

Museological News

Semi-annual bulletin
of ICOM International Committee
for Museology

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no 13 (april 1990)

Dear colleagues,

It is a real pleasure to send you this new issue of *Museological News*. I regret that I have not been able to produce it earlier. ICOM'89 lies already far behind us and time is running short now to complete this year's programme.

In this issue you'll find a short report of our meetings in The Hague. As usual we had our elections on the last day. After the results were presented there was no time to thank the members of the 1986-1989 board, and especially Vinos Sofka, for their efforts. Fortunately we had the opportunity to express our gratitude to our parting chairman in an informal way during a party at the Reinwardt Academie. Thanks to Vinos' indefatigable enthusiasm ICOFOM became the main international platform for the discussion about the theory of our profession. Within thirteen years (the committee was founded in 1977) the membership grew from 13 to more than 800 members.

Although every new member is of course very welcome, I must admit that I am a little bit worried about the size of our committee. It is clear that we cannot go on as we did during the past eight years. We have to find new ways. You will find some proposals in the Triennial Programme.

The size of the committee is not the only matter of concern. During the past eight years the committee produced 16 volumes of *ICOFOM Study Series* (not to mention two issues of *Museological Working Papers* and 12 issues of *Museological News*). These 2800 (!) pages of text, written by 150 museologists from all over the world, form a still largely unexplored treasure of museological thinking. *ICOFOM Study Series* has always been considered as conference preprints, produced in limited numbers and distributed only among the participants. There is still a large number of papers that are not published because they were received too late, and there are also many summaries, analyses and conference reports awaiting to be published. It is important that this material is distributed among a wider audience so that it can be studied and assessed. In the Triennial Programme some ideas are developed concerning this matter.

I consider these two matters (how to cope with a growing number of members and how to make the study material accessible) as main tasks for the near future. I hope to be worthy of the trust put in me. Please do not hesitate to contact me about any matter concerning ICOFOM or museology in general. The committee has a strong tradition in being open and democratic. I will do my best to keep this tradition alive.

Peter van Mensch

The newly elected board in action.

From left to right: Zbynek Stránský, Judith Spielbauer, Martin Schärer, Don McMichael, Tereza Scheiner, Soichiro Tsuruta, Peter van Mensch, Mathilde Bellaigue, Nelly Decarolis. Seen from the back: Vinos Sofka. Not on this photograph: Andre Desvallées, Eulalia Morral, Klaus Schreiner, Tomislav Sola and Manyando Mukela.



New members

Between August 1989 and April 1990 100 colleagues have been registered as new members of our committee:

| | |
|---------------|----|
| Africa | 8 |
| North America | 21 |
| Latin America | 17 |
| Asia | 17 |
| Europe | 36 |
| Oceania | 1 |

Characteristic for our committee is that only 38 new members could be welcomed as voting member. The 62 non-voting members have chosen to be voting member in 17 different international committees, with a preference for ICMAH (15), CECA (7), Management (6) and Conservation (7).

The total number of members has now passed the 800 mark!



Report of the 12th annual conference of the International Committee for Museology, The Hague (Netherlands), 29 August - 1 September 1989.

About 70 ICOFOM members registered for the meetings. Seven sessions were held. Each session was attended by 40-80 persons.

Programme

| | | |
|------------|-------------|---|
| 29.08.1989 | 13.00-13.45 | opening session |
| | 14.00-17.00 | seminar 'ICOFOM 1977-1989 - assessment of achievements' |
| 30.08.1989 | 09.00-12.00 | joint session with the International Committee for Regional Museums: 'Regional museums as generators of culture' |
| | 14.00-17.00 | symposium 'Forecasting - a museological tool?' |
| 31.08.1989 | 09.30-12.30 | joint session with the Working Group on Theory and History of Restoration, Committee for Conservation: 'Dynamic preservation' |
| | 14.00-17.00 | symposium 'Forecasting - a museological tool?' |
| 01.09.1989 | 09.30-12.00 | seminar 'Landscape preservation' |
| | 14.00-17.00 | ICOFOM business meeting |

Because the main programme of the conference gave ample opportunity to visit museums in The Hague and elsewhere, no museum visits were included in the ICOFOM programme. The symposium and the four seminars covered a wide variety of topics. Some texts in connection with the seminar of the history of the committee and the seminar on landscape preservation are published in *Museological News* 12. The texts sent in advance as discussion material for the symposium about forecasting are published as *ICOFOM Study Series* 16.

Seminars

The seminar 'ICOFOM 1977-1989 - assessment of achievements' was a tribute to Vinos Sofka, chairing his last annual meeting as president of ICOFOM. Vinos Sofka himself presented some of his personal reflections. Peter van Mensch analysed the composition of the membership and pointed at some problems concerning the structure and working method of the committee. Regional representatives gave their views about the role of ICOFOM.

The seminar 'Regional museums as generators of cultures' focussed on the cultural role of local and regional museums. Three case studies were presented: a new neighbourhood museum in The Hague (Bart Voskuil), the regional museum of Bohuslän, Sweden (Carl Cullberg) and the Peloponnesian Folklore Museum, Greece (Ioanna Papantonion).

The seminar 'Dynamic preservation' concentrated on the theory and practice of 'functional conservation', i.e. conservation with respect for the (original) function of artefacts. After a theoretical introduction (Peter van Mensch) some practical examples were discussed from the field of art (Ernst van de Wetering) and historic buildings (Peter van Dun).

The seminar on landscape preservation explored the complex phenomenon of landscape from both an ecological and a museological perspective. It was emphasized that the structure of landscapes results from a long interaction between nature and man (culture). The key note address was given by Pieter Schroevers ('Changes in flora and fauna as reflection of economic history'). Other papers were presented by Mathilde Bellaigue, Klaus Schreiner, Renato Cialdea and Donatella Cialdea.

Symposium

The main part of the conference was the symposium 'Forecasting - a museological tool?'. Forty papers were sent in advance and printed as *ICOFOM Study Series* 16. At the meeting nine analysing summaries were also available. These summaries served as starting point for discussion. The discussion of the first session (chaired by Peter van Mensch) concentrated on 'the role of forecasting in museology'. Theme of the discussion of the second session (chaired by Don McMichael) was: 'Museology and museological institutions as active agents of change'. Two groups of participants formulated some conclusions of the discussions. These documents are given hereafter.

Business matters

During the plenary session on Sept. 1st Tsuruta proposed to establish a regional ICOFOM working group for Asia. This proposal was approved by the members present at that meeting. The board expressed its gratitude for this initiative and accepted gladly the candidacy of Tsuruta as coordinator of this working group. It was decided to invite regional coordinators to participate in board meetings as co-opted members. The board suggested to study the possibility to establish a regional ICOFOM working group for Latin America.

During the plenary session on Sept. 1st Desvallees nominated Jelinek and Sofka as honorary presidents. This proposal met unanimous approval. At the same time Desvallees suggested to ask Sofka to join the board as permanent adviser. The board expressed its gratitude for this initiative. Since Sofka accepted the nomination, the board invited him to join its meetings so everybody may profit from his large experience. Jelinek has also accepted the nomination.

During the board meetings in India 1988 decisions has been made as to the next meeting places: 1990 Zambia (Mukela), 1991 Switzerland (Scharer), 1992 Canada (ICOM General Conference). ICOFOM has been invited to meet in 1994 in Puerto Rico (Haydee Venegas). In view of the ICOFOM tradition the 1993 meeting should be held in Europe again.

The organization of the 1990 and 1991 symposia could be done in a way similar to the way the 1989 symposium was organized. Sofka promised to take care of the printing of ICOFOM Study Series. The themes of the forthcoming symposia are: 1990 museology and the preservation of natural heritage, and 1991 museology and semiotics. The final themes have to be defined in cooperation with the organizers. The theme of ICOM 92 is "Towards the year 2000. Museums: are there limits?".

Elections

The election committee was formed by Anja-Tuulikki Huovinen, Ulla Keding Olofsson and Marcelo Araujo. Peter van Mensch was elected as new chairman of the committee (55 votes of 69 valid votes cast). The results of the elections of the committee's board are:

| | |
|-------------------------|------------------|
| Decarolis, Nelly | 56 (+ 1 S) votes |
| Mukela, Manyando | 54 (+ 6 S) |
| Spielbauer, Judith | 53 (+ 2 S) |
| Sola, Tomislav | 53 (+ 1 S) |
| Desvallees, Andre | 51 |
| Bellaigue, Mathilde | 50 |
| McMichael, Don | 49 (+ 2 S) |
| Schärer, Martin | 43 (+ 4 S) |
| Stransky, Zbynek | 41 (+ 4 S) |
| Scheiner, Tereza | 37 (+ 8 S) |
| Schreiner, Klaus | 32 (+ 3 S) |
| Morral i Romeu, Eulalia | 31 (+ 11 S) |

Grote, Andreas 31 (+ 3 S)

| | |
|-----------------------|------------|
| Niqam, Mohan | 27 (+ 3 S) |
| Bedekar, Vasant | 25 (+ 4 S) |
| Tsuruta, Soichiro | 25 (+ 2 S) |
| Horta Barretto, Maria | 20 (+ 2 S) |
| Arjona, Marta | 14 (+ 1 S) |
| Carrillo, Rosario | 11 |
| Tripps, Manfred | 6 (+ 1 S) |
| Lenqyel, Alfonz | 4 (+ 3 S) |

The number of votes marked with S are the votes for additional candidates in case of limited re-eligibility of some of the candidates. On the basis of these extra votes Eulalia Morral is considered to be elected as board member.

After the elections the newly elected board in its first session decided about the division of offices.

| | |
|-------------------|---|
| honorary chairman | Jan Jelinek, Brno (Czechoslovakia) |
| | Vinos Sofka, Stockholm (Sweden) |
| chairman | Peter van Mensch, Leiden (Netherlands) |
| vice-chairman | Mathilde Bellaigue, Paris (France) |
| | Manyando Mukela, Mbala (Zambia) |
| | Judith Spielbauer, Oxford (USA) |
| secretary | Nelly Decarolis, Buenos Aires (Argentina) |
| | Martin Schärer, Vevey (Switzerland) |
| member | Don McMichael, Red Hill (Australia) |
| | Eulalia Morral, S Cugat d Valles (Spain) |
| | Tereza Scheiner, Rio de Janeiro (Brazil) |
| | Klaus Schreiner, Alt Schwerin (GDR) |
| | Tomislav Sola, Zagreb (Yugoslavia) |
| | Zbynek Stránský, Brno (Czechoslovakia) |
| permanent adviser | Vinos Sofka, Stockholm (Sweden) |
| coordinator Asia | Soichiro Tsuruta, Tokyo (Japan) |

Symposium 'Forecasting - a museological tool?'

Subtopic 1 'The role of forecasting in museology'

Some conclusions drawn from the written material, prepared by Amareswar Galla, Peter van Mensch, Tereza Scheiner and Judith Spielbauer.

- 1 Concept of Time*
Time is understood as culturally perceived. But for the purposes of our discussion and inherent in the concept of futurology and forecasting is a linear perception of time consisting of past, present and future. Several authors have emphasised the significances of the present in interpreting the past and anticipating the future.
- 2 The notion of a rationally perceived future*
The underlying common denominator of museology and futurology is the assumption of the scientific, the dominance of the idea of a rationally and culturally perceived future. While museology relies for its reflexivity on its counterpart, museography or applied museology, futurology works from a platform built with the sociology and archaeology of knowledge of the present. In many ways, the relationship between the two can be interpreted as a window on to the world of museums and beyond, into the realm of heritage consciousness where the tangible and intangible heritage resources become discrete categories.
- 3 Place of forecasting in museums*
Several authors have discussed the place and relevance of forecasting within the operational structures of museums. Their discussions point to the realization of the dynamic concepts of preservation, presentation and interpretation (or communication) as mechanisms for bringing about change.
- 4 The furthering of professionalization*
Several authors pointed out the need to broaden the perspectives of museology through a holistic approach and the development of an integrated heritage philosophy and consciousness in the process of furthering professionalism.
- 5 The expression of wishes rather than expectations*
Several authors see forecasting as facilitating forward planning to realise their wishes and as creating the potential for future museums to provide the milieu in which the wishes stated can be achieved.

Subtopic 2: 'Museums as active agents of change'

Some conclusions drawn from the written contributions, prepared by Mathilde Bellaigue, Nelly Decarolis, Vera Forman, Don McMichael, Manyando Mukela.

We can distinguish three main trends of reflexion among ICOFOM contributors to our topic:
- for those from western-european countries changes are required in traditional structures in order to face the future;
- for those from eastern-european countries we need scientific development and knowledge of the museum-domain to be able to explain the world;
- those from developing countries think of a kind of 'matrix' where the model is Man and which should reflect his needs and desires.

Two difficulties arise: that of forecasting in spite of our legitimate desire and need to know, and that of projecting into the future our past-oriented institutions. However museums are linked to our contemporary societies, through their heritage, values, identities; to the complexity of their changes which social sciences -and among them museology- may help to understand. The link past-present-future has to be stressed for imagining the future needs looking to the past in terms of space and time.

1 *Museums as tools for change: a social mission*
Many museums have new ways of displaying new architectures, new technical devices (such as interactivity things), new pedagogical techniques... Do those constitute a substantial change?

2 *The role of objects*
Objects, as symbols, or as media, or as messages, and data are to be used as the necessary instruments of a 'prospective memory': that's the main justification of their collecting, selecting and displaying, of the 'artifices' of the museographical practice. But, if the 'aura' of the objects disappear will not museums wither and die?

3 *Changing the angle of attack*
We all agree that the whole heritage is concerned, the planet in its spatial dimension, material and immaterial culture. If future-oriented, museums may benefit from futurology when it tackles certain problems such as new economical tendencies, social evolutions, eventual cultural or physical threats to come: if museums cannot forecast them, they can however help to prepare solutions and to make future a choice instead of a change... In the middle of rapid changes of all kinds, museums will need more flexibility in their conception and in their action: it will be the condition of their better insertion and acknowledgement in society. According to that, different opinions are expressed:

- either a wish for very specialized and decentralized museums;
- or integrated, transdisciplinary structures, conjugating different approaches, among which the 'pedagogy of sensitiveness' as added to the intellectual apprehension;
- or museums as real alternatives to the traditional educational system.

Such solutions need and imply that museums be 'community-oriented' instead of object-oriented. It involves that they be real places for questions, for debates, for decisions. As to the museologists, they too are bound to change and reconsider their responsibilities for the future. Their training will imply more professionalization and more 'universalization' as well.

4 *Towards new museums for a new society: a 'political' involvement?*
In such a perspective, museologists have a challenging task: fighting against the immobilities, whether of structures or of mentalities, through experimentation and invention; trying to bring awareness and tolerance; measuring the balance between technology and culture, being conscious that, in developed countries or in rapidly developing countries, the technological advances often deny man; integrating new values in ethics and in practice, such as creativeness, liberty, solidarity; calling for the responsibility of the community (the care of heritage may be handled in many cases by the community itself, according to the eco-museological approach).

5 *Limits of futurology*
Futurology has a mathematical development; our world has not. Man appears as 'a project in working' to be viewed in its 'poetical dimension' (globally). Futurology is not alone to be prospective: science and art also are. How shall we be able to respect the social dynamics lying in the changing process when restituting the complexity of the present to the future?

Do we agree that our museological mission then cannot be otherwise than a process? Do we agree that any model have to be excluded for the future? The situation is uncertain and the field is open.

Symposium 'Forecasting - a museological tool?'. Final conclusions

Between 40 and 50 ICOFOM members and adherents participated in the symposium over two half-day sessions. The sessions focussed on two sub-topics: first, the role of forecasting in museology, and second, museology and museological institutions as active agents of change. They considered papers by over 40 contributors, whose contents were analyzed by 13 invited persons and presented in summary form to the participants, followed by wide-ranging structured discussion directed by two discussion leaders. The following general conclusions may be regarded as the consensus view of the participants.

1 Museology has traditionally looked to the past to understand the present and anticipate the future. Futurology looks at the future from the standpoint of the present, drawing on past experience. They are interdisciplinary, interrelated ways of understanding and interpreting the reality of human existence in a world that is ever changing.

2 Futurology, defined as systematic, scientifically-based forecasting can have an important role to play in identifying likely future trends and alternative scenarios in conditions of rapid change. While the capacity to forecast varies from society to society and becomes less useful the further ahead it is projected, nevertheless museology and museums should keep abreast of and study the results of futurology, always be conscious of the various possible futures and take them into account in their plans, policies and practices.

3 There are many aspects of contemporary life that can be recognized now as having profound implications for the future but these vary enormously between countries depending on their unique circumstances and there are great differences among countries and museums in their capacities to respond to them. Nevertheless, museology and museums have to respond to the changing world if they are to survive 'in the service of society and of its development'. Already in some countries, especially those with museums which have not changed much since colonial times, museums are perceived, at least in some quarters, as irrelevant relics of a bygone age.

4 It is then a question of how to respond, and the answer lies both in organizational structure and function of museums, and in the skills and attitudes of museologists. Museology and museums cannot - must not - remain static; they must fight against the inertia, whether of structures or mentalities, through interdisciplinary museological research, experimentation and innovation. They should try to create awareness and tolerance in the societies they serve; they should ensure that the balance between technology and culture is correctly maintained - that the central importance of human creativity and liberty is recognized, and that the community's responsibility to respect and care for its own cultural and natural heritage is not forgotten.

5 While museum should not, indeed cannot, seek to determine the future, they should at least help to inform their societies, to indicate solutions and to make possible futures a matter of choice rather than chance. Such solutions imply that museums should become more 'community' oriented rather than 'object' oriented. They must become places for real questions, real debate, and perhaps even real decisions.

6 Museology too is bound to change; museologists must reconsider their responsibilities for the future; their training will require greater professionalization and universalization. They will need to broaden their perspectives through a holistic approach and the development of an integrated heritage philosophy and consciousness.

7 It has been said that a nation that does not care about its past, doesn't deserve a future. Perhaps we should turn it around and conclude that if museology is not concerned about the future, it cannot truly comprehend the past.

The Hague, 1 September 1989

ICOFOM Triennial Programme 1990-1992

1 Introductory remarks

After a period in which ICOFOM has become accepted as the main forum of theoretical discussion in the field of museology, and after a period of explosive growth of its membership, it is necessary to evaluate the achievements and to prepare for a new period. In this new period exploring new fields should be alternated with thorough analyses of existing material. It is expected that the membership will not longer grow at the same rate as before. More emphasis should be put on the involvement of the membership in the scientific activities and the distribution of relevant material inside and outside the committee.

2 Projected activities

2.1 Annual meetings

1990 Zambia
1991 Switzerland
1992 Canada (in connection with the 16th General Conference of ICOM)

2.1.1 Symposia

1990 Museology and the preservation of natural heritage
1991 Museology and semiotics

2.1.2 Joint sessions

During the 1992 annual meeting joint sessions will be organized with a wide variety of other international committees on topics of mutual interest. Priority will be given to MINOM, ICTOP, CIDOC, CECA and ICHE.

2.1.3 Lectures

During the annual meetings of 1990 and 1991 attention will be paid to current developments in Africa and the German speaking world.

2.1.4 Open forum

During each annual meeting at least one session should be open for every participant who wants to report on current museological research or other matters.

2.2 Museology workshops

2.2.1 Regional workshops

Regional museology workshops (preferably in Latin America, Asia and Europe) will be organized, assuming that hosting organizations and committees be found willing to cover the costs of accommodation and, if possible, travel costs too of the experts invited.

2.2.2 National workshops

The board will encourage national groups of ICOFOM members to organize museology workshops in connection with the theme of the annual meetings.

2.3 Museological research

2.3.1 Cooperation with universities

The board will contact university institutes in the field of museology to initiate research projects on museological matters. High priority should be given to the analysis of the huge amount of existing literature.

2.3.2 International Centre of Heritage Studies

The committee will support initiatives to establish an International Centre for Heritage Studies as institutional framework for museological research projects.

2.4 Publications

2.4.1 Museological News

The publication will be continued. It will be sent to all ICOFOM members.

2.4.2 ICOFOM Study Series

The publication will be continued. It will be distributed free of charge among the participants of the symposia (provided they are member of the committee) and the authors. Others will be asked to pay a certain amount of money to cover the costs.

Past issues will be completed and sent to the authors. Additions will be sent to those who already have the incomplete versions (i.e. some of the authors and participants of the symposia).

2.4.3 Museological Working Papers

The possibility of continuation will be studied.

2.4.4 Other possibilities

Professional publishers will be contacted to study possibilities to publish relevant material in existing museum journals, anthologies, etc. The distribution of translations of ICOFOM material will be encouraged, provided permission of the authors.

3 Membership

3.1 Increase of participation

Efforts will be made to increase the participation of the membership in the committee's activities.

3.2 Regionalization

The board will welcome the establishment of regional working groups. In countries with many members (like USA, France, Brazil) the establishment of national working groups will be supported.

3.3 Voting members

Since on the whole only 41 % of the ICOFOM members is voting member, some action should be undertaken to increase the number of voting members. The subvention from ICOM is based on the number of voting members.

3.4 Questionnaire

With help of a questionnaire information will be collected about the composition of the membership and its expectations as to the activities of the committee.

4 Organization and planning

4.1 Long term programme

The long term programme will be reviewed in accordance with the new phase in the development of the committee.

4.2 Internal rules

The internal rules will be revised in accordance with the ICOM statutes. Rules for regional groups should be included.



Annual Conference 1990

With great pleasure I am able to announce that we will have our next annual meeting in Zambia as planned.

dates 30 September - 12 October 1990
theme Museology and the environment - natural and cultural
host Zambia National Committee of ICOM
venue Livingstone and Mfuwe, Zambia

It might be interesting to know that CECA is having its annual conference in Gaborone, Botswana, from 16-22 September. Theme of this meeting is: 'Museum education and the environment - cultural and natural'. ICME will meet in Zimbabwe on 14-26 October.

Livingstone is a museum town, with other places of interest. Mfuwe is a holiday resort in a National Park. This arrangement will give the meeting variety and will expose the participants to the large game of Zambia.

The Zambian currency is called Kwacha (K) and ngwee (n). One Kwacha is 100 ngwee. At the moment 1 US \$ = 18 K.

Zambia has what is generally called tropical savannah climate. The September-November period is hot and dry.

Museology and the environment

The theme of the 1990 annual meeting follows from the last seminar of the 1989 annual conference. To introduce this topic Mathilde Bellaigue's contribution to the 1989 seminar is re-printed here.

Not by coincidence the theme is put on the agenda in a time that the content of museology seems to shift from 'museum studies' to 'heritage studies'. There is an increased awareness that the work of museums should be seen in the context of our concern for our total heritage, which in its turn should be seen in the context of our concern for the survival of the human species.

To give some structure to the discussion the following



National Museums of Zambia

Patron: His Excellency The President, Dr Kenneth D. Kaunda

MOTO MOTO MUSEUM
P.O. Box 420230
Mbala
Republic of Zambia

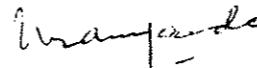
Telephone 450098/450243

It is pleasing to note that a definite date has been set for ICOFOM 90 (30th September - 12th October). We are now making concrete plans for the meeting. To facilitate logistical arrangements, we would appreciate receiving the names of people coming to the meeting - for hotel, local air travel etc. As stated earlier, our meeting comes at a peak tourist period. Early bookings are necessary.

You may be interested to know also that all this time we were not sure whether we would be allowed to host the meeting; we needed government clearance. A decision on clearance was not made until now. We can hold the meeting as planned. We hope the members of ICOFOM can still make arrangements to come. Those who will come will find their stay in Zambia a unique experience. It is our expectation that as many of our ICOFOM colleagues as possible will manage to come. On our part, as museum people in Zambia, we need the interaction with our international friends to exchange notes on museological matters.

Let me assure you, all is being done to make your stay here comfortable. We acknowledge, however, our limitations. For that we apologise in advance; what is important is to complete our agenda.

With kind regards.


M. MUKELA
DIRECTOR

break-down of the topic is proposed:

A *Museological theory and the environment*

- a in situ versus ex situ preservation
- b dynamic versus static preservation

B *Museum practice and the environment*

- a reconstructing the landscape in the traditional museum context
- b museums as centres of extra mural activities

The first two topics relate to the question: how do we preserve what parts of the environment, for whom, and for what purpose? Should we leave all components of our environment in their original settings (*in situ*), or should we separate some components in order to store them elsewhere (*ex situ*) for purposes of conservation, study and education? Should we allow 'the' environment to change according to ecological and social processes (*dynamic preservation*), or should we take measures to fix (part of) the environment in a certain stage of development (*static preservation*)?

The other two topics deal with museum practice and focus on the communicative aspect of museums. If we decide to take the landscape into the museum, which possibilities do we have? Traditional methods are diorama and scale model.

Modern museums, botanical gardens and zoos create 'walk through' dioramas, by preference with live animals and plants. Or should we decide to take the public outside the museum into the environment? The traditional method is the excursion. Which other possibilities do museums have?

We invite all members of this committee and other interested colleagues to contribute to our symposium either by joining us in Zambia or by sending us a paper on the subject.

Organization

Because we were waiting for government clearance we have an extremely tight time schedule for preparing our meeting in Zambia. In order to facilitate this work we ask your attention for the following points:

- 1 Please send me as soon as possible a message if you plan to go to Zambia by telegramme, telephone (31 71 126964 home; 31 71 132241 work) or telefax (31 71 121242).
- 2 Please send your views on the conference theme to Vinos Sofka (Statens Historiska Museum, Box 5405, S 11484 Stockholm, Sweden) before 1 August. The contributions will be collected and printed as ICOFOM Study Series 17.

when the conclusions are or have been drawn.

The participation is voluntary. The Committee has no available funds, and a reimbursement of participation costs, such as travel expenses, accommodations, translations of the texts etc. cannot be granted.

- Taking into account the economic, practical and other limitations of the real possibility to attend international meetings, both participation in person and participation in spirit by only writing papers and comments are practiced, in order to encourage the members to join in the work and to increase the exchange of ideas and experience.

Basic papers on the topic written by the members of ICOFOM and experts invited from outside are the ground work for the symposium.

They have

- o to be typed on A4 paper, according to the recommended outline in Appendix to these guidelines in order to make possible direct and immediate reproduction of the papers in the Committee's preprints, ICOFOM Study Series - ISS. Because of tight time limitations, neither editorial encroachments concerning the contents or the language, nor retyping can be done.
- o to be made in both ICOM languages, i.e. in English and in French. If this is not possible, an abstract of about half a page to a page should be sent in the other language. This is very important if communication between all the participants on all papers be ensured.
- o to be a maximum of 8 pages per language.
- o to be delivered to the Chairman of the Committee, or another appointed officer responsible about four months before the symposium, by the deadline stated in the invitation letter in order to allow time for reproducing all basic papers received in ISS and mailing this issue prior to the meeting itself, to all the writers and participants registered for the symposium, giving them the possibility of working out comments on the basic papers.

Discussion at the symposium on the ideas in the basic papers and views on them in the comments and in the analytic summaries give the opportunity to confront the concepts presented and to reach common conclusions on the matter discussed. **Interventions** from the auditorium are expected and taken into consideration.

- o The discussion is arranged during two to four half-day-sessions in the form of a hearing with the writers present, prepared and led by two to four discussion leaders, one for each sub-topic, and the Chairman of the Committee.
- o Each part of the discussion is introduced by one, or several, analytic summary(ies) worked out by appointed expert(s) and closed by drawing up conclusions, distributed at the symposium and inserted additionally in the respective issue of ISS.

ICOFOM annual symposium Guidelines for the participants

The **annual ICOFOM symposium** is one of the main scientific activities of the Committee and decisive means to achieve its objectives in the field of museology, as expressed in the Internal Rules of ICOFOM. It has been established as a place for direct discussion and debate of museological issues. Its principal aim is to gather valuable knowledge of general significance for museology by calling on the experience of museum workers and museological institutions in different countries. To search for solutions of museological problems and through them meet the needs of the world of museums is another purpose of this activity.

An **invitation with a call for papers** to the symposium is the first step to realize the planned activity. Distributed in due time to all members of the Committee, to its collaborators and to the experts outside the Committee who can contribute to the outcome of the symposium, the purpose of the invitation is to wake interest in it and give all necessary instructions, both in terms of content, methodological approach and practical implementation, for a constructive participation at the activity.

The intention is to give to the writers of the papers, and participants as well, the widest possibility of expressing their own ideas on the topic, whatever they be. There are thus no limitations in advance of the theme, the only limit being the scope of the topic itself.

There exists, however, some danger that the topic as stated in the Triennial and Annual Programs, could be misunderstood and lead to "beyond-the-scope" reasoning. To avoid making such "excursions" as well as taking up by the writers in their papers basic museology items that have already been dealt with earlier, a **break-down of the topic** is always made to trace out the **framework of the symposium**. To receive papers which give a solid base for a high level exchange of ideas at the symposium itself is another purpose of this procedure.

There are three principles that apply to the participation at ICOFOM scientific activities:

- Symposia, like other scientific activities, are open to everybody interested, especially from the field of museums and from the departments or institutions of museology or museum studies, but also other sciences and branches involved with museum management and operations, no matter whether they are or not members of ICOFOM or ICOM.

To ensure the widest possible presentation of ideas and views on the topic from all over the world, a call for papers is addressed to all members of ICOFOM, and a personal invitation is sent to eminent experts from various regions and countries.

- The **participation at the symposium** includes the right to attend the activity and listen to the discussion and intervene in it, as well as to write the paper, to comment in writing the others' papers and to present the ideas at the activity and views



"Regarde, regarde
Parfumés de trèfle et d'armoise,
Serrant leurs vifs ruisseaux étroits
Les pays de l'Aisne et de l'Oise."
(quoted by Marcel Proust in his
preliminary text to his translation of
"Sesame and Lilies" by John Ruskin)

"La forme d'une ville change plus vite, on le sait, que le coeur d'un mortel."
(Julien Gracq, "La forme d'une ville",
José Corti, publisher)

Mathilde Bellaigue — France Museums and protection of the landscape

Who is not feeling permanently hurt when seeing the plundering of one's inmost museum, that secret scene where, since we were infants, we treasure our visual impressions? I mean those personal landscapes where some of the foundations of our sensibility once were laid: our elected places, our places to remember. The sceneries we live with get daily spoilt or transformed. There are many deterioration agents: urbanization and horrid suburbs, roughly studied public works, industrial plants and their following wastes, the multiplying of ugly mass-production houses, as well as the transformations of agriculture which have brought the country people to lose their proper wisdom, made them unable to master the damage of pesticides pollution and to manage their lands (systematic rooting up of hedges, draining up and subsequent erosion...), without speaking of the fallow lands which will soon result from the new European politics. Those numerous and rapid changes are imposed upon nature, nature is harmed by technology, and the whole definitely spoils the landscapes which, on the contrary, need a very long time to set up.

When saying *landscape* (here in its whole acceptation - urban and rural environment as well as wilderness -), we imply an esthetic quality. Ruining a landscape means the degradation of

that quality. A society caring for its heritage so much that its number of museums is permanently increasing, could be thought to take various measures for preserving also its landscapes. But who really cares for the cultural and natural traces written upon space, where they design the sceneries we then can read? In the United States, the Yellowstone Park was created in 1871, but it was not before 1960 that the National Parks were set up in France (then the Regional Parks in 1967). However, let us not be satisfied with those measures both spectacular and indispensable. To such a long time, necessary for a landscape to build up, there should be a corollary in long term education and training politics in favour of its preservation. One would expect the engineering schools to train the future responsables of our space about the relation building/site, caring as well for the preservation of environment as for the esthetic aspect of the whole. In France there is a gap in the curricula; other aspects are prevailing: scientific, technic, economic and social. Sometimes, here and there, in the course of continuous training, esthetics is referred to. Some works, nicely integrated to the places, happen to exist when the collectivity has been wise enough to associate architects to engineers. Inside the French Board of Equipment, there exists a small department, without any real decision power, called "Mission du Paysage" ¹: it provides information and stimulation about visual structures, and performs a modest but remarkable work in bringing technical answers to many particular cases (lines of trees along the roads, bocage, forests, vegetal urbanism, gardens ...). As to the local collectivities, not only they are always short of time because of the next elections, but also, the mayors themselves, for economical, fiscal and juridical reasons, are suffering unresistible pressures concerning the grounds to be built. It is clear that all that exists to the prejudice of environment and landscapes.

Then we understand that the question of their preservation cannot be solved by a general regulation; on one hand it must deal with education for the future, on the other we must act presently upon specific cases. That is the reason why museums have a role to play: both in the field of preserving what exists and in forecasting the future. For, facing nostalgia, new standards of beauty have to be admitted: space, wherever carefully studied, can be esthetically marked by technical progress ².

* * *

If museums have seldom been engrossed with matters of landscape, maybe that is because it is essentially changeable, difficult to grasp, to identify, and impossible to divide into classified elements; it cannot be recognized as an artifact for remembrance, though, precisely, history gets written upon landscapes as much as upon our artifacts and papers. However, museums have, through different paths, attempted to deal with landscapes; that proves a new trend, towards globalization instead of fragmentation: natural history museums, instead of the only taxonomical approach, exhibit ecosystems; agriculture museums display agricultural techniques in relation to the environment; open air museums show dwellings in situ; ecomuseums attempt to give an interdisciplinary and systemic explanation of their territory (sometimes situated inside a natural park). There is another difficulty when trying to integrate landscape to the museological approach: landscape is not constituted of elements to be added (hills plus trees plus village plus clouds and so on ...), but it is in fact a complex system of mobile connections, baffling any arranging attempt, and perceivable through countless ways. Cueco, the French painter, relates his talk with his peasant neighbour for whom the scenery is, in reality, his cultivated land, for whom the beauty of the landscape lies in the needed rain he welcomes, in the lucern turning green, in the hay ready to be harvested ... To the staff-officer, landscapes were - or, alas, sometimes still are - strategical positions, high places to assault, rivers to cross, possible retracements (all what was beautifully painted by the XVIIth to XIXth centuries battle painters). To the geographer, landscapes offer contour-lines, cross-sections and hydrographical systems. To the tourist it displays panoramas, view-points and places to rest - more or less fitted to publicity pictures ... To the artist ... He is the one whose landscape-paintings have always been dear to the museum; the emotion aroused by their contemplating is due altogether to the space being exactly represented (that place

at that moment), the strange timeless and spaceless quality borne from the variation of elements (remoted distances, skies, lights ...), the absence of real topographical boundaries, and the depth or scope of the vision. And that kind of blissful dizziness you sometimes feel inside those places of order that museums are, this is another paradox.

* * *

Many museums deal with environment, as an urgency, which is right. It is part of the mission of natural history museums, site-museums, ecomuseums, neighbourhood museums, even of ethnography museums sometimes. But the landscape is never taken into account as such, and within the multiplicity of its acceptations.

Landscape and land.
Landscape and territory.
Landscape and memory.
Landscape and identity.
Landscape and imaginary.

Those five lines might bear a marvelous project for my dreamt of museum, an integrated museum dealing with every dimension of reality, calling to all the faculties of man, and embracing all types of museums.

Based as it is upon visual communication, the museum may call for reality under all its aspects: landscape is one of them. Around it many activities may be organized: watching and contemplating, consultation between elected persons, engineers, architects and managers; pedagogical activities with children (such as "green-classes"), researching with scientists, sensibilization and creation under the guidance of artists. Those should not be the only - punctual - activities, but there should exist also some long-term education and consultation politics so as to keep a permanent watchfulness and institutionalize a preservation politics of landscapes equal to that of "cultural goods" - among which they should figure. All museographical classical means should be used (temporary and travelling exhibitions, documentation, audiovisual), and also cinema, symposia, training courses for the knowledge of environment ³. To me, a "Landscape Museum" might reach the ideal, so true it is that the polysemic quality of landscape is one of the best instruments for educating eye, sensibility and intelligence.

¹ Department of Landscapes

² Let us remember, for instance, the Italian Adriatic motorway and its viaducts as esthetical marks emphasizing space.

³ as examples: there could be photographic inventories of the "black dots" damaging space, of landscapes as they can be watched from roads and railways, or "read" from air, resulting in exhibitions; there could be artists staying amidst the country, or the city, working near to people so as to bring them towards a new perception of sceneries, resulting in actions improving the environment, and so on ...

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