Symposium
MUSEUM AND
COMMUNITY I

Beijing, China
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MUSEUM AND COMMUNITY

This very important topic has been chosen as the theme for the 1995 ICOM Triennial Conference in Stavanger, Norway.

In preparation, ICOFOM organised a symposium within its 1994 Annual Conference in Beijing, China. ICOFOM Study Series 24 publishes the papers of the symposium including the analysing summaries which were presented at the beginning of the session as well as a final summary and appreciation of the very lively discussions.

This volume also contains the papers presented by our Chinese colleagues in the seminar on Museums and Museology in China, which opened new and unknown worlds to all Western participants.

Finally, a report on the second ICOFOM LAM meeting on Museology, Museums, Space and Power in Latin America and the Caribbean is added.

The discussion on Museum and Community will continue at Stavanger in Summer 1995. The papers will be published in ICOFOM Study Series 25.

Martin R. Schärer
President of ICOFOM
PAPERS FROM HUNGARY, CANADA, FRANCE, TANZANIA, ESTONIA AND INDIA
Symposium Museum and community
Beijing, China, September 1994

Summary by John Aage Gjestrum

The papers to this symposium are published in ICOFOM Study Series 24, in all 7 papers. My first reflection from reading the papers was a very positive one: in 7 papers here we ICOFOM really have managed to include most parts of the world:

Maria Bezzeg writes from Hungary, Central Europe
Adriana A. Davis from Canada, North America
Andre Desvallees from France, Western Europe
Anita B. Shah, from India in Asia
Heiki Pardi from Estonia, North Europe
Pius B. Mbonya from Tanzania, East Africa

From South America is presented the 'Conclusions and Recommendations' from the regional LAM meeting in Quito, Ecuador, July 18-23, 1993.

This is really worldwide exchange of ideas on the chosen subject: Museum and community.

My next reflection was a sad one. From these colleagues half of them could not be here and take part in our discussions on the papers and this important topic.

The first question I made followed this discovery of how widely spread the authors were. Is it possible from the presented papers to read differences on the subject: Museum and community, from where in the world the author is writing? Is this a fruitful perspective? I think the answer will be both yes and no.

Tanzania, Africa

Pius B. Mbonya has the Tanzanian community as his framing. On museums this community is composed of three groups:
1) The museum workers-community
2) The museum-visitor, or the museum sensitive community
3) The museum non-sensitive community

"In Africa the museum is associated with colonialism." Mbonya writes when he explains why museum is regarded alien to the indigenous communities.

The figures Mbonya presents indicate that only 0.8% of the Tanzanian population are served by museums, and of the total of 25 millions' 99.2% are not.

India, Asia

Anita B. Shah sees in India migration, people in search of better opportunities, moving from one place to another, one big problem, not only of adjustment for the home population, but also for the migrating people.

The project "People of India" showed what Shah calls a "kaleidoscopic cultural diversity" – and 4,635 different communities were studied.

The big challenge to museums in this situation is to make people's realise, accept and value human diversity, to understand cultural pluralism, and fight incorrect information that leads to stereotyped beliefs. One of these stereotypes is the believe in homogenisation instead of a pluricultural society. Museology and museums can not be the only answer or the medicine of all the ills of the contemporary world. Shah writes, – however: "If the museum experience is strong
enough to reach the inner realms of consciousness of the visitors it is bound to bring about attitude change effecting appropriate behavioural change." (p. 5).

Canada, North America

Adriana Albi Davies writes about her strong experience from her visit to the Grosse Island during the ICOM General conference in Quebec, Canada Sept. 1992. What to a big extend was a surprise to her was that despite her very solid Canadian education: BA, MA and Ph.D. degrees, she had never learned the history of how this island functioned as a quarantine station to immigrants coming from Europe (1830s - 1937), – and many immigrants never came any further. Environment Canada, Parks Service has produced a concept for the preservation and presentation of this historic site, with the theme: "Canada: land of welcome and hope".

Davies writes about how immigrant groups as the Irish, felt that the site was developed more as a tourist destination groomed visitor needs, instead of telling about the tragic events on the island.

From this position Davies discuss several important concepts in the international discourse of museology, also connected to the short 25-years long museum history of Alberta, Canada. She focuses on the terms "identity" and "collective memory". Shall museums reflect social diversity, they must become centres of community based research. Davies writes. If the cultural memory had been the driving force for the Canadian Parks Service, the result would have been another, in Davies' opinion.

Estonia, North- Europe

Heiki Pärö writes about the Estonian national Museum, founded 1909, rooted in a national movement from the 1860s - 1870s. Today the collection consists of 85,000 items (ethnographica). It started with the Song Festival 1869 – and from then on traditional folk costumes became symbols of their own nation.

During the Soviet occupation (1940-1991) the name of the museums was changed – the nationalistic and symbolic old name changed to the neutral "ethnographical museum". They could have contacts with the general public by temporary small exhibitions. Strong ideological and national-political pressure made the activities of the museum regarded as a sign of passive opposition. The Soviet-union, in Pärö's words: "saw museums mainly as third-rate establishments for propaganda".

The number of museums with a national colouring was small – as in Estonia, Latvia, Lithuania and West-Ukraine – at places they had existed before the Soviet occupation.

The Estonian National Museum took back its old name in 1988, – and the mere name became an important political slogan. Today people want ENM to express and shape the Estonian national identity.

France, West-Europe

André Desvalles in his paper want to clear up some of the different meanings of this theme "Museum and community". The distinction between society and community is important, society being composed of a mosaic of communities. Not linked to a specific community, the museum very often finds its justification in itself (Le Marc), and the concept of community gets reduced to the concept of public. From this there is a short distance to the concept of the market as the leading idea.
Desvallees refers to Stephen Locke (1991) who distinguish three kinds of community museums:

1) Those founded, governed and managed by the community
2) some governed by the community and managed by professional curators
3) some initiated and managed as community museums by professional curators.

He relates this to situations in USA, Great Britain and France. In France the ecomuseum then is an example of a museum with a high level of community integration and with a territorial scale that makes the participation of the population possible.

Desvallees also refer to the preparations for the ICOM 19. General conference where the relations between cultural groups (communities) and society (community) will be focused through 5 subthemes:

1) The role of museums in disintegrating nations
2) Creating a national identity - the role of museums
3) Museums and cultural diversity: Indigenous and dominant cultures
4) Museums and cultural diversity: The new challenges
5) The one-community museum

Desvallees calls for an ethical reflection against some of the contents in these categories: "For if the museum can be a very good means for expressing a community to know itself better, it can encourage the antisocial corporatist withdrawals, or be a tool used to serve fanatical political positions."

The community must open itself towards the outside world, not remain withdrawn into itself and its past.

**Hungary, Central-Europe**

Maria Bezzeg stress the difference between museums and other sources of knowledge, as books, films, video tapes and television. The key to understand the possibilities of the museum, is the museum being able to present the "original" document from humankind's life to the community.

When the issue is approached from the perspective of contemporary people's need, as done by the so-called "new museology" or "ecomuseology", this might not take into concern the specificity of museums. This specificity is the complex: collecting, preserving, exhibiting museal documents – that is outstanding and typical documents of humankind's life.

The public expect museums to acquaint them with the past of the community in a way that contributes to the solution of present-day problems.

Bezzeg see the appearance of social-historical museology as an integrating tendency in making various disciplines function in what necessary should be a collective work.

**Latin America**

The paper from the 2. regional ICOFOM LAM meeting is not really a conference paper, but the conclusions and recommendations made at this meeting July 18-23, 1993.

Pointing at the history and actual situation of Latin America, this "requires an evaluation of the political dimension of Museology and the ideologic implications, essential to the professional practuces and to the social function of museums."

The Latin American museums must assume a new challenge: to contribute to the integral development of the countries of the continent, – this is a political dimension.
Museology must contribute to the construction and comprehension of a system to guide the course of society – and in the museum communicate these values. Therefore society should sponsor creation of museums based on the needs of each social group.

The paper points out the risks in privatisation threatening the protection of heritage, – and that political and hegemony interests, not always are according to the communities’ feeling.

Conclusion

Looking at these 7 papers, what strikes me is that there in the question of Museum and community seems to be a situation of an existence of quite different level of subjects, however, at the same historical time. What do I mean by this?

First, we see that the historical traditions and positions of museums differ enormously between these different parts of the world. These traditions then give the answer to how the museum is valued and who give value to it.

Second, I think it is important to realise that countries with a very short history or experience of museums do not need to develop their museums through the same slow progress and with museums having the same hegemony and social meaning to privileged groups as we know it from western countries. Knowledge of this museum history and the conflicts within it, should make it possible to sort out the qualitative and useful parts.

Third, evidently a situation where the museum is seen as a tool to create national identity can be accepted today, as it was 100 years ago. However, these new nations should take benefit from what many national museum projects have learned: that too much powerful weight on the unity and uniformity can turn such a museum into an instrument of oppressing minority groups and their culture.

The national museums of the last century belonged to the first classical period of modernism. The most important value was the one of rapid change; museums should save small pieces of what had to and should disappear in real life.

I think today the question of values is much more complexed, among other things because this project of modernity in many ways has failed. This, I believe, makes museums not only a place to put what belonged to old days – history – but an institution having big possibilities in being part of the reorganisation of man’s ideas of himself and his values.

However, when we again confront this position with the 7 papers presented to this symposium, evidently societies in different parts of the world are facing contemporary problems and situations completely different. To these situations it is also my opinion that very different museums are needed, and should be supported.
ICI, à Pékin, notre propos est d'établir un cadre général pour nos réflexions d'ici à Stavanger, notre propos est de préparer quelques "blocs de départ".

Je ne souhaite pas faire un résumé : John l'a très bien fait. Devant les différentes qualités des textes, je préfère vous donner un point de vue analytique.

Après une première, une seconde et une troisième lecture, les textes ressemblent à un patchwork, semblable à ceux de la Grande Muraille... La plupart des textes sont basés sur le travail quotidien de chaque auteur et ne sont pas, comme on pourrait s'y attendre, en lien direct avec le sujet.

Dès lors, retournons au titre de cette partie de notre symposium : Musée et Communauté. Le sujet n'est PAS la manière de travailler dans le musée, n'est PAS le rôle des objets et documents ou copies. Le sujet est la COMMUNAUTE et la place du musée dans la communauté.

Je fais référence à la terminologie et au texte de André DESVALLEES qui a très bien expliqué cela. En Anglais, "community" signifie ou est compris comme "public" ou "société". En Français, "communauté" signifie ou est compris comme un groupe social, professionnel, religieux ou linguistique.

Néanmoins, il semble que "société" est souvent un concept plus global que "communauté" : une société incluant des communautés.

Certains auteurs sont partis du musée comme institution. Ils ont défini les caractéristiques des personnes qui travaillent, gèrent, visitent ou ne visitent pas le musée, en connexion avec l'histoire de la situation politique, avec l'histoire de la société institutionnalisée. Dans ce cas, ils ont compris "communauté" comme le public participants, ou non, au musée comme institution. De mon point de vue, ils ont oublié les autres personnes qui travaillent ou se préoccupent du patrimoine, en dehors du musée comme institution.

D'autres auteurs sont partis du concept de "communauté", de ses différents composantes. Ils ont observé les différents types de fonction que le musée peut assumer à l'intérieur d'une communauté.

L'action éducative a été placée en première position à travers l'action sociale de sensibilisation critique des différentes partie de toute une société, des différentes communautés. Au contraire, selon un auteur, le musée pourrait sensibiliser les différentes parties de la société à une culture homogène et "universelle".

Finalement, la "communauté" a été analysée dans ses relations avec le musée ou au niveau de sa participation. En d'autres termes, la question est : qui parle, conserve, étudie; au nom de qui, pour qui, à qui? Quelle partie de la société, pour quelle partie et à quelle partie?

Ensuite, la question éthique devient beaucoup plus claire, en regard des aspects d'"identité".
En tenant compte de notre prochaine réunion en Norvège, je désire exprimer ma propre manière d'analyser les relations entre le musée et les communautés, ma propre manière de déterminer le niveau - et non pas la qualité - de participation des communautés à l'intérieur du musée comme institution et comme lieu de processus de muséalisation.

Le musée, comme réalisation culturelle (artefact) lui-même, effectue et existe par l'interaction entre trois facteurs :
- les collections, comme traduction de la vie et des croyances passées et présentes d'une communauté, exprimées et traduites sous forme matérielle et immatérielle;
- les travailleurs, à l'intérieur et à l'extérieur du musée (comme par exemple les collectionneurs privés, les antiquaires,...);
- les utilisateurs, - visiteurs (locaux ou non-locaux),
  - chercheurs de l'extérieur du musée (parmi lesquels les étudiants secondaires ou universitaires),
  - décideurs : - administrations,
    - aide privée,
    - aide politique.

Chacun de ces trois facteurs a ses propres besoins, exigences et, souvent ou parfois, devoirs.

Si nous souhaitons parler du musée et de la (des) communauté(s), nous devrions, d'abord, analyser le processus d'interaction entre ces facteurs. Après cela, les problèmes de définition de la "communauté" / "société" / "public" seront beaucoup plus simples à résoudre.

Pékin, 17 septembre 1994

Damien WATTEYNE
MUSEUM AND COMMUNITY

ANALYSING SUMMARY

Damien WATTEYNE

Here, at Beijing, our purpose is to put a general farm for our reflexions till Stavanger, is to prepare some "starting-blocks".

I don't want to make a summary: John maked it very well. Front of the different qualities of the papers, I prefer to give you an analytic viewpoint.

After a first, a second and a third lecture, the texts seem to be a patchwork, like those from the Great Wall ...! Most of the papers are mostly based on the daily work of each author and are not, as we could expect it, connected with the topic.

So, go back to the title of this part of our symposium: Museum and Community. Topic is NOT the way of working in the museum, is NOT the role of objects and documents or substitutes. Topic is the COMMUNITY and the place of museum in the community.

I refer to the terminology and to the text of André DESVALLEES who has that very well explained. In English, "community" means or is understood as "public" or "society". In French, "communauté" means or is understood as a social, professional, religious or language group.

Nevertheless, it seems that "society" is often a more global concept than "community": a society includes communities.

Several authors had started from the museum as institution. They have defined the features of the peoples who work, manage, visit or don't visit the museum, in connection with the history of the political situation, with the history of the institutionnalized society. In this case, they understood "community" as the public participating, or not, in the museum as institution. On my viewpoint, they have forgotten the other peoples who are working or looking for the heritage, outside the museum as institution.

Other authors had started from the concept of "community", from its different components. They were looking to the different kinds of function that the museum would assume inside the community.

The educative action has been put in first position through the social action of critic sensitization to the different parts of the whole society, to the different communities. On the contrary, according to an author, the museum could sensitize the different part of the society to an homogeneous and "universal" culture.

Finally, the community has been analysed in its relations with the museum, or the level of its participation. In other words, the question was: who is speaking, saving, studying; in the voice of who, for who and to who? Which part of the society, for which part and to which part?

Then the ethic level becomes quite more clear, looking to the "identity"'s aspects.
Looking to our next meeting in Norway, I wish to express my own way of analyse the relations between museum and communities, my own way of determinate the level - and not the quality - of participation of the communities inside the museum as institution and as place of the processus of musealization.

Museum, as a cultural artefact itself, is making and existing by interactions between three factors:
- **collections**, as translation of past and present life and believing of a community, expressed and translated in material or immaterial form;
- **workers**, inside and outside the museum (as for example, private collectors, antiquarians,...);
- **users**: - visitors (local or no local)
  - researchers from outside the museum (of whom teenager students or university students)
  - deciders: administrations
    - private support
    - political support.

Each of those three factors has its own requirements, exigences and, often or sometimes, duties.

If we wish to speak about museum and community (ies), we would have, firstly, to analyse the process of interactions between those factors. After that, definition's problems of what is "community"/"society"/"public"/... are quite easier to solve.

Beijing, 17 septembre 1994

Damien WATTEYNE
Museums and Communities Today

Mária Bezzeg

The specific properties of an existing thing are no less than its genuine possibilities.

Georg Lukács

Nowadays it is a very general phenomenon that the complex of problems defined for example as the main issue of the second scientific symposium, "Museum and Community", is approached from the perspective of contemporary people's needs. The so-called "new museology", i.e. "ecomuseology" also involves a very similar type of approach. While admitting the raison d'être and fertility of these ways of interpretation I would, however, emphasize that we have to acknowledge the specificity of a museum's mood of being as the very point of departure of our investigations which cannot be substituted.

Though, as for the specificity of a museum's mood of being it cannot be said that everything is unambiguous here. When you see exhibitions in museums which are not museum exhibitions /because you can not find museal documents in them/; when you read collecting, preserving it is not such an important function /see "new museology"/; when you find copies in a museum exhibition and it hasn't been
written that this is a copy; when you see museal documents in exhibitions in arbitrary interpretation - all of these phenomena mean: colleagues often do not know what the specificity of museums is, why do people go to museums? These above mentioned things show that there are some very big problems in our field.

Today, when the development takes up the question of common actions is connection with the museum’s place in society and the life of mankind - there is an urgent need to reveal the nature of a museum’s mood of being in order that the independent parts of the complex /collecting, preserving, exhibiting, etc./ take up their rightful places in the totality /the museum/. It would provide an opportunity for the museums to occupy their specific position in the life of community.

Today it is generally admitted that museums should be analysed in close connection with the cultural and natural heritage of humankind. A term proposed by Šola, namely heritology, comes to mind here. This perspective intends to unify in a single philosophy libraries, museums, exhibition halls, restoration departments, protection of historic buildings, archives, film institutes and related informational centres of other kinds. "The presence of the museum in such an array is", as Šola puts it, "justified by the informative nature of the museum piece and the museum’s
powers of communication."\(^3\) This theory, in my view, fails to grasp the specific essence of museum pieces, for a huge number of things of non-museum kind may and do possess, as a matter of course, informative nature and communicative power. It should be admitted, however, that we have many good reasons to interpret museums and their activities in relation to humankind's whole legacy.

Although the latter principle takes into account the holistic context which I am inclined to emphasize, it is not yet adequate to perceive the specificity of a museum's mood of being. Many other things not only museum collections belong to that heritage.

To sum up I would say, not only do we have to concentrate upon those common properties which the functions of a museum's mood of being has with the other domains, but also, first of all, the specific features of this sphere should be unveiled and emphasized. The problems emerging in the domain of a collection's mood of being and a museum's mood of being -and I would subsume the issue of the second symposium under this complex of questions also- are to be solved only from analytic perspective of details and concrete, factual data, in and by which "categories reveal their concrete and genuine essence".\(^4\) Specifying in that way the most typical properties of a museum's mood of being, we shall be able to attempt to answer the questions accen-
The major central category in a museum's contemporary mood of being is the category of document. The precondition that the most diverse items /objects, written texts, photographs, voice records or film, video records/ today may be conceived as documents is that all the types of these items became, as it were, indifferent as to their concrete physical medium. Not very long ago among the exposed items on exhibition, apart from objects, one could find, say, written texts or photos only by way of a subsidiary, illustrating role. Nowadays, however, the documentative value of items of the most diverse kind has become more and more significant. The indifference to the material medium of documents presupposes a highly developed totality of documentative items, where no kind of these possesses a predominating role over other kinds. The category of document, however, does not express precisely enough the specificity of a museum's mood of being. In our case we have to do with museal documents, that is outstanding and typical documents of humankind's life.

Today, as museums are considered both in their "self-consciousness" and in public opinion as the guards and preservers of humankind's legacy, the interest of visitors no longer extends exclusively to exotic things or the results of various disciplines but, rather, they expect museums to acquaint them with the past of the community in a way that
contributes to the solution of present-day problems. This wish can only be fulfilled by the collective work of various disciplines studied in museums and by integrating the results of the various branches of both science and art. That is what museology is destined for. It is not by chance that historically it was the last to evolve.

After a specific approach to the partial spheres of reality in a way characteristic of a museum's mood of being /the collection, preservation, treatment and presentation of documents relative to the life of humankind, namely development of archaeology, ethnography, numismatics etc./ the appearance of social-historical museology marks a new integrating tendency that is of a much larger scale than any other known hitherto. As a matter of fact, social-historical museology undertakes to present the entire social being through documents. Granted this, the formation of a museum's mood of being is concluded.

Museology today is a historically developed discipline of universal character, although only its outlines can be perceived as yet. It collects, preserves, treats and presents /the unity of documentation and information -Stránský/ the outstanding and typical documents of the life of humankind /the three major moods of being: inorganic and organic nature as well as social being/ reflected by science, art and everyday life /thinking and practice/.
The process of gathering our self-consciousness is very active these days: museums recognize that they are collecting not only archaeological, ethnographical objects, pieces of applied art etc. but also documents, increasingly outstanding and typical documents, relative to the life of humankind and with the help of these they can inform the present of something that is of importance.

The question of why museums able to function as constituent parts of humankind's memory I am going to answer by means of Georg Lukács' conception of human species.

"Man is basically a social-historical being also in the sense", as Lukács puts it, "that his past, in the form of his own past, is an indispensable constituent of his contemporary existence and activities. Collective action is in individual, as well as in social dimensions inconceivable without establishing synthesizing contacts, right or wrong as they may be, between past and present; the more developed, the 'more social' is a given society, the truer is this principle." And as Lukács, making further historical dynamics more concrete, continues, "History in this sense is not simple knowledge but the elucidation of those motivations and propelling forces which in the past have formed social practice and which can more effectively contribute to an unambiguous exposure of man's contemporary relationships to his own human
species than any catalogue of the bare facts of the present. The contents of this historical consciousness as the propelling force of practical activities may have this dynamic impact because they interpret the human species as a process, as the way of man’s self-realization, contributing thereby to the self-realization of individuals on the level of the species."

Museums have for a long time been interpreted only with regards to the external aspects of utility /collections as educational requisites, basic resources of the individual branches of science/. It is the result of a quite recent development that this field of reality is considered in the context of the very essence of man.

In the sense of Lukács' above quoted theses, I would maintain that the basis of the effect, exercised by museums, rest on the existing continuity according to which every individual human being forms a part of the development of humankind as a species. As such museums offer them possibility of meeting with a stage of the path covered by humankind till now and with a section of the development of the species. In this way, with the help of the past as transmitted by museums one can catch up with the level achieved until now.

The determination holds true in fact for a wider domain of spheres, including sciences and arts. To
grasp the specificity of museums we have to emphasize that they fulfil the function of recollection by means of outstanding and typical documents of humankind's life i.e. museal documents.

One can also acquire knowledge from books, films, video tapes and television. Also film, video and theatre can present spectacle, but only museums can present documents from humankind's life to the community. They can evoke the past with testimonies to it. The above mentioned media are not able to do this. Most of the people go to museums because they want to meet with the "original". The "original" document is the most important specificity of museums. It has a special force. That is why this is a genuine possibility in our field, and museums should make their strongest efforts in this direction.

Notes
La catégorie central du mode d’être du musée est la catégorie de document. Les conditions requises sont que articles les plus divers /les objets, textes écrits, photographies, enregistrement de voix ou films, enregistrements vidéos/ peuvent aujourd’hui tous être considérés comme des documents, et que tous ces types d’articles deviennent, par ce biais, distincts de leur forme matérielle concrète.

La muséologie aujourd’hui est une discipline de caractère universel qui s’est développée tout au long de l’histoire, bien que seuls ses contours peuvent être perçus. La muséologie collecte, conserve, traite et présente les documents typiques et remarquables de la vie de l’humanité - de natura organique et non-organique aussi bien que de l’existence sociale - provenant de la science, de l’art et de la vie quotidienne- en pensée et en pratique-.

Selon l’esprit des thèses de G.Lukács, je désirerais montrer que les musées exercent une influence sur les gens, qui s’appuie sur la continuité de l’existence, d’après laquelle chaque forme de vie humaine fait partie du genre humain.
On peut également acquérir l'information et la connaissance à partir des livres, des films, de la vidéo et de la télévision. Les films, vidéos et le théâtre présentent également un spectacle mais exclusivement les musées présentent des documents sur la vie de l'humanité, pour la communauté. Ils témoignent du passé. Les autres moyens mentionnés ne peuvent réaliser cela.

On va généralement au musée pour y rencontrer "l'original". Les documents originaux, étant la spécificité la plus significative des musées, ont une force spécifique. Les originaux constituent ainsi les possibilités d'authenticité dans notre domaine: les musées doivent porter leurs efforts dans cette direction.
Researching Communities
by Adriana Albi Davies

A community is made up of three elements:
people, territory, heritage.¹

As a part of the International Council of Museums (ICOM) conference held in Québec City from September 18-27, 1992, I visited the range of heritage attractions in and around Québec City. The diversity included early museums, such as the Musée des Ursulines de Québec, which covers 120 years of the Ursuline heritage under the Old Regime (1639-1759); the Musée de la civilisation, the newest museum covering every aspect of Québécois life, from the habitant past to test-tube babies; and the streets of the city itself, which provide an opportunity to experience a city through its public buildings, homes and places of business where citizens have lived for the past 350 years.

A science fiction, myth and magic television program I saw many years ago in London, England, was posited on the premise that stone could absorb the record of people's lives and that computers could be used to "read" these "stone tapes." Of course, the sensationalized plot dealt with human sacrifice and horror, but the idea of the "stone tapes" has stayed in my imagination.

This memory came back to me when I tried to deal with the experience I had on the all-day trip to Grosse Île, a heritage outing arranged by the conference organizers to give us a "taste" of Québec. We started in the early morning at the historic armoury building, where we caught a bus that took us to the dock to embark on a journey down the St. Lawrence. From the deck we saw the Citadel, the Chateau Frontenac and the wealth of historic buildings that have made the city a UNESCO World Heritage Site. As we went down river, we saw the beautiful Île d'Orléans with its patchwork of cultivated fields, each with its river frontage. The river journey for me became a journey backwards through time until we got close to Grosse Île. The island is ruggedly beautiful; its rocky promontories are quite different from Île d'Orléans. Of course, one notices immediately the large Celtic cross and, eventually, the dilapidated white buildings of unknown origin and use.

We landed and were divided into two groups: one group would tour the island immediately while the others had lunch, and then the process would be reversed later in the afternoon.

While waiting for lunch, I began to read the interpretive panels aboard ship and my peace of mind disappeared. Up to that point I, a well-educated Canadian with B.A., M.A. and Ph.D. degrees, as well as having been the Science, Technology and Material Culture Editor of The Canadian Encyclopedia, had never heard of the heart-wrenching history of Grosse Île. The panels, very economical and in neutral academic prose, told me about the Irish emigration to Canada as a result of the potato famines, the epidemics of cholera, typhus and other communicable diseases, and the role of Grosse Île as a quarantine station. The European history was not unknown to me, since my Master's thesis was on the author Charles Dickens and his charting of the ills of Victorian England in his fiction, and also I have researched a biography of Sam and Isabella Beeton, publisher and author respectively of Mrs. Beeton's Book of Household Management. I have read 100 years of periodical literature cataloguing foods, fashions and fantasies as well as the grim record of child
mortality, deaths of women in childbirth and the impact of the closure of agricultural lands, industrialization and other trends on both rural and urban populations.

None of this prepared me for the tour of Grosse Île. All the hopes and dreams of those who had left their homeland for a better life only to be overcome by disease and, for some, death came to me in an inarticulate cry. Certainly, I wished that the stones, underfoot and in the buildings, and the monument put up in tribute to the doctors who died in the earlier epidemics, could speak. If they could, the record of human suffering would not be lost. I also felt anger that, though the Environment Canada guide did her best to answer our questions, again and again she came back to the simple statement, "I don’t know."

But, in fact, we should know. Since we do not have "stone tapes" to tell us, we must ensure that some medium documents past lives. For me, this is what material culture research and interpretation is about. It is not simply the collection and protection against the ravages of time of objects found and manufactured. It is the record of human use, whatever the ethnic group, period or culture, studied. In his introduction to Gerald A. Danzer’s Public Places: Exploring Their History, the editor wrote:

Communities without an understanding of their pasts resemble people suffering from amnesia, unable to remember from where they came, how they responded to needs or challenges, from whence they drew affection and support, or opposition, and where they intended to go. History, the contemplation and evaluation of the past, serves society much as memory serves the individual in identifying circumstances, providing a guide to appropriate behaviour, and offering a standard of comparison across time and situation.

I know that Grosse Île had a number of uses: from the 1830s to 1937 as a quarantine station for European immigrants, from 1942 to 1957 as a biological weapons research station for the Government of Canada, from 1965 to 1988 as an Agriculture Canada Research Station for the study of foreign animal diseases, and from 1988 a National Historic Site. These other uses have served to hide the importance of the site in our country’s history; however, they are not an excuse for inaction.

Environment Canada, Parks Service, has produced a development concept for Grosse Île (dated March 1992). The introduction refers to the Historic Sites and Monuments Board of Canada’s emphasis in 1983 and 1974 upon immigration “as one of the most significant themes in the history of Canada” and “the national historic significance of Grosse Île.”

The 1992 Proposed Development Concept, however, is couched in the language of tourism, for example, visitor services, themes, infrastructure support, economic impact. That is not to say that the authors were insensitive to the complex of issues that the site presented:

It is important to present Grosse Île both as a whole, that is, in terms of the history of Canadian immigration, and in its specificity, that is, in terms of the role it played as a quarantine station. It is therefore essential that visitors be given the opportunity to explore the full range of historical themes chosen for this commemorative site.

The authors continue:

In terms of a commemorative approach, the development concept we propose starts from the idea that in order to sensitize people to their history and heritage, there is no better method than direct contact with authentic witnesses to the past. The resources themselves are thus considered the best interpreters of history, and one cannot think of better guides to accompany visitors on their trip back in time; it is therefore extremely important to let those resources express themselves.

The proposal expounds on the immigration theme as “Canada: land of welcome and hope” and also suggests that the dark quarantine theme should not be overemphasized. When input was solicited from Irish Canadian societies, the St. Albert Irish Society sent a letter to the Minister, Jean Charest, expressing its concerns. The

The white crosses appearing to mark grave sites only serve a commemorative function. At the height of the early epidemics in the 1830s and 1840s (cholera and typhus), soil had to be brought to the island for appropriate burials.

Photo courtesy of A. Davy.
result of the Irish Canadian community's reaction is an Information Supplement that was developed and circulated to the groups (March 1993). The Supplement concludes: "Partly due to inadequate explanation in the original Development Concept, hundreds of people have received the impression that the Canadian Parks Service is not developing a national historic site at Grosse Île, but rather a tourist destination that will ignore the poignant human stories in the island's past," and "The Service agrees that the expression of the immigration theme as 'Canada: land of welcome and hope' should be dropped; the tragic dimensions of events on the island make it inappropriate. The story told, and the theme, is immigration; simply that." 6

One can argue that Environment Canada has two failings with respect to Grosse Île: first, it viewed the site as a tourist attraction to be groomed to meet visitor needs; and, second, it failed to plan adequately for the interpretation of the human dimension of the site. Unfortunately, this is a frequent failure in other heritage facilities. At a recent Professional Development Series Forum sponsored by the Alberta Museums Association, "Big Museums/Small Museums" and held at the Olympic Hall of Fame and Museum, Calgary, September 14-15, 1993, we reviewed the history of museum development in the Province of Alberta. David Goa, Curator of Folklife, Provincial Museum of Alberta, who moderated the session, noted that we were in the first generation of museum building in Alberta. In the 25-year period in which museums have flourished in this province, the "big," professionally staffed museums have built their collections, cared for them, exhibited them, and, to a lesser extent, interpreted them, while the "small" museums, in the main, simply collected and cared for their collections. In the first generation of museums, simply saving collections from the ravages of time is a major accomplishment. In the second generation, this activity is no longer enough. Because of the public nature of the majority of museums, their various "publics" have a right to expect that the artifacts in museum collections will be presented in a context that draws on the knowledge of those individuals who have studied the item or class of items based on the rigorous models of academic research and, when dealing with living cultures, on oral history and related techniques and technologies.

The Museology Committee (ICOFOM) of the International Council of Museums has concentrated since its inception on the definition of the disciplinary base for museum studies, and has also generated much discussion on the nature of the museum. A recently published book, Papers in Museology I, which is the report from two symposia held at the Department of Museology, Umeå University, Sweden, provides a feast for the museum scholar concerned about where the museum is going at the end of the 20th century. For some museum practitioners, among them some Canadian museum professionals who attended the ICOFOM meetings at the ICOM Conference in Québec, their ruminations appear esoteric and introspective; but these theories do "trickle down" eventually to the mass of practitioners and guide practice.

I view myself as a conduit by means of which these theories can find practical application in Alberta's museum community and, therefore, as a means of "popularizing" theoretical museum language and concepts. Attendance at the ICOFOM meetings at the ICOM Conference in Québec, followed by participation in a one-day workshop titled "Working Together for Our Cultural Memory" (hosted by the Red Deer & District Museum and the Danish Heritage Society of Dickson, September 29, 1992), in turn followed by the arrival of the Umeå University publication, served to focus my attention on museum theory and how it influences practice. The French museum director and theoretician André Desvallées, in "Museology and Cultural Identity," provides an analysis of the evolution of what have become standard terms in our discussion of museum function. He begins by noting the complex factors or "cultural features" or "markers" that comprise identity, for example, geographical community, a way of living community, a linguistic community, a religious community, a professional community, a technical community and social communities (the italics are mine). He sees that these factors have been discussed in France since the late 1970s. He also notes that the term "cultural identity" was first used in a book by Pierre Gaudibert titled Du culturel au sacré, published in 1981. Another related term, "collective memory," according to Desvallées, goes back to the 1950s to the book of that name by Maurice Halbwach. I want to focus on these terms, "identity" and "collective memory" because they are central to the changing role of museums at the end of the 20th century.

For Desvallées, museums have always been about identity; they have varied from age to age depending on what their founders and staff have considered that identity to be. Desvallées in the remainder of the essay provides a condensed history of museum development, predominantly in France. He notes that museums proliferated in France in the 19th century and were established "to reflect the identity of the new French Nation." He notes as well that the flourishing of museums was accompanied by pillaging. "The pillage of Italy by Napoléon, the pillage of the colonized countries in Asia or Africa, of Chinese and Indus archaeology as well as Polynesian, Melanesian, Indonesian, African ethnography...." 9 He
In the war against communicable diseases, the island's buildings represent some technological breakthroughs. The building pictured here is a fumigation chamber and was a part of a complex of disinfection facilities built in the 1890s.

Photo courtesy of A. Darvin.

comparisons. It compares archaeological and ethnographic collections, the former seen as similar to, the fine art museum and the latter to the natural history museum. He notes, "It was as if, on the one side, one was dealing with Men (with a capital M) who were true artists, and on the other side, with advanced animals which happened from time to time to achieve beautiful objects." This insight is important because it is at the base of most museum ethnographic collections, though the attitudes of curators of ethnography have moved beyond what we would describe today as blatant racism. But it is important for individuals working in the museum field today to possess this historical perspective and insight. Desvalléès discusses what for him was the second generation of museums, the ethnographic museums and open-air museums, and then discusses the evolution of "identity" museums in France early in the 20th century. These "local" museums, frequently the creations of a learned society, bore the name of the town and served "to store the contents of the town's attics or certain archaeological findings rather than to explain the history and life of the community." In the 1960s, he saw a further evolution of the identity museum: "East of Boston, in Lowell, Mass., the local museum charts the industrialization of the town, backed up by audio-visual support, giving a complete picture, including migration movements and disindustrialization." He quotes François Hubert, a theoretician of the ecomuseum, that museums today "assume a double function: transmit scientific knowledge and answer to the cultural need of a population searching for its identity through them." It is this view of museums that has prompted the ICOM definition of museums as "institutions in the service of society and its development."

For the second generation of museum development in Alberta, it is this view of museums that must be brought to bear on museum practice, not only in "big" but also "small" museums. The American Association of Museums has published a keynote publication titled Excellence and Equity: Education and the Public Dimension of Museums. The report provides an expanded definition of the educational role of museums that can be broadly defined as public service.

To reflect social diversity, museums must become centers of community-based research. In other words, the expertise possessed by museum professionals must be used in cooperation with community groups to produce community or local histories that reflect the rich ethnic fabric of Alberta's past. Museums can no longer be a recounting of majority history alone. Warren R. Hofstra, in an article titled "A Real World and the Academic Historian," levels some damaging charges at academic historians. He demonstrates that historians have become introverted and obsessed with their own arcane terminology. He notes that the most interesting and innovative studies have been done in the area of "community studies," which focused on "the inarticulate, ordinary men and women who often incised their only record on the American past in a few numbers scrawled on a tax list." He describes a "community studies model" for history research, as follows:

In this model, the academic historian, both as a specialist in community studies and as a living part of the community, serves as a historian to the community.
From this position the community historian can draw from the community the wealth of information composing the raw data of the new social history and return to the community’s history the methodologies and conceptual frameworks driving scholarly inquiry. In combining these two disparate elements - the community of scholars and the community of citizens - historians can create a chemistry vital for student learning, while at the same time fulfilling Rene Dubos’s challenge to “think globally, act locally.”

This new community-based history can be used to guide the museum exhibit development process as well as interpretation and public programming. In Alberta, since the celebration of Canada’s centenary in 1967, community research has been narrowly interpreted as family histories pulled together by interested individuals who comprise informal or formally registered historical societies. This was the generation who established the majority of Alberta’s museums. For the second generation of Alberta’s museums, the knowledge of museum professionals must be brought to bear on recording community history so that our museums can better address their responsibility to provide the basis for community identity. It is only through this “working together for our cultural memory,” in the words of David Ga, that museums can move to address the needs of our pluralistic society. In doing this, we will ensure that museums remain relevant to the mass of our citizens. As Baba Dioum has written, “In the end, we will conserve only what we love, we will love only what we understand and we will understand only what we have been taught” (a motto prominently displayed by the Calgary Zoo in its education centre).

If the evocation of cultural memory had been the driving force for the Canadian Parks Service at Grosse Île, I would not have left feeling that the cries of those who died there were inarticulate cries that did not communicate to those who came after. Museums are places of memory and imagination, as David Ga has stated. Through community-based research projects, we can give voices to cultural memory and not only help preserve the past of our communities but also help to shape their future.

Note: To promote community-based research that brings together scholars (either from universities or our senior museums), community leaders and representatives from local museums, stores and archives to preserve cultural memory, the Alberta Museums Association has initiated a Researching Communities Grant. Information on the pilot program can be obtained from the Association’s offices.

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Endnotes
4. Ibid., p. 70.
5. Ibid., p. 71.
8. Ibid., p. 55.
9. Ibid., p. 56.
10. Ibid., p. 59.
11. Ibid., p. 60.
12. Ibid., p. 66.
13. André Desvalleés quoting François Hubert’s Du réseaux de musées à l’Écomusée, Hommage... à Georges Henri Rivière (p. 72), Ibid., p. 66.
15. History News, the magazine of the American Association for State and Local History, has devoted an entire issue to this theme (November/December 1992).
17. Ibid., p. 21.

Throughout its history as a quarantine facility, the island also housed doctors and other support personnel. The Parks Canada guide stated that this was a doctor’s house.

Photo courtesy of A. Davies.
MUSÉE ET COMMUNAUTÉ: DES AMBIGUITÉS À ÉCLAIRCIR

André DESVALLÉES, Paris, France

Il s'agit là d'un thème qui peut apparaître comme relativement récent dans l'univers des musées, et pourtant il les concerne depuis au moins aussi longtemps qu'existent les musées publics.

D'autre part, si ce thème, et les débats qu'il suscite, est apparu sous une forme renouvelée avec les musées communautaires français et plus généralement latins, il n'en est pas moins l'objet de questions récurrentes dans le monde anglo-saxon depuis la fin du dix-neuvième siècle. Citons en particulier le People's Palace Museum de Glasgow qui existe depuis 1898, citons cet archétype d'écomusée que l'écossois Patrick GEDDES avait projeté, dès 1903, à Dunfermline, dans les environs d'Edimbourg; citons encore John Cotton DANA, le fondateur du Musée de Newark, dans l'État de New York, qui dans son livre The New Museum (Le nouveau musée) incitait, en 1917, "à développer chez les jeunes un juste sens du civisme, venant du fait de réaliser pour la communauté quelque chose d'utile" (1). Il est vrai que le Français Edmond GROULT avait proposé, dès les années 1870, son modèle de "musees cantonaux" qui s'inspirait sensiblement des mêmes principes. Rappelons aussi que, dans les années 1950, les Américains avaient conduit des études sur l'interprétation et sur l'évaluation et que, prolongeant ces études pendant la décennie suivante, à partir de Leicester et de Manchester, les Anglais ont aussi, dès 1972, tenté quelques expériences de partenariat avec la population! (2). Rappelons enfin, s'il le fallait encore, les cris d'alarme poussés en 1971, à Grenoble (France), lors de la neuvième Conférence générale, par Duncan F.CAMERON et quelques autres sur la nécessité pour les musées de prendre en compte leur public de manière plus consciente et plus efficace. Ce cri était pousé dans la foulée du Congrès de l'Association des Musées américains où, la même année, la minorité avait incité à privilégier les actions "public-oriented" sur celles strictement "object-oriented".

Mais, pour aborder le problème du rôle de la communauté par rapport au musée, ne se pose-t-il pas en premier lieu une question de terminologie? En effet certains (en anglais) n'ont-ils pas tendance à utiliser le terme "community" dans le sens générique de "public" et même, plus largement, dans le sens de "société" (terme utilisé dans la définition officielle du musée des statuts de l'ICOM adoptés lors de l'assemblée générale de 1974), alors que d'autres (au moins en français), l'utilisent pour désigner un groupe social ou ethnique limité en nombre. En outre en anglais la même formulation "community museum" peut désigner en français à la fois le "musee de communauté" et le "musee communautaire", c'est-à-dire, dans le second sens, le musée dont la communauté est non seulement le sujet ou le public,

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(2) C'est pourquoi on ne peut que s'étonner de voir, dans un des plus récents numéros de Museum, que l'on peut encore enfoncer des portes ouvertes sur l'action culturelle, entreprise tout à fait officiellement, mais comme une grande nouveauté, dans le même comté de Leicester! Article de Diana Finlay, intitulé "Au service de la communauté" et visant surtout les handicapés, au demeurant fort sympathique, qui se termine par une parole d'or: "Tout ce que je demande au monde des musées, c'est d'apprendre à écouter; on le fait dans le Leicestershire, où mes collègues se montrent chaque jour plus attentifs. En bien d'autres lieux on n'a pas encore pris conscience de la nécessité de sensibiliser le personnel pour que chacun n'aît qu'un but: être en permanence au service des usagers" (Museum, n°180, décembre 1993: 12). A noter que la traduction française a développé et accentué le sens de la dernière phrase. Cf. également Vagues. 1: 20 et sqq.
mais aussi l’acteur. Pour être complet, ajoutons que la définition de la communauté passe souvent par celle de l’identité(3).

Nous étions en droit d’attendre une certaine clarification et un rapprochement des positions terminologiques de l’important colloque qui s’est tenu du 21 au 23 mars 1990, au Centre international de la Smithsonian Institution, à Washington. Mais ce colloque est resté très américano-américain et, d’après ses actes publiés(4), on a négligé même le souvenir des initiatives qui avaient pu antérieurement être prises aux États-Unis en matière de musées communautaires.

En présentant les actes, Ivan KARP distingue bien "société" et "communauté" puisqu’il a su préciser que "l’on peut voir chaque société comme une mosaïque, changeant constamment, de multiples communautés et organisations" (p.3) et que "les musées et les communautés constituent seulement une partie de la société civile, le complexe des identités sociales dans lequel nous menons nos vies et grâce auquel nous façonnons notre identité" (p.4).

Cependant, comme l’a remarqué Joême Le Marec en faisant le compte rendu de la publication, "les communautés sont bien au cœur du débat, et c’est à ce titre qu’elles figurent dans le titre de l’ouvrage, mais elles n’en sont plus partie prenantes, ayant fait l’objet d’un traitement savant. [...] Le musée reste alors dans une perspective traditionnelle, un lieu qui se justifie en soi, et qui n’a nullement besoin de la communauté pour exister. C’est l’inverse de la conception du musée communautaire tel que défini par Hugues de Varine et d’autres, pour qui la notion de communauté est fondamentale, en amont de l’existence du musée, et opère nécessairement une rupture par rapport à la notion de public, défini traditionnellement en aval de l’existence du musée, remplacée par la notion d’usager."(5)

Le concept de communauté se réduit alors, le plus souvent, au concept de public et la participation envisagée est le plus souvent celle du public au sein des organes directeurs ou consultatifs du musée. C’est pourquoi d’ailleurs Ivan Karp prend conscience que "la meilleure façon de réfléchir au changement de relations entre les musées et les communautés est de réfléchir à la façon dont les visiteurs, entité passive, deviennent la communauté, agent actif"(6).

Les Britanniques ont eux-mêmes remarqué le décalage entre les mots et la chose, s’agissant de l’emploi du mot "community". Par exemple Stephen LOCKE remarque dans Museums Journal, que le même magazine avait publié en février 1990 un numéro spécial intitulé: "Les musées: sur la place du marché ou dans la communauté?" alors que le contenu du numéro était plutôt: "Les musées sont-ils de petits commerces ou des services publics?"(7). Aussi Stephen LOCKE, dans son propre article, en 1991, nous montre-t-il qu’il a bien compris de quoi il parle, même s’il ne donne pas de déinition précise de ce qu’il entend par communauté: "Je distingue trois sortes de musées communautaires: certains sont fondés,

(3) Il y a quelques années j’avais tenté une petite histoire des musées envisagés sous ces différentes acceptions dans un article sur les musées d’identité: "Museology and cultural identity". Papers in Museology 1, Umeå University (Suède), 1992, 207p. (pp.50-77) (Report from two symposia at the Departement of museology, april 1988 and april 1989)


(6) KARP, Ivan, in Museums and Communities, "Introduction", p.12.

dirigés et administrés par la communauté; certains sont dirigés par la communauté et administrés par des conservateurs professionnels; et certains sont initiés et administrés comme des musées communautaires par des conservateurs professionnels"(8).

Nous connaissions aussi en France les trois modèles, c'est pourquoi je peux me permettre de compléter la définition manquante par une définition de l'écomusée. Souvenons-nous du début des définitions éditées par Georges Henri Rivière: "Un écomusée est un instrument qu'un pouvoir et une population conçoivent, fabrient et exploitent ensemble". Plutôt que de reprendre l'une de ces définitions très connues, j'en choisis plutôt une qui l'est moins, donnée en 1976 comme provisoire par Hugues de Varine, mais qui pourrait en réalité s'appliquer à tout musée d'identité, et donc de communauté, n'était en plus la participation active à laquelle la dite communauté prend part dans la programmation et dans le fonctionnement du musée: "L'écomusée est une institution qui gère, étudie, exploite à des fins scientifiques, éducatives et en général culturelles, le patrimoine global d'une communauté donnée, comprenant la totalité de l'environnement naturel et culturel de cette communauté. L'écomusée est de ce fait un instrument de participation populaire à l'aménagement du territoire et au développement communautaire".

"A cette fin, l'écomusée utilise tous les moyens et toutes les méthodes qui s'offrent à lui pour mettre cette communauté à même d'appréhender, d'analyser, de critiquer et de maitriser de façon libre et responsable les problèmes qui se posent à elle dans tous les domaines de la vie."

"L'écomusée utilise essentiellement le langage de l'objet, du cadre réel de la vie quotidienne, des situations concrètes. Il est avant tout un facteur de changement voulu"(9).

Cependant, quel que soit le degré de participation donné à la communauté dans le fonctionnement du musée, ce qui compte aussi c'est le contenu des collections et ce qu'exprime le musée par rapport à ce que peut en attendre la communauté qui le soutient. C'est pourquoi ce contenu ne sera pas forcément identique selon que la communauté en est une institution qui gère, étudie, exploite à des fins scientifiques, éducatives et en général culturelles, le patrimoine global d'une communauté donnée, comprenant la totalité de l'environnement naturel et culturel de cette communauté. L'écomusée est de ce fait un instrument de participation populaire à l'aménagement du territoire et au développement communautaire.

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Et, comme toute société est complexe, lors même qu'une communauté a été délimitée, il importe aussi de se demander qui parle, et au nom de qui. Car une communauté donnée n'est jamais complètement homogène et comprend nécessairement des sous-communautés (jusqu'à l'unité individuelle). Une exposition ne sera pas la même selon que toute la

(8) id.loc.


(10) KARP.Ivan, op.cit., p.13.
communauté y aura participé, ou seulement une partie de cette communauté, et, si plusieurs parties se trouvent représentées, la domination affichée des unes sur les autres correspond-elle à une situation réelle ou à un simple pouvoir plus grand de se faire entendre? C'est encore Ivan Karp qui remarque: "On soulève un dilemme moral aigu dès que l'on reconnaît que les musées ont des responsabilités à l'égard des communautés. Qu'arrive-t-il lorsqu'une communauté fait une requête qui opprimerait inévitablement une autre communauté? Qui, aujourd'hui, parle au nom d'une communauté? Toutes les demandes sont-elles valables à un même niveau? Sinon, quelle procédure devrait-on mettre en place pour décider entre les différentes demandes?" Et d'évoquer notamment le problème des revendications possibles de mêmes biens funéraires et sacrés par des communautés amérindiennes différentes.

Dans la proposition qui est faite par le Comité d'Organisation de la dix-septième Conférence générale de l'ICOM, ce sont les rapports entre les communautés et la communauté (i.e. les groupes culturels et la société) qui ont été mis en avant. Et d'examiner en différents sous-thèmes comment les communautés ont été concrètement prises en compte par le musée.

Nous pensons pouvoir regrouper ces différents sous-thèmes en fonction de la distance que les musées qu'ils concernent peuvent avoir par rapport à la population (à la communauté) qui les portent, c'est-à-dire au degré de participation possible.

1. La catégorie la plus immédiate concerne le musée correspondant à une seule communauté: il s'agit là, le plus souvent de petits musées locaux, à l'identité bien marquée, même si les critères permettant de définir cette identité peuvent être variables, parfois ethniques, parfois territoriaux, parfois professionnels. Les exemples en sont multiples, depuis les musées de plein air locaux scandinaves jusqu'à l'écomusée, en passant par les millier d'Heimatmuseum allemand et tous les petits musées créés localement, au niveau d'un village, d'une ville, ou d'un canton, pour satisfaire à une affirmation identitaire.


3. Le musée communautaire, le vrai, est un outil particulièrement bien adapté pour exprimer la diversité culturelle qui est latente dans toutes les cultures, mais particulièrement dans les nations industrielles qui à la fois segmentent la société en nombreux groupes et multiplient les rejets et donc les marginalisés. C'est pourquoi, à côté des musées de minorités ethniques, on peut trouver des musées - ou des expositions - pour des classes d'âge différentes, pour des sexes différents, des musées professionnels (corporatistes), des musées de spécialistes d'un jeu ou d'un sport (les tireurs à l'arc ou au fusil, les joueurs de boules ou de base-ball).

4. Mais, nous l'avons vu, pour les musées communautaires se pose une question d'échelle. A une échelle différente des musées que nous venons d'évoquer, qu'on pourrait appeler "de proximité", peuvent exister des musées exprimant l'identité de communautés qui peuvent être très grandes, ou plus souvent multiples, en posant évidemment les problèmes de

11) KARP. Ivan. op.cit., p.10.
conflits internes que nous avons précédemment évoqués. Ils peuvent avoir un champ qui s'applique au niveau d'une région - encore les régions et les nations peuvent-ils avoir des dimensions variables selon les pays: comparons par exemple l'Aquitaine ou la Bretagne, qui ont leur musée (régional) à Bordeaux et à Rennes (France), avec la Moravie et son musée à Brno, qui est quasi national. Il faut compter parmi la catégorie la plus ancienne celle des musées qui se veulent l'expression de la communauté nationale, en passant par l'identité nationale, à partir même parfois de plusieurs identités régionales différentes, mais rassemblées en une nation unique. Il s'agit là surtout des grands musées nationaux, exprimant l'identité nationale, en s'appuyant parfois sur l'art (le Musée des Monuments français de Lenoir, à Paris en 1795, ou le premier musée de Berlin, en 1830), parfois sur l'archéologie (Calcutta, 1814; Le Caire, 1857) parfois sur l'ethnographie (Stockholm, 1872), parfois pluridisciplinaire (comme Nuremberg ouvert en 1853, Zurich en 1898 et d'autres plus récemment, comme Rio-de-Janeiro en 1922, comme Prague, Bratislava ou Brno qui affirmaient bien l'existence d'identités différentes dans une nation qui les avait réunies, ou, beaucoup plus récemment, Jérusalem en 1965, ou Mexico en 1966). Ces musées nationaux pluridisciplinaires s'appellent très souvent musées historiques.

5. Dans le contexte actuel de désintégration d'anciennes grandes nations, nous retrouvons le phénomène qu'a connu le 19ème siècle, notamment à l'intérieur de l'Empire autrichien et en Scandinavie, avec cette multiplication des musées qu'ont suscitées les revendications d'indépendance. Ces musées sont en mesure d'avoir un fonctionnement assez près des besoins de la population, dans la mesure où ils émanent de la volonté forte d'afficher une identité.

Ce recensement permet de confirmer, pour qui en eut doute, que le débat terminologique présenté en amont n'est pas simple querelle byzantine, puisqu'il apparaît que le rôle de la communauté est fonction non seulement de la volonté politique du pouvoir et de la population, mais aussi de l'échelle territoriale à laquelle est porté le musée. Il va sans dire que la situation nationale des musées que j'ai situés dans la 4e catégorie fait qu'ils ne peuvent rien avoir de communautaire dans leur système de fonctionnement, car plus le champ d'action du musée s'agrandit, moins le fonctionnement peut être pris en charge par la communauté qu'il est censé recouvrir - sauf par délégation tout à fait indirecte. C'est alors que, en tant qu'agent, la communauté devient un public et que tout le contenu qu'elle est censée exprimer dans le musée et ses expositions devient l'appréhension de la société nationale tout entière.

Mais, outre cette question d'échelle, certaines de ces catégories méritent une réflexion d'ordre éthique par rapport au contenu qu'elles portent, ou du moins de l'usage qu'on en fait. Car si le musée peut être un très bon moyen d'expression d'une identité communautaire et permettre à une communauté de se mieux connaître, il peut aussi encourager des replis corporatistes anti sociaux ou être un outil utilisé pour servir des positions politiques fanatiques. C'est le cas notamment des musées professionnels s'ils ne sont que corporatistes. Mais l'actualité nous a rappelé que les musées d'identité ethnique, évoqués dans la dernière catégorie, pouvaient aussi jouer un rôle sinon toujours dangereux, souvent ambigu. La solution pour la communauté est de choisir de s'ouvrir sur l'extérieur, plutôt que de rester repliée sur elle-même et sur son passé.
MUSEUM AND COMMUNITY: SOME AMBIGUITIES TO BE CLEARED UP

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Though this theme may appear relatively recent in the universe of museums, these have been concerned by it for at least as long as public museums have existed.

Moreover, if this theme and the debate it arises, has appeared under a renewed form with the French community museums - and Latin in a more general way - it has nevertheless been the object of recurrent questions in the Anglo-Saxon world since the end of the 19th century. Let's cite in particular the People's Palace Museum of Glasgow, which has existed since 1898; let's cite this archetype of ecomuseum which the Scott Patrick GEDDES had planned, as far as 1903, in Dunfermline, near Edinburgh; let's cite too John Cotton DANA, the founder of the Newark Museum, in New York State, who, in 1917, in his book The New Museum, incited "the development of the collecting habit among the young [...] and its leanings toward sound civic interest through doing for one's community a helpful thing"(1). It is true that the French Edmond GROULT had offered, as soon as the years 1870, a model of a "cantonal (district) museums" which were inspired from the same principles. Let's remind too, that in the years 1950, the Americans had studies about interpretation and evaluation and that, extending this study during the next decade, in Leicester and Manchester, the English have tried, since 1972, to establish some experiences of partnership with the population(2). Let's remind at last, if this is still necessary the warnings raised at the Grenoble's 9th General Conference in 1971 by Duncan F.CAMERON and some others, about the importance of taking the public into consideration in a more conscious and efficient way. This cry of alert followed the Association of American Museums Congress, when the same year, the minority had incitated to give priority to "public oriented" actions over those strictly "object oriented".

But to take up the problem of the role of the community in relation to the museum don't we have to examine first a question of terminology? In English, the term "community" often tends to bear the generic meaning of "public", and even, more widely that of "society" (this last term was used in the official definition of the museum in the statutes of the adopted during the general assembly in 1974), while at least in French use it to designate a social or ethnic group limited in number. Moreover the same English formulation "community museum", can designate in French both "museum of a community" and "museum working with community ways", that is to say for the last meaning, the museum to which the community is not only the subject or the public, but the actor as well. To be complete, let's add that the definition of the community often has to go through that of identity(3).


(2) This is why we can only be surprised to see, in one of the most recent issues of Museum, that we can still labour an obvious point about the cultural action, started very officially, but as a big novelty, in the same county of Leicester! Article of Diana Finlay called "Caring the community" and aimed principally towards the disabled, very pleasant and ending on a golden word: "All I ask of the museum world is that is listen: it is doing so in Leicestershire, where my colleagues are increasingly attentive. In many other museums that is not the case!" (Museum, n°180, december 1993:12). Cf Vagues, 1: 20 and sqq.

(3) A few years ago I had tried to write a small history of museums looked at under these different meanings in an article on identity museums: "Museology and cultural identity". Papers in Museology 1, Umeå University (Suède). 1992. 207p. (pp.50-77) (Report from two symposia at the Departement of museology. april 1988 and april 1989)
We could have expected a certain clarification and a bringing together of the terminological positions in the important colloquium which took place on March 21-23 1990 in the International Center of the Smithsonian Institution in Washington. But this symposium remained very Americano-american, and according to the acts that were published\(^4\), even the memory of some initiatives which had taken place formerly in the USA concerning community museums was neglected.

In the presentation of the acts, Ivan KARP makes a distinction between society and community because he specifies that "Every society can be seen as a constantly changing mosaic of multiples communities and organizations" (p.3) and that "Museums and communities make up only a portion of civil society, the complex of social entities in which we act out our lives and through which we fashion our identity" (p.4). Nevertheless, as Joelle Le Marec pointed out when she reported upon the publication "the communities are in the heart of the debate, and that is why they appear in the title of the book, but they participate no more to it, as they have undergone a scholarly treatment. [...] Then the museum remains in a traditional perspective, a place that finds its justification in itself and does not need the community to exist. This is the contrary of the conception of a community museum as defined by Hugues de VARINE and others, to whom the notion of community is fundamental, previously to the existence of the museum, replaced by the notion of user"\(^5\).

So, the concept of community gets reduced, most frequently, to the concept of public and the participation viewed is more often that of the public within the managing and consulting authorities of the museum. Besides, that's why Ivan KARP becomes conscious that "The best way to think about the changing relations between museums and communities is to think about how the audience, a passive entity, becomes the community, an active agent"\(^6\).

The British themselves have noticed the gap between the words and the things when applied to the word "community". For example Stephen LOCKE notices in Museum Journal, that in February 1990 "The magazine devoted a special issue to 'Museums in the Market Place or the Community?', but the theme is further defined as 'Are museums small business or public services?'"\(^7\). That's why Stephen LOCKE, in his own article in 1991 shows us that he has understood what he is talking about, even if he does not give a precise definition of what he means by "community": "I distinguish three kinds of community museums: some founded, governed and managed by the community; some governed by the community and managed by professional curators, and some initiated and managed as community museums by professional curators"\(^8\).

In France, we also know the three models, and this is why I can afford to complete the lacking definition by a definition of the ecomuseum. Let's remember of the beginning of the definitions elaborated by Georges Henri RIVIERE: "An ecomuseum is a tool that a power and a people together conceive, make and exploit". Instead to quote again one of these more known definitions, I prefer to choose one less known which in 1976 Hugues de VARINE gave temporary but really could apply to any identity and so community museum - if not of the active participation of the community to the programming and the


\(^5\) In Publics et Musées, 3, juin 1993, pp.156-158 (156-157).

\(^6\) KARP, Ivan, "Introduction", in Museums and Communities p.12.

\(^7\) LOCKE, Stephen, "Communities and Professionals", Museums Journal, april 1991, p.27.

\(^8\) Id. loc., p.27.
functioning of the museum: "The ecomuseum is an institution which manages, studies and exploits - by scientific, educational and, generally speaking, cultural means - the entire heritage of a given community, including the whole natural environnement and cultural milieu. Thus, the ecomuseum is a vehicle for public participation in community planning and development.

To this end, the ecomuseum uses all means and methods as its disposal in order to allow the public to comprehend analyze, criticize and master - in a liberal and responsible manner - the problems which it faces."

"Essentially, the ecomuseum uses the language of the artifacts, the reality of everyday life and concrete situation in order to achieve desired changes."(9).

However, whatever the degree of participation given to the community in the functioning of the museum may be, an important thing as well is the contents of the collections and what the museums expresses in relation to what can be expected by the community which support it. This is why this content will not forcibly be the same whether the community decides by itself or the decisions are taken by others, either curators and scholars. As KARP adds: "Speaking for and speaking to are often combined, since the right to speak often depends on the creation of community consciousness and a sense of identity and mission. This is the only way in which a public can become an actor"(10). It is true that we must not neglect the pedagogical effects that the method can offer. But before reaching a maximum community participation, it is important to have a clear idea of what really lies behind what we see: if it is the community that speaks to the others; if it has received help or not to enrich the contents, or its putting into shape; or if, being inspired by what it could say or the traces it let, its memory, others have decided both its contents and putting into shape.

And, as any society is complex, whenever a society has been delimited, it is important too to wonder who is speaking, and in whose name. Because a given community is never totally homogenous and necessarily includes under-communities (down to the individual unity). An exhibition will not be the same whether all the community or only part of it has participated in its building; and if several parties are represented, whether the evident domination of one of them over the others, corresponds to a real situation or to a better capacity to make oneself heard? Again Ivan KARP notes: "An acute moral dilemma is raised by the acknowledgement that museums have responsibilities to communities. What happens when one community makes a request that will inevitably oppress another community? Who actually speaks for a community? Are all demands equally valid? If not, what procedure should be set in place to adjudicate among them?"(11). And he recalls the problem of the possible claim of the same funerary and sacred ownings by different Amerindian communities.

In the suggestion made by the organisation committee of the 19th general conference of ICOM, the relations between the communities and the community (i.e. cultural groups and society) have been put forward. And several under-themes examine how the different communities were concretely taken into account by the museum.

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(10) KARP, Ivan, op.cit., p.13.

(11) KARP, Ivan. op.cit., p.10.
We think we can gather together the different under-themes according to the distance that the museums concerned may have to the people (community) which bears them, that is to the possible level of participation.

1. The most immediate category concerns the museum corresponding to a single community: mostly small local museums, with a well-marked identity, even if the criteria allowing a definition of this identity may vary, sometimes ethnical, sometimes territorial, sometimes professional. We dispose of multiple examples, from the local Scandinavian open air museums to the ecomuseums, passing along the thousands German heimatmuseum and all the locally created little museums, in a village, a town or a canton, to satisfy an identity affirmation.

2. Of the same nature, but constituted by ethnically minoritarian populations within a culturally dominant population, these museums express the cultural particularities of the dominated. They are small and usually local, and to be found in former colonized countries, among the Canada and U.S. American Indians. Some others are appearing in South America, Austrealia, New Zealand, among the Maoris and other Oceanian peoples, and in Scandinavian Europe among the Samis populations - but it seems that a museum of the Gypsies can be found nowhere. Not only do these museums have a very strong identity but their functioning is generally very community. We can remember that one of the first was the Anacostia Neighborhood Museum created in 1967 by John KINARD with a black community in Washington.

3. The community museum, the real one, is a particularly well adapted tool to express the cultural diversity which is latent in all cultures, but particularly in the industrial nations which at the same time break the society into numerous groups and multiply the rejects, so the marginalized. This is why, besides ethnical minorities museums, we can find museums - or exhibitions - for different age groups, different sexes, professionnel (or corporatist) museums, museums specialized in a game, or a sport (bowmen or gunmen, bowl or baseball players).

4. But, as we have seen, a question of scale arises for the community museums. On a different scale from the museums we just evoked, which we could call "proximity museums", some museums can exist, expressing the identity of very big or multiple communities, and evidently raising the internal conflicts we talked about previously. Their field can extend to a region - but regions or nations can have various dimensions according to the countries: let's compare the Aquitaine or Brittany, which have their (regional) museums in Bordeaux and rennes (France), with Moravia and its Brno Museum, which is nearly national. We must include into the oldest category that of the museums which want themselves to be the expression of the national community, throughout the national identity, sometimes starting from several different regional identities, but assembled in a whole nation. These are mostly the great national museums, which sometimes lean on art (Musée des Monuments français of Alexandre LENOIR in Paris, in 1795, or the first museum in Berlin, in 1830), sometimes on archeology (Calcutta, 1814; Cairo, 1857) sometimes on ethnography (Stockholm, 1872), sometimes pluridisciplinary (like Nuremberg, open in 1853, Zurich in 1898, and others more recently like Rio de Janeiro in 1922, like Pragues, Bratislava or Brno which asserted the existence of different identities in a nation where they had been put together, or, much more recently, Jerusalem in 1965 or Mexico in 1966). These national pluridisciplinary museums are very often called historical museums.

5. In the actual context of the deintegration of former great nations we find the phenomenon known in the 19th century, particularly in the Austrian empire or Scandinavia, with a multiplication of the number of museums provoked by the revendications of independance. These museums can afford to have a way of functioning close to the needs of the population, in as much as they were born from a strong will to express an identity.
The inventory allows to confirm, for whom might have doubted it, that the terminological debate presented previously is not simply a Bizantine quarrel, because it appears that the role of the community is not only function of the political will of the power and population, but also of the territorial scale to which the museum is raised. No need to say that the national scale of the museums which I situated in the forth category implies that they can have nothing of community in their system of functioning, for the more wider the action field of the museum gets the less its functioning can be taken in charge by the community it is believed to cover - except by a very indirect delegation. This is when, as an agent, the community becomes a public and all the contents it supposedly expresses in the museum and its exhibitions become the apprehension of the whole national society.

But besides this question of scale, some of these categories are worth an ethical reflection against the contents they carry, or at least the use made of it. For if the museum can be a very good means of expressing a community to know itself better, it can encourage the anti-social corporatist withdrawals, or be a tool used to serve fanatical political positions. This is notably the case of the professional museums, if they are only corporatists. But actuality reminded to us that the museums of ethnic identity, evoked in the last category, could as well play a role, if not always dangerous often ambiguous. The solution for the community is to choose to open itself towards the outside world, rather than to remain withdrawn into itself and into its past.
Mr/Madam Chairperson, my Chinese Brothers and sisters, distinguished delegates from all over the world, ladies and gentlemen.

The theme of this conference is 'Museums AND THE COMMUNITY'. This short paper is, Asking questions, giving answers and analysis to these questions. It is also giving my personal recommendations on this theme to and you museologists gathered here and to those museologists who are elsewhere in the world but are to day here with us in the spirit of Museology.

All of us know what are museums and their functions, but we might be ignorant about the word 'COMMUNITY' which is the second key component of the theme of this conference. What then is this 'Community'? Museologically 'the Community' here means the total population which is supposed to be served by our museums. This population is made up of the following sections.

1. The Museums workers - Community.
2. The Museum goer or the museum sensitive community,
3. The museum non - sensitive community.

Let us examine each section in order to see clearly the difference among them.

(a) The museum - workers - community is made up of;
   (i) The non - curatorial museum personnel. This is made up of museum attendants, gardeners, account staff and sometimes, museum administrators. This subsection of the museum workers - community is always in the premises of the museum and it has a privilege of even handling sensitive museum Artefacts. It is not trained in Museology. However, the Museum administrators may or may be trained in Museology. This depends on whether they were professionally or politically appointed. Those who are appointed on their professional excellence they are highly educated in Museology. Those who are appointed politically, they are not trained in museology.

   (ii) The curatorial museum personnel; This is another subsection of the museum workers community. This is highly educated in museology. It is the brain behind all the world museums. However, this subsection is divided into categories according to their different museological disciplines, for examples: ornithologists, entomologists, political scientists, Natural scientists and historians. But they are unified by museology as they are all called museologists. These two subsections make up the 'MUSEUM-workers - COMMUNITY'. This is the first section of the community which the Museum must live with if it is to be
Successful in its daily museological and non-museological activities. This section of the community depends on the museum for its livelihood, education and for its general and social welfare.

(b) The museum goer or sensitive community. This is made up of the following sub sections.

(i) School children and students who visit museums regularly-officially or unofficially.

(ii) The section of the local adult population which is sensitive and knowledgeable about the services which are provided by museums to the community. This section of the local adult population visits museum at will. The number of museum visitors depends on how much museums has sensitized the population on museum work and services.

(iii) The alien or the tourist subsection of the Museum sensitive community visits museums of the countries they tour. It is called alien because it is not local to country they are touring. The museum sensitive community is not museologically educated. The museum NON-sensitive community is made up of all the section of the population, local and alien - which has not heard about museology and the existence of museums. This section of the population is larger many times than the sections a and B put together. However, the totality of the sections a + b + c make up the 'COMMUNITY'. This then is what is meant by the community in the second part of the theme of this conference.

PRESENT MUSEOLOGICAL PRACTICES AND INADEQUACIES;

Mr/Madam chairperson, when contemporary museologists or museum workers talk about successes in museum work they normally make reference to;

(i) Their success in putting up big and nice museum buildings, their attractive gardens, surroundings, exhibitions and huge artifact collections.

(ii) Their success in securing enough museum funds from their governments and from external sources.

(iii) Their success in getting an annually growing number of tourists in their museums and hence an increased realisation of revenue in foreign currencies.

(iv) Their success in holding conferences and increased attendance to these conferences. They pitifully stop there, Mr. Chairperson. They fail to ask themselves the following fundamental museological questions.

(a) What percentage of the Community has received the message of museology? Is this community stagnant, dwindling or is it increasing.
(b) If not increasing, why has museology or museum service not expanded to reach the larger or the museum non-sensitive community?

The answers are as follows. The percentage of the section of the community which has received the message of museology in the entire world is pitifully small. This is limited in urban centres and in few rural areas where museums exist. To borrow the words of Rees a Greenberg professor and Art Historian at Concordia University in Montreal which delivered in Quebec during the ICON 16th GENERAL CONCERENCE in 1992 that "the Museum located downtown is associated with high culture." In Africa, the museum is associated with colonialism and that it is regarded alien by the indigenous community. The museum has confined itself to the towns. This concept and practice naturally bars and eliminates the larger rural community to receive museology and it acts as a break to museum workers and administrators to think of constructing or of opening museums in the remote rural areas. To take Tanzania as a living example;

(i) The population of Tanzania is 25 million people. 99% of these are rural people. Only 1% of Tanzanians live in urban areas.

(ii) The museum sensitive community is as follows;

(a) School children, students and museum personnel which visit museums every year number 150,000.
(b) Adult urban people who visit museums annually number 40,000.
(c) Tourists who visit the five National museums in Tanzania annually number 10,000.
(d) The total number of museum visitors or goers is only 200,000 people.
(e) The percentage of museum goers is \( \frac{200,000 \times 100}{25,000,000} = 0.8\% \)
(f) The larger community which has not been reached by museum work and services is 99.2% If this is true to Tanzania it is also true to all the countries in the world.

(g) No research has been done to provide a scientific answer to the second question. This paper leaves it open to be discussed by all of us in this conference. The larger section of the community unattended.

1. **OBLIGATIONS OF MUSEUMS TOWARDS THE DIFFERENT SECTIONS OF THE COMMUNITY**

The museum has the following obligations towards its personnel;

(a) To provide adequate sources of their daily livelihood in forms of salaries, allowances and other financial remuneration.
(b) To keep their morale high towards their museum duties by providing them with all necessary requirements of their
WORK, professions, and disciplines.

(c) To care for their academic requirements by giving them training facilities locally and abroad.

(d) And to cater for their social, political and economic welfare.

To date many contemporary museums, particularly museums in Africa do not meet these obligations adequately. Salaries of their personnel are pitifully low, funds for research, administration, training and for other museum work are very limited. Museum social and natural scientists spent most of their time working in the museums instead of working in the field conducting research and other scientific work, there is virtually

∀) No Funds set aside for running conferences, seminars, other social scientific gathering and transport in the budgets of African museums. African museums always request funds for these purposes from foreign donors. Who have the will to or not to agree to fund such requests. And when donors agree to give some funds, these funds are always inadequate. Thus many project in Africa museums are not carried out and if they are done they are always uncompleted. This is because of lack of funds. Ultimately, both museum administrators and the scientific personnel get frustrated. Resultantly, many museum workers in Africa leave museum work for greener pastures elsewhere every year. This exodus of African museum scientists leaves African museums stranded. Many museums as a result of this, fail to progress as their counterparts in Europe and the Americas. This yearly exodus of museum personnel had greatly and negatively affected the development of museums in Africa. This is a chronic problem which must be resolved by all the museologist who are in this conference so that the museum personnel in African museums should stabilise and hence African museum development should be realised in the shortest possible time. Hence, museology, which is the main preoccupation of this international committee of ICOM AND INDEED OF THIS CONFERENCE, should also grow as it does in Europe and the Americas.

(b) OBLIGATIONS OF MUSEUMS TOWARD THE MUSEUM SENSITIVE COMMUNITY.

We have already seen above that the numbers of museum goers of the local community where a museum is situated is hardly 0.8% of the whole local community. This means that 99.2% of the community in that area does not know what are museums and their duties. Indeed, the museum personnel do not know how to alleviate this problem. They are at a loss. The following are suggested obligations which will help museum to resolve this problem.

1. Museums should look for ways and means of keeping alive the zeal or interest of the museum sensitive community.

2. Museums should train this museum sensitive community in museology.
3. Museums should involve the museum sensitive community in museum programmes.

4. Museums should write simple museology books and newspapers which can be circulated in the entire community.

5. Delegates to this conference can add to this list other museum obligations which you think will enable museology to penetrate into the community which is ignorant of museology.

OBLIGATION OF MUSEUMS TO THE TOURIST;

Presently the tourist who visits African museums in Africa helps to kill the interest of the tourist to visit African museums. The following suggested obligations will boost the interest of the tourist in African museums and increase the numbers of tourist to these institutions.

1. Museums in Africa should market or advertise themselves in foreign countries.

2. African museums should write and circulate books about their activities. They should also write in existing world museum journals

3. African museum should adopt positive attitudes of receiving tourists.

4. African museums should charge the tourist reasonable rates.

(D) THE OBLIGATIONS OF MUSEUMS TOWARDS THE LARGER COMMUNITY:

We have seen that in the areas where museums are situated a larger part of the community does not visit museums, and in the areas where there are no museums, the community does not visit museums. This is because the community does not know about the existence of museums and of the services museums render to the community. I call this community as a 'NONE MUSEUM SENSITIVE LARGER COMMUNITY'. This community is none museum sensitive because it has either not seen a museum or it is ignorant of the importance of museums and museology in their life and in the life their nation, we have called it a larger community because its numbers are larger than the museum sensitive local community and the tourist community put together.

The following are obligations of museums which will enable this community to know museums and museology if they are adopted;

1. Museums should introduce mobile museum services to areas where there are no museums.

2. Museums should build interpreting museums in areas where there are no museums.

3. Museums authorities should built zonal museums to enable the country at least to have one museum in every corner of the country.

4. Existing museums should carry out exhibitions during important local festivals.

5. Museums should establish museum departments in all primary and secondary schools throughout the country.
6. Museums should train more personal to adequately man the many new museums and interpreting centres which will be built throughout the country.

7. Museums should write easy museum readers for circulation throughout entire population. If these obligations will be observed by our museums there is no doubt that museum work and museology will the large section of the community globally.

3;2 SUGGESTION OF A NEW ROLE OF MUSEUMS IN THE WORLD

Renowned delegates of this conference, while museum work does not reach the majority our people in Africa and indeed in the entire world, shortly our existing museums and their personnel will be faced with the work of creating a COSMO UNI CULTURE for world culturalism is fast invading the African region and indeed the entire world because of the new policy of the NEW WORLD CORDER. Africa countries specially towns will shortly experience a fast mixing of cultures. Since museums are situated in towns in Africa, they will have an added obligation towards is the rural larger community. Museums in Africa have to strive to take the Cosmo-Uniculture to the Local larger community which they now do not serve museologically. They will also have to serve the larger alien world community which will come in Africa. In the 16th ICOM general conference in Quebec, Canada, 1992, the move towards world culture was outspoken for the first time by leading museum experts.

(i) Jacque Hainrd, curator of the Musee de' ethnographic de Nenchaute, concluded his address by a call for openness and cooperation between museums to allow the freer movement of exhibits, and for a rejection of the practice of overinsurance which only benefits carriers and insurance companies.

(ii) Tom Hill, Director of the woodland Indian cultural centre in Brantford, Canada, emphasised that indigenous Indian culture is an integral part of and inspiration to Canadian culture.

(iii) Nima Poovaya-Smith, keeper of Ethnic Arts at Bradford Museum in the UK, warned that with the advent of a United Europe it is certainly time for museums to make a sustained effort to reflect the cultural diversity of the community they serve (emphasising).

(iv) Lars Nittve, director of the Rooseum centre for contemporary Art in Molmo, Sweden, wonders about the consequences of political, economic and cultural globalisation, where art becomes a global concept. Is there still a way for museums to recognise differences without marginalising them? The 1800,000 to the 16th General conference 1992 in Quebec Canada were asked. I ask you the same question to day.
(v) To achieve the above responsibility Grace C. Stanslaus, Director of the Bronx museum of the Arts in New York suggested that "Museums should include response representatives of ethnic groups from various neighbourhods their staff, thus allowing their concerns to be more readily addressed when programming activities." These quotations have been put here to elaborate what I call the new responsibility of the museums in Africa and in the words for indeed Globalisation of culture or COSMO - Uni culture is inevitably coming.

4:0 THE CONCLUSION

1. His paper outlined in short the communities which are by museums. These are only 0.8% of the whole Tanzanian Population of 25 million. This vividly shows that a greater part of the population (99.2%) is not served by museums. Thus museum work which lies infront of us, world museologists, is COLOSSAL. This is our challenge.

2. The paper tried to suggest obligations of museum to every section of the community. But these suggestions and solutions are mine. The conference is free to give out its own solutions which will enable the 99.2% of the community which has not hears about museology to imbibe museology and to receive museum services.

3. The paper has warned museums of their coming new responsibility of creating a communi or global culture on top of the old unfulfilled work. Ladies and Gentlemin, these are my views about this theme. The duty of the conference is to discuss them and finally to come out with the points which will be unani-mously agreed upon by all. These will form PART of the resolutions of this conference. I beg to stop here.

Thank you very much for listening to my presentation attentively.

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The Estonian National Museum (ENM) is a museum the symbolic meaning of which has been predestined by its name (the Museum of Estonian People or Estonian Folk Museum) directly referring to people. The recognition of the museum and its identity are also strongly influenced by that. It is rather complicated to interpret the name, as the word 'people' has many meanings in Estonian (ethnos, demos, laos, gens, natio, populus). In any case it arouses great expectations among the general public that in many respects are very difficult to define exactly. It can be said that the name of the ENM determines its unique place not only among other museums but also among other cultural establishments. On the one hand, it guarantees a favourable image for the museum, on the other, it is a heavy burden to bear. What is the real meaning of the name? What should the ENM do to justify its name? These are the questions to be answered now, after the proclamation of independence, as the context of our activities has greatly changed in comparison with the Soviet time as well as the earlier period.

The ENM was founded as the first Estonian museum in the university town Tartu in 1909. At that time Tartu was the centre of our national movement and cultural life. Estonia was a part of the Russian empire where the aim of the national policy was to assimilate all the peoples into a single state comprising one (Russian) people using only one language. The idea of founding an 'Estonian museum' started gradually taking root in the 1860s-1870s alongside the formation of the Estonian national movement. This process was characterized by a great number of various cultural activities as under the Russian rule purely political
issues were absolutely out of the question. Preconditions were good for cultural undertakings as the level of literacy was high among Estonians (by the end of the 19th century it was 80%). The first Estonian newspapers made the general public realize that Estonians were in no way more stupid or less culturally-minded than other nations. During the first all-Estonian Song Festival in 1869 people consciously wore the traditional folk costume as a symbol of their own nation. Allegedly, it was at this festival that the idea of establishing an 'Estonian museum' was being discussed for the first time. Museums had been founded in Estonia earlier as well; however, they were not meant for preserving Estonian cultural heritage, neither had they been founded by Estonians themselves but by the local 'ruling class' which was German both in spirit and in language. As was the case with a number of other undertakings in the field of national culture, the idea of establishing a museum originated from the Finns, our kindred by language. However, it took much time to put this plan into practice as the idea lacked the solid economic basis indispensable for this purpose. Besides, the idea itself was alien to people, even to the intellectuals. The Estonian Students Society made several attempts to realize the plan but they failed before achieving real results: there was always money shortage or they had something more important to do. The real impetus for founding the museum was given by the death of Jakob Hurt, PhD, a pastor and the greatest Estonian folklore collector, in 1907. With the assistance of 1,500 correspondents, he had collected about 115,000 pages of oral folklore material in the 1880s and by that time the problem of preserving his collections had not been settled yet. The foundation of a museum for this purpose would have been a solution to it.

In the course of the creative process the basic idea was gradually developed and the ENM was actually founded to preserve the Estonian cultural heritage in its entirety. Ethnographica was designed to be the core of it, but the museum was also meant to assemble archaeological findings, modern art, photographic archives, a complete library containing a copy of each Estonian book and also other publications as well as verbal culture and folk music. As can be seen from the above-mentioned, it was really a universal 'Estonian museum'. Since 1940, due to the division of the collection into two parts (material and verbal one), two separate establishments have existed side by side - the ENM and the Museum of Literature. The so-called 'things' museum has extended its sphere of activities in the past years. Alongside Estonian culture, much attention is paid to Finno-Ugric peoples with kindred languages. To a smaller
extent, comparative material from all over the world has been collected.

To paraphrase Orvar Löfgren, a Swedish ethnologist, we can say that the ENM is "the child of the Estonian nationalism". It came into being owing to the political strivings of a young nation, as an attempt to prove their existence to themselves and also to the outer world through the evaluation of their own culture. In 1921 A.M. Tallgren, a Finnish professor of archaeology at the University of Tartu expressed this idea very clearly, saying that a museum was an establishment inspiring great self-respect in people.

The museum was founded and also worked for the first ten years as a public venture because the Tzarist state would not support this kind of separatist undertakings. The museum did not have a building of its own and the first functionary was employed only several years later. In fact, the museum was a public organization called the Estonian National Museum. During the first years the membership grew rapidly, amounting to 831 in 1918 (the year when the first Republic of Estonia was proclaimed). The average number in the course of years, though, was about four to five hundred. In addition to the members, the ENM also had a network of 'confidentials' who propagated the museum in different places, distributed its publications, recruited new members, collected donations and objects for collections. The members of the museum came from all over Estonia and also from other countries. In 1916, for example, more than one-third of the members lived outside Estonia, mostly in different parts of the Russian empire. Membership was the most numerous in St. Petersburg where the Estonian community amounted to tens of thousands of people. The most exotic member came from Sumatra. The majority of the members were representatives of the intellectuals, mainly schoolteachers, pastors and students. Common people were quite rare in the ENM, being represented by two workers, a few artisans and four peasants (two of them called themselves farmers, the other two were estate-owners by their own words). As figures indicate, the museum was, first and foremost, an enterprise of the intellectuals and the idea itself was rather alien to the general public. Although they were aware of the existence of such a museum, the essence of it remained obscure to them for a long time. Even nowadays we are confronted with the same problem - country people do not realize the real value of their household commodities as museum items. It is still considered too common a part of life to be specially valued. Hundreds of times the collectors have been told that the objects they are looking for have been either burnt, given to peddlers or
remade. Despite of all that the ENM succeeded in compiling remarkable ethnographic collections of about 25,000 items in a relatively short time (about ten years). At present the Estonian ethnographica includes about 85,000 items.

Until the proclamation of the first Republic of Estonia the ENM was an important venture in national policy attracting a great part of the intellectuals who, in their turn, passed the ideas on to the general public. It was only owing to the financial support of Estonian people that the museum was able to exist at that time. During the years of the republic (1918-1940) the political importance of the museum was greatly diminished. The museum got some financial support from the state but it was made a state museum by the Soviet authorities only in 1940 (the reasons for this were, of course, completely different). Neither the idea of building a new house for the museum nor the strivings of the museum employees to acquire the status of a state establishment in order to guarantee planned financing were supported. The problem of space was, however, solved quite favourably as a manor-house on the outskirts of Tartu (at Raadi) was placed at the disposal of the museum. This developed into a popular place for outings and schoolchildren’s spring excursion schedules always included a visit to the ENM. Even nowadays many elderly people connect the name of the ENM with the Raadi manor reminding them of a display of decorated tankards, folk costumes and a chimneyless hut.

Like many other similar museums in Europe, the ENM considered traditional peasant culture as its own. As regards Estonia, it was self-evident, as before becoming a nation (in the modern meaning of the word) there were no 'Estonians' but only 'country people'. Until World War II rural population was predominant in Estonia; at present, most Estonians and an overwhelming majority of non-Estonians live in towns.

Since 1931 the network of correspondents has been one of the main means of communication with the general public. It was organized with the aim of collecting oral tradition on the old peasant culture. In the course of time, about three to four hundred people have been engaged in it. As the main attention was focused on peasant culture, the majority of correspondents also came from among country intellectuals. Therefore, the ENM was first and foremost known as a museum of peasant culture and folk art. This has also been expressed in the logo of the museum: in the earlier days it was an ancient splinter holder used for lightening rooms, nowadays it is a stylized farm gate.
At the beginning of its activities (both in Tzarist Russia and during the years of the first Republic of Estonia) the ENM seemed to have been an important national symbol and its nature coincided with the visions and expectations and of the general public. The articles published in the printed media were a solid proof of it: they were vivid and tackling quite specific problems. One of the reasons was certainly the fact that there were few state museums besides the ENM. Therefore the ENM represented the main 'Estonian museum' as to the volume of its collections, their contents and its renown.

In the years of the Soviet occupation (1940-1991) the situation changed radically. First, the museum was divided into two (the ENM and the Museum of Literature) whereas the composition of the collections was greatly restricted, the main stress being laid on ethnography. The name was also changed correspondingly - the nationalistic and symbolic one was exchanged for a neutral and foreign 'ethnographical museum'. The building of the museum was destroyed during World War II, and as the new temporary building lacked enough space for a permanent exposition, the ENM was actually turned into cultural archives. Contacts with the general public were maintained by temporary small exhibitions (mainly on old peasant culture and folk art), publications (more or less regularly published yearbook comprising research on folk culture) and the network of correspondents, some of whom had started their activities already in the 1920s-1930s. The main aim of the museum was collecting objects that by now has resulted in the number of items about 2.5 times as many as before World War II (i.e. about 110,000 in all). Besides material objects, manuscript, photo, film and drawings archives also exist. Owing to the strong ideological and national-political pressure, the activities of the museum were regarded as a sign of passive opposition both by the general public and the museum itself. The influence was double-sided: on the one hand it ensured people’s support, on the other, it interfered with the development of the scientific ideas both in ethnology and in museology. The latter has not been a subject of real importance for Estonia. Before World War II the need for it was not as great as the number of museums was small and they were still at the very beginning of their activities. The methodology and principles of museological work that have been in use up to the present originate from the Swedish and Finnish museums at the turn of the century. The Soviet Union saw museums mainly as third-rate establishments for propaganda, the most important feature of which was ideological 'purity'. The number of museums with national
'colouring' in periphery was very small (purely ethnographical ones only in Estonia, Latvia, Lithuania and West-Ukraine, i.e. only in places where they had existed before the Soviet occupation) and the existence of these museums was only tolerated, but they did not get any support. It was very characteristic of the period that during the 50 years of Soviet rule only one museum was built in Estonia - an oil-shale museum. On the other hand, many new museums were founded in Estonia during this period. This is a sign of the double-facedness of the Soviet cultural policy because the main slogan for it was "Culture belongs to people". At present there are about 90 state or municipal and some twenty or thirty public museums in Estonia. The status of the ENM has been changed by the fact that at the moment there are 13 more museums the name of which has the word 'Estonian' in it, i.e. the monopolistic status of the ENM at the 'museum market' has come to an end.

Owing to the re-establishing of the original name of the museum in 1988 and the proclamation of independence in Estonia a different situation has developed which needs to be interpreted. During the liberation movement which resulted in the break-up of the Soviet Union, the mere name of the ENM was an important political slogan and a symbol of the continuity of national culture. It was mostly the name that influenced the minds of Estonians during these years, as it was impossible for them to see the museum in real life. It has well been summarized by one of our correspondents who said, "The importance of the ENM is only theoretical."

Nowadays, as the ENM has once again lost its actual meaning in national policy and as the main stress has shifted from being an Estonian National Museum to being an Estonian National Museum, some essential problems have cropped up. What should the new building be like, what should be displayed and how should it be done to arouse interest not only among elderly country people or town people whose roots are in the country, but also among many other people, first and foremost in creative intellectuals and the youth, as well as in businessmen, workers, engineers, etc. The present image of the ENM as a museum of peasant culture, mainly folk art and traditional handicraft, can only be of interest to a narrow circle of people whose influence in the society as a whole is insignificant. At present, it is a problem of existential importance: for the first time in its history there is a chance to start the building of a new house for the museum. The architectural competition held last year attracted much attention and resulted in
a design the spirit of which does not bind the museum to the narrow-minded 'nationalism', at
the same time retaining the idea of nationalism.

This spring a new extensive permanent exhibition ("Estonia. Land, people, culture") will
be opened after an interval of 50 years, and once again it will be in a temporary building. The
core of the exposition will be traditional peasant culture, the basis for the Estonian national
culture. At the same time we will make an attempt to display some more modern strata of
Estonian culture. The main problem here is the absence of material objects. As Estonians are
not the only nation living in Estonia and we have had some other cultures represented here even
before (Baltic Germans, Estonian Swedes and Russians), attention should be paid to them as
well. We must admit that this is not an easy task because, except for the Swedes, there is almost
no material available on the local Russian and German culture, neither in our museum nor
anywhere else. This is the direct result of the fact that the latter two have always been
considered as conquerors and rulers by Estonians. The Baltic-German culture ceased to exist in
1939 when Hitler called the local Germans 'back home'. Russian settlement has been preserved
in places and the recording of its culture has begun.

Recently a questionnaire was sent out to our correspondents in order to find out what they
think about the ENM and its future. A unanimous opinion was expressed that the museum was
not well-known among people. Another viewpoint was that the ENM has and will have to
express and shape the Estonian national identity. Opinions differ as to the exact essence of the
latter. As the majority of the correspondents are elderly country people (mostly teachers) or first-
generation townspeople and they are more interested in national culture than an average
Estonian, the opinions expressed in the questionnaires cannot be considered as characteristic of
all Estonians or even the whole population of Estonia. However, it is still worth mentioning that
the ENM is not only viewed as a museum of peasant culture, but the necessity to take interest
in Estonian everyday culture in general has often been stressed. All the correspondents
considered it very important to study and reflect the changes that had taken place in Estonian
culture and also in Estonians themselves during the Soviet period, while sine ira et studio. It is
quite understandable that we have developed a one-sided nihilistic attitude towards everything
connected with the word 'Soviet' and in view of all that it is not a trivial truth.
It is remarkable that one of the most important tasks of the ENM pointed out by many people is opposition to the mass culture from the West that has really flooded Estonia after its liberation from the 'Soviet prison'. Defensive attitude resulting from mental pressure was a good protection from the influence of the Soviet cultural pattern and the Russian language. This does not apply to the English-speaking mass culture as this is rather perceived as a symbol of the 'free world'. At the same time we realize quite clearly that, figuratively speaking, we cannot stand against computers and video with bast shoes and belt ornaments. On the contrary, video and the like must be used to make the bast shoes and belt ornaments understandable to the general public.

In conclusion we can say that the ENM - like the whole Estonian society and people - is looking for its own way to proceed. A museum must change together with the society, and its existence makes sense only when it tackles the most important problems facing the people who have founded it. The ENM must not be an establishment of national nostalgia; in addition to its reference to the past, it must implant the idea of future in people's minds. The primary aim of the museum is to preserve the cultural memory of the nation and through present connect it to the future.
Le Musée National d’Estonie et le peuple estonien.

L’article est consacré au problème des relations entre le musée et le public dans une perspective temporelle. Le nom du musée (Eesti Rahva Muuseum - traduction exacte : Le musée du peuple estonien) a une signification très spéciale dans le contexte de l’Estonie et offre des interprétations différentes. Le mot "rahvas" en estonien a plusieurs sens différents: ethnos, demos, laos, gens, natio, populus. Le Musée National d’Estonie est le seul établissement dans le domaine de la culture en Estonie dont le nom se rapporte directement au "peuple". Donc, un aspect symbolique s’ajoute tout de suite à ses activités.

Quelles devraient être les occupations du musée pour justifier son nom? Ce nom, qu’est-ce qu’il signifie en réalité? Quels sont les buts du musée aujourd’hui - dans une situation totalement changée du point de vue politique, sociale et culturelle?


Après la nouvelle indépendance de l’Estonie en 1991, le musée se trouve de nouveau dans une situation où son importance politique a une tendance de baisser. Le musée doit trouver sa place dans la société comme un facteur culturel.
THE MUSEUM --- A SOCIAL INSTITUTION OF THE COMMUNITY
ANITA B. SHAH, INDIA

Museums are created by the people, operated by the people, and dedicated to serving the people.

The general growth of cultural awareness—owing to a boom in mass communication technology, more leisure time, heightened consciousness of cultural identity in reaction to the threats of modernization, urbanization, and rapid social change, has found an important institutional response in museums. The impact of museums on community activities has undeniably intensified, particularly over the past decade. Greater cultural awareness and participation on the part of the public and professionalization of the institutions themselves have all helped to extend the role of museums within the community over a broad spectrum of cultural activities. The most influential factor appears to be the people’s desire to re-examine the history, to discuss various cultures and appreciate human ingenuity. Moreover, with regard to regional cultural development museums are now viewed by all socio-economic sectors as a major cultural asset and this is reinforced by a new sense of belonging.

A museum collects, documents and safeguards objects for public discovery, understanding and admiration. Its primary role is to reveal significance of objects and ensure optimum conditions for the best possible understanding of them. The museum focuses on consolidation, innovation and enhanced cultural dissemination. The museum links art and culture through space and time to current realizations. The museum’s essential role is to carry out education and heritage diffusion and provide quality information to its clients based on research. Museums are places for personal growth, a vital stimulus for the passions people need in their lives. The museum is rapidly becoming an active social institution that helps man to understand the world in which he lives.
The museum plays a dynamic role in development of all aspects of social life and also holds the key to a better understanding of society and its evolution.

The commitment to education is central to museum's dedication to public service and this must be clearly expressed in every museum's mission and must be the pivotal force in all its activities. In order to carry out its educational role the museum must have supplementary resources of several kinds. They include works of art both originals and reproductions in the lending or circulating collection; library with books and periodicals, colour prints, photographs, slide collection, information and materials for research and study. Studios, auditorium with sound equipment and classrooms with a supply of materials for studio work in arts and crafts, publications, can have wide ranging influence.

Upon all these resources are focused a diversified set of community needs and interests. To meet them, the museum radiates a diversified range of services to various sections of the public. By 'Community' we mean the local population and the region to which the museum belongs. The community is highly diversified as to the kinds of individuals and groups which it contains. The educational programs of the museums must be adapted to the needs and abilities of the general public and also cater to those of the specialized groups like students, scholars, connoisseurs, etc. In a country like India, which is struggling to provide education to its illiterate masses, the museum can offer greater and more stimulating access to the literacy - handicapped and become active partners in literacy drives designed for teenagers and adults, the rural and tribal populations.

In the last six decades the progress man has made outstrips the progress he made in the last 5000 years of his life on earth. This phenomena, taken from a different angle has
produced alarming side effects, like pollution, global warming, destruction of the natural environment, stress and strain of modern life etc. Progress also means change. The question that arises before us is whether this amount of change can be borne by the individuals. Change brings with it stress and a search for roots. Modernization, tremendous urbanization, technological advancement, has brought with it stress and strain of urban living. It has forced man to search for his identity, his roots, his history. Mobility from one place to another has brought with it problems of adapting to a new culture. Migration in search of better opportunities, of people from one place to another has brought in problems of adjustment not only for the home population but also for the migrating people. The concepts acculturation, transculturation, assimilation, melting pot describe and highlight the perspectives or processes of adjustment. Keeping these points in view in mind certain questions arise:

1. How can museums help minority groups, migrants to cope with reality and life in general?

2. What status does the 'host' country give to the migrants?

3. How do the people react and interact with the minority groups and the migrants?

4. How can the museum help the individuals to resolve 'identity crisis'?

5. What cultural policies and programs, the museum must adopt and execute for integrating the migrants and the minority groups with THE mainstream of the population?

The museum is a tool for establishing the identity of a group. The museum can portray the symbols of a particular group through its material culture. Through objects the
museum projects the value system of the group and its relationship with other groups. Museums play an integral role by projecting the identity of a group and helping them to understand their past. This helps man to understand, know, learn from past experiences and build up a standard of comparison across space and time.

The knowledge of museum professionals, museologists must be brought to bear on recording the history of the community, so that the museums can better address their responsibility to provide the basis for community identity.

India is a country of kaleidoscopic cultural diversity. It is a country embracing varied cultures and peoples that have blossomed out of one of the oldest civilizations of the world. The Anthropological Survey of India undertook a project titled 'People Of India' under the guidance of its director, Dr. K.S. Singh, to generate a brief profile of the communities in India. Very interesting revelations have come to light. They have identified, located and studied 4,635 communities distributed throughout India. Every region in India is inhabited with diverse peoples with varied cultural patterns. Each community in India has developed its own characteristic cultural identity which is expressed in its ideologies, symbols, arts, in short its way of living.

This immense diversity of India poses a challenge to the museums and its professionals. They have to make people realize, accept and value human diversity. The immediate challenge for Indian museums is to expose and make people understand cultural pluralism. Museums have to convince that identity of every group enriches the face of this earth just as different flowers beautify it. Each group and culture has a right of its own to flourish and blossom. Indian museums have to present the extent of diversities of the Indian communities by striking a balance between seemingly opposing tendencies. Homogenization cannot be the professed goal of
any pluri-cultural society committed to democratic norms. Indian museums have to address the reality of cultural pluralism and support it with the philosophy of secularism to bring about change in the social environment and arrest the generation and nurture of ethnic prejudice and its behavioral manifestations.

Museums by organizing expositions, exhibitions, workshops of various communities can reduce ethnic prejudice which is grounded in and maintained by stereotyped beliefs. These beliefs are based on incomplete or incorrect information about the group. Conflicts arise from ignorance and incorrect information which in turn give rise to stereotyped beliefs. Thus through arts and material culture the museum can generate the right psychological climate conducive to the promotion of mutual understanding.

However, all things said the ultimate that counts is what impact museums and museology has on the common man, his self perception and his perception of other communities. This will in turn affect his interaction with people of other communities. It is the response of the individual to the information presented in museums and his assimilation of this information that has the potential for affecting behavior change. Museums and museology however, are not an answer or the medicine of all the ills of the contemporary world. But undoubtedly the role of identity on interpersonal relationships and intergroup and intercultural relationships, and the effects that museums and museology have on these aspects cannot be laid aside. If the museum experience is strong enough to reach the inner realms of consciousness of the visitors it is bound to bring about attitude change effecting appropriate behavioral change. Thus museums and museology can have a direct impact on intercultural relationships and thus play a dynamic role in promoting peace and understanding among the peoples of the world.
Museums must have dedication to values and true knowledge, providing genuine leadership to the community. It must become a natural link between various communities, showing the path to a smooth co-existence, by upholding that not uniformity but harmony is the aim of mankind.
Museum and Regional History and Culture
 - also the earliest museum in the world and the origin of museum

by Wang Hongjun, Curator of the Museum of Chinese History

This paper only spells out the relationship between museum and regional history and culture from the museum development cause in China.

Museum, a cultural phenomenon, can be traced back to several centuries before Jesus Christ was born. The modern sense museum appeared first in Europe in the 18th century. China — a developing country, set up its first museum in 1905. Once the modern sense museum was introduced into China, a country with splendid ancient civilization, it began to combine with the Chinese history and culture and was vested with the Chinese contents and features.

By the end of 1993, China had established more than 1,500 museums. The majority part of which are history museums (both ancient and contemporary history). They can be divided into four groups: 1. museums on the basis of important archaeological excavations; 2. museums on the former residences of prominent historic figures and sites of great historical events; 3. museums on the history and culture of minority nationalities and their folk customs; 4. museums on the sites where great scientific and technological achievements were achieved in ancient times. Through the investigation of history museums, I conclude that the relationship between museum and regional history and culture is as follows:

1. Museums can exist by combining with the regional history, culture and material remains (including historical relics and ruins). The regional history, culture and material remains will receive a concentrated protection, research and wide spread by the establishment of museum.

2. The Temple of Confucius founded in 478BC on the sage's former residence in Qufu exhibits his left things such as clothes, hats and music instruments and holds ceremonies in set times to worship the famous philosopher. It is the earliest museum in China, much earlier than the Alexandria Museum in Egypt set up in 290BC or so. Therefore, the Temple of Confucius is also the earliest museum in the world.

3. The origin of museum lies on the utilization of cultural relics to spread the achievements, thoughts and culture in ancient times. The Temple of Confucius set an example. The collection of precious articles in ancient Greece and Roman only provided a necessary condition (collection) for the establishment of a museum, since collection itself could not form a museum. Only by the time when the collection is used to spread its contained culture and information, could an initial museum be formed.
Museum and Regional History and Culture
—also the first museum in the world and the origin of museum
by Wang Hongjun, Curator, the Museum of Chinese History

What is the relationship between museum and regional history and culture? This topic is one of the questions which will be discussed at the current annual meeting and it will be the theme of the 1995 conference of International Council of Museums. This topic involves many aspects, but my paper only elucidates the relationship between museum and regional history and culture from the developing cause of China's museums.

Museum, a cultural phenomenon, is an outcome of social development to a certain stage. Its history can be traced back to several centuries before Jesus Christ was born. The modern sense museum appeared first in Europe in the 18th century and popularized world wide in the 19th century.

As a developing country, the museum cause in China started comparatively late. But China is also an ancient country with glorious history and culture. Once the modern sense museum was introduced into China, it began to combine gradually with its long history and culture and was vested with the Chinese contents and features.

In the 19th century, foreigners established two museums in Shanghai, namely the Museum of Natural History set up by a French missionary in 1868 and the Shanghai Museum by the British Royal Asian Cultural Association North China Branch in 1874. In 1904, a French missionary opened the North China Museum in Tianjin and a priest from a British Baptist Church started the Guangzhi Museum in Jinan, Shandong Province.

The first Chinese-founded museum is Nantong Museum, which was set up in 1905 by the famous industrialist and educationalist Zhang Jian. It collected and exhibited specimens from foreign countries and historical relics from China. The aim of the museum is let people see things "as early as thousand years ago and as far as foreign countries," and know "ancient and modern history." From then on, museums began to combine with the Chinese history and culture. With the establishment of numerous museums, the combination has become a common phenomenon. By the end of 1993, according to incomplete statistics, China had more than 1,500 museums. Only dozens of them are run by the State, the majority are constituted by provinces, municipalities, autonomous regions, cities and counties. A few museums can be filed into the sorts of modern science and technology and modern arts, most are history museums, either ancient or contemporary history.

What is the relationship between these museums and regional history and culture? Through a host of investigations, we can see that all these museums are erected on the local material remains (historical relics or sites) with the certain regional history and culture as the basic content. Due to the establishment of such museums, the regional history, culture and material remains have received a concentrated protection and research and wide recognition.

The combination of museum and regional history and culture consists of the following types:

1. Museums established on the basis of a regional important archaeological excavations.
   They embody the exhibition hall of Peking Man in Zhoukoudian, Beijing; the museum on the site of Hemudu Prehistorical Village in Yuyao, Zhejiang Province; the museum on the ruins of Banpo Prehistorical Village in Xi'an; the museum of Terra Cotta Warriors in Lintong, Shaanxi Province; the museum on the Tomb of King Nanyue of Western Han Dynasty (206BC-24AD) in Guangzhou; the exhibition hall of historical relics from Han Tomb at Mawangdui, Changsha; the museum on the site of an ancient copper mine of the Spring and Autumn Period (770-476BC) in Huangshi, Hubei Province, and etc. In such museums, unearthed and handed-down cultural relics are the major exhibits. This kind of museum is great in number and can be found everywhere in provinces, municipalities and autonomous regions.

2. Museums established on the former residences of eminent historic figures or sites where great historical events occurred
   Humanities is a noticeable characteristic of the Chinese history and culture. Memorial halls and museums in many cities, counties and districts are built or reconstructed on the former residences of prominent historic figures or on the sites of big historical events. Last May, I accompanied two museologists from Reinwardt Academy of the Netherlands to several museums in Shandong Province. The Temple of Confucius in Qufu and Pu Songling Museum in Zibo left us the most deepest impression.
   Confucius (551-479BC), a great thinker and educator in ancient China as well as the founder of Confucianism, was born one century earlier than the famous Greek philosophers, Plato (427-347BC) and Aristotle (384-
In the second year after Confucius' death (478 BC), Duke Ai of the State of Lu had Confucius' former residence in Quel'i rebuilt into a temple to worship and offer sacrifice to the sage. Exhibited here were clothes, hats, musical instruments and carts used by Confucius. Commemorative ceremonies were held several times a year. Sima Qian, a famous historian in Western Han Dynasty (206 BC-24 AD) once worshiped the temple. Later, he wrote down this visit in his magnum opus "The Historical Records."

Since then, the temple was renovated and enlarged several times and by 1012 of Northern Song Dynasty (960-1127), it came to a huge compound full of classical buildings in the present size. Lubi (a wall from the former residence), the family-used well and other relics now are well preserved in the temple. Each year, several hundreds of thousands of Chinese and foreigners came here to pay their respects. I believe that the Temple of Confucius built in 478 BC is the earliest memorial museum in China.

Pu Songling (1640-1715) is a renown novelist in Qing Dynasty (1644-1911). His fiction "Strange Stories from a Chinese Studio" is very popular in the world and has been translated into English, French, Italian, Russian, Japanese and other languages. The book satirizes the inconstancy of human relationships at that time through the description of foxes and ghosts. Pu had been a teacher in his hometown for a long time. His former residence in Pujia Village and his study "Liaozhai" have been reconstructed into a memorial hall. Exhibited in the hall are his portraits, works, versions in foreign languages, inkslabs and stamps. Pu Zhangjun, the 11th generation of his descendants, is now the vice director of this museum.

At present, China has more than 300 museums which are founded on the former residences of historic figures or on the sites of great historical events. The Memorial Hall of Marquis Wu in Chengdu, Sichuan Province is to commemorate Zhuge Liang, the enlightened statesman and strategist in the Three Kingdoms (220-280). The Straw House of Du Fu is to memorize the great poet Du Fu of Tang Dynasty (618-907). In Jiangyou, Sichuan Province and Ma'an-shan, Anhui Province stand respectively a Taibai Tower which is to reminisce Li Bai, another great poet of Tang Dynasty. Along the West Lake in Hangzhou, stands the Memorial Hall of Su Shi, a great poet of Song Dynasty (960-1279). In Jinan, Shandong Province is the Memorial Hall of Li Qingzhao, a female poet of Song Dynasty. Many museums have also been established to memorize famous revolutionists in the Chinese history. In Cuiheng Village, Zhongshan County, Guangdong Province, is Memorial Hall of Sun Yat-sen, the forerunner of the Chinese democratic revolution. The former residences of Mao Zedong in Shaoshan, Xiangtan, Hunan Province and Zao-yuan, Yang'an, Shaanxi Province are also reconstructed into memorial halls. Museums are established on the former residence of Zhou Enlai in Huai'an, Jiangsu Province and in Nankai University where the previous premiere once studied. In Beijing, memorial halls are built on the former residences of the famous railway engineer Zhan Tianyou, opera master Mei Lanfang, painting artist Xu Beihong and famous author Mao Dun. In Shijiazhuang, capital of Hebei Province, memorial halls were founded for the Canadian doctor Henry Norman Bethune and the Indian doctor Dwarkanath Kotnis who had attributed their lives to the Chinese national liberation undertakings. The former residence of Dr. Hu Shi is refurbished and opened recently in Jixi County, Anhui Province.

In the Chinese history, especially since the mid-19th century, many great events affecting the progress of the country and the fate of the Chinese people have been occurred. Experiences and lessons from these events may strengthen the sense of defending our country, offer better service to our society and social development. For this reason, China has established the Museum of Opium War in Humen, Guangdong Province where the Qing Dynasty (1644-1911) official Lin Zexu burnt opium in 1839, Memorial Hall of Wuchang Uprising in Wuhan, Hubei Province, Memorial Hall of the First Party Congress of CPC in Shanghai, Memorial Hall of August 1 Uprising in Nanchang, Jiangxi Province, Memorial Hall of Anti-Japanese War in Wanping County near the Lugou Bridge, Beijing.

3. Museums with the history and culture of minority nationalities or their folk customs as basic exhibits

China is a country with 56 nationalities and each nationality has its own history and culture. All of them has done their bits to the formation of this multinational country. On the vast land of China, living styles and customs in different districts are incongruous. Therefore, many museums are established with the local history and culture and customs as the basic contents. Such museums can be found in the Inner Mongolia Autonomous Region, Xinjiang Uygur Autonomous Region, Daliangshan Yi Nationality Autonomous District in Sichuan and Lingshui Li Nationality Autonomous District in Hainan. Preparation for the Museum of Tibet Autonomous Region in Lhasa is undertaking. A lot of folk customs museums have been constructed in China, such as the Suzhou Folk Customs Museum, Tianjin Folk Customs Museum, Yuzhang Folk Customs Museum in Nanchang, Jiangxi Province, the Folk Customs Museum of Qiaojia Compound in Qixian County, Shanxi Province.

4. Museums on the sites where great scientific and technological achievements in ancient times have been achieved
The invention of silk is one of the important distributions made by the Chinese people to the human beings. And the opening of the Silk Road had further promoted the economic and cultural exchanges between Asia and Europe. For more than 1000 years, Suzhou and Hangzhou have been the centres of silk fabrication. In 1989, the first silk museum was set up in Suzhou. Hangzhou followed suit in 1992. Elegant ceramics is an outstanding achievement in ancient China. Jingde Town in Jiangxi is dubbed the name “capital of ceramics” and the city houses a ceramic museum. Another two ceramic museums are constructed on the sites of Yaozhou Kiln in Yaoxian County, Shaanxi Province and Official Kiln of Southern Song Dynasty (1127-1279) in Hangzhou. Tea, a beverage, is an invention of ancient China and it has added lustre to people's life in the world. The first tea museum was set up in Longjing, Hangzhou. Citong City in Quanzhou, Fujian Province was a prosperous port city and trade centre in China and the East during the Song and Yuan dynasties (10-14th century). Arabians, Indians and European tourists like Marco Polo had been here. With many steles and unearthed ships from the seashore, the Museum of Sea Communications is constructed in Quanzhou. Zigong in Sichuan Province has a long history of well salt production. In 1835, the well was dug as deep as 1,001.2 metres, the first one in the world exceeding 1,000 metres. And here stands the Zigong Museum of Salt History.

Based on the above-mentioned facts, we can reach the conclusion that the relationship between museum and regional history and culture is:

1. As a cultural spreading organ, museums can be established on the basis of regional history, culture and material remains. In return, the museums can provide a concentrated protection, research and wide spread of the regional history, culture and material remains. Such museums can help people to further understand their history and culture, and offer better service to the region and its social development.

2. If a regional history, culture and material remains have a world wide significance, a museum based on this precious cultural relics belongs to the whole human beings. It will promote the mutual understanding and friendship between the peoples of all countries and play a special role in the world peace and development.

The Temple of Confucius in Qufu, Archaeological Museum in Athens, Museum of Pompeii Ancient City Ruins, Leonardo Da Vinci Science and Technology Museum in Milan, the museum set up on the ruins of George Washington Headquarter in New York, all these museums possess a world significance.

3. The Temple of Confucius established in 478BC on the sage’s former residence in Juwei is the earliest memorial hall in China. It is 188 years earlier than the Alexandria Museum constituted in Egypt during the reigns (323-246BC) of Ptolemies I and II. Therefore, the Temple of Confucius is the earliest museum in the world.

4. The utilization of historical relics and ruins to spread the social achievements, philosophies and cultural information shall be the origin of museum.

For a long time, I have adopted the idea that the collection of previous relics in ancient Greece and Roman is the origin of museum. But I have a new opinion after the study of ancient museums in China. Just like what Professor Jeffrey Lewis said: “the traditional connection between the word of museum and the Muses Temple and meditation, and the tendency of a museum’s stressing only on the collection, preservation and exhibition of high-grade artcrafts and alien cultural relics while neglecting the collection and exhibition of its own typical national cultural relics, have a great influence on people’s understanding of a museum and the role of a museum in the society." I consider that the collection of previous cultural relics in ancient Greece and Roman has only provided the necessary conditions (exhibits) for the establishment of museum, but not all of the collections have been turned into exhibits. Further more, the exhibits only could not be the origin of museum, the initial museum can only be formed when people began to utilize exhibits to spread its contained culture and information. So I hold that the origin of museum is people’s utilization of historical relics and ruins to spread culture and information, at least, it is one of the origins.

Your comments on my opinion are cordially welcome. I hope museological scholars from all the countries have an opportunity to visit the Temple of Confucius in Shandong and do your own investigations, so that a scientific conclusion about the earliest museum in the world and the origin of museum can be drawn.

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Paper for the 1994 annual meeting of ICOFOM

Development of Society and Educational Function of Museum
(Precis)
by Ma Xigui and Dong Jiping

Museum, a cultural phenomenon, is an outcome of the social and economic development to a certain level. From the early treasurehouse centred only on collection to opening to the public, museum has acquired its educational function and started the history of an undertaking.

The development of museum and the development of society promote and supplement each other. Take science and technology museums as an example. It is well known that science is a productive force. When a group of scientific giants appeared, they proposed to construct science and technology museums to "broaden the outlook of the public, stimulate their creative desire, provide them visual enjoyment and utilize these practical but novel wonderful things (new inventions) to realize the purpose of educating the mass." In line with this requirement, science and technology museums are established and science and technology centres emerged. They have an essential difference from the traditional museums. The science and technology museums and centres make the audience as the centre, advocate "audience participation exhibitions" and thus inject a new life into museum.

The combination between museum education and school education is a pressing representation of the educational function of museum and a crucial aspect of museum's services to society. In the whole growing life, a man will receive three kinds of educations, namely social education, family education and school education. Therefore, museum is a critical part in social education, playing as a link between family education and school education. A museum shall take active measures to enlarge this vast field.

The development of society brings about the flourish of tourism. In return, the flourish of tourism also promote the development of museum. In the high tide of cultural tourism, visiting museums — a high-taste cultural consumption — is irreplaceable by other scenic spots. To make a full play of its elegant feature, a museum shall organize multi-level and multi-functional traveling activities and publicize knowledge and culture to the public in the course of recreation and diversion.

Museum is a storage form of object information. Organizing exhibitions, arranging activities and attracting visitors are basic measures which are used to carry out the educational function of museum. The richer these measures are, the easier will a museum carry out its educational function. A museum shall boldly enter into the society, joint in the people's life and merged together with the society. It shall become the cultural centre of the society where it is located and shoulder well its role as an educational organ. The demand made by the development of society is also the very life of museum.
Development of Society and Educational Function of Museum
by Ma Xigui, Director of Beijing Capital Museum
and Dong Jiping, Deputy Director of Beijing Museum of Ancient Architectures

Museum is an important yardstick to measure the civilization level and social development of a country. It is a powerful cultural and educational organ which is very closely related to society. A museum comes forth according to the demand of society and develops by providing services to the society. It constantly amplifies and perfects its functions during the social progress and becomes an essential component of a nation's social sciences, culture and education.

As a cultural phenomenon, museum is an outcome of the social and economic development to a certain stage. With the development of society, a museum unceasingly deepens, advances and improves itself to meet the increasing requirements of human beings.

We can trace back the origin of museum, home and abroad, to the people's collecting activity in ancient times. Imperial palaces, temples, high officials and noble lords of all dynasties collected rare and precious articles and preserved them in special places, thus action was considered then as a symbol representing a person's authority, position and property. As early as Shang Dynasty (16th-11th BC), China appointed special officials to conserve treasures. "The Rites of Zhou Dynasty" records that "Tianfu is in charge of the collection of sacred implements in ancestral temples and the most invaluable curio of the States." The book also states that "Yufu manages the king's jades, antiques and weapons. It selects the best for preservation." In Song Dynasty (960-1279), it was the prevailing practice to collect, appraise and study bric-a-brac. Bogu (Study the Past) Pavilion and Shanggu (Respect the Past) Pavilion were established to house ancient jades, seals, pods, sacrificial vessels, calligraphies, paintings and etc. To Qing Dynasty, it became a fashion and a group of famous collectors and appraisers had emerged. It is well known that the word "museum" comes from the Muses' Temple. Collecting many war trophies and sculptures, the temple in ancient Greece is considered as the most primitive shape of museum. The main purpose of the collecting activity at this time was only for the appreciation of a family, a tribe or the upper circle of a society. Most of them had no connection with the public. A museum then was just a secret treasure-house. It did not bear "the public" feature of museum, let alone served the society.

The modern sense museum is a result of the bourgeois civilization. The bourgeois revolution has broken the confinement of private collections and confirmed that opening to the public should be one of the prerequisites of museum. From then on, museum has become a locale where people from all walks of life can study freely and appreciate its collection. At time, though the "treasure collecting" function was still crucial and people still considered a museum as "a sacred and mystical palace," the museum has gained indisputably its educational function by opening to the public. This is the most significant and far-reaching influential step in the history of museum development. Some person once pointed out that "only when a museum goes from the activity centred only on appraisers and upper circles of a society to the public and has an educational function, can it start to be an undertaking." I think it is a brilliant exposition on the property of museum. The object teaching method empowers a museum to achieve an imperceptible self-educational effect in a circumstance unlike classroom. In a society with constant growth of productivity and never-ending renewal of science and technology, various museums can virtually satisfy the people's restudy demand. So it is the requirement of society and the public that leads to the museum cause.

In the 16th and 17th century, the bourgeois Renaissance and Enlightenment actuated the great scientific progress and a group of scientific giants emerged. They suggested one after another to set up science and technology museums. The British philosopher Francis Bacon (1561-1626) recommended, as early as 1600, to establish a museum to exhibit new inventions and introduce the inventors. The French mathematician Rene Descartes (1596-1650) once proposed to build a museum to display scientific instruments and metres and machines. The German mathematician Leibnitz clearly put forward the advice of constructing a museum to promenade machines and other inventions. They believed that the founding of such museums could "broaden the outlook of the public, stimulate their creative desire, provide them a visual treat and educate them with the practical but novel and ingenious things." With the development of society, the museums see...
clearly their educational function. In China, it was Zhang Qian who first put forth the suggestion of using a museum to educate the public. According to his opinion, a museum “shall exhibit ancient and modern articles in the vast space of a high pavilion and let people view and appreciate its collection,” so that the public “can have something to consult and experience, combine the past with the present, collect materials and conduct research works.” The clearance of the educational function helps a museum to strengthen its sense of social responsibility. The social development has replenished and fostered the functions of museum. This point is confirmed by the growing course of science and technology museums.

The early science and technology museums are museums of natural sciences. We believe that a museum has three functions, namely collection, research and education. But the educational function of an early such museum remained at the stage of exhibiting the collection of high officials and noble lords to the public. A person, no matter what his status is, has the right of pursuing scientific knowledge, obtaining information and appreciating arts. In other words, the museums then occupied a commanding position and opened to the public in a passive way. The success of the first industrial revolution brought about substantial material wealth to human beings. To publicize the achievements created by the revolution, various international fairs were organized. Such fairs, popular in the developed countries in Europe and America, have greatly promoted the establishment of science and technology museums. The organizers fully recognized the people’s yearn for scientific knowledge as well as the significance of publicizing science and technology. The International Fair, renown in the world trade history, was held in London in 1851. Six years later, the South Kensington Industrial Technology Museum was built with iron and glass and housed a dazzling collection. In the following half-century, many countries constructed their own science and industry museums under the stimulation of international fairs. These museums still attached great importance to the collection of exhibits, but the founding of such museums itself was a method to expand industrial education. The German Museum founded in 1903 and the New York Science and Industry Museum in 1930 are the two earliest modern sense museums. They initiated the principle of audience participation and the technique of scientific demonstration. The principle changed the condition of passive visit in traditional museums and was considered as a breakthrough of the educational function of museum.

When more and more people envision science and technology as a motive force of the development of society, science and technology centres emerged as the times require. Its appearance is considered as the seeds of new thoughts in the museum world. In the past 50 years, science and technology centres have increased rapidly. The centres welcome visitors to touch the exhibits and participate the activities. However in traditional museums, the exhibits are inaccessible and usually labelled with a sign of “no touch.” The public can gain more delights and knowledge from such centres. But when the science and technology centres just came forth, many personnel safeguarding the traditional museological theory expressed their doubts. They overemphasized the difference between display and exhibition, the presentation of the inner value of cultural relics and the instillation teaching method. They neglected the immeasurable role of participation and exhibition in the spread of knowledge. But the people’s demand and the development of society can not be confined by theoretical talking. Science and technology centres have broken the elegance and quietness of traditional museums. The centres step down the high stand, immerse themselves among the masses and become the most effective and welcome museums. The “audience participation” principle turns out to be the most vital part in the development of science and technology centres.

From treasure collecting to opening passively to the public to offering participation opportunity to the audience, science and technology centres are considered as modern sense museums and accepted gradually by more and more organizers and personalities of various circles. The formation of such centres is regarded as another revolution in the museum history, which has fundamentally enlarged the concept of museum. The cardinal function of a traditional museum is to collect valuable cultural relics, all activities organized by the museum are centred on its collections — the core and material foundation of the museum. In the past, if a museum has no or few collection, no or less research accomplishments, poor management and insufficient utilization of the collected antiques, it would be reckoned as an unqualified museum or a museum not up to a certain degree. But the introduction of science and technology centres has put an end once and for all to such opinion. For the centres pay little attention to the collection of cultural relics, some of them even house no object d’art. Instead, the centres encourage the audience in every possible way to join in their activities. They focus their work on exhibition and education, and attach great importance to the collection of exhibits which are easy to be operated by visitors. Cultural relics are replaced by numerous articles in diversified kinds and exhibitions are enriched by various activities.

Today, more and more museums world over start to utilize new techniques to change their exhibition factors. With the unceasing creation of new technologies and new theories in the science and technology field, science and technology museums and centres enable the public to get a more direct touch with new
technologies and new products. The people pursuing new kind of life have gradually conceived that they can not understand and participate the perpetually changeable life unless they know and master modern sciences and technologies. The president from a Canadian science and technology museum once said that the aim of his centre was to face the future and offer an opportunity for the audience to approach science and technology. Indeed, modern science and technology is closely bound up with people's life. It has probed into political, economic and cultural fields. More and more people want to learn science and technology. So the museums shall appeal visitors in a lovable way and publicize scientific knowledge. This is required by the development of society.

A museum, as a lifelong educational organ, is an important base where people carry out self-education. Such self-education involves many aspects including morality, knowledge, capacity, temperament and interest. Cultivating the children's interest of visiting museums is an indispensable factor to supplement school education and substantiate family education. Some people think that the educational function of museum is a part of modern education, the concrete reflection of the combination between social education and school education.

Museum, known as a three-dimensional textbook and a library of material objects, is an ideal place for the adults to increment knowledge and resolve problems. For children, it is a field full of new and unique things which may cause their imagination. With the development of social civilization and the increase of cultural level of the whole society, museum has been listed in many countries as a social educational organ and the second classroom. According to statistics, museums in many developed countries not only organize various exhibitions, but also provide a series of lectures and recreations.

The Louvre Museum in France established a vocational school as early as 1882. In 1980s, the French government started drawing up the plan of museum social education for people over 18 years old. To coordinate the school education, many countries pay increasing attention to the combination of the knowledge in textbooks with the vivid exhibitions in museums. The close co-ordination with the school education has become one of the museum's functions and has been listed in the aim of museum operation. The educational departments founded by museums in the United States not only explain exhibits to the audience, but also open special classrooms and laboratories for students. The museums of natural history in the Great Britain adopt different teaching methods to the kids under 13 years old and the teenaged middle school students. In New Zealand, teachers and principals of primary schools must receive a special instruction about museum teaching approach before they take their posts. In Mexico, when learning subjects such as history, archaeology and natural sciences, middle school students are required to visit museums.

With the economic and cultural development, China devotes much attention to the role of museum in the school education. As early as the 1950s, museums were ordered to hold vivid educational activities for students. In recent years, the Central Government has regulated that the schools shall organize their students to visit several museums a year. The Museum of Chinese History is one of the earliest educational bases having connection with schools. The museum has made various explaining words suitable to students of different grades and coached them to understand correctly the Chinese history with their own language. It also compiled textbooks, teaching sketches, TV teaching programs according to the characteristics of the teenagers. All these have greatly brought into play the initiative of the students and achieved good educational effects unmatchable by the classroom education.

Actually, students make up a considerable proposition of the audience of museums at home and abroad. Many lectures and activities organized by museums are for students. Some statistics show that the middle school students account 20 to 40 per cent of the total visitors. Take the latest investigation made on the museums in Jiangsu Province for an example. The province has 23 museums, 11 of them provide teaching guidance and 5 offer topic lectures to primary and middle school students. In line with the audience statistics made by the Beijing Museum of Natural History in 1993, more than 50 per cent of its 500,000 visitors were students. The Memorial Hall of the Anti-Japanese War receives more than 1 million visitors a year and some 60 per cent of them are primary and middle school students. The Capital Museum had welcomed 700,000 audience from 1988 to 1991 and 40 per cent of them were primary and middle school students. All these figures have proved that museum occupies an important role in the life of primary and middle school students. Therefore, museums shall attach special importance to studying primary and middle school students. In recent years, the museum circle in Beijing has adopted a series of effective measures to expand education to primary and middle school students. One of the measures is to set up social educational bases in the museums. At the beginning of 1992, the Beijing municipal government passed a decision that museums shall build education bases for the youth and teenagers. This action not only strengthens the
educational function of museum, but also broadens its service scope to young people. At the same time, governments at different level and personalities from all circles have a better comprehension on the significance and role of museum. The bases have organized various activities. An initial shape of a social network offering education to the Chinese teenagers has been formed in the Beijing museum world. Besides, the museums in Beijing have also arranged many other activities such as “To be a Friend of the Museum” and camping practices in summer and winter. All these have stimulated the enthusiasm of the teenagers and encouraged the connection between museum and school.

The teenagers are the hope and future of a society. Whether they can get a good education or not has a bearing on the whole nation’s quality and the country’s construction. It is a systematic project concerning the whole society. Generally speaking, a person undergoes three kinds of educational environments during his entire growing cause, namely school, family and society. Therefore, museum is an important component of social education. This point shall be fully understood by the whole society, especially by the museums.

Some parents and schools would rather let their children go to recreation grounds or adventure castles than visit museums. Why does such a phenomenon exist? One reason is the poor publication of this high-grade cultural consumption and of the service function of museum to the school education; the other reason is the existed problems in museum itself. Modern science and technology is challenging traditional education. Stimulating and cultivating the creative of the teenagers has become the educational focus in various countries. And museum plays an increasing role in out-of-school education. So museums shall try hard to develop and expand this vast educational base.

Tourism is a key link between museum and society. Museum offers service through tourism and reinforces its contact with the society. Furthermore, the development of tourism also enable a museum to fully play its educational function.

Tourism, a cultural phenomenon, is an outcome of modern social civilization. People crave to visit famous mountains, great rivers and historical sites to satisfy their desire of broadening outlook, seeking novel and unique things, exploring the unknown. After the World War II, tourism has made headway in all parts of the world, winning the title of "non-smoking industry". Cultural tourism has prevailed all over the world since 1920s. Besides visiting natural scenery, people also look forward to see and appreciate man-made scenes which combines material with spirit. Some person concludes that "the world is a multi-directional globe made of scenery, history and culture. People want to know, understand, experience and judge more cultural contents such as history, religion, arts, nature, science and technology, folk customs and etc." Relevant departments have made such a forecast that "when the per capita gross national product (GNP) of a country comes to $300, the residents will wish to travel within the country; if it reaches $1,000, the citizens will covet to visit neighbouring countries; and if it tops $3,000, the people will want to tour far countries." According to statistics, from 1978 when tourism started in China to 1991, China had received 232.5 million foreign tourists, with an annual growth of 20.1 per cent. The domestic tourism has been on an upward track after 1985. By 1991, the accumulated tourist number came to 2 billion. Tourism is on an irresistible ascending trend both in China and in the world. It is not hard to find out that museum holds an critical position in the market of cultural tourism. As a special cultural and educational organ, museum plays a great role in cultural tourism which can not be replaced by other cultural facilities.

Speaking of China, it is one of the four famous countries with ancient civilizations (the other three are Egypt, Greece and the Roman Empire). China has a glorious history of more than 5,000 years, rich cultural relics and numerous natural and man-made attractions. At present, China has more than 1,000 museums, majority of them are on the travel routes, some are scenic spots themselves. These museums are in great variety consisting of history, arts, folk customs, nationality, religion, nature, science and technology. The Palace Museum in Beijing, Museum of Aquatic Animals in Qingdao, Nationality Museum in Hainan, Silk Museum in Suzhou and Salt Museum in Zigong not only contain beautiful natural and man-made scenes, but also house abundant collections. They reproduce the past and the present of China and reflect the history and culture of our country.

In recent years, many localities have constructed recreation grounds under the stimulation of market economy. These grounds draw the materials from classical novels, fairy tales or folklores, such as "Dream of the Red Mansion", "The Pilgrimage to the West" and "The Roll of Gods." For instance, the Grand View Garden combines knowledge with recreation. It has created social and economic benefits and added luster to museum. But most of the later-built recreation grounds are repeated structures and a considerable number of them are with low cultural taste. They try very hard to create a frightening environment and vigorously publicize the superficial or even discarded dross. They only contaminate the public and pollute the society. People satirize them as "monsters and demons — forces of evil." The Americans, with a comparatively short history, have constructed the Disney Land — a recreation form with modern civilization. It has prevailed the whole world as a kind of culture.
But the recreation grounds with low taste can offer no cultural entertainment to the public. In the high tide of cultural tourism, on the one hand, recreation grounds prevail in China, and on the other hand, museums are "infrequently visited places." Some museums lower their status to meet the low-grade fashion, but some others are striving to attract back visitors with high-grade cultural contents and in forms loved by the public. The museum circle in Beijing has fully utilized its scenery advantage and developed many kinds of tours with distinctive local features. Such activities comprise the musics and dances for sacrificial rites, lectures on the collection and appraisal of cultural relics, special tour to see cultural relics. The activities have lured a lot of domestic and foreign tourists. The society is developing, the cultural quality of the whole society is increasing and the public are seeking for higher grade cultural entertainments. So the irreplaceable position of museum in the current society is ironclad. Museums shall always improve themselves to spread social civilization.

Museum is a stocking form of material information. It is all-inclusive: economy, politics, history, arts, science and technology. After systematic organization of the material information, museum can provide the audience exhibitions and activities with different contents and in novel forms. We can find almost everything in different museums from social history to natural ecology, from imperial palaces to folk customs, from the primitive handicrafts to the multi-media computers. All exhibitions and activities are basic textbooks for the museums to carry out social education. The more vivid and abundant of such textbooks, the more visitors will they attract, the greater role will they play in training and upgrading the public's morality, sentiment and knowledge level, and the easier will they implement the educational function. To improve exhibition quality, organize various activities and lure more visitors have actually become the measurement for a society to check whether a museum is qualified or not, whether it is necessary to exist.

People can not in vacuum, so protecting and qualifying environment is a task for all human beings. The existence and development of museum is an important yardstick to measure the cultural condition of a society. Museum is a part of a society. If a museum neglects its responsibility to the social cultural environment, forgets its educational function and conduct low-grade vulgar publicity, it will only produce pollution to the society. If a museum ignores the people's demand, takes no care of the social cultural climate and publicize "highbrow art and literature" or the things which is pigeonholed by most people, it will surely be forgotten by the public. The educational function of museum will withered and disappear, and the museum will eventually be deserted by the society.

"Museum for the 1980s" written by Kenneth Hudson, through his description of the museums in a small area of a developing country, points out that "once a museum becomes the local cultural centre, it has the right to say that it has merged completely with the society." A museum shall go into the society and participate social activities and people's life, so that it can perform well its educational role. This is the developing trend of museum. Kenneth also says that "A museum now seldom considers itself as a unit with no connection with the society. It gradually considers itself as the cultural centre of the society where it is located. A museum is no more regarded as a treasure-house or an agent preserving the State's cultural and natural relics. Instead, it is looked upon as a powerful social educational means in the most wide-ranging sense. I believe that the value and role of museum will become more and more important with social development, economic flourish and growing cultural requirement. Museums will be further aware of the educational function and provide multi-level services to the society.

July, 1994

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Science Museums And Communities

Zhang Taichang
Director of China Science and Technology Museum
Member of the Executive Board of ICOM/CIMUSET

This article expounds the occurrence and development of science museums in view of the demands of social development. Based on the surveys and investigations of the general public's scientific attainment, the article explains the significance of emphasizing science museums' educational function. It also discusses the principles in which science museums develop their role in societal education and the society's supporting mechanism for museums, and attempts to expand the content of museology from the angle of objective law.

Retrospective of History

Since the Industrial Revolution in the 17th century and with the emergence of steam engines, electricity, nuclear energy, information technology and digitized technology, scientific and technological progress has become the most revolutionary and active factor in the development of productive forces. The development of productive forces requires the enhancement of every individual laborer's quality, and the demands of the society usher in a new historical era for museums, with museums of industry emerging one after another. The Deutsches Museum is one of the first of its kind in the world to have been established. Its founder Dr. Von Miller once said, "With the help of inventors' primitive instruments, machines, models and the arrangement of demonstrations to show the development process of the different branches of natural sciences and technologies, this in a sense makes science and technology relatively easy for people of different educational levels to understand. The aim of the museum" is to educate students and workers etc. with contents such as the application of science and technology and their role in issues relating with human existence, so as to promote human progress and make various scientific researchers, inventors and their achievements in natural sciences and technologies forever be respected by the public." He also pointed out that "all exhibits must be designed in the simplest way so that they can also be operated by visitors who do not know much about science...." From Dr. Miller's remarks we can see that even at that time, the Deutsches Museum already laid emphasis on its educational function in accordance with social demands and attached great importance to the development of participatory and dynamic exhibits.

In 1937 and by introducing the experimental demonstrations given by university students into museums, France established the Discovery Palace, which is the world's earliest science and technology museum with dynamic display and gives first place to educational objectives. From then on museums have become an extension of school education.
From 1945 to 1985, mankind entered into the high tech era. Within this period of time, more than 20 science and technology centers were set up around the world which have become supplement to and extension and advancement of school education. Among these pioneers of modern science museums are the Ontario Science Centre in Toronto, Canada and the Exploratorium in San Francisco, USA. The rapid development of science and technology has not only resulted in a deepgoing educational revolution, but also brought about new developments for traditional museums. Of these museums' collection, educational and research functions, educational function has been upgraded to an outstanding position. In one of its reports in 1984, the US Committee of the New Century Museums emphatically expounded the educational function of museums. It described such function as "anti-ignorance movement" through museums. This report says, "as a matter of fact, many people regard public education as the most important contribution in this century to the development of museum concept". Even before 1969 when they were formally defined as educational institutions, America's museums had already taken as their own duties the interflow of ideas, the spread of knowledge, the stimulation of people's curiosity and the enhancement of people's appreciation.

Strengthen Social Service Function

Science museums should serve the society, to be more exact, they should serve the development of trans-centuries labourers who are of relatively high intelligence, creativity and quality. Social progress and scientific developments have undergone four different stages: At first, the personal achievements of scientists could result in a technological revolution; Later the involvement of enterprises and market competition brought about prosperity and development; Then came the actions of governments, the competition of national strength usually meant contest of scientific and technological developments; Beginning from the 1970s, social production, life, environment and existence without exception have become closely linked with science and technology. The development and progress of a society or a country depend on the scientific attainment of the general public, as well as on the understanding of and participation in science and technology by the general public. As a result, mankind entered the era of science for the public.

Recently, China Association for Science and Technology (CAST) conducted a sample survey of the scientific and technological attainment of the Chinese public in 100 counties and with over 5,000 people being surveyed. According to the unified international survey method, the so called scientific attainment includes three aspects: 1) have certain scientific knowledge; 2) know the processes and methods of science and technology; and 3) understand the interaction between science/technology and the society. A comparison regarding these three aspects was made between 10,000 Chinese and 10,000 Americans.
The survey content and result

<table>
<thead>
<tr>
<th>Have certain science/technology knowledge</th>
<th>10,000 Chinese</th>
<th>10,000 Americans</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30.1%</td>
<td>35%</td>
</tr>
<tr>
<td>Know the processes and methods of science/technology</td>
<td>2.6%</td>
<td>13.3%</td>
</tr>
<tr>
<td>Understand the interaction between science/technology and the society</td>
<td>1.9%</td>
<td>26.4%</td>
</tr>
<tr>
<td>The percentage of people who conform with scientific attainment</td>
<td>0.3%</td>
<td>6.9%</td>
</tr>
</tbody>
</table>

The above comparison indicates two points: 1) With regard to basic education, or primary and middle school education, there is no big disparity between China and USA. However, when it comes to societal science education, that is, informal education and societal science awareness, there exists a big gap between the two countries; 2) It is a common issue to foster a public which conforms with scientific attainment. But compared with America, China's proportion of people who conform with scientific attainment is 30 times lower than that of USA in terms of population percentage. This is a serious problem which affects scientific and technological developments, as well as social progress.

Mankind have entered the era of science for the public. But the current formal school education can lead to neither the public's understanding of and participation in science and technology, nor the development of a generation of highly qualified labourers, entrepreneurs, engineering technicians, scientists... and even government leaders. Such an important task undoubtedly will partially fall on the shoulders of science museums. This requires that science museums must be designed and operated with such a task in mind.

The Principles in Which to Develop the Roles of Societal Education

1) As informal societal education institutions, science museums' services should be omnidirectional. For teenagers, they are the extension of school education; for the general public,
they are welfare facilities of lifetime education; for scientists and technicians, they are the sources of information and venues for scientific and technological interchanges; for administrative staff, they are the places for popularized education on scientific concepts and the concept of sustainable development. But of course teenagers should be regarded as the priority objects of science museums' services.

2) Science museums should turn their collections into organized entirety of knowledge and information which can correctly reflect the occurrence, development and current status of science and technology. In view of the fact that modern scientific developments are meticulously divided and mutually-infiltrational, science museums should take into consideration both the specialization and comprehensiveness of knowledge, the scientific principles and their applications, and the basis and developments. They should also emphatically clarify the relationship between science/technology and social progress, and spare no efforts in popularizing science and technology, as well as in disseminating science awareness.

3) By means of displays, demonstrations and experiments that combine interest and knowledge with science, science museums should do their utmost to stimulate the public's desire to learn and to participate in science, so as to make this specific entirety of knowledge and information more acceptable and comprehensible to the general public, and to fulfill the goal of disseminating scientific knowledge, spreading science information, stimulating creativity and fostering science awareness.

4) Science museums should adopt new technological means, including accoustical, optical, video, computer and multi-media technologies to enlarge their volume of information storage and transmission, so as to make it possible for visitors to obtain a relatively large amount of information within a short period of time.

5) Science museums should be operated in an open-door manner in order to strengthen their educational function. They should take the initiative to establish contacts with schools, enterprises and other institutions, and to get up exhibitions, training programmes, experiments and other activities in an organized way, so as to increase the utilization ratio of science museums. Meanwhile, science museums must expand their educational projects and radiate their educational function to every part of the society by organizing travelling exhibitions, science interest groups, science contests, science summer camps and science publications etc.
Society's Supporting Mechanism for Museums

Being important education institutions in the society, science museums deserve the recognition and support from the society, so that they can follow the road of stable development.

1) The support by society's public opinions

To obtain the recognition and support from the society, science museums should in the first place rely on their own contributions to the societal education. They must point out the deficiency of traditional education and widely publicize the special role played by science museums. The "fault zone" in the contingent of scientists has already caused a deep sense of crisis among some foresighted scientists, educationists and social activists. It is these people who have taken the lead in rendering support to the science museum cause, and their support has aroused the public's consensus, the government's attention and enterprises' enthusiasm.

2) The support from the government

Science museums must emphasize their nature as welfare cultural facilities for the public and should therefore enjoy appropriations from the State taxation revenues, which will be fed back to the public for their benefit. The State and local governments should allocate special funds to support the normal expenditure of science museums. They should also give policy support to science museums' acceptance of tax-reduced or tax-free donations from communities, enterprises and individuals. Fortunately, our taxation system now provides that such donations, if made through relevant foundations and government departments, can be exempted from tax.

3) The establishment of foundations to broaden the channels of social support and facilitate the acceptance of donations from society in accordance with law

In China, a special fund for the development of science and technology museums has been set up under the China Science and Technology Development Foundation. The missions of the fund include: a) fund-raising; b) promoting activities related with science museum development; and c) organizing commendation activities on a regular basis. All these missions are aimed at enhancing the strength and vitality of science museums. Our consideration is that the establishment of such a fund should not be a short-term behaviour, rather it should become an important mechanism for the development of science museums. Our experience has proved that the establishment of this fund has helped open up a channel for lawful acceptance of donations from the society. In the meantime it has united a large number of eminent personages to participate in the science museum cause.

4) The establishment of a broad network of "museum friends" and volunteers

Over the past years, our science museum has from time to time encountered certain technical perplexities and found its abilities
not equal to its ambitions. One of the most protruding problems is the renewal of exhibits. Science museums must replenish their contents with the state-of-the-art exhibits that can best reflect modern technologies, and this means that we must solve the problem of large amount of manufacturing inputs. At the same time we will also face the difficulties of mastering advanced technologies involved in these exhibits. Such being the case, we must establish wide-ranging contacts with various scientific research institutes, colleges, universities and high-tech enterprises in order to win their support and, in a mutually-beneficial way, attract them to invest in science museums.

Another major problem concerns the training of guides. Since most of the exhibits inside science museums are dynamic and participatory, explanation given in the manner of repeating what the books say is no longer suitable. Instead, we must study new methods of guiding visitors to learning on their own initiative (publication of instruction pamphlets can be a good idea) and of answering visitors' questions. Practice has proved that only guides with relatively high scientific attainment and wide knowledge can adapt themselves to such discussion-like questions/answers. At present our museum is trying out the method of using college and university students as voluntary guides with a view to building up a contingent of "museum freinds" and volunteers, so as to technically solve science museums' difficulties arising from the lack of new information and personnel.

5) While adhering to their major business orientation, science museums can also engage in catering business, the sales of souvenirs and other commercial activities in an effort to increase their revenues and cover their tremendous expenditure. In this sense, the construction of science museums should also include the building of necessary service facilities, for this will not only make things convenient for visitors, but also will partially make up the deficiency of science museums' funding sources.

The selection of science museums' locations should, to the greatest extent, take into consideration the traffic convenience. If the construction of museums were planned according to an overall museum complex programme, then visitors of serval museums could influence each other, resulting in even better social impact and greater benefit.

Translated by Ou Jiancheng
Museum Education
---Cooperation in Techniques, Exchange and Training
Within the Asia-Pacific Region.

By Professor Lu Ji Min

With the rapid development of the museums within the Asia-Pacific Region in recent years, the various programmes developed among the museums have also been improved, however it needs to be strengthened with cooperation with the museums. The museums need to exchange information and experience, learn from each other, expand technical exchange and training programmes.

I. The importance of inter-regional cooperation in museums

In the old days, the cooperation and exchange in the museums within the Asia-Pacific Region have been affected to some extent because of the limitations of languages, restrictions of transportation and funds. Although the obstacles have been reduced gradually and the museums have more and more cooperations with each other, it still cannot meet the needs of the development of the museums. The on-going changing society requires that we need to exchange and probe the new information, new situation and new problems rapidly and promptly. At present, China has 2,000 traditional museums and another at least 2,000 museum-like organisations including zoos, botanical gardens, nature reserve and historical sites. China Museums Association is now compiling Annals of Chinese Museums which will cover all the traditional museums and museum-like organisations in China and which is estimated to be published in summer in 1994. These museums are different from each other and have different problems and difficulties as well as different experience and effects, therefore they not only need to cooperate and exchange information with each other, but also need to learn new technology and new experience from abroad. I wish that more work will be done to organise these kind of activities by The Education and Cultural Actions Committee and Asia-Pacific Region Committee of The International Council of Museums. And I think this conference is very important and it was very well arranged. I hope that there will be more of such conference in the near future.

II. The educational function of the museum should be strengthened and expanded.

The educational function of the museum should be placed in the first place among the three major functions of the museum, i.e. collection, study and education, and it should be the center of the museum's operations. In order to give full play to the educational function, we should give first priority to exhibitions, which are the major means for educational and cultural activities. Without a good exhibition, few visitors would come. How can we play the role of education let alone enhance the revenue? In China, there are some museums who seldom change their displays neither in form nor in content, which can hardly attract the interests of the visitors. On the contrary, the Palace Museum of Beijing is renovating the painting show, bronze ware show and porcelain show. Moreover, they are replenishing and readjusting the displays in The Hall of Supreme Harmony, The Hall of Central Harmony and The Hall of Preserving Harmony, the purpose of which is not only to attract more visitors and to increase the revenue but also to give its importance to the educational function. The annual amount of the visitors of the Palace Museum of Beijing is more than eight million. Everyday there are about 30,000 to 40,000 visitors coming to the Palace Museum to be educated. Good exhibitions can provide valuable knowledge to the visitors and educate them. As museums have plenty of objective educational resources, they should make full use of them to satisfy people's needs of knowledge by means of its object teaching. To enlarge the educational function of the museum, consideration should be put upon the innovations of exhibitions from the aspect of content, form, and interpretations so as to meet the needs to the visitors. As well as the improvement of our exhibitions, we should also strengthen the cooperation in the
area and exchange exhibitions to each other. The exhibition tour between China and Japan and that between India and Mongolia which were held lately both have resulted in good effects.

III. We should take practical measures on human resources training.

At present, a large amount of museums in China are at loss. The major problems are shortage of funds, backward facilities, inability to renew the display, security of the exhibits, and few visitors. I think in order to get rid of the lost state, there are two things we must do. First, to improve the exhibition so as to promote the educational function; Secondly, to tighten up the management so as to improve the working standard. However, the point to accomplish these two things is the human resources. We should train our personnel and improve the work. I think human resources training can be carried out in various ways with different contents amongst different number of persons. I met Dr. Pawl, Chairman of Personnel Training Committee of ICOM in Beijing this March and we shared the view that we should take more practical measures on personnel training. Recently, Cultural Minister of Mongolia has also given some good opinions on personnel training programmes between China and Mongolia. And I have also suggested several times in my speeches that training classes could either be held by Personnel Training Committee of ICOM and Asia-Pacific Region Committee of ICOM, or by a certain country or region with support and convenience from all the member countries. Museums Association of China has ever sent people to the Asia-Pacific Region Cultural Personnel Training Programme held by Asia Culture Center and also invited the members of ICOM and Asia-Pacific Region Committee of ICOM and some other museum experts from the US or Japan to China to give lectures, which were quite successful.

IV. Technical cooperation is required to modernise the museums

At present, museums are seeking the modernisation of exhibitions, collections protection and security management. Furthermore, with the diversification of the layout in the museums, they have higher requirement to the application to audio and optical equipments and other new materials. Therefore, it looks more and more important to have technical cooperation, research and spread the application to new techniques and new materials.

Technical cooperation should cover collection protection, collection duplication and collection security management (i.e. security of storehouses and display rooms) as well as exhibitions. All of these aspects need the new technologies and new materials.

Besides new technologies, technical cooperation should also involve the traditional technologies which also need development. China owns its advanced traditional technology which is very effective in collection protection, renovation and duplication. This traditional technology is especially effective to the protection of bronze ware, painting and porcelain. Every country has its own advantages, that's why we need to cooperate with each other so as to develop the strong points while avoid the weak points and make progress together.

There are various ways of technical cooperation: organising observation group, sending personnel to take further education, holding training programme, or inviting experts to give lectures.

V. Academic symposium should be held for academic exchanges

International academic symposium is a vital activity to exchange information and experience and enhance cooperation. The Assembly of Asia-Pacific Region of ICOM held in Beijing in March in 1989, the 16th Session of ICOM held in Quebec in September in 1992, and the 5th Session of Asia-Pacific Region of ICOM held in Sydney in September in 1993 have all been very successful. And I believe that this conference will also be a success.
The Symposium of Natural Science Museums and Environment of ICOM held in Beijing in August in 1993 was very fruitful.

This March, in my capacity as chairman of China National Committee of ICOM, I invited Dr. Pawl, Chairman of Committee of Personnel Training of ICOM, and Mr. Van Mensh, Chairman of Museology Committee of ICOM to China for investigation. At that time, we made a decision that there would be two international conferences to be convened in Beijing in 1994, one is the annual meeting and symposium of the Museology Committee of ICOM (by the way, I was elected a member of the Museology Committee of ICOM at its committee session held in Greece in May in 1993.); The other conference is a training class which will be held in Beijing by the Personnel Training Committee of ICOM who will invite four museum experts to give lectures in Beijing. I hold the view that these activities are very important international and inter-regional cooperation and exchange, which can promote the development of museums. I hope that Educational and Cultural Actions Committee of ICOM and Asia-Pacific Region Committee of ICOM would try their utmost to suggest and organise more conferences in this area. Of course, we are aware that the most serious difficulty is the problem of funds. And things can hardly be accomplished without money. Hence I hope that the leaders of the ICOM, esp. Mr. Ghose, the chairman, and the leaders of all the specialized committees of ICOM, the chairmen of the national committees of each country and the leaders of Asia-Pacific Region Organisation will try their best to raise money and provide favourable conditions.

The preparatory work of this conference was very successful and it was well-arranged. Here I would like to extend my gratitude to the leaders of the ICOM, the leaders of National Committee of India of ICOM, Mr. Ghose and Mr. Biswas, who have done a wonderful job.

Thank you!
III

FINAL SUMMARY AND REMARKS
Décidément, la Tour de Babel n'a pas fini de jouer de mauvais tours à tous les organismes internationaux et les remarques que j'avais faites, dans ma propre contribution sont restées fondées lorsque l'on a connaissance de l'ensemble des contributions sur le thème de "musée et communauté" ou "museum and community". Toujours aussi grand est le contresens (the "misunderstanding") selon que l'on part du mot anglais ou du mot français, selon que l'on raisonne à partir des concepts anglais ou des concepts français. Et sans doute en serait-il de même si l'on partait d'autres langues - ou d'autres familles de langues, slaves, magyars, finnoises, arabe, chinoise, etc. Heiki Pärde remarque par exemple, dans sa contribution, que dans sa langue, l'estonien, le mot "peuple" peut prendre six sens différents.

Notre comité doit évidemment tenir compte de la vie (ou de l'absence de vie) des mots, mais il doit aussi se donner les définitions dont il a besoin pour faire avancer la réflexion et s'appuyer dessus autant qu'il est possible. Pour ce qui concerne la définition des termes "musée et communauté", il a déjà choisi en 1983, lors du symposium de Londres; il suffit de se reporter à nos débats et conclusions.

Un des problèmes linguistiques qui n'a pas été évoqué par Damien Watteyne, dans sa synthèse des différentes communications, est que, dans community museum, le terme community, en anglais, a tantôt le sens d'un substantif (museum of community = musée de communauté) - et ce peut être n'importe quel musée d'histoire et d'ethnologie assimilable à un musée d'identité -, tantôt le sens d'un qualificatif (en français: musée communautaire aurait pu générer en anglais: communautary museum), et alors en effet c'est non seulement le fond, le contenu, qui est concerné, mais aussi le système de fonctionnement, comme c'est le cas dans les écomusées - et c'est le sens qu'ont choisi les Canadiens du Québec lorsqu'ils ont choisi ce qualificatif pour désigner les écomusées.

Si l'on essaie de classer les différentes contributions écrites en se référant aux différences de sens que j'ai envisagés dans ma propre contribution, on y trouvera tout d'abord celles qui prennent le mot communautaire dans le sens de "société", donnée comme but principal de l'existence du musée dans la définition du musée donnée par l'Icom. C'est dans cette catégorie que se place incontestablement la contribution de Maria Bezzeg - encore que la fonction sociale du musée n'y apparaisse que comme une évidence. C'est aussi le cas de la contribution de Pius M. Bonya.

Avec Adriana Albi Davis, on passe d'une vision aussi large - la société dans son ensemble - à une vision plus restreinte, puisque notre auteur, citant abondamment un article où je résumais l'histoire des musées d'identité, pourrait nous laisser entendre qu'il n'y a pas de différence entre musée communautaire et musée d'identité.

Une vision plus claire est celle où Heiki Pärde, dans son résumé de l'histoire du Musée national estonien, définit la communauté par son identité, quelle que soit la dimension du groupe ethnique.

Seule Anita Shah est bien entrée dans le sujet, à la fois en rappelant d'emblée que le musée "est créé par le peuple, qu'il fonctionne grâce au peuple et est au service du peuple", et en envisageant d'une part que la "communauté veut dire la population locale et la région à laquelle le musée appartient", d'autre part que "la communauté est aussi diversifiée que les individus et les groupes qu'elle comprend"; enfin que l'action du musée doit se diversifier en fonction de la diversité de cette communauté. Mais surtout notre collègue n'a pas cherché à évacuer les difficultés de mener une bonne politique muséale lorsqu'on a affaire à une variété de communautés; et d'aller jusqu'à proposer que le musée soit un lieu où les conflits latents puissent être exposés pour se résoudre.
On voit que la variété des entrées par laquelle le comité d’organisation de la prochaine conférence générale a abordé le thème principal n’était pas un luxe puisque la plupart des communications sont restées encore en deçà des significations proposées.

Les débats proprement dits semblent avoir montré - aussi bien parmi nos hôtes chinois que parmi les représentants de différents pays - qu’une partie acceptait le sens propre de musée communautaire et qu’une autre partie préférait se contenter d’un sens large et vague qui confond les populations avec les longues queues de visiteurs se bousculant à l’entrée du Musée du Louvre, du Grand Palais, du British Museum ou de la Cité Interdite. Mais il semble aussi que la différence peut passer entre ceux qui ont à affronter quotidiennement les problèmes de la population chez laquelle leur musée est implanté, avec les difficultés sociales de cette population, et, de l’autre côté, certains qui vivent dans une tour d’ivoire académique - même s’ils travaillent dans un musée.

Le musée communautaire de la petite communauté traditionnelle est celui dont nous avons parlé le plus, parce que c’est le plus connu, mais il est d’autres problèmes soulevés par le canevas de propositions du Comité d’Organisation de la Conférence triennale de l’ICOM à Stavengen, et sur lesquels j’aimerais revenir.

C’est le cas du deuxième sous-thème, lequel traite des groupes ethniques minoritaires dominés par des cultures très différentes. C’est le cas en de multiples pays occidentaux. Mais c’est les exemples sont aussi nombreux dans la plupart des pays d’Afrique et d’Asie. Je ne citerai que le cas des Touaregs en Afrique ou des Ainou en Asie du nord-est, des Kurdes et des Tziganes en Europe, des Amérindiens, des Noirs de bien d’autres en Amérique, des Eskimos et des Lapons tout autour de la couronne boréale (on donne officiellement plus de cinq mille groupes minoritaires sur la terre entière). Il ne faut pas négliger toutefois la différence de traitement de ces minorités, selon que la nation ou elles se trouvent en assimilent les membres un par un ou isole le groupe.

Le troisième sous-thème est celui des minorités simplement culturelles (qui peuvent être aussi bien sexuelles, comme les femmes, ou de classes d’âge, comme les enfants ou les personnes âgées), ou d’autres qu’on appelle marginales dans le monde occidental où les bouleversements économiques ont entraîné de grands bouleversements sociaux.

Le quatrième sous-thème est aussi très connu puisque le plus ancien: c’est celui des identités reconnues qui ont donné naissance à des musées. Je veux parler des identités nationales (ou régionales, selon l’échelle): généralement elles ont eu un rôle très positif puisqu’elles ont permis aux peuples et aux populations de se retrouver dans leur musée et parfois d’aider à leur prise de conscience nationale. Les musées de ce type peuvent encore aider certaines nations neuves à sauver leur culture menacée par le nivellement universel. Mais …

Nous en arrivons au cinquième et dernier sous-thème, lequel s’applique aux aspects négatifs de cette question. Et l’actualité, au moins européenne, nous rappelle qu’une identité conçue avec exclusive peut conduire au pire et que les musées de communautés culturelles peuvent aussi être à la fois les cibles et les instruments politiques et guerriers de la barbarie.

La question qui se pose, en conclusion, à nos hôtes est celle-ci: y a-t-il en Chine des communautés, et donc des musées, qui correspondent à ces différentes catégories? Et ces musées posent-ils les mêmes problèmes qu’en occident?
IV

MUSEUMS AND MUSEOLOGY IN CHINA
Museums in China and Its Cultural Policy
by Ma Zishu, vice director of the State Bureau of Cultural Relics

Museum in China is a major setup collecting cultural relics and samples, a publicity and educational organ and a scientific research unit. It is an important component of the Chinese socialist scientific and cultural undertakings. Since the founding of the People's Republic of China in 1949, with the development of economic construction and the flourish of science and culture, the cause of museum has developed rapidly under the leading of the Chinese Communist Party and the Central Government.

The development of China's museum has witnessed two high tides. The first one happened in 1950s. Except Tibet, all provinces, autonomous regions and municipalities directly under the Central Government established their own museums in succession. Museums and revolutionary memorial halls were also set up in many cities, districts and counties. By the end of 1950s, the number of museums came to 480, 20 times that of 1949. In 1960s, due to the three-year natural calamity and the ten-year "cultural revolution", the amount of museums reduced.

The second high tide was after 1979 when the reform and open policy was implemented in China. Since then, museums have sprung up like mushrooms. Each year, dozens of museums were ushered in. In 1993, there were 1,130 museums in the national cultural relics system alone, 47.1 times the number of 1949 and 3.24 times that of 1978. In addition to museums founded by other departments and systems, the total number was over 1600.

With more than 40 years of painstaking efforts, China's museums do not only increase in number but also in variety. A complete museum system is gradually taking shape. We have history museums — museums reflecting China's long-standing history and revolutionary traditions. Under this category are the Museum of Chinese History, Museum of the Chinese Revolution, Military Museum of the Chinese People's Revolution in Beijing and such museums in localities, museums of historical relics and memorial halls of revolution. We have natural and geological museums which comprise local museums of natural history, museums of geology, exhibition halls of ancient biological fossils. China is a multinational country. Museums in the regions where minority nationalities live in compact community pay great attention to their traditions and folk customs. A system of such museum is initially formed. With the development of socialist construction, a family of scientific, technological and industrial museums was born in China. Such museums are founded to meet the demand of economic construction and serve directly all walks of life. This system is now in the ascendancy.

To date, a complete system of diversified museums has been formed, developed and perfected constantly. Quality of museum managerial personnel has increased persistently. Collection, exhibition and scientific research facilities in a certain number of large and medium-sized museums have been improved continually. All these have laid a solid foundation for constructing the socialist museum cause with Chinese characteristics. The museum cause has become a crucial condition and component of constructing the socialist spirit cultivation.

Some 27,000 staff and workers are employed in museums under the national cultural relics system. These museums have collected 8.65 million pieces of cultural relics and natural samples, 41,000 of which are the first class State-protected cultural relics. These museums organize 4,500 exhibitions a year and receive more than 100 million visitors, 5.1 million of which are foreign tourists. The museums have played a great role in the construction of socialist modernization, spread of historical, scientific and cultural knowledge, education of patriotism, socialism and national conditions, and international cultural exchanges.

As a developing country, the uneven economic development in different areas results in inequitable development of China's museum cause. The details are as follows:

1. The museum undertakings in the east coastal and central provinces develops rapidly both in number and variety. Some museums are at modern level. But in the western outlying regions, such as Xinjiang, Qinghai, Ningxia and Tibet, the number is few and most of them are museums of historical relics, cultural relics or revolution.

2. Alike other countries in the world, a part of the museums in China are newly built and the other part is reconstructed old structures. It has protected many ancient buildings in different times and with various nationalities and local features. But unlike foreign countries, the majority part of ancient Chinese buildings are
wooden structures instead of brick and stone. They are easy to be destroyed, so the protection work becomes more tough and heavy.

3. The uneven development of museum cause also manifest in social benefits. The Palace Museum, the largest one in China, is the largest existing building group of imperial palaces. It receives more than 7 million people a year though a measure of limiting visitors has been adopted. However, some museums at county level only receive yearly one to two thousands visitors. These uneven situations are determined by local economic development, people's living standard and cultural quality. But this will be changed gradually with the development of local economy, acceleration of people's living standard and cultural quality, and the increase of floating population.

The museum cause is a social undertakings to which the whole society has attached great importance. A museum can not exist without a society, and a society can not be without a museum. A museum shall do its bit for the social progress and in turn a society shall offer necessary condition and assistance for the museum's development. China's museum cause has got great support from the Chinese Communist Party, governments at different level and personalities of various circles. Chairman and General Secretary Jiang Zemin and Premier Li Peng had instructed many times that a museum shall use the cultural relics to educate the public on patriotism, revolutionary tradition and national conditions and it shall fully realize its social benefits. The two leaders had also affirmed achievements made by the museums on these aspects. Many museums have been appointed as a "social educational base" for teenagers and students by people's government at different level, educational departments and communist youth leagues.

To guarantee a healthy development of the museum cause, the State Bureau of Cultural Relics decides that during the Eighth Five-Year Plan (1991-1995) or a longer period, the museum construction shall follow the basic lines set up by the Chinese Communist Party. It shall base on the actuality, emancipate the mind, deepen the reform and open wider to the outside world. While improving the conditions of existing museums, new variety of museums shall be developed in a planned order, so that the museum cause will progress coordinately in quantity and quality, variety and distribution. In line with the need and possibility, specialized small and medium museums will be the focus, meanwhile a few of large modern museums shall be constructed, pushing the Chinese museum cause to a new stage. To achieve this aim, the State Bureau of Cultural Relics has put forward the following policies:

1. A museum shall made a strong play of its melody, in other words, it shall focus on exhibition and promote other works on the basis of exhibition, making an overall improvement of its working quality.

Exhibitions sponsored by different types of museums at various level shall pay much attention to their collection characteristics and local distinctions, they shall attach great importance to the design of exhibiting forms, the use of audio-visual equipment, electricity and other modern methods like imitation and bionics to let the audience participate the activity and try hard to create their own unique and typical styles. Museums of history and revolution shall mainly show off the national aptitude, revolutionary spirit and creative power of the Chinese people. Memorial halls shall highlights their memorial characteristics and records of actual events. Nationality and folk custom museums shall emphasize fine traditions and solidarity spirit of this united multinational country.

The museums shall play a more important role in educating the mass, especially the teenagers. We shall eventually carry out what the General Secretary Jiang Zemin instructed, "arm the people with scientific theories, guide them with correct opinions, mould them with lofty spirits, inspire them with fine works, train and bring up constantly generations of socialist new successors with ideal, morality, culture and discipline."

2. A museum shall liberate the mind, be practical and realistic, readjust and reform its organizational structure, implement responsibility system and speed up the reform pace of museum management.

The museum management must act in the spirit of reform and opening to the outside world and based on the actual demands of various works in this cycle. It must make a bold change of improper structural arrangements, update the management, execute responsibility system, set up a complete and scientific checking system, introduce a competitive system combining responsibilities, rights and interests, adopt fair competition in the working process, reward those who have done well and punish those who have done bad in the system of distribution with the consideration of equitable principle. More pay for more work. It shall arouse the enthusiasm of the whole staff, and meanwhile fully utilize its talent and technological advantages to set up tertiary industries suitable to its own characteristics and offer better services to visitors and society, earn some money to make up the shortage of funds given by the State and inject new energy in the museum development.
3. Starting out from the overall development demands of museum cause, China shall reinforce the construction of a group of key museums, direct and promote the work of diversified museums at different level in the country.

The State Bureau of Cultural Relics will select in a planned way some museums by stages and in groups and appoint them as key national museums. Such museums are required to have better infrastructural facilities, rich collections with unique characteristics, many professional personnel, great achievements in exhibitions and scientific researches, high reputation and great influence at home and abroad. Bureaux in provinces, autonomous regions and municipalities shall examine and determined their own key museums at provincial level according to the local actuality and eventually advance the whole museum cause by developing firstly these key leading museums.

4. China advocates co-operations and exchanges among the museums, plays the mass role and achieve mass benefit, gradually form a good circulation of the museum operation system.

China encourages the close contacts and strong co-operations among the museums in collection, exhibition, scientific research and foreign cultural exchange. The country instigates museums to exchange their duplicated cultural relics, co-sponsor exhibitions, do scientific research jointly and bring their publication and educational role into full play.

5. Striving for actual efficiency, China shall do well the construction of new museums in an active and stable manner.

During the Eighth Five-Year Plan (1991-1995) or a longer period, China will attach great importance to constructing and developing small and medium-sized museums with specific characteristics and local features besides a few large museums. While cultural relics protection departments are focusing on museum construction, all walks of life are also encouraged to build their own special museums with trade characteristics and time features. Besides State museums, collectively-owned and even private museums are allowed to be established.

6. Starting out from the macro-management of museum cause, China shall pay attention to enriching the collecting structure, consider at the same time the museum construction in old revolutionary bases, minority nationality regions and border areas and make a proper improvement of museum distribution.

7. China will strengthen the construction of socialist legal system by setting up, amplifying and perfecting effective rules and regulations. It will expedite the constructing and management work of museum according to law.

In this period, the State Bureau of Cultural Relics have mapped out several laws and regulations including the "Museum Grade Standards" and "Regulations on Museum Management." The bureau has also finished the feasible report and earlier stage preparation work of "Museum Law of People's Republic of China." In line with the set rules and regulations, the bureau will urge and direct local museums in the checkup, registration and filing works of their collected cultural relics. The local museums will improve their museum conditions, add necessary collections of cultural relics as well as exhibiting facilities. They will introduce and utilize widely modern exhibiting, seeing and hearing devices, protective technology, equipment and security alarming system, increase the use of computers in the museum management and push the management work up to a new level.
Museums and Museology in China
by Lu Jimin, Director of China Society of Museums

The modern sense museums appeared comparatively late in China, with a history of only 100 years. But the Chinese long-lasting history and culture and the habit of collecting and preserving antiques in various dynasties have provided an advantage for the development of museum. Back to the Shang Dynasty (16th-11th BC), China had special place for the collected cultural relics. Imperial palaces, ancestral temples and government repositories of various dynasties had once preserved rare and unique treasures. Many collectors and appraisers in the Chinese history have done a lot of research work and left the descendants rich cultural relics.

China has deepened constantly its understanding of museum. The development of museum and museology has also gone through a bumpy road. At the end of the 19th century, some person put forward to establish a museum in Shanghai to display ancient and modern treasures from China and abroad as well as various minerals and specimens of animals and plants. Zhang Jian, the founder of the first modern museum in China, considered that a museum should use its vast space to exhibit ancient and modern antiques and should open to the public. In 1905, he established the Nantong Museum which was composed of three sections: nature, history and arts, housing more than 3,000 cultural relics and specimens. It is the first private museum in China. In 1912, the nationalist government prepared to open a museum of history in the Imperial College, the first State-run museum in China. In 1925, the Forbidden City—the imperial palaces of Ming and Qing dynasties, was changed into the Palace Museum. This action is of great significant to the development history of Chinese museums. The appearance of the above-mentioned three museums has evoked great social repercussions and promoted the rapid development of museums in all parts of China. In 1928, China had only 10 museums; in 1936, the number came to 77, museums were constructed in more than 20 provinces and cities. The Chinese Association of Museums was founded in 1935, with over 30 group members and 120 individual members. In 1936, the association held an annual meeting to discuss problems related to museology. The association pointed out clearly that a museum was not only a treasurehouse to preserve antiques, but also a cultural and educational organ where people could gain knowledge from the exhibited objects and conduct scientific research. The museums at that times were very functioning and had been abroad several times for international exhibitions. The museum cause in China started comparatively late, but from the very beginning, it possessed evidently the three functions of museum namely collection, research and education.

Just when the Chinese museum cause underwent into a prosperous period, the Anti-Japanese War (1937-1945) broke out in 1937. The development of museum fell from the high tide to the bottom. Most museums were destroyed and a great many rare cultural relics were damaged. By 1949, only 21 museums had been left in China and most of them were in a miserable state.

The 1950s, right after the founding of the People's Republic of China in 1949, was the second booming period for the Chinese museum undertaking. The central government issued a series of policies and regulations to protect cultural relics and sites. It also allocated special funds to purchase antiques and develop museum though the nation was in an economic difficulty. On the one hand, China reconstructed and readjusted the old museums, added funds and increased managerial persons; on the other hand, the country erected a group of new museums in a planned way. Some multi-functional museums (geological museums) were founded first in provinces, municipalities and autonomous regions. The provincial museums in Anhui, Shandong and Gansu emerged as the times require. At the same time, small and medium-sized museums and memorial halls appeared in various parts of China. In addition, some State-level large museums were constructed in Beijing including the Museum of Chinese History, Museum of the Chinese Revolution, Museum of Natural History and Military Museum of the Chinese People's Revolution. The total museum number increased year after year, from 21 in 1949, to 40 in 1952 to 72 in 1957. The uneven development situation in the past has been changed basically and museums are no longer centred in a few big cities. With the renewal and development of museums, a big stride has also been made in museological research. At the First China National Museum Conference held in 1956, the attendants discussed on the characters, tasks and functions of museum and reached a better understanding about its collection, display and exhibition, education and scientific research. The conference indicated clearly that a museum was an organization collecting cultural relics and specimens, an institution doing research and publication, and a unit providing services to the public and scientific research. The
conference emphasized that a museum should educate people on patriotism and let them know better about the history and nature of our country. The Culture College then organized "Museology Training Class" and compiled the "Introduction to Museum Work" which made an overall description of all the museum activities and played a good role in promoting the research and development of museology. In the 1950s, China achieved great accomplishments in the museum cause and museological research. The country also accumulated many experiences. And the museum cause was flourishing.

However, “the cultural revolution” from 1966 to 1976, threw the Chinese museum undertaking to the low tide again. All museums were closed for a long time and the basic exhibiting facilities were dismantled. Many collections were damaged and the museum workers were physically injured and mentally affected.

Since 1980s when the reform and open policy was implemented in China, the museum cause entered the third thriving period. The country has speeded up its museum development pace and poured a great many material and financial resources into the expansion of old museums and construction of new ones. China has adopted a series of measures to strengthen museum management and museological research. The national cultural relic protection system had 365 museums and 6.12 million pieces of collection in 1980; 711 museums and 6.37 million collection in 1985; 1,013 museums and 7.78 million collection in 1990; 1,130 museums and 8.64 million collection in 1993. In the past 10 years, the museum number increased by 765 and collection by 2.52 million pieces, excluding those museums founded by other systems. The being-compiled “History of the Chinese Museums” lists more than 1,480 museums, but the actual total number may exceed 1,800. Since the 1980s, a group of large and medium-sized modern museums have been established, such as, the Shaanxi History Museum, Famen Temple Museum, Luoyang Ancient Tomb Museum, Shandong Provincial Museum. Besides, the Shanghai Museum, Henan Museum and Zibo Museum are under construction. The museums in China have changed greatly in number, scope, type and activity.

To increase the working skill of museums, the State Bureau of Cultural Relics and the Chinese Association of Museums have organized museological research and other seminars. Rules and regulations concerning the management of museum collection, display and exhibition, social education and scientific research have been mapped out, for example, "Trial Regulations on the Protection of Museum Collection" and "the Working Regulations for Museums in Provinces, Municipalities and Autonomous Regions." Museological research has further broadened its field, combined theory with actuality and developed in multiple levels. All museum works must be conducted on the basis of scientific research. Collection, preservation, exhibition and education shall all be done in a planned way and shall be closely connected with museological research. The achievements in museological research have been used in museum operation as well as special education, creating great effects in the society. In recent years, many monographs, papers, popular literatures and teaching materials, tables and various journals have been published. Of which, "Fundamentals of the Chinese Museology" and "China Encyclopaedia — Museum Volume" are academically authoritative books. Many papers and treatises are research achievements with the Chinese characteristics.

The Chinese museum cause has developed rapidly because it suits the requirement of the social progress. The development of society needs museum and museum must serve the development of society. Under the good situation of reform and opening to the outside world, China will reinforce the construction of material and spirit civilizations. And museums do play an important role in the construction of the two civilizations. So a museum shall enlarge and strengthen its functions to fit the advancing society. It shall shake off yoke of the traditional opinions, invigorate the popularization scientific knowledge, emphasize its educational function, stress on recreation and appreciation, and eventually meet and satisfy the increasing cultural demand of the public. A modern museums shall attach great importance to the changes of society and merge itself with the environ and develop itself accordingly. In the past 10 years, China has made outstanding progress in the museum cause and museological research.

The Chinese museum has constituted a reasonable distribution and a complete system consisting of history, nature and geology, science and technology, nationality and folk customs, and famous historic figures. A group of large-sized modern museum have appeared in Shaanxi, Shandong, Zhejiang, Henan and Shanghai. Some old museums in Jiangsu, Guangdong, Liaoning, Fujian and Anhui have been refurnished and new life and vitality has been injected into them.

The connotation of "museum collection" is amplifying all the time and the value of the collection is growing unceasingly. Museum collection can no longer be confined as "historical" or "past." Modern museums are in great variety with expanded scope of collection and exhibits. They shall become cultural treasurehouses of the man's society and natural resources. In the recent 10 years, the museum collection has increased
by 2.52 million pieces, an increase both in quantity and in quality. The museum collection is the material base of all the activities arranged by museums as well as the tool to publicize information. The expansion of the collection and the increase of value directly influence the functions and social benefits of the Chinese museums.

The publication forms of museum are improving day after day and the exhibition methods are turning to be multifold. A museum usually organize displays and exhibitions on basis of the nationality's history and natural resources where it is located. The museum tries hard to keep its individual characters, show off its obvious Chinese characteristics, attract more visitors, widen its educational functions and satisfy the social demand. Most of the museums in China put the educational function in the first place. In 1993, the national cultural relics system held 5,000 exhibitions, received 150 million visitors and 5 million of which were foreigners. Last year, 22 museums in Beijing were named as “educational bases” which received 13 million audience and over 2.2 million of them were middle school students. In 1993, 10 museums were awarded “the National Excellent Social Educational Bases” and 10 others were awarded as advanced units.

Scientific research in museums further extends its field and turns to be of great variety and in multilevel. In the past, it used to be in a small scope and few variety, more attention was paid to the scientific research within the museums. In the recent years, things have changed a lot. While strengthening the scientific research within the museums, it has also established a close relationship with the scientific research in other social departments. Today, information and documents are exchanged among the museums and the academic atmosphere is more invigorating. Among the museum workers, more than 1,000 with high-grade professional titles (professors and curators) and 4,000 with medium-grade professional titles (lecturers and engineers). Some persons are experts in the fields of history, archaeology, education, biology and geology; others are good at cultural relic repair, appraise, mounting and sample manufacturing. Their achievements have caused great social attention.

The special educational function of museum deepens increasingly and is highly valued by the society. Since the implementation of reform and open policy, while reinforcing school education in an all-round way, China has developed adult education, vocational and technical education as well as education for the aged and children. As a social educational organization, museums play an increasingly important role. With abundant object educational resources and various teaching approaches, a museum is able to become an educational system in addition to the school education. Under the market economy, some departments only seek for economic benefits and set up mazes and recreation grounds which over stressing ghosts and evils, left bad impressions on the mass, especially the teenagers. In this condition, it is more crucial for a museum to fully play its educational function. To date, most museums in China have established social educational departments and adopted the guide system. They often arrange various activities, such as lectures, summer campings, special-line tours, circulating exhibitions and various training classes. Museum activities are now emerging with education, culture, science, tourism and environmental protection.

It is a glorious but arduous task for the museum cycle to set up museums and develop museology with the Chinese characteristics. Since museology develops with the advance of museum. In 1982, the Chinese Society of Museums was founded in Beijing and localities all over the country follow the suit to form local museum societies. Museological research has entered into a new high tide with these societies as the centre.

China has a strong lineup of researchers. The Chinese Society of Museums has more than 2,000 members and much more with local museum societies. National and local seminars are held one by one, more than 2,000 academic papers on museology have been published, involving both macro and micro topics.

There is a wider research field. The research on museum history is outstretching rapidly. The research on the development road of museum is exploring the Chinese characteristics. The research on basic theories concerns many profound problems. Many branches have been shaped up in the research of the applied theories.

Connection between theory and practice is developing in depth. To create a museology with the Chinese characteristics, museums must deeply rooted into the Chinese society, enhance the research on the national conditions and study the Chinese museums in a down-to-earth way. The museums shall study the new conditions and new problems bringing about in the course of reform and opening to the outside
world. Base on the actual management system and operative methods, such research suits the Chinese national conditions and has distinctive Chinese characteristics.

Meanwhile, the Chinese museums must learn from and use the scientific theories and advanced experience of foreign countries. We can not create museums and museology with the Chinese characteristics by closing our door. Instead, we shall deeply connect with the actual Chinese society and open the door wider to the outside world. Because the Chinese characteristics are not contradictory to characteristic of various countries in the world, the two can learn from and help each other and make up each other's deficiencies. Only by this, can we establish museums and museology up to the world level but with the Chinese characteristics.
Philosophy of Chinese Museums
by Su Donghai, Editor-in-chief of Chinese Museum

It is our great honour to have so many museologists of international fame in China to discuss with us some urgent problems of museology. Such a grand occasion will certainly exert important influence on pushing the research of Chinese museology forward.

Personally, I also feel greatly honoured to have this opportunity to give you a presentation on some basic questions in Chinese museological research. As it is known to all, since the foundation of the People's Republic of China in 1949, the theory and practice of Chinese museums have been developing under the guidelines of Marxist world outlook as well as its historical outlook and methodology. However, this situation does not affect the dialogues between Chinese and international museological circles. Particularly, ever since China adopted a state policy of opening to outside world in 1978, the Chinese museological circles has been advancing to outside world. In theoretical field, we are sharing more and more common language with our foreign colleagues. As I believe, among the museums of different countries, the theoretical generality is stronger than individuality. The prospect of co-operation between us in this field is promising.

Now, please allow me to give you a concise presentation dealing with some philosophical questions within the framework of Chinese museological theory.

I. The outlook on the Essence of Chinese Museums

What is the essence of museums? Such a question attracts great attention of the Chinese museological circle. In China, the beginning of intensive studies on this question can be traced back to 50s. The National Conference on Museum Work, held in May 1956, did put its emphasis on this question and give an answer to it. The conference, participated by 110 delegates, put forth a famous point known as the theory of "Three Natures and Two Tasks." It is understood as there are three basic natures of museums, namely: being a scientific research institution, being a cultural-educational organization and being a main spot of collecting and preserving spiritual-cultural relics as well as natural specimen. Thus, a museum is made by combining all these three natures together. There are two fundamental tasks of a museum, namely: to provide services to scientific research and to serve the broad mass of people as a whole. Following the discussions of the above mentioned conference, Mr. Zheng Zhenduo, a famous Chinese scholar and the then Deputy Minister of Culture PRC, delivered his conclusion speech, in which he made a further point that the three fundamental natures of museums, combining scientific research, cultural education, as well as collection and preservation of cultural relics and specimen together, reflect an indivisible dialectical relationship among them. Consequently the essential characteristics of museums should be attributed to simultaneously containing in themselves all these natures. Mr. Zheng's speech clearly indicated that the three natures of museums represented an organic system or an organic structural entity. So, the essence of museums means a compound entity composed organically by the three natures. In lack of any one of them, a museum can no longer be a museum in its integrate meaning, consequently, just with single existence of any one of the three natures, it is no way to be a museum either. Only with the existence of all the three, a museum can be a museum in its true sense. The organic existence of these three natures constitutes the essential characteristics of museums which makes them different from other institutions. Based on the results of above mentioned discussions, we hold that as early as in mid-50s, the Chinese museological circle had already given an answer to the question regarding the essence of museums through analyzing the museum structure. Of course, the recognition derived from that was in its primitive stage. As the practice develops, the recognition develops too.

The National Conference on Museum Work in mid-50s was convened soon after the CPC and the
Chinese government had made the call "marching towards science," at a time when particular attention was attached to providing services for scientific research by the museums and libraries. Thus, the three natures of museums had been put in a way of bringing the scientific research to the forefront, stressing that "the scientific research is the foundation of all activities of museums" at the same time.

Starting from the 60s, the political struggles in China had been aggravated, then developed into a more serious situation in time of the Cultural Revolution. So, the expositions of museums had to shift in order to follow up tightly the political needs, in a time, an exhibition eulogizing a certain historical figure could suddenly be changed into one of condemning the same person. History could be rewritten at will, the exhibits could also be amended and falsified at one's will. The scientific and factual qualities of museums were heavily tramped down, the essence of museums was endangered.

After the Cultural Revolution, the museums went into retrospections for some time, thus deepened the recognition of their essence anew. The Chinese museological circle reconstructed the theory of "Three Natures and Two Tasks" by transforming the old sequence "scientific research, education, collection and preservation of cultural relics and specimen" into a new sequence — "the collection and preservation of cultural relics and specimen, education, scientific research." This new sequence gives high priority to the position of "the collection and preservation of cultural relics and specimen" by bringing it to the forefront. Such a sequence was reflected in the new museum regulations promulgated in June 1979. In fact, the new sequence of the three natures not only reflects the change in orders, but also indicates a leap in the recognition of museum essence at the same time. To accentuate the position of objects means to accentuate the most core characteristic of museum. The other two characteristics of museums, for example, the scientific research and education, only on conditions of linking themselves with the characteristic of objects thus combining organically with it, can form altogether a special compound entity known as a museum. Such a new recognition of the position of the characteristic of objects in the compound entity, is a conclusion derived from long-term practice. It shows that the recognition of the museum essence inside the Chinese museological circle has been deepened by traversing a way from the studies on the structure of museums to the studies on their functions.

My own views relating to the relationship between the three natures have already been expressed in my article — The Outline of Museum History, published in 1988. I hold that the three natures of museums have been formed historically and not something given by anybody. In the historical process of museum formation, the function of collecting and preserving objects appeared most early, it was the most ancient and also the first function of the museums. Object collection and preservation represent the core of the multiple natures of museums. Deviating from objects, museums would lose their most essential characteristic. After this first function, the scientific research appeared as the second function of the museums. The social development needs science and technology, but the latter would not have been possible to take root into such a specific cultural body as museum without the help of objects. For museums, objects are the carriers of scientific information. Without them, the museums would lose their scientific research characteristic and consequently lose their particular value of existence as basis of scientific research as well as scientific popularization. Social education appeared as the third function of museums. Such a function is by no means to have been transplanted into museum soil without foundation. It is the extension of the first and second functions innate to museums. The education of museums is a kind of education surrounding objects, or an education of objectification. Only by means of surrounding the objects closely, the museum education is able to fly its own colours and appear brilliant among various kinds of education.

In the course of the historical development of museums, the functions of the three natures appeared objectively and subsequently. The second function is the extension of the first, and the third one is the extension and expansion of the first and the second. The relationship among the three is just something like concentric circles. The function of collection and preservation represents the nucleus circle, while that of scientific research represents the inner circle and education represents the outer circle. The three functions constitute a systematic structure, a compound but not a mixed entity. In order to bring forth best effects as a whole, it is necessary to bring all three functions into play reasonably.

For decades the recognition of museum essence has been deepening gradually in the Chinese museological circle. However, a matter does not have just one essence, more essences can be abstracted from the complicated phenomena of a matter. So far as I know, Dr. Peter van Mensch holds that to provide information is the most essential characteristic of the museums. In China, some researchers also raised their new viewpoints relating to the museum essence. I am not going to go over them here.

II. The Value Outlook of Chinese Museums

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In China, the museums were originally introduced from the West. Also, the Chinese started realizing the value of museums through their observations of the museums in the Western countries. In the 60s of 19th century, China and Japan started the movements of learning from the West almost at the same time. The investigation personnel as well as the diplomats and students, sent abroad by the Chinese government, usually attached great importance to the museums in the course of their observations of the Western cultures. They usually held that the real objects-exhibits displayed in the Western museums could help people with widening their field of vision and improving their knowledge, as well as benefitting them by raising their scientific and cultural levels. During that time, China was in a crisis of being carved up by foreign powers and the Chinese people were seeking for an outlet of saving their motherland and making her strong, so it is quite natural for the investigators to cast their first eyesight at the scientific and educational values of the museums, taking them as necessary means of reforming Chinese society. Henceforth, the Chinese started setting up their own museums. From the first museum built by the Chinese with their hands in 1905, 42 museums had been built successively up to 1937. All these museums were basically built by the governments. Why the governments wanted to build museums in dozens of large cities throughout the country? Because the governments as well as those prudent people who were zealous in museum undertakings, thought the scientific and educational values of museums were necessary for social transformation. Thus, being the carriers of these values, the museums were destined to be born and developed for the sake of meeting the social demands. From above we can see that the Chinese museums were born and developed for carrying out special social missions. The value of their existence lies in realizing their missions assigned by the society. So, from the very beginning of their existence, Chinese museums became the museums of mission type.

After the founding of the People's Republic of China in 1949, the Chinese museums entered into the second stage of their development. The new government of China attached great importance to the museums and a great number of museums had been built by state investments. Except two remote regions, namely the Tibet and Qinghai, museums were set up in all provinces, large cities and autonomous regions. During a period when China was learning from the Soviet Union whose museums were distinguished with strong socialist ideology, the value outlook of Chinese museums was inevitably influenced by the value propensity of Soviet museums. In this stage of development, the political value became the main factor for the existence and development of Chinese museums. The political remould of the museums and the ideological remould movements of the museum professionals in the 50s, the stress on the necessity of making cultural relics and exhibitions available to serve the political struggles in the 60s, all these were the fruits born by political propensity. From a theoretical point of view, value belongs to a category of relationships. The government and the society represent the subjects in the value relationship of the museums. The demands of the subjects play a leading role in forming the value propensity. While the museums, representing the objects in the value relationship, remain to be the material carriers of the value. Yet, the value is latent and can be realized only by means of satisfying the demands of the subjects. In spite of the dependence of the value relationship on the demands of the value subjects, nevertheless, the value objects by no means play a completely passive role in realizing the value. They can adapt themselves actively to the demands of the value subjects or even change them. The value subjects and the value objects interact on each other. In time of the Cultural Revolution, some museums went so far as to fabricate history and remould the cultural relics at will for the purpose of meeting the demands of the political struggles. In result they did win over the high estimation of the then value subjects and thus had a better chance for their survival and development for a time. Of course, to satisfy the special demands of the value subjects by means of distortion of the museum value, it was something happened only under special political situation.

In 1979, China entered into a new historical period with economic construction as central task. Class struggle was no longer the key link of social life, consequently, the value propensity of museums was changed too. The museums resumed their cultural essence again. Being the show windows of the country, museums attracted attention from the side of government and society. In the decade of 80s, some 1000 museums increased in China. Museums have been popularized up to middle cities. All these museums were built by state investments. Such a fact indicates that the state and society think highly of the values of museums in cultural construction. The museums, on their part, also try their best to expand their cultural functions in order to meet the higher and higher cultural demands of the
society. The Chinese museological circle experiences a new upsurge in relation to the studies on the cultural essence and functions of the museums, also on the assessment of their value as well as the value of cultural relics. Here, I would like to express my own views on the values of museums.

The values of museums are manifold both in kind and in stratification. There are huge value potentialities hidden in the museums which need the value subjects to find out and to exploit. Viewing from an angle of broad social cultural stratum, I hold that the museums possess 4 cultural values as follows:

1. The Value of Verifying History

Man’s knowledge of both social and natural history are indirect, rational and not intuitive. Yet the items of museum collections are usually the original and sensible objects or materials related to the past history. Through examinations and researches of these original objects and materials, people are able to sense and get into direct contact with the past history. Furthermore, as the original objects and materials as such are the survivors of the past history, they are able to verify it. Also, as they are the fossils of history and reflect it in materialized forms, so undoubtedly they possess an objectivity and reality which render very special value for people to know and sense the history. When standing in front of the magnificent arrays of clay soldiers and horses of Qin Dynasty, people cannot but shocked by the force of the history, an amazing feeling they can experience nowhere except in museum. These historical verifiers are called cultural relics and those collected and preserved in museums are the most selective ones with higher values of historical memory and verification. Museums represent the centres of various precious cultural relics. The objects and materials with values of historical verification collected and preserved nowhere other than museums, are waiting for the value subjects to realize and to use.

2. The Value of Knowledge

The objects housed in museums belong to a particular sort of knowledge carriers and possess special charms of knowledge. The displays and exhibitions organized by museums represent an unified body combining thinkings both in terms of images and logic and thus form a special knowledge as such, the museums are able to attract to them the researchers and learners from various social strata.

The knowledge and information provided by museums are different in some way from that provided by research institutes and libraries. This is because they are not the knowledge carriers similar in all aspects. But, the knowledge and information provided by museums can be used side by side with that provided by other institutions on the ground of mutual supplement and verification. So, from the view of education, museums are deserved to be well-admitted as class rooms second to school education. Viewing in light of scientific research and popularization, the objects collected and reserved in museums are important supplementary knowledge to books. Hence we can say, museum is a special treasury of knowledge.

3. The Value of Estheticism

The Chinese society has not yet paid enough attention to esthetical value of the museums. When museums were being introduced into this country, people attached great importance to their scientific-educational values and neglected their esthetical value. In early 20th century, Chinese scholar Cai Yuanpei, when studied in Germany, did repeatedly stress on the esthetical value of the museums. However, his voice did not attract enough attention of the society. Since the 80s, Chinese society started paying attention to the esthetical value of museums. Some researchers have shown their concern over this issue already. Yet, at the moment, the esthetical value of museums has still not been fully aware by the esthetical subjects. The solution lies in the promotion of the esthetical consciousness of the society as a whole.

It is necessary to point out here the differential of estheticism. There is different esthetical consciousness under different ideology. accordingly, the esthetical experience is also different under different cultural background. Such differential of the esthetical subjects by no means lessens the possibility of realizing the museum values, on the contrary, it enables museums to exert greater attraction to visitors from different countries and places, thus realizing their esthetical value in a...
larger scale, museums can not only satisfy the esthetical requirements of domestic visitors, but also that of foreign visitors. They are good places to satisfy manifold requirements of the esthetical subjects.

4. The Value of Morality

The Chinese society pays more attention to the moral value of museums. On their part, the Chinese museums work rather hard to extol the virtues such as patriotism, collectivism and selfless devotion by means of their displays and exhibitions. The Chinese government even set up a number of museums dedicated specially to the heroes and exemplary figures, such as Lei Feng and many others, for the purpose of extolling and publicizing their communist virtues and glorious deeds. The Chinese government also pays high attention to setting up museums in honour of the great and famous men and women in history, for the purpose of raising the moral status of the visitors to a higher level through a subtle influence of the thoughts, characters and deeds of those historical figures. The moral value acts in co-ordination with the esthetical value. Some moral values are esteemed as virtues. Virtues represent an important aspect of the national spirit as well as a contribution to the precious spiritual treasure of mankind as a whole. One of the responsibilities of museums is to publicize and extol these virtues. The moral value of museums lies exactly in eulogizing the noble deeds, characters and ideals.

The four kinds of values as we have discussed above are interrelated one another. The value of verifying history and the value of providing knowledge can be put in a traditional expression as "true," "good" and "beauty." So, the museums are the carriers of the "true," "good" and "beauty" values at the same time which no other institution can compete with. That is why the museums are more colourful and brilliant than any other cultural carriers. Therefore, the museums are praised as the cultural miniatures of mankind as well as the show windows of the spiritual civilization of a nation.

III. The Ethical Outlook of Chinese Museums

In the field of practical ethics, a number of branches have been developed, such as medical ethics, legal ethics, enterprise ethics and political ethics, etc., this situation cannot but give an impetus to the establishment and development of museums ethics. The studies on the Code of Professional Ethics carried out by ICOM reflect the efforts dedicated to the museum ethical research. The ethical thinking and outstanding Chinese characteristics by inheriting both the historical and revolutionary traditions. The Chinese museums attached great importance to establishing people's relationship as well as fostering their thinking in terms of the ethical norms. Thus, the Chinese museum professionals who have been following their line for long are people of high professional morality and refinement. Their behaviors are mostly controlled by moral force rather than legal force. The ethical thought of Chinese museums can be reflected mainly in three aspects as follows:

1. "An Pin Le Dao"

"An Pin Le Dao" is an old Chinese idiom expressing a traditional virtue of China. To put it into English verbally, it means "to regard poverty with equanimity and to find pleasure in devoting to one's course." To put it into contemporary language, "An Pin" means to regard the material scantness with equanimity, while "Le Dao" means to devote oneself to one's ideal and deeply love one's career. As a matter of fact, the museum undertaking is the one with scanty material resources, with low payment and returns, especially in China. It is really a virtue for Chinese museum workers to carry on such an undertaking and set their hearts on it for a long period of time. A great number of Chinese museum workers even devoted a life-long service to this undertaking, neither changed their mind nor to be attracted by any other jobs with higher payments. What makes them to stick themselves firmly to such a line with material scantness and low payments? The explanation is that there are special professional attractions and unusual qualification demands in this line. As museum work requires high professional skills which can be obtained only through long-term accumulations, so, as a rule, the longer the workers accumulate their knowledge, the higher their professional skills attained. Therefore, it is a professional requirement of the museum undertaking for a long-term stabilization of its staff members, accordingly, the museum workers should also be well-prepared in mind to lead a life-long career with material scantness. This actually means to make a personal sacrifice. Furthermore, "to regard poverty with equanimity" (An Pin) must be linked with "to find pleasure in devoting to one's course" (Le Dao). If not, the former would lose its sense and value. The ancient
Chinese philosophers, Confucius and Mencius, both thought highly of Yanhui's virtue of "An Pin Le Dao," yet cast their eyesights on "Le Dao." It is mainly due to a noble professional responsibility and love, we museum workers are able to regard the material scantness with equanimity. The museum workers always share a professional pride among them and experience a feeling of nobleness in their work. The reason is that the museums are linked with things of "true, good and beautiful," and linked with the glorious history of a state and a nation. The national pride combining with professional nobleness creates a special attractive power of the museums, which in its turn enables the museum workers to find pleasure in dedicating themselves to their course without being scared by material scantness. Thus, the thinking and feeling of "An Pin Le Dao" represent the ethical mainstay of the Chinese museums.

2. Prefer Justice to Profit

The relationship between justice and profit is a traditional theme of Chinese ethics. Justice means the ideal of morality, while profit means economical gains. The traditional Chinese ethics prefer justice to profit. The Communist Party of China also thinks highly of setting up the mind of serving to people wholeheartedly. Therefore, over a long period of time, the Chinese museums, in terms with their ethical thinking and practice, uphold a mind of selfless devotion to the public and regard it as a glorious deed as to submit individual interests to collective interests, what is more, they take haggling over money reward and individual interests as mean conducts so give no thought to them. The noble ideal and professional dignity have become the motive power in work while the material incentive has been debased to an immaterial position. However, as China is now in the course of establishing a socialist market economy, the ideals of common people on moral values are changing too. Greater and greater attention has been paid to the money regards of the workers. The moral concept of "preferring justice to profit" has been replacing by a value outlook of "combining justice and profit into one." But, the unification of things in practice cannot be attained as easily as in thinking. The contradiction between justice and profit remains a problem throughout the world and is to be solved gradually in the course of practice. For example, saying that "museum is a non-profitable organization," is this an economical problem or an ethical one? And, what is the relationship between social effects and economical effects? all these appear to be complicated problems in practice.

The relationship between justice and profit can be extended into relationship between collectives and individuals. Chinese morality attaches great importance to the collective interests. To submit the interests of the individuals to that of the collectives is regarded as an ethical norm in China. For Chinese museum professionals, collectivism is an important connotation of their moral accomplishment.

3. Self-cultivation

In China, to conduct self-cultivation, in other words, to attain moral refinement by oneself, is a traditional virtue too. The Communist Party of China pays great attention to the self-cultivation of the party members. Ever since the CPC came to power, the Party and the state never cease their efforts in upholding such a good tradition through encouraging all workers and staff members to conduct self-cultivation and ideological training. Self-cultivation includes not only setting up one's noble ideal, but also the correct handling with the human relationships, particularly the relationship between individuals and collectives. Therefore, self-cultivation represents a moral practice with an abundant intention. In comparing the morality with the legality, the Chinese museums pay greater attention to the fostering of morality. Chinese museum workers enjoy an intimate relationship among them. People working together in a small unit, know one another well and they behave themselves just like members in a big family. Accordingly, strong affections exist side by side with deep contradictions. The way of adjusting the relationships among people lies mostly in practicing self-criticism by both sides. To raise people's moral quality to a higher level remains a good prescription for solving the contradictions among them and turning the passive factors into active ones. The professional zeal and good human relationships maintained by Chinese museum workers rely mainly on their self-cultivation in ideological and moral aspects.

Nevertheless, in the great torrent of reform and opening to outside world there are multiple outlooks on values which inevitably flush the brains of Chinese museum workers. Thus, it is not enough to rely solely on the moral force now, efforts have been made in strengthening the legal construction in
museums. This is another question which I am not going to discuss here.

My respectful friends and colleagues! In concluding this presentation, please allow me to stress on one more point, that is, the philosophy of Chinese museums never represents a close system. Although Chinese museums took root in the soil of Chinese historical and revolutionary traditions, yet they absorbed the value outlooks of the Western museums at the very beginning of their foundations. Then, taking Marxism as its theoretical guidance, the philosophy of Chinese Museums is able to incorporate into itself valuable and progressive thoughts of diverse natures. For more than a decade, owing to the favourable conditions of the reform and opening to the outside world, the Chinese museological circle gets a deeper insight into the generality of museums of different countries, high attention has been paid to the learning and studying the theoretical and practical experiences of the Western museums, and accordingly, the exchanges and cooperation with the museums of other countries have been strengthened. In this aspect, I am very glad to mention here how the work of ICOFOM have been highly appreciated by Chinese museological circle, and the studies on its theoretical outputs have been carried on with great interest among us. Chinese Museum, the periodical of Chinese Society of Museums, as well as some other Chinese museological publications, have published one after another the messages and information concerning academic activities of ICOFOM. A series of articles and representative approaches have been introduced too, including those of S. Tsuruta, C.K. Schriener, V. Sofka, P. van Mensch, W. Cluzinski, Z. Stransky, T. Sola, M. Scherar, G.E. Burcaw and others. Besides, the papers and information concerning the Movement of New Museology have also been introduced. Hereafter, we will keep a sharper eye on the activities of ICOFOM and take a more active part in it.

Finally, I appreciate deeply your kindness of listening patiently to my long speech. Thank you very much.
II REGIONAL ICOFOM LAM MEETING

MUSEOLOGY, MUSEUMS, SPACE AND POWER IN LATIN AMERICA AND THE CARIBBEAN

Quito, Ecuador, July 18/23 1993

Conclusions and Recommendations

Introduction

The participants of the II ICOFOM LAM Regional Meeting, representing Argentina, Brazil, Ecuador, Perú and Venezuela, assembled to discuss the topic Museology, museums, space and power in Latin America and the Caribbean, report the following.

The Latin American and Caribbean countries are undergoing an economic transformation that has a determining repercussion on the social, political and cultural aspects. It is convenient that museology make use of this articulation to establish real links between the political and economic powers, so as to contribute to strengthen the identities of this region.

The State must assume its responsibilities in practice, by improving its organization, determining a cultural policy and backing the commitment of its authorities.

In this way, it is confirmed that the State should not neglect its heritage guardian role and its responsibility for the conservation and integrity of such heritage, recommended in the Caracas Declaration, (1992).

The history of Latin American people has been the result of deep social, political and economic conflicts. In this way, singular values have arisen, which many times ignored or overlooked the significance that anonymous communities have had in historical and cultural processes.

Nowadays, meditating on the role concerning museums in Latin America and the Caribbean - in view of the complex and uncertain reality that these regional countries live- requires an evaluation of the political dimension of Museology and the ideologic implications, essential to the professional practices and to the social function of museums.

In previous events, the concept of museum as a communication process, an alternative resource of integral education, a source of community values and socialization, an interaction space and a cause of social transformation has been claimed and reaffirmed. Museums are linked to time as an expression of immortality; to space as a place for the untouchable and to vital wealth, in the statement of dualities such as nature and culture; unity and multiplicity, and in the fact of being subject and object at the same time.

Although the Latin American museum responds to space, time and culture factors - which diverse historical processes have predetermined- it is also summoned to assume a new challenge: to contribute to the integral development of the countries of the continent.

The political dimension that Museology should acquire, demands from its professionals, efforts oriented to the identification, comprehension and management of the sources, instruments, mechanisms and destination of the two-directional power relations, in which the museum is enrolled within the political context. It is not only a question of the power that influences this institution from upper decision spheres, but also the one that arises from internal intelectual self-determined potentials and political-administrative self-management, which such institution possesses.

What we have previously pointed out reveals that the survival possibilities of the museum strive in a conflict between external and internal powers, from outside or inherent thereto.
Nevertheless, the museum keeps the awareness of its insertion in such conflict; the excellence of the interaction established with the community; the power of evidences; the communication ability; the experience and success in summoning disposals and the sensibility for detecting demands and offering satisfactory answers to the individual and society altogether. All this constitutes its raison d'etre and its legitimacy.

So, it is the way in which the museum -in view of an alienated, mithifying, forgetful society-can and must offer promising choices for the future, involved in the search for the integral man, aware of his space, time and culture.

It must be guided to the development of its own creative, debating, innovative abilities; it must be oriented to the professionalization of its human resources; to the understanding and satisfaction of its public; to man's integration under conditions of equality, respect and freedom.

Taking into consideration what has been stated and bearing in mind the agenda of this event, we submit the following considerations and recommendations according to the following order,

1. Culture and society
2. Museology
3. Museums
4. Space
5. Power

1. Culture and society

Considering,

-that Latin America and the Caribbean possess native cultures that go back millennia;

-that Latin America and the Caribbean processes of colonization and immigration have gradually imposed diverse cultural guidelines;

-that the countries of the region started appraising their history and heritage -in a general way- only by the end of the XIX century.

-that the cultural development results from the relation between man and his environment, and is closely related to the integral growth of each society, leading to the living conditions of its people;

-that in the particular case of Latin America and the Caribbean, the integral development of culture is connected to the understanding of their own history and the relation of its ancestors with their environment;

-that the present can be understood, the future planned, and the personal, national and regional identity strengthened through this knowledge;

-that it is convenient to emphasize that the living conditions of the people of the region will improve if culture goes hand in hand with development;

Recommends,

Museums

-To put into practice actions tending to secure the knowledge and comprehension of the multicultural and pluriethnic character of the countries of the region;
- To value the traditional learning that goes together with the ethnic, historical and geographical realities of the different cultures of each of the countries of the region;

- To elaborate specially designed programs, so that the inhabitants from Latin America and the Caribbean recognize themselves in an authentic process of cultural integration;

**Societies in their responsible instances**

- To sponsor the recognition and use of the rights of cultural minorities;

- To contribute to the preservation of cultural heritage, taking into account that museums are the mainly responsible to take care of the same;

- To determine, in each case, the interpretation and use of the objects that have belonged to the culture they represent.

2. Museology

Considering,

- that Museology is a scientific discipline that socially commits those who work in it;

- that the notions reported in the documents published by the International Committee for Museology (ICOFOM), as a consequence of the scientific work carried out in its annual symposia, as well as those endorsed in the Round Table of Santiago de Chile and in the Caracas Declaration - elaborated by museum professionals of diverse disciplines related to the same - establish the theoretical fundamental basis for the development of Museology as a scientific discipline;

- that representatives from Latin America and the Caribbean countries were present in such events;

- that the contemporary museum problems, its functions and objectives have been specified in such documents;

- that Museology as a science and the museum as an institution contribute to the construction and comprehension of a system to guide the course of society, considering the development as a part of that system and that course;

**We recommend,**

**Museology professionals**

- To get to know and disseminate all documentation referred to theoretical and applied Museology;

- To back, through concrete actions, the application and diffusion of scientific museologic concepts within Latin American museums;

- To support the activities that ICOFOM LAM carries out in Latin America and the Caribbean, tending to promote research and museological studies in the region, through seminars, meetings, publications, document translations and exchanges among professionals;

- To put into practice the recommendations risen from the First and Second Regional ICOFOM LAM Meetings, according to the requirements that each situation in particular demands.
3. Museums

Considering,

- that museums are spaces and means of communication of values;
- that nowadays they are summoned to fulfill a social role that reveals the real image of each of the complex cultures in which they are immersed;
- that they must make use of and reveal the differences that exist between the diverse ethnic groups, causing a self-knowledge and intercultural integration process;
- that the contemporary museum has a commitment with the integral growth of society, assuming each day a role of greater responsibility with regard to it;

We recommend,

Different sectors of society

- To sponsor the creation of community, neighbourhood and local museums and ecomuseums, based on the concerns and needs of each social group;

Museums

- To adopt measures tending to the dissemination of their activities, using mass media for this purpose;
- To promote critical thought and evaluation of their work, proposing the participation of the community they serve and involving this in the dynamics of their activities;
- To obtain a major understanding of cultural processes in time and space - in a synchronic and diachronic manner - through the planning of exhibitions whose subjects refer to different ethnic groups.

4. Space

Considering,

- that the time and space of museums involves the past, present and future as well as the physical, social and cultural aspects;
- that museums must be understood in relation with the time and space of each society, working out this connection as a continuity;
- that there exists a common Latin American history and tradition, which form its identity;
- that the different expressions of each Latin American culture result from the society that reveals them and that museums link these in an interdisciplinary way;
- that the success of the museologist's professional performance commits the incorporation of a series of scientific disciplines, in close and complementary work;
- that educational systems of the countries of the region often do not correspond to reality;
We recommend,

**Institutions involved in museological work**

- To inform all institutions and people related to museums about the museological activities carried out and to be carried out;
- To promote and support the diffusion of museological texts in the countries of the region;
- To tend to a professional ethic development through the application and dissemination of the ICOM Ethic and Professional Deontology Code.
- To encourage the interdisciplinary activities in museums and the self-improvement regarding its human resources;

**ICOM and ICOFORM**

- To stimulate the museologic conceptual unification, so that Latin American institutions linked to Museology can finally give an homogeneous general and unified sight;
- To promote the production and dissemination of museological theoretical and technical texts;

**Educational Institutions**

- To follow the guidelines that the ethnic, historic and geographical realities of each of the region's societies establish;
- To value and make use of the potential existent in museums, true agents of cultural growth;

**Museum Professionals**

- To guide the museological discourse to the present, including contemporary reality, proving at the same time the permanent relationship between past and present;
- To attain the correct use of Museology as a scientific discipline, asking for museological counsel to whom it corresponds;

**Museums**

- To expedite the comprehension of the culture's specificity and globality, as well as of the cultural continuity, present in the synchronic and the diachronic aspects;
- To study and evaluate the degree of communication achieved through their messages, specially taking into account the language used in exhibitions;
- To put exhibition objects into context;
- To form interdisciplinary commissions that behave as a theoretical background of the diverse activities performed;
- To help out professionals that work in these institutions and have no studies referred to museology, through the fulfillment of tutorships, courses and seminars related to the functions they carry out;
- To work effectively as a complement of the educational system.
5. Power

Considering,

- that each country of Latin America and the Caribbean presents particular features, due to the peculiarities of their political and social realities;

- that its integral development process is seriously limited due to the lack of continuity of different governments' cultural guidelines;

- that certain sectors within Latin American societies have been historically used to achieve situations of power;

- that the economic sphere fulfills a fundamental role in the promotion, conservation and diffusion of the cultural and natural heritage, contributing from different standpoints to solve the cultural needs that the State can no longer take care of;

- that neo-liberal policies - actually used by most of Latin American governments - can, nevertheless, commit the self-determination of the countries of the region;

- that in view of the privatization of their enterprises, the State must study the risks to which the cultural and natural heritage are subjected, guaranteeing their protection and permanence;

- that the museum develops its action within a network of political and hegemonic interests, not always in accordance with the communities' feeling;

- that each of the components of this network has its particular scope;

- that a museum at the service of power offers an arbitrary system of references;

We recommend,

*International organizations responsible for the preservation of the heritage*

- To be solicitous about the permanence of coherent cultural policies, which guarantee the continuity of each action;

*High governmental instances*

- To guarantee the continuity of fundamental cultural policies through different governments;

*Authorities and museums*

- To establish a counterbalanced relation between political, economic and cultural interests, creating programs oriented to achieve the rescue of collective memory and the development of people, in a Latin American time and space;
Museum directors and museum professionals

-To be conveniently prepared, with regard to the diverse policies that the State can apply involving the museum, in order to offer answers which do not alter the fundamental functions of the institution;

-To give priority at all times to the museum and its cultural space, in view of the uprise of matters of conflict at decision-making level;

-To avoid the arbitrary use of cultural and/or natural heritage with power and hegemonic ideological goals.

Finally, the II ICOFOM LAM participants consider that it is necessary to complete the preceding theoretical background with practical actions and therefore bring forward the following motions,

Motion number 1

The elaboration of a pilot scheme for different museums of the region -which fulfill the Conclusions and Recommendations agreed upon in this event- is recommended to delve deeply into the supporting foundations of Latin American Museology.

In order to carry this out, ICOFOM LAM and competent international governmental and non-governmental organizations are requested to put into practice the necessary measures and so instrument this first experience. It is also requested that its results be disseminated during the course of the next ICOFOM General Conference, to be held in Norway in 1995, so that they act as an example for similar future experiences.

Motion number 2

The Undersecretariat of Education and Culture, Ministry of Education and Culture, Ecuador, is suggested to study the appropriate mechanisms in order to make possible the creation of a Coordinating Museum body, responsible for establishing the foundations and elaborating a national museological policy, in agreement with the specific functions that such institutions must fulfill.

Motion number 3

The Ecuadorean Ministry of Education and Culture is requested to take into account the difficult situation that equatorial museums are generally undergoing, providing them with indispensable economic means, so that they can carry out their activities for the benefit of diverse sectors of the society of this country.

Likewise, a vote of support is agreed for the following projects, on account of being considered of interest for the Region in general and the different communities involved, in particular,

1. Petition to include Coro and La Vela in the list as of Natural and Cultural Heritage of Mankind, submitted to UNESCO by Venezuela.

2. Measures initiated by the Town Council of Cuenca, Ecuador, tending to achieve the declaration of the historic centre of the city as Cultural Heritage of Mankind.

3. Refunctioning of the building called La Perla de Cuenca in the city with the same name, where in a near future, the Museum of Metals will function as a cultural centre and seat of permanent and temporary exhibitions.
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17, 1990 Museology and the environment

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20, 1991 The language of exhibitions 2


22, 1993 Museums, space and power [in preparation]

23, 1994 Object - document?
24, 1994 Museum and community 1
25, 1995 Museum and community 2 [in preparation]