

Abstracts

Fabrizio Arosio – Giuliana Ericani, *I musei civici italiani. Dinamiche quantitative ed evoluzione della missione e dei servizi.*
The civic museums in Italy. Quantity dynamics and recent development in the missions and services.

The lecture offers a statistical picture and an analysis of the situation of Italian civic museums from 1979 to the present days. The data collected by ISSTAT in 1927, 1929, 1979, 1992, 2006, 2011 and 2016 provides an illuminating picture of the role played by civic museums in Italian museum studies, particularly after the first passage of the jurisdiction in the early 1970s, of the civic museums and libraries from the State to the Regions. 45.7% of Italian museums belong to Municipalities and civic museums represent 73.8% of public museums. The distribution of the museums in the Italian municipalities shows that a municipality of three houses a museum structure and that the museum offer is quantifiable in a ratio of 1 per 13,000 inhabitants, twice as hospitals, more than double than the cinemas (1 : 234), a little less than the railway stations. 47% is in Northern Italy.

From 1979 to 2015 civic museums have gone from 38% to 46% of the total of Italian museums. The largest increase was registered in the South and Islands (+ 347% between 1979 and 2015). The types involved in this increase include, in addition to the civic museums of art and archeology (from 309 to 877), ethnographic and anthropological museums (sixfold, 28 to 365).

A relevant role is played in civic museums in temporary exhibitions and educational activities, although the increase mainly affects temporary exhibitions; the rate managed by civic museums ranging from 18.6% to 48.1% of total activities between 1979 and 2015, while the conferences have passed from 25.3 to 46.9% and educational activity, which already benefited from 37.5% in 1979, reached 47.9% of the business.

Particularly interesting were data relating to the communication and promotion activities at the territorial level which in the civic museums accounted for 64.1% compared to 41% of the other museums. From the point of view of management, civic museums have also faced sharing systems and have joined net of museums at higher percentages than other museums.

The number of paying visitors ranged from the 66.2% in 1992 to 44.8% in 2015, which contrasts with the increase of non-payers by more than 20%. It should be remembered that non-paying is generally the main protagonists of school education.

The report analyzes the activities, the size and the use of civic museums in relation to the overall data of Italian museums

Pietro Clemente, *L'Italia dei mille paesi e dei mille musei. Uno sguardo antropologico*
The Italian country of thousands towns and thousands museums. An anthropological glance

In Italy, it has been debating local museums and cultures since the Risorgimento . Since the first years of the twentieth century ethnology promotes an idea of Italian museum based on the notion of 'Itala gente da le molte vite', that is to say about the plurality of local cultures. Unfortunately without success. It still prevails a compact idea of the nationality we just acquired . In the seventies with the great migration and the crisis of the rural world, in the countryside, in the mountains, in the poorest regions the world of local diversities was violently abandoned and the poor and regional Italy jumped into modernity and into the consumistic world. Nevertheless in every outlying area there were some 'gatherers' that carried the memory of a lost world. Museums on the peasant, mountain or artisan world are born and continue to be born and to grow without professionalism, without money, thanks to the passion of volunteers, by initiative of single individuals or by local cultural associations. In the Nineties – thanks to the European themes of regional variety and thanks to European and regional funding of newborn bank foundations that invest bank interests on the territory – there was a new lively phase of plural dissemination. It was believed that modernity would prevail and unified everything; instead, local museums became outlying resistance center against forgetfulness and abandonment. In the twenty-first century eco-museums were born – with regional laws – with the purpose of protect local cultures and the intangible heritage. Currently many of them (Museums and Ecomuseums) are joining a movement interested in returning to live in internal abandoned areas, in the countryside and in the mountains; a movement that promotes a respectful tourism and a sustainable development based on culture. The exaggerated net of local museums – often criticized for its lack of investments and management skills – can be revived by the movement that opposes the still strong exodus to the cities. Without the new life of those who re-inhabit the territory and use the museum as a resource, even the great work of the volunteer museographers in the Seventies could die with them. A few examples: the museums of Armungia (300 inhabitants) in Sardinia , of Cocullo (200 inhabitants) in Abruzzi, of Monticchiello (fraction of 300 inhabitants of the municipality of Pienza) in Tuscany. This way of being of the museum is very dynamic and open to the cultural landscape, and even though the museums are not newly built they are particularly appropriated to be used as a new territorial garrison.

Stefan Krankenhagen, *Europeanizing the museums between local and transnational levels*

The lecture will deal with processes of Europeanisation occurring in museums, exhibitions and collections. In this way it develops an applied concept, both of contemporary Europeanisation and of an ongoing process of musealisation: two distinct concepts, but which very much react to each other. The initial question is as follows: what happens when the unfocussed image of European history and culture, ambivalently charged by the concept and processes of Europeanisation encounters the museum as an “identity factory”? (Korff and Roth 1990a) I am interested in the degree to which processes of Europeanisation currently taking shape in different social spheres, and to different degrees of intensity, are reflected in exhibitions, or influence the planning of new museums, or transform the collections made and exhibitions mounted of existing museums; which objects are selected to represent which European history, and how these then circulate; what master narratives of the history of integrations are developed, which then compete for attention with each other, and with existing national or transnational and existing regional or local narratives; and how the discursive and material boundaries of “Europe” are defined through museal representation.

Maria-Xeni Garezou and Teti Hadjinicolaou, *Mapping the Greek Local and Regional Museums*

The creation of regional and local museums in Greece has been inextricably linked to the project of nation building, as this developed from the early 19th c. onwards. It is thus part of a process of territorial expansion, national unification and homogenization, in pair with the dominant discourse on the continuity from Antiquity to Byzantium and Modern Greece. This paper attempts to map the different categories of regional and local museums according to both their types of collection and ownership; to discuss the particular meaning of the terms “regional” and “local” within the Greek historical and ideological context; and finally to review the museum policies implemented by the Hellenic Ministry of Culture and Sports with the aim to upgrade the museum landscape.

Daniele Jalla, *Nationale/Locale - Locale/Globale*
National/Local – Local/Global

Local museums was born in competition, not in opposition to national museums.

Their aim was to be an autonomous articulation of a national identity declined in a municipal or regional key. Emerging and blooming in the nineteenth century, particularly in its end , they was an expression of an increasingly bourgeois elites, though still full of aristocratic presences.

They carried out a training and educational function in the service of nation and progress, taking into account the contribution that each city and region were giving to the building of the nation or to the resolution of making its citizens members of the nation itself.

Until the mid-twentieth century, small fatherlands talk with the big ones. Beyond, and especially since the mid-seventies, this dialogue interrupted as the hope in progress and trust in nations.

The local becomes an autonomous dimension, opposed to a global one, that has not yet shaped entirely, but at a safe distance, locked in a certain past (even because it is closed), rather than accepting the challenges of a present and a future more fearful than expected.

This cycle closed and local museums, such as national museums, are called to think over not to die.

Susanne Popp - Jutta Schumann, *Using the principle of multi-perspectivity. Combining local, national, and European dimensions in history museums*

Many museum objects, which have so far been presented in the museum in a one-dimensional way as a testimony of regional, national or European history, can be interpreted and presented in a multifaceted way, which makes the complex interrelationship of regional, national and European history visible. With this kind of presentation, the museum can serve as a "visual school" for visitors, reflecting the complexity of their daily experience in the present world. The paper reflects the concept of the "Change of Perspective", which was developed and tested in the EU-project EMEE, and discusses the experiences made and the perspectives for the further implementation.

Dominique Poulot, *Local and national museums in France: a tale of collaboration and competition*

The French definition of local and regional museums – *versus* the “national” ones - refers to the divide between Paris and the “province”, and has been largely framed by national politics from the birth of the modern Nation-State in the 1790’s. The official discourse about public collections in the nineteenth and twentieth centuries was mostly governed by the idea of a development from the centre to the periphery – due to a series of *dépôts*” or sendings, from Paris to many provincial museums. The 1980’s and 1990’s were, by contrast, a first era of decentralization initiated by the socialist governments, and coincided with a growth of investments in national as well as in local museums. The new regional powers, and some provincial cities, wanted to build or to renovate their museums to attract tourists and to fortify their identities. But the little world of local museums was not homogeneous : the success of ecomuseums and of the “museums of society”, able to deal with the phenomena of deindustrialization and social crisis, was marked by some fierce polemics with other Beaux-arts museums.

The law of 2002 created a label “museum of France”, without any reference to the former hegemony of the art museum, but it maintained the hierarchy between national and local museums. The State has now to give up the entire property of the works sent to local museums before 1910, in a decentralized move. But the results of this law must not overrated ; a new peripheralization of local museums occurred, giving way to two museumscapes, without nearly any link between them: one international, and the other purely more or less marginalized. The future of the museums was understood as a matter of hierarchies and qualities, due to the diverse resources of collections, and to the different status (national or territorial) of their curators.

Today the situation of the local museums depends on the new territorial boundaries brought by the last regional reform of the State in 2015, being part of the third step of the process of decentralization. Simultaneously, polemics are raging, about the success or failure of the creations of Louvre Lens and Pompidou Metz, but also of the Mucem in Marseille, which had been the first national museums in province. An alternative to those costly museums could have been a policy more favourable to existent local museums, which need to enlarge their collections, extend their scientific collaborations, and build new networks, for example to circulate more largely their temporary exhibitions. The last important report about the museums of the XXIth century, carried out this year by the Ministry of Culture after an extensive survey of provincial museums, lists the diversity of the best initiatives all over the country, according to the ideal of a public forum. It lays stress on “their national vocation”, and on the “continuum between local, national and global” – without mentioning Europe. But it is not clear how to bridge the gap between such universalistic ambitions for civic participation and the reality of local collections, beyond some participatory claims that are going to give out. It seems that the traditional ways of thinking the collaboration between national and local museums enter now a crisis, without any strong political agenda to imagine their common future, especially in a European way.

Luis Raposo, *Democracy, community empowerment and local museums in Portugal*

About four decades ago, in the immediate aftermath of the “democratic revolution” occurred in 1974, the initial impetus of people relating the recovering of civic dignity was directed towards cultural heritage values, either material as immaterial – and not so much to natural or environmental concerns. Museums took place in that movement, especially under the form of local, community or ecomuseums. From then onwards, local museums spread immensely and still today they are barometers of democratic wealth at the local level of citizen life.

The “big issue” however, once acquired the formal democratic political system, is that democracy to exist needs... people. And even if huge societal developments occurred since 1974, the regime didn't really be able to create and distribute economic affluence so to avoid emigration, both internally as externally. The hard question here is the one of knowing who needs museums, instead of employment generators, in (virtually) abandoned lands.

By presenting a few selected examples of local or community museums, or museums-like initiatives, in different parts Portugal, we try to answer this question positively: cultural heritage values are the solid ground where to stick in order to build or rebuild community. And museums are especially prepared to act accordingly. Similarly to the answer given by UNESCO to the hard question of “why do we care with monuments when lives are being lost, families are becoming refugees, children are being maimed”, we will have to remember here that “some day people will return to their homes, somehow shattered lives should be rebuilt” and cultural heritage values will act as the cement allowing to recreate community. Museums, merged perhaps with other cultural devices, can in such circumstances act not only as remembering places, but also as meeting points to discuss the present and foreseeing the future.

Claudio Rosati, Le ragioni del museo di comunità
The reasons for community museums

The boom experienced by museums in Europe and around the world is surprising in many ways. Immediately after the Second World War, museums were seen as an outdated institution, associated with a past to be erased. Today, the word “museum” covers a wide and sometimes contrasting variety of organizations. This phenomenon can also be interpreted as indicative of the democratization of museums, making them – in some cases – a tool for “participatory management of heritage, the community and the territory” (H. De Varine). This democratization has developed hand-in-hand with the compound movement that brought to prominence, in the cultural heritage sector, the pivotal role of individuals and groups, compared to the more traditional exclusive role played by subject-specific knowledge. We can place in this context the museums which take a different view of local activity. From a further-reaching example, let us then turn to the construction of “places” of culture, rich in stories, awareness, contrasts; each one, as geographers would say, of irreducible value to the others. These are formed around collections, practices, social phenomena. We might call them “community museums” or, especially in Europe, “ecomuseums”. But in this case, rather than their form, we are interested in their motivations and their practices which sometimes innovate museography or are inspired by other fields creating a circle that spreads and raises awareness of the museum experience more than ever before.

Margherita Sani, *Musei dell'Emilia - Romagna e l'Europa. Il ruolo dell'IBC - Istituto per i Beni Artistici, Culturali e Naturali della Regione EmiliaRomagna*
Emilia -Romagna Museums and Europe. The role of the Institute of Cultural Heritage of the Region Emilia Romagna

The Institute of Cultural Heritage of the Region Emilia-Romagna was founded in 1974 to support and advise the Regional Government in policy making and act as an advisory body to local authorities in the field of cultural heritage, including museums, libraries, archives, natural and built heritage.

In addition to its regional remit, the Institute has been very active at European and international level and has been involved in many European projects, several of which focused on museums.

Within this framework, the Institute has tried to generate spill-over effects of EU funded projects which could be exploited locally and produce a positive impact on the museum community at regional level: starting from the organization of the European Museology Workshop in collaboration with the European Museum Forum in 1996, to the provision of grants to museum professionals to go abroad on study visits, to the funding of small scale pilot projects, to the staging of dissemination events, the translation of materials and the organization of training events.

Sofia Tsilidou, *Building bridges between the local and the global: the role of NEMO*

European societies today are faced with multiple challenges and marked by global trends, such as the ageing population, migration, shifts in technology, communications, the political and the economic landscape, sustainability etc. Such trends influence the shaping of orientations of both national and EU policies which, in turn, prompt changes in the cultural sector, including museums. Far from being passive observers, museums, big or small, in urban centres or rural areas, strive to transcend traditional boundaries and explore ways to realign themselves with contemporary challenges and needs in order to remain relevant to the societies they serve. Cooperation in networks is key to helping museums reach their full potential. Acting as an intermediary between the museum community and the European institutions, the Network of European Museum Organisations/NEMO has long been instrumental in translating local concerns into the EU context and vice versa. By connecting European museums and their organisations, promoting their value to policy makers, supporting museums with information, networking, opportunities for cooperation and training, NEMO works to ensure that museums are an integral part of European societies. This presentation will focus on how NEMO contributes to building bridges between local museums and current European or global (policy) trends by highlighting its networking, advocacy and training activities.

Mario Turci, *Esporre. I musei di Comunità fra processi partecipativi e politiche del patrimonio.*
Community museums between participatory processes and heritage policies

The speech aims to talk about the possible and narrow relation between heritage and community that encourages some framework capital strength forms in the museum. The latter are based on the involvement and the “construction ” of the Community Museum. During the speech will be shown also some significant museum experiences.

The Community Museum arises from the matched action of the disapproval to any interpretative authority (on heritage and inheritance) using participatory forms not only based on the sharing of the museum project but also on the development of the museum co-design.

If a community could be understood also as a group of people that shares most of the significances to be given to the things and the events, the Community Museum expresses itself as a place for the negotiation of the meanings and a narrative laboratory emancipating itself from the local representation.

The capital strength fills up the Community Museum by shifting the focus on the “relationship” and the “care” of the interpersonal relations that means creating real opportunities for the shared building of common goods.

Taja Vovk Van Gaal, *Thinking transnational: house of European history*.

The presentation will focus on building the House of European History, a newly opened history museum in Brussels and the numerous dilemmas the Academic Project Team had encountered in a process.

How to build up a narrative on such a complex and diverse topic where even a geographical definition of Europe is debatable?

How to find consensus on a narrative and avoid being propagandistic or teleological? How to present the narrative in a way that it would be understood by all, from which ever part of Europe or the world?

The presentation will give examples of a plethora of dilemmas – as well as some solutions – on which the Academic Project Team was working throughout the creation of a narrative and its musealisation since the beginning of 2011 when the work on the content of the history museum in Brussels started.

The museum opened in May 2017. Since then the reactions, criticism and accolades prove how sensitive the topics are with which the House of European History is dealing in today's European reality.

Maria Vlachou, *Dealing with the change: communities, memories, narratives*

“European collective identity is achievable despite the lack of a ‘European people’”, one reads in a 2012 Eurobarometre report. Considering that this conference invites us to reflect on the “The Building of a People’s Europe”, we propose to think about who these people are; how they may be dealing with the weight of history on forming individual and collective identities; the role of the perceived shared European values and the way they are (or are not) put into practice; and, of course, the role of museums in creating an empathetic space, to reflect upon and debate both established and currently forming narratives.

Iain Watson, *Civic Museums in civil Society: an English Perspective*

As a board member of the Museums Association and the Director of a large local authority museum and archive service, I will reflect on the current position of local authority and civic museums in England. Since 2010 local authority museums in England have seen very significant funding reductions (up to 50%) and a number of museums have closed their doors. Alongside these large reductions in 'core' funding, there has also been significant investment supported by National Lottery funding, and the new relationship with Arts Council England, which took responsibility as the strategic lead for museums in 2012.

The paper will reflect on the challenges and opportunities for local authority and civic museums in England and also reflect on these in the context of a government sponsored museums review due to be published in November 2017 and of Museums Change Lives, the Museums Association's recently relaunched policy which lies at the heart of all we do and believe. Tyne & Wear Archives & Museums will be used as an example of how one particular service has adapted to change and what this has meant for the organisation and its people.

Dorit Wolenitz, *Local Museums in Israel. An anchor to the community for building identity and preserving cultural heritage.*

During the years museums has changed in structure and perception of their social role.

The need of museums to be relevant has increased the importance to be a space which provides a platform for engaging issues of identity, community, learning, change and pluralism, through exhibitions and educational activities.

Israel today is a multicultural tapestry that different religions, faiths and ethnic groups are interwoven into it. The special texture and diversity in our country poses challenges for museums in providing representation and expression through preservation and presentation of cultural heritage of all various groups.

Studies on the visiting experience in museums show that people choose their leisure activities for six main reasons: to meet other people, to do something meaningful, to be in a comfortable environment, to feel challenged by new experiences and ideas and to have an opportunity to learn and be active.

Nina Zdravič Polič, *Heritage Route of Local Collections in the Cross-border Region of Slovenia and Italy*

The paper looks at the impact of several years of research (2007–2013) carried out within the framework of a cross-border project entitled *ZBORZBIRK - Cultural heritage in collections between the Alps and the Karst*, and its contribution to the preservation, inventory and interpretation, dissemination and promotion of the local cultural heritage collections in the region on both sides of the Slovenian-Italian border between the Alps and the Gulf of Trieste. The project (Project concept: dr. Mojca Ravnik, Project leader: dr Špela Ledinek Lozej, the Institute of Slovenian Ethnology, Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana, Nova Gorica) is recognized at different levels.

This project, mainly financed with the European funds, has stimulated interest in the local heritage in the cross-border region of Slovenia and Italy and has made it accessible to the public and experts. Its specificity lies in the collaborative approach within a large network, linking local private owners of collections and amateur individual collectors, associations, communities and small museums in the region as guardians of collections, as well as professionals from the field of ethnology, museology folklore, linguistics, informatics, etc , and institutional partners, such as the Institute of Slovenian Ethnology, Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana and Nova Gorica, the Università di Udine, the Institute of Slovenian Culture in Špeter (San Pietro al Natisone), two regional museums of Slovenia, six Slovenian and Italian communities. The project emphasized the importance of the protection of the distinctive cultural and historical features of local collections in the region and the significant role of cultural heritage through connecting people by preserving traditions, the historical memory and cultural identity, even though they had been separated by borders in the past and belonged to different countries.

The project achieved unique results. An inventory of 34 local collections of cultural heritage of different types was created, contextualised, digitalised, made accessible on the website, and was presented and promoted. Many publications of scientific or promotional character were published (a Slovenian – Italian Guide to collections among others). A network of eleven information - contact points in different places forming a new heritage route was established. These are some major facts contributing to the preservation and promotion of local collections and to the building of a more comprehensive and accessible cultural landscape in the area that will be illustrated by some examples of researched collections.

Irena Žmuc , *Regional museums in the challenging present*

The International Council of Museums was established in 1946, eight years later the Committee for Local Museums was founded. In 1962, at the General Conference in Den Haag, the Netherlands, it adopted the name by which we know it now, The International Committee for Regional Museums. ICR has co-operated with many museums all over the world, exchanging ideas, experiences and good (or not so good) practices. Local and regional museums should be the first screen of various changes. The themes we discussed began with internal topics and gradually became more engaged with wider society: working with communities, dealing with natural disasters, tourism, different political situations, migrations etc. Now a big issue is becoming ecology. We cooperated with different ICOM International and National Committees and Alliances. ICR brought its mission and vision to places where colleagues have never had an international conference on museums before.