yogyakarta, Indonesia.

Variations on You-Know-Whom—part of an exhibition mounted by Academie students on the occasion of ICOM'89, in The Hague.



Berlin to look behind the scenes at museums. Similarly, the RA has thrown open its own doors by organizing three-month courses for museum professionals from countries as distant as Botswana, Ecuador, Egypt, Gambia, Greece, Indonesia and the United States. The courses are tailored as much as possible to the participants' needs, alternating lectures with practical work in Netherlands museums. In the last two years, five-day courses in museum education have also been held for German-speaking museum staff. Reinwardt lecturers have taken part in Unesco-supported museum courses in Cairo, Egypt, and Brno, Czechoslovakia; a five-week course for Indonesian museum professionals, administered by the RA in co-operation with the Indonesian and Netherlands governments, was run in 1989.

Throughout its existence, the RA has seen times of plenty, followed by times of stringent cuts and merger battles. Two unifying forces have ensured its survival. The first is a dedicated group of staff and students, plus the many loyal graduates who provide feedback and comments from the field. The second is the RA's commitment to a solid, theoretical foundation of museological thinking. Concepts like 'the new museology', 'material culture', 'cultural resource management', and 'heritology' are familiar notions to Reinwardt students, thanks to the innovative driving force of faculty members and to frequent, challenging discussions with international museologists. ■

'Echoes' from Reinwardt graduates. →

Hans Wolters

Born in 1959

RA: 1982-86.

Background: Architectural drafting. Graduation project: 'Who Do You Think You Think You Are?' Exhibition about intercultural differences and resulting attitudes.

Post-graduate experience: Designer/draughtsman for Maarhoven Design, in charge of design department.

Viewpoint:

'Most museum visits seem to end in walking through infinite corridors and spaces where the only object of discovery is a comfortable bench or chair, or—better—a way out. So, I thought, it is important to catch and hold the visitors' attention by combining a good story with a beneficial design.'

Vincent van de Ven

Born in 1952

RA: 1981-85.

Degree in museology, communications, and exhibition design.

Post-graduate experience:

Mounting of travelling exhibition with University of Amsterdam. Consultancy for the Maritime Museum in Amsterdam. Public relations for Amsterdam Historical Museum.

Viewpoint:

'My job with the Amsterdam Historical Museum consists of public relations in their broadest sense, with a strong emphasis on outreach programmes directed towards the public and the intermediaries between the museum and various public groups. These strategies are based on regular marketing approaches, keeping in mind that the museum is a cultural, not a multinational, institution.'

The American Association of Museums urges the United States to rejoin Unesco

Many readers of Museum may have noticed that our magazine has begun to catch up to its publication schedule. But why the delay—several months, to our embarrassment—in the first place? One reason has been sharp staff cuts caused by budget reductions that inevitably followed the withdrawal of the United States and the United Kingdom from Unesco.

With the continuing United States absence from Unesco, the American Association of Museums decided to take a stand on this issue. Founded in 1906, the Association currently counts some 2,300 institutional members, ranging through the alphabet from art museums to zoos, and about 8,000 individual members, including a wide variety of museum professionals and trustees.

On 12 January 1990, the Governing Council of the American Association of Museums adopted a resolution on the United States' attitude toward Unesco, which Museum is pleased to print in full.

Whereas international co-operation is fundamental to the role of museums in society as they endeavour to preserve and present the material evidence of human beings and their environment; and

Whereas Unesco has led international co-operative efforts worldwide to preserve the world's cultural heritage; and

Whereas the Director-General of Unesco is endeavouring to strengthen that effort; and

Whereas the International Council of Museums committee of the American Association of Museums serves as the United States national committee of the International Council of Museums, one of the non-governmental organizations that advises and assists Unesco in carrying out its cultural programs; and

Whereas Unesco supports the International Council of Museums in its purpose of improving and advancing the world's museums; and

Whereas the involvement of the United

States is an essential element in international efforts to preserve the world's cultural heritage:

Be it resolved that the American Association of Museums urges the President and the Congress of the United States to take the steps necessary for the United States to return to full membership in Unesco at the earliest possible opportunity.

Caroline Gijssel

Born in 1967

RA: 1984-88.

Graduation project: Design and implementation of registration system for the Dutch Leather and Shoe Museum.

Post-graduate experience:

Curator at the Dutch Leather and Shoe Museum.

Viewpoint:

'The museum in Waalwijk is one of the few museums in the world, the only one in the Netherlands, which is active in the shoe field. In the beginning, owing to the lack of manpower, not enough attention could be paid to registration and documentation. Following the implementation of a new registration system, my graduation project for the RA, emphasis has changed more and more from administration to "total care" of the shoe collection.'

Dagmar Bukukru-Hempenius

Born in 1955

RA: 1982-86.

Graduation project: Creation of *Museum-map*, a portfolio for teachers with comprehensive information on Leiden's thirteen museums.

Post-graduate experience:

Evaluation/survey on use of the *Museum-map*. Research on the public of the Netherlands Chess Organization's exhibition and information centre. Contributor to 'The Museumgoing Public in the Netherlands', an ICOM-CECA research project.

Viewpoint:

'After I graduated from the Reinwardt Academie, I found myself looking for a job—in a museum of course! I applied several times, but without success. On one occasion, I was one among 1,100 candidates. That was the moment I decided to do it the other way by trying to find volunteer jobs.'

Diq Dirham

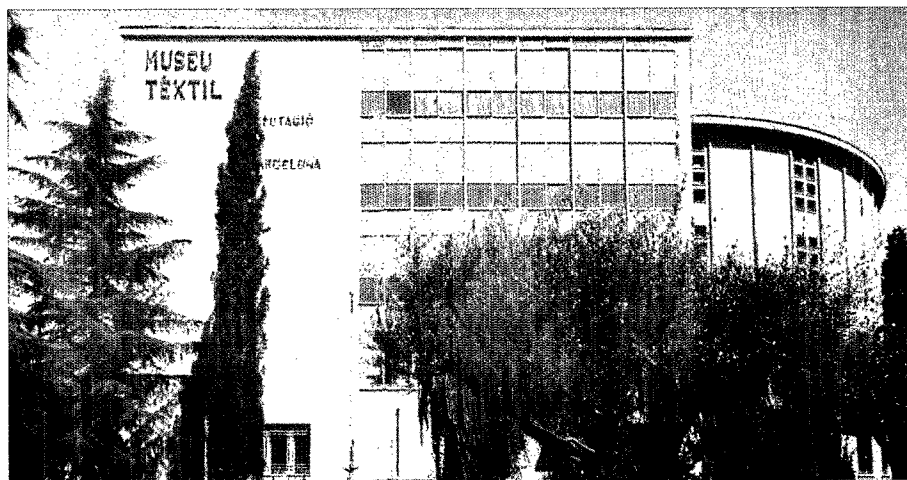
Freelance designer and lecturer in exhibition design at the Reinwardt Academie.

Viewpoint:

'As a designer I consider exhibition design to be basically a story in three-dimensional form. One of the most important aspects of exhibition design as taught at the Reinwardt Academie is that we try to make students aware of the difference between good and beautiful. Design must be supportive, not obtrusive, imaginative, not ostentatious.' ■

The future lies in 'demuseumization': the Museu Tèxtil of Terrassa

Eulàlia Morral i Romeu

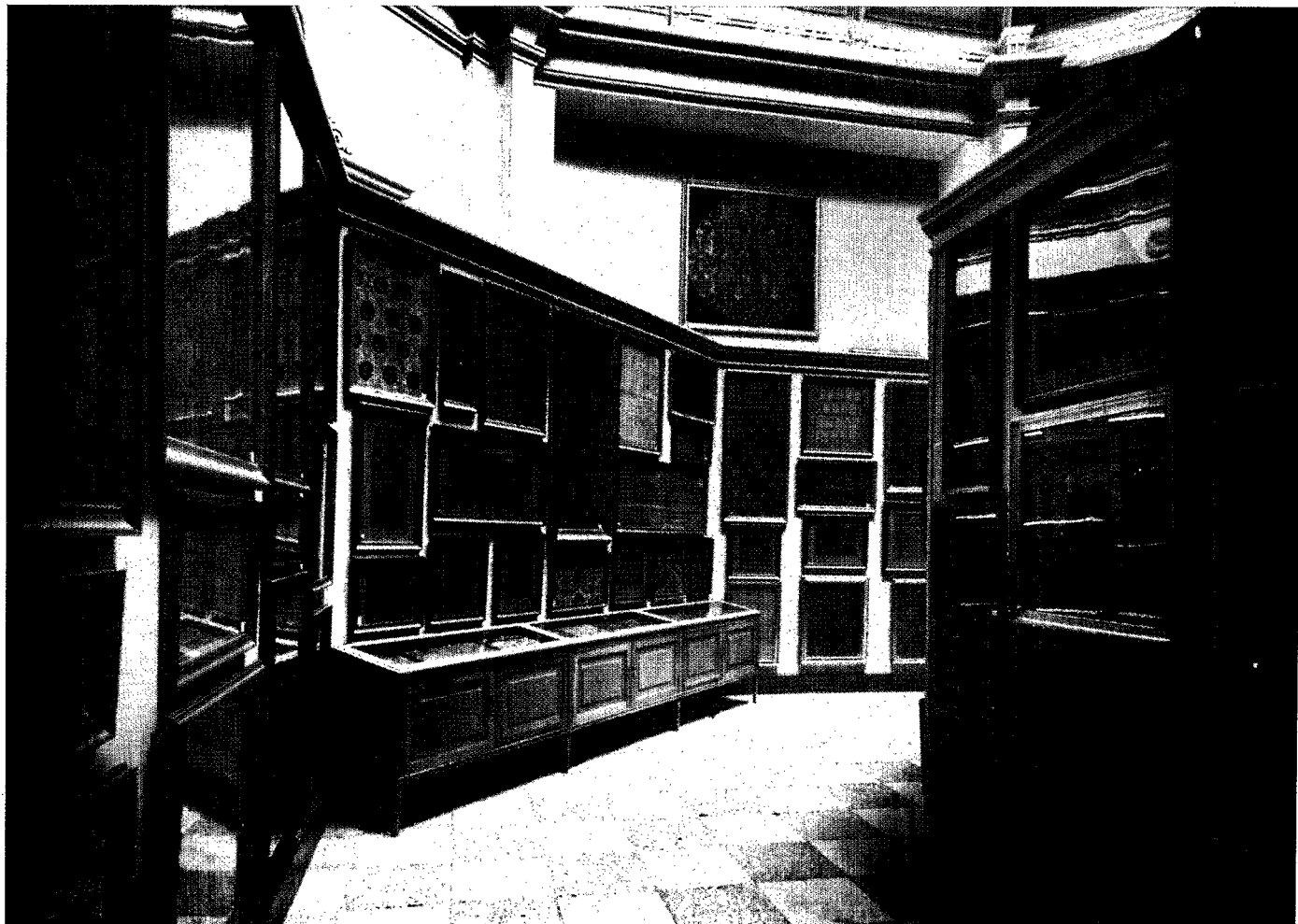
Director of the Museu Tèxtil

The present building, erected in 1969.

Terrassa, a town with a population of 165,000, is situated in one of the busiest industrial areas of Spain, some twenty kilometres from Barcelona. For hundreds of years, the lives of its inhabitants have been closely bound up with wool-textile production (documents on wool-trade guilds date back to the middle of the sixteenth century) and even today, despite the serious crisis in the late 1970s and the reconversion plan for the textile sector, the Terrassa area still has 1,388 firms in that branch (spinning, weaving, finished goods, ready-made garments, knitwear, haberdashery, lingerie and linens) and offers a wide range of courses, research and apprenticeships in this field at such establishments as the Higher Technical School of Industrial Engineers, the University School of Technical Engineering, the School of Industrial Arts and Crafts and the Polytechnical Institute.

It was in 1956 that a textile merchant, J. Bioasca, opened the doors of his private collection to the town. It was a

All photos by courtesy of Museu Tèxtil of Terrassa



collection of ancient and/or exotic silks (which at the time were coming to be known as 'artistic fabrics'), and it aroused the curiosity and won the admiration of some manufacturers who were worried about the quotas imposed by the government on the raw material on which their trade was based. This collection, begun in 1946, immediately after the Second World War, was temporarily housed in a factory and later transferred (1956) to a stately edifice; finally, in 1969, it was established in its permanent premises, a newly erected building. In the meantime, the collection had been donated to the town (1959). The town council added new items to it and, in 1963, reached an agreement with the provincial authority (the Diputació of Barcelona, which had just acquired a similar collection from another industrialist) to set up a single museum in the same building. Today, the Museu Tèxtil is unquestionably important on account of its holdings (more than 14,000 items of fabrics and clothing, besides samples and background material).

But it is not successful.

It is not successful, primarily, because, as will be seen from the low figure of 25,000 visitors a year, which is merely 10 per cent of the potential total in view of the area's demographic, cultural and professional characteristics; and 80 per cent of those visitors are

schoolchildren and senior citizens, who do not come to the museum of their own free will, but because they are 'dragged' there by a community organization.

It is not successful because its contents have no connection with the history of textiles in the region, and do not tie in with visitors' experience and memories. And because items are displayed (one fabric next to another and another and another) in an unattractive manner, with no explanations whatsoever.

It is not successful because the textile sector knows nothing about it and does not make use of it—while it goes about searching for design ideas here, there and everywhere—nor does the industry take part in its management with a view to bringing it more into line with its own needs.

And it is not successful because it is beset by serious internal problems which inevitably affect the services that the centre can offer; many items are in poor condition and the majority are undocumented. Exhibition space is either inadequate or not used to the best advantage.

Does it make sense?

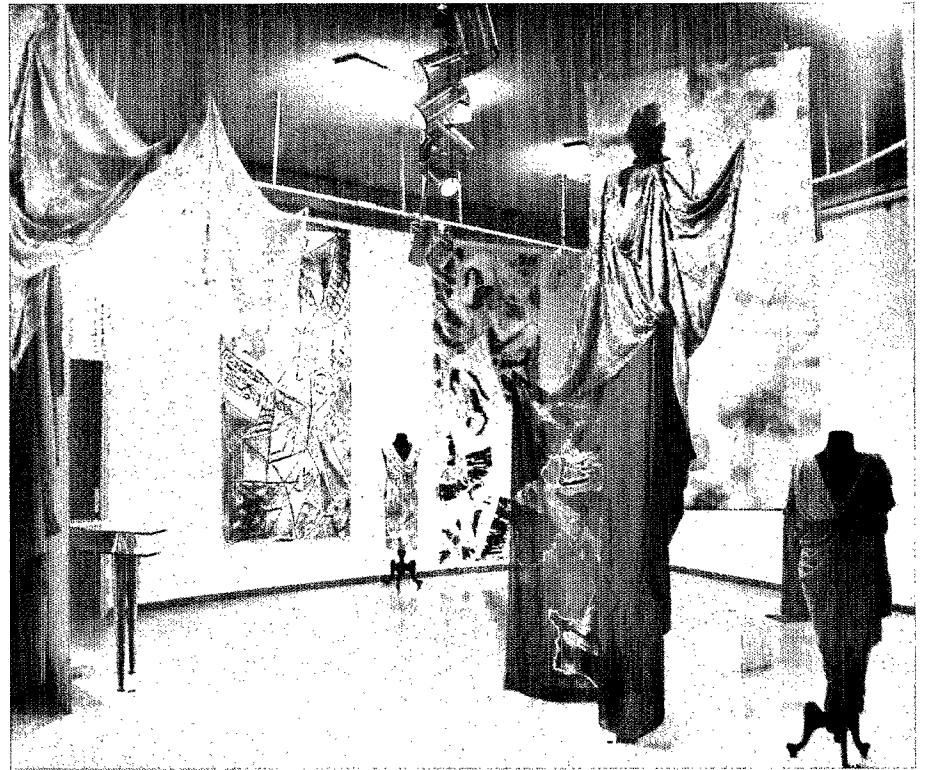
In our opinion, the first state of affairs—lack of visitors—is a consequence of all the others, which in turn

point to a single question: 'Does it make sense to have a textile museum in Terrassa, now, at the end of the twentieth century?'

We believe that the future of our centre will depend on a radical review of all its basic premises. As many options as possible must be examined, including actual closure if the museum cannot be made useful enough to justify its existence. What follows is a summary of the revocation project submitted to the Diputació of Barcelona in July 1988, which includes a more detailed study of the present situation and a fuller description of the initiatives that we propose for the future, and which are largely under way already.¹

It is obvious that professional textile workers have no need whatsoever for a 'conventional' museum; they need a place to find background material which will facilitate their work and, from time to time, inspiration in the form of pattern colour and texture as a basis for their new creations. Students at design, fashion or applied-arts schools do not need showcases; they need to understand techniques, to touch fibres and to study mixtures. Schoolchildren and the public at large are not interested in looking at more and more fabrics; they wish to see attractive combinations of designs on ever-changing themes which should be as interdisciplinary as possible.

◀ Original interior of the Museu Tèxtil (circa 1956).



Scene-setting for a fashion show (Joan Llorens, 1987).

So we can see at once that a centre with two distinct sets of activities is needed: first of all, general public relations activities, constantly changing and updated, in both basic design and approach; and, secondly, the archiving of data, images and materials, constantly updated and easily and quickly retrievable.

This twin solution gives us a straight answer to the question raised above, which is: 'Yes, it does make sense to have a textile museum in Terrassa at the end of the twentieth century', provided that we are able to 'demuseumize' it; in other words, provided that we are able to turn what we have inherited into something capable of meeting this two-pronged demand, by working closely with the visiting public so that the service is mutual.

Basic rules of reconversion

Having increasingly large holdings at our disposal does not mean literally piling them up in storerooms, or even flaunting our legal ownership of them. By promoting a policy of loans and exchanges with other centres, we shall have the most suitable items at our disposal at all times, and we can thus offer immensely superior collections to the visiting public without overloading indefinitely the storage and preserva-

tion facilities, which in the long run are always like ballast threatening to sink the whole ship.

If, in addition, we regard a piece of fabric not so much as a unique work of art—which it practically never is—but as a document, and consequently place it on a par with records, representational and bibliographical background material, we shall have a wealth of more varied and more coherent data which can be made available to the general public and in an interrelated form. As a result, we shall no longer see the museum as a place for preserving and displaying objects; it will become a centre providing the following services.

It can provide a clearing house for professionals and students, based on a computerized interactive consultation service with high-definition images conveying an idea of the texture of the fabric. This system has the advantage of permitting rapid access to a wide range of items and selection of those in which one is interested. The visitor may either print out the image or ask for the original in order to examine it directly.

Educational backstopping can take place, not as an extension of school-work itself but as an alternative, in so far as it makes it possible to 'break out' of traditional curricula (through textiles, the natural sciences are related to the human sciences, technology and econ-

1. A full copy of that project (E. Morral, *Projecte de remodelació del Museu Tèxtil, Terrassa, 1988*) is to be found at the Unesco-ICOM Documentation Centre in Paris.

omics to geography, history to chemistry, etc.), to engage in sensory learning (based on the manipulation of materials, processes and mechanisms) and to discover specific professional procedures.

For two years now, the museum has been running a teaching workshop in which professional educators, assisted by museum staff, find a thousand and one ideas for use at the different levels of education, ranging from simple experiments in identifying the fabrics used in one's own clothes, to printing a tablecloth and napkin set, to learning how to handle a simple loom or prepare a technical dissertation as a follow-up to a session at the museum and a visit to a factory: this experiment has taught us that several firms in the town are willing to take part in educational work.

A direct service to 'unregulated' teaching about textiles can be provided by preparing courses as needs arise. There are many people who, for different reasons, have ended up in the textile centre but who have no specialized training. The commercial director of a textile or ready-to-wear firm, for example, needs some general updated knowledge of that particular field in order to do the job with ease and confidence; he or she should not mistake silk for rayon or fail to recognize taffeta. That does not mean that he or she should study to be a textile engineer, especially in view of the fact that there is a great deal of mobility at present between very different types of firms. This type of knowledge is not available anywhere: a fairly versatile centre is needed to cater for the needs of the commercial director or the design teacher who needs additional information, on dyeing for example. The museum is the right place to provide that service, especially in view of the possibilities arising from our collaboration with, and physical proximity to, the two university schools (higher engineering and technical engineering). Groups have been coming in weekly, since 1987, for courses on specific subjects, and curricula have been prepared for each course individually on the basis of a questionnaire sent out to firms in the area to enable them to state their needs.

No permanent exhibitions

The museum also provides the right context in which to get to know these industrialists, since there is an agreement whereby space is specifically allocated for a display of a regularly up-

dated selection of the most innovative and top-quality products of the region. We are at present working on this idea, which should make it possible to promote these industries and at the same time to add the most significant items of each season to the museum's collection.

There will be no permanent exhibitions, since these quickly cease to attract interest and only expose the items to damage. Preference will be given to a line of long-running thematic exhibitions, with displays lasting two terms (two simultaneously, one of which would be renewed each year) on topical themes approached from a technical angle. The first display, which is due to run from October 1990, is an exhibition on *Silk: Legend, Power and Reality*, which forms part of the activities associated with the Unesco *Silk Roads—Roads of Dialogue* project. In addition, the museum is providing the town and the textile sector with 120 m² of space for activities and exhibitions of short duration, at a highly professional level. There have been many such exhibitions.

A productive, non-profit operation is

perhaps the most appropriate means of implementing the idea of weaving our textile heritage into the stuff of our daily lives, to the mutual benefit of the museum and the visiting public, and is likewise a means of educating people's awareness of and taste for fabrics; this service involves not only computerized consultation but also the possibility of purchasing an exclusive creation in the museum shop. This service, still at the preparatory stage, should become operational during the silk exhibition.

There will be a new, flexible system of management under which the industry will ensure that the centre is kept constantly abreast of the development of the sector and its needs. It will make provision for a minimum permanent infrastructure of staff supplemented by specialists taken on temporarily whenever required. It will address directly the problem of the centre's profitability, not with the aim of making a profit, but with a view to its becoming gradually self-financing. It will also give the town hall and the university a larger say in establishing and monitoring guidelines for the museum. ■

A youthful team for a museum on the move.



Museums—whence and whither?

In 1990, Unesco held a workshop at its Paris Headquarters on 'The Futures of Culture'. Specialists in a variety of disciplines, the participants had in common a reputation as thinkers, and naturally enough approached the future by examining the past and the present. Museum questioned three of them about museums' 'voyage' along this continuum.

Urgent: the need for museums in Africa

Godwin Sogolo is a specialist in traditional African thought and Acting Head of the Department of Philosophy at the University of Ibadan, Nigeria. He began by stating that culture's survival depends on the mode of transmission from one generation to another.

Museum: How does that work in Africa?
Godwin Sogolo: Africa has been labelled as a continent without history. This unfortunate tag is due to the long absence of a written tradition since, until recently, most of what we know about the African past came down to us through oral tradition.

Museum: And now?

G.S.: All that is changing fast with the advent of a written tradition, including both scientific works and literary creativity. But books, too, have their limitations, since it is sometimes difficult to separate the facts they may convey from mere human imaginings. Comparatively speaking the most developed genre of scholarly literature since the dawn of a general written tradition in Africa is history. But even here, hard evidence is often lacking.

Museum: Is that where museums come into the picture?

G.S.: Yes, because a museum is, in a sense, a purveyor of history—another name for history. The greatest evidence of the facts of history is found in the material preserved by museums. So it seems to me that in Africa museums have a far more important function for the preservation and development of

culture than merely providing aesthetic information and pleasure—a role traditionally associated with them.

Museum: What, then, is their specific importance for Africa today?

G.S.: We need museums urgently; our cultures are undergoing a rapid metamorphosis from the non-scientific into the scientific tradition. The only way of making sense out of this transition is to create a continuity between the past and the present. And museums can do that.

Museum: Will the changes you mention—the transition—ultimately wipe out the past?

G.S.: I don't think so—and here, too, museums have a role. On analysing the coming to our part of the world of a new technology and of new ways of doing things, we are now having some second thoughts. At very least we realize that not all the new ways are 'good' and that not all the old ways are 'bad'. It may in fact turn out that certain of the old ways—basic principles and tools, for example—that were developed within our environment are still more valid for that environment than certain of the new ways. So what would have happened if the artefacts that are the physical expression of the old ways had not been preserved in museums? They would have disappeared and could, therefore, not be revived or reappropriated with appropriate modifications.

Museum: In your view, then, museums are, or can be, both means of preserving the past and means of preparing the future.

G.S.: It's that concept of museum as guarantor of continuity in a rapidly changing world to which I referred a moment ago. A chief's staff of office, a ceremonial throne, a certain kind of stool—all these elements preserved by museums illustrate the mores of authority and patterns of political management, and remind us of the great and glorious states of the past: the Benin Kingdom, the Oyo Empire, the Sohoto Caliphate, and so on. The slave chains on display at Badgary near Lagos call up other memories, for us and for foreign visitors. And this is not dead history: the

continuity continues to unfold. We now have a museum about the Biafran war, and another that houses the bullet-ridden car in which General Murtala Muhammed was assassinated in 1975. All of this is history 'written' in the most accessible form.

Museum: A final word?

G.S.: As we try to evolve a kind of development in tune with our own conditions, we rediscover a need to find out about how things were before. For this, museums are the place to go! ■

Splendid paradox!

Denis Goulet, of the United States, defines himself as an 'interdisciplinary development ethicist whose special field of study is value conflicts in processes of societal change'. Recently he has been teaching at the American Studies Centre, Warsaw University. His view:

'The **Museum**—modern technology's splendid paradox! What marvels of design, of lighting, of art, science and advertising genius in **displaying** as objects for admiration the inert artefacts and civilizational relics of the very cultures whose living entrails—their economic, political and social organization, their symbols and meaning systems—the self-same technology has so pitilessly **destroyed.**'

The museum as resister

Ashis Nandi, professor at the Centre for the Study of Developing Societies, Delhi, had this to say:

'In at least some museums, I find an approach akin to that of a clinical pathologist dealing with a human patient. The pathologist often tends to give priority to clinical test data over the reality of the patient, so that clinical readings of the patient sometimes acquire primacy over his or her experienced reality.

'In the same way, in some museums the representation of culture seems more real, better organized and more scientific than living culture itself; the mirror image is sharper and more comprehensible than the original.

'To a degree, this tendency is understandable: real, living culture is clumsy, unruly, chaotic: it can even look 'contaminated' or compromised. Presented in a museum, it can be ordered more elegantly. What is a justifiable attempt

to reconstruct the past (or the present) can thus become a pathological representation of the past (or the present) to serve as a substitute for a culture which refuses to be strait-jacketed.

'The museum's elegantly ordered substitution for cultural reality denies the major driving role of culture in contemporary human experiences—and constructions—of the past and the present. That role is resistance, resistance to the new forces of violence and oppression unleashed by institutions and ideas which were once expected to be emancipatory—development and modern scientific rationality, for instance. Culture as a form of resistance is, then, a baseline for social criticism.

'Are museums aware of this new role of culture? Not very often.' ■

The *ILVS Review* is a new international resource for the study of museum visitor behaviour and exhibit effectiveness.

Are you interested in how well museum exhibits and educational programmes communicate their messages to visitors? If so, the publications of the International Laboratory for Visitor Studies (a non-profit body located in the USA) will interest you.

A central organ is the *ILVS Review—A Journal of Visitor Behavior*, which has appeared twice a year since 1988, in English. Co-edited by Professor C. G. Screven and Harris Shettel, the *ILVS Review* is the only peer-reviewed journal devoted solely to the study of visitors in museums and to communication with them. Topics, treated by eminent specialists of many nationalities, range from evaluation methods and label design, and science teaching methods, and audience behaviour in art museums, to the latest applications of computers in exhibits and reviews of exhibit effectiveness research.

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The Museum Development Company Ltd,

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What's next?

'Parks and Gardens of Delight' is the theme of the next issue of *Museum*, which will offer readers a healthy breath of fresh air from Italy, Mexico, the United States and China, among others. Hitherto unpublished photographs taken in 1924 illustrate a tour of historic gardens of Eastern Europe, and underwater gardens in Greece and Israel are reported on. There is an analysis of the role of 'gardens of paradise' in Islamic art, a debate about 'Disneyfication' and a visit to a brand new 'lung'—a regional park—set up just outside Paris. Letters to the Editor are not the least stimulating part of this issue.

Happy reading!

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