

WORKSHOP " MUSEUM AND DEVELOPMENT "

HALKI 21-23/10/88

21-10-88

- 9.00 a.m. : Greetings *Δημος & Ήλεν*
Introduction : Dr. H. Ganslamayr
- 9,30 am- 10.00 am. : Introduction paper " Ecomuseums and development " Dr. A. H. Auenschild
- 10.00 am.- 10.30 am. : Theoretical starting point for the creation of Ecomuseums in Greece, *I. Tountassaki*
- 10,30 am.- ~~12~~ 30 am. : Museums activities on the level of villages and small islands in Greece.
2 hrs
- 1 E. Blana : The museum of Folkart in Larissa, perspectives for the setting up of an open-air museum
 - 2 E. Stamati : The Milies museum present the event " open village "
 - 3 V. Tsaoussis : "Open-air museum of folk-art in Serres
- 11,30 am.- 12.30 am. : Presentation of the case KASSOS, Karpathos, Halki.
- 3:00 - 4:30*
1 1/2 hrs
Methodew
1. Kassos: Ch. Kontos - ~~M. Perselis~~ - The first ecomuseum in Greece - an attempt in Kassos
 2. Karpathos: V. Tietze : Tourism on Karpathos
 3. ~~Papaminas~~ :
Halki:
- 15.30 p.m.-16.00 p.m. : MAB - Programme of UNESCO - *omit-*
- 16.00 p.m.-19.00 p.m. : International examples
- 16:45 - 18:00*
2 1/4 hrs
A. Fromm
1. Ecomuseum of Itaipu , Brazil } *omit*
Fernande de Camargo Moro
 2. Ecomusée de Quebec , Canada, Pierre Mayrand
 3. Ecomusée de Condeixa , Portugal Miguel Pessoa
 4. Ecomuseums in the USSR Alexander Davidov
 5. Ecomusée en Norvege
Marc Maure

Discussion.

22-10-88

9.00 a.m.-10.00 am. : Introduction to the workshops

10.00a.m- 12.00 a.m. : Workshops

- a. Aspects of new museology A.Hauenschild
- b. Tourism : ~~D. Katsikas~~ Stathaki
- c. Technology: Machairas
- d. Agriculture :Marc Maure
- e. Environment: I.Adamantiadou-N.Katsikas
Charitonidou.

15.00 p.m.-18.30p.m. : Workoshops

The guidelines that will be discussed in relation to the cases Kassos, Karpathos, Halki islands are the following:

3-4:30
4:45-6:30

Andreas
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- a. identity and development as goals of museums
- b. Participation of the people on all levels
- c. Interdisciplinary approach
- d. Cooperation with other local Institutions
- e. Linking past, present and future
- f. Involvement of experts
- g. Classical functions of museums and their new interpretation

23-10-88

9.00 a.m.-12.00a.m.:Presentation of the discussions of the workshops

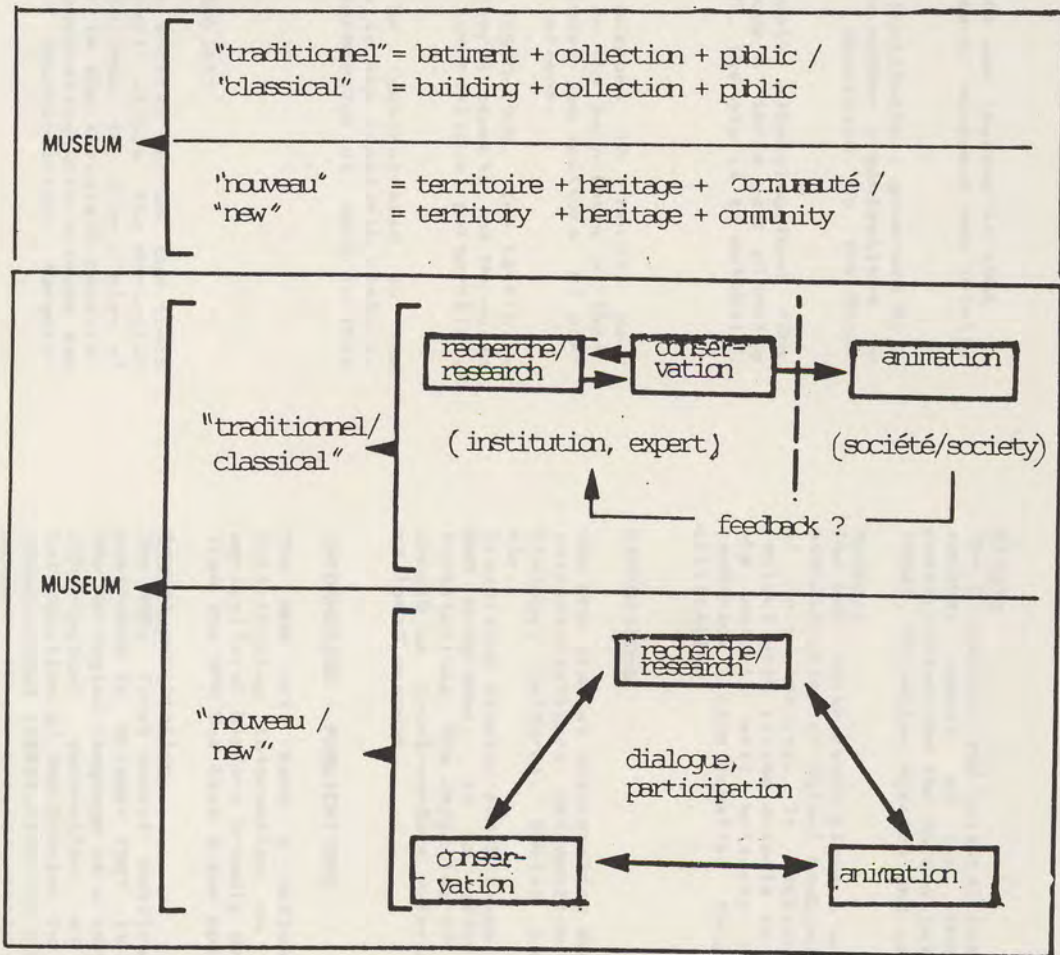
15.00p.m.-18.30p.m. : Recommendations and action -plan for further cooperation.

NOUVELLE MUSEOLOGIE ET DEVELOPPEMENT - l'exemple de la Norvège
 NEW MUSEOLOGY AND DEVELOPMENT - the case of Norway

(ICME international workshop, Chalki, Greece, oct. 88)

1. UN MUSEE "NOUVEAU" / A "NEW" MUSEUM

- identité / identity
- écologie / ecology
- participation / participation
- nouvelles méthodes et nouveaux rôles / new methods and new rolls



2. LES FONCTIONS DU "NOUVEAU" MUSEE / THE FUNCTIONS OF THE "NEW" MUSEUM

- banque de données / data bank
- observatoire / observatory
- laboratoire / laboratory
- vitrine / showcase

3. EXEMPLES NORVEGIENS / NORWEGIAN EXEMPELS

- la tradition / the tradition
- la nouveauté / the newness
 - . Toten Museum
 - . Rjukan Museum
 - . le Nord / the North
 - . Musée National d'Agriculture / Norwegian Museum of Agriculture
 - . le Groupe des écomusées norvégiens / the group of norwegian ecomuseums
 - . cours de muséologie / training

THE NORWEGIAN MUSEUM OF AGRICULTURE IN PLANNING

FOUNDATION

The Norwegian Museum of Agriculture (NMA) was founded in 1984 by 22 organizations within the farmers' movement who jointly contributed to the capital fund.

The NMA is a private, non-profitmaking institution, governed by a Board of 4 members, elected by the member organizations. In addition an Observer to the Board is appointed by the Royal Ministry of Agriculture.

Funds were obtained from Landbrukets utbyggingsfond (The Agricultural Development Funds) to finance a three year planning period, commencing on January 1st 1987. The aim is to establish the museum at the end of this period.

A NATIONAL MUSEUM OF AGRICULTURE

More than 300 regional and local museums in Norway have agriculture and the rural way of life as the main theme of their collections, documenting the traditional agriculture of pre-industrial society in all its local variations.

With regards to the period up to 1850-1900, the task of a national museum will be to present general aspects of Norwegian agricultural history in a national and international perspective, in cooperation with existing museums.

The main effort of the NMA will be concentrated on the documentation of Norwegian agriculture in the twentieth century, aiming at becoming an initiator and coordinator of work in this field with regards to regional museums.

PLANNED FIELDS OF ACTIVITYDOCUMENTING CONTEMPORARY AGRICULTURAL SOCIETY

The documentation of twentieth century society and our own times is a highly emphasized field of interest within the Norwegian museum community to-day. The NMA intends to draw a plan of systematic documentation of agriculture in the twentieth century, aiming at a coordinated effort in cooperation with museums and other institutions of historical documentation, farmers' associations etc.

DOCUMENTING THE CULTIVATION OF NATURAL RESOURCES.The landscape

The biological aspect of agriculture is expected to gain a more prominent position in the future work of Norwegian museums of cultural history. Natural resources and man's transformation of resources and landscape through the historical process of cultivation is an important aspect which the NMA aims at documenting through use of the museum's future grounds.

Plants

The biological and cultural history of cultivated plants is another aspect of the NMAs planned programme, where the preservation and the documentation of cultivation and use of local, Norwegian species and varieties will be emphasized.

Animals

The NMA furthermore plans a section devoted to documentation and demonstration of animal husbandry, incorporating the preservation of rare species. In addition to offering an opportunity of contact with living animals to an increasingly urbanized society, the animals will actively contribute to the demonstration of landscape transformation through grazing and other forms of utilization.

EXHIBITIONS

The NMA aims at interpreting Norwegian agricultural history in an interdisciplinary perspective, combining subjects such as biology, cultural, social and technological history, economy, etc.

Travelling display exhibitions will play an important part in the NMA programme, to be offered to local museums and other institutions. The objective of the NMA is that such exhibitions, should be joint-venture enterprises, activating the collections of local museums.

INFORMATION - PUBLICATIONS

The NMA will have a national, interdisciplinary function in distributing information on on-going research in Norwegian agricultural history broadly defined. A programme of publications from the NMA has been drawn up:

Annual publication

The NMAs first annual publication, Jord og Gjærning, is to be published in October 1987. It consists of 13 shorter articles in the Norwegian language on a variety of themes spanning a recent archaeological excavation of a farming community to the introduction of the tractor in Norwegian agriculture, by authors from various institutions of historical research. A report of the museum's first project within contemporary documentation (1985) is included.

Newsletter

A short newsletter, with information of current activities at museums and other institutions engaged within the field of agricultural history, is distributed several times a year.

Monographs

The NMA aims to establish at a future date a series of monographs on Norwegian agricultural history and related topics.

THE FIRST ECOMUSEUM IN GREECE

(AN... ATTEMPT IN PROGRESS, IN KASSOS)

1. THE ECOMUSEUM

The idea of the Ecomuseum first appeared during the last ten years as a result of the economical, social and technological development of this time. It tends to be out of the strictly formed frame of the traditional operation and activity of the museums. Without quitting from the known activities of collection, maintenance and exhibition, the ecomuseum enriches them and takes them out of isolation.

The ecomuseum may be characterised as a mirror where a society, some population can look at in order to recognise itself, looking for an interpretation of the territory it is connected with, being a connecting element, itself, with the other populations that have already existed in the progress or discontinuation of generations. It is a live laboratory of the spirit, that makes the world sensitive and active and persuades as far as the aspect that problems disturbing everybody, as for example the salvation of the cultural inheritance or the harmonic relation with the environment, can be solved by the participation of all. "Local inheritance and collection means a geographical territory as a total with the traditional popular culture and the natural and structured environment and the population is the public and the cooperatives" (1).

The criteria and further objectives of the Ecomuseum are concentrated in the development of the total memory and identity

(1) Pistofidis Alexandros: (article in the Greek magazine ARCHAEOLOGY-1986)
ECOMUSEUM: Its contribution in the cultural, social, economical development.

of the population, the possibility of creation of a renewed and different relation between man and his natural environment, the creation of a continuation as far as the historical, cultural, social past of a society in the present and future and, finally, the possibility of a continuous education offered to both young and elder people. These were the objectives under which an effort was undertaken for the creation and organisation of the first greek ecomuseum in Kassos, by the Greek Ministry of Youth in co-operation with the Museum of Bremen.

2. KASSOS

Kassos is situated in the south-eastern part of the Dodekanese. It has a total surface of 69,4 sq.klm, 1.184 residents and consists of five inhabited areas, in total (Phry, Agia Marina, Arvanitochori, Poli and Panagia) forming one municipality. These housing areas are located at a small distance from the port and the under development administrative centre of the island.

The most basic problems faced by the inhabitants of Kassos are the following:

- The emigration of the young people.
- The enormous destruction of the ecosystem of the island because of the great number of sheep and goats existing in Kassos.
- The violent interruption of the traditional productive, economical, social activities of the residents.
- The total economical dependance of the residents of Kassos on the money remittances by the emigrants.
- The lack of information, especially towards the young people that have been left to the island, in matters of professional orientation and application of new methods of production.

- The trends for localism and intensive factional juxtaposition between the residents of the two bigger inhabited areas of the island (Agia Marina, Arvanitochori).
- The lack of social intercourse between the residents of the island.

3. THE ... ATTEMPT AND ITS PROGRESS

Last summer, within the frame of the effort for the examination of the factors that might offer a further help in the planning and organisation of the Ecomuseum, I visited Kassos twice, as a cooperative of the Greek Ministry of Youth. I stayed in the island, both times, for about 25 days. During this period of my visits, I tried to contact as many residents of the island as possible, coming from different social classes, from all the inhabited areas of Kassos, and learn their problems, talk with them.

The idea for the creation of the Ecomuseum was very positively accepted not only by isolated individuals of the island but also by the existing unions and agents of Kassos. These unions manage to bring together and influence the social groups they represent in a, characteristically, easy manner. We should mention, between them, the decisive and effective role of the municipal authority in all the spectrum of the local social, cultural, economical activity of the residents of Kassos. The personal contacts taking place through this procedures of unified activity, the participation of the residents in these organs is the only way of communication and contact between the people of the society of Kassos. Each individual initiative would have negative results in a firmly closed society, as the one of

Kassos. These individual actions presume trends of controversy as far as the unified actions and organs, but no similar fact seems to be possible in the near future of the social life of the island.

Under this kind of estimations and further to an agreement with all the unions, agents and the municipal authority, a first inofficial meeting was realised with subject the best possible analysis and discussion as far as the idea of the ecomuseum and the organisation for its first demonstration. The identification of the aspects of all the participants in the meeting was very encouraging. They all agreed that they should not lose the only chance provided to them in order to organise and have benefits through such an innovative and ambitious effort. They all pointed out the emphasis that should be given in the presence of specialised scientists in Kassos so that they may be informed about the matters they consider important. They believe that it is only the information provided to them that they can reach at a satisfactory rate of results and local development. So, the society of kassos will manage to re-connect the present activity with the respective one of the past as far as the cultural, economical, social life of the island and succeed as far as the renewal and activation of the social potential of the island.

They judged that there should be a time period offered for the assimilation of the idea of the Ecomuseum by the residents, through the activity of the unions, and they undertook the duty of offering the respective information to the residents of the island door to door.

Further to a suggestion made by me, they accepted and agreed as far as the case of the first exhibition of the Ecomuseum. The exhibition of old and new tools coming from the agricultural and cattle-raising life of Kassos is an important subject, representing the character and the traditional functions of the society of Kassos. These tools can be found in every home. Their application is possible even at the present time. All the residents of Kassos, apart from the younger ones, knew the position, the role of these tools in their life. Additionally, there might be used recorded narrations by elder residents of Kassos about the agricultural life of Kassos during the past, connected to the present situation of the island.

As far as the organisation of this exhibition, it was agreed that there should be created work-groups in the inhabited areas of the island as well as the agents that would like to participate. These groups will be formed, at the beginning, by all them that will be present in the meeting as well as other that might be influenced by the union and the municipal authority through the personal contact in the social and local groups represented. These groups will gather, little by little, the material needed which will be registered, distributed and used in the exhibition.

During my second visit to Kassos, all those that had participated in the first meeting suggested that the people of Kassos would accept more thoroughly the case of the Ecomuseum by their participation, if an informative speech-discussion were held, preliminarily, by specialised scientists, concerning the degradation of the environment of the island because of the high rate of pasturing greatly presented in Kassos. This kind of information

could include, in this phase, the reference making to other cases , similar to this one of kassos, faced by other islands. A second phase could include the undertaking by these experts-scientists of a project on this specific problem of the island and the solutions suggested. So, specific solutions might be found, by a cooperation between the specialised scientists and the residents of the island, within the frame of the possibilities available for the island.

Therefore, within the frame of this effort, a manifestation-discussion was organised with the participation of two professors of the Forestry School of the University of Thessaloniki, specialised in questions of over-pasturing, reforestation, agricultural cultivations and pasture areas.

This discussion lasted for two days(14-15 November) and it took place in Agia Marina, the mainest cattle-raising village of Kassos, as far as the composition of the population. The discussion held with the residents that were present was very spontaneous and vivid. The residents of Kassos accepted the fact that this problem has reached at a limiting point as far as their environment, their life. They expressed a lot of useful suggestions, they shared their aspects in a surprising way as their exactness and simplicity, on this specific problem.

Apart from the planned exhibition of old and new tools coming from the agricultural life of Kassos, suggestions have also been made for the realisation of the following exhibitions-manifestations

- About the ecological destruction of the island. Organisation of a discussion with the residents of the island, through the participation of specialised scientists and, at the same time,

preparation of a photography exhibition, of rare plants of the island that used to fill the island during the past and now tend to disappear.

- Exhibition about the marine life of Kassos, of both the past and the present, with pictures of old ships of Kassos, narrations by old residents of the island concerning the flourishing of the marine and the shipbuilding art during the past, as well with the use of objects, books, documents, marine log-books being under the possession of many of the residents of the island.

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MUSEUM-ETHNOGRAPHICAL PRACTICE - THE EXPERIENCE OF LOMONOSOV
ARCHANGEL STATE PEDAGOGICAL INSTITUTE. PROBLEMS AND PERSPECTIVES.

The Archangel region is the largest region in the European part of the USSR. Its territory is as large, as France. The Archangel region includes the basic territory of the historical land - the Russian North. The peculiarities of the history of the Russian North, such as the long contacts between the Slavs with Finno-Ugric peoples, the experience of the developing of taiga zone, mastering of maritime culture, the freedom of the Tatar-Mongol yoke, the absence of serfdom, openness and activity in the economical and cultural contacts with the West-European countries, etc. - all of it conditioned the specificity of the North-Russian culture.

The development of the best traditions of folk architecture made into the Russian North a Reservation of wooden architecture. The wooden architecture rose here to its highest level, this fact allows to speak about the phenomenon of the "Culture of Wood" in general. There are a great number of monuments of Russian wooden architecture of 16-20 cc. A.D. in the Archangel region now. This provides exceptional conditions for creating here a system of eco-museums and scansens.

The Archangel Museum of Wooden Architecture (AMWA) could become a Centre of creating a network of scansens and ecomuseums of Archangel region through the organizing of a number of branches of the museum in different districts of the Region. A very important problem on this way is the consolidation of efforts of different organisations and training the personnel.

We ought to recognize, that in this work it is very important to consolidate the efforts of AMWA with the Lomonosov Archangel State Pedagogical Institute (ASPI). There is now good experience of the collaboration of AMWA and ASPI on this matter.

There are 3 directions of this type of experience : 1. Studing of museological literature and scientific elaboration of the expositions. 2. Training the personnel for the ethnographical museums. 3. Cooperation with the museum in the field ethnographical researches and also in the work of the conservation of old monuments.

The museum-ethnographical practice (the contemporary specificity of it was formed in 1981) helps the realisation of these 3 ways to a great extent.

Now this type of practice has the eminent place in the curriculum of ASPI : 1-st year of education of the students-historians. There are 108 academic hours of the practice and also 86 hours of self-education. The aim of the practice is to develop and make more concret the theoretical courses of lectures : "A Local-lore" and "The ethnography of Russian North", particularly in folk culture, and also - to give practical training in using the ethnographical and local-lore knowledge at school. The second aim of the practice is to give the students training in the theory and practice of the exposition, the excursion, the fund-work in the museum.

Increasing responsibilities for the cultural ecology needs the cooperation of school with museum in the work of conservation the Cultural Heritage. In this connection, the idea of D.S.Likhachov seems to be very urgent. He writes : "For the human being the environment, created by culture of his ancestors and himself is no less important. Presevation of cultural environment - is the question no less substantial, then preservation of biological environment. (...) But meanwhile,- he continues,- the question of moral ecology is not only under observation, but it does not even exist in our science as a something vitally important for a man. Separate features of culture and remnants of the Past, problems of the restauration of monuments and their preservation are discussed, but the moral significance and influence on the man of cultural environment in all their interdependences are not being studied, though, there is no duobt in the fact of educational influence on a man its cultural environment." (Likhachov D.S. Ekologiya Culture.- Almanakh "Pamyatniki Otetchestva, 1980, No 2, p. 10).

Looking at the museum as a generator of culture, that is turned from the Past to the Future, I pick out the special role of scansens and ecomuseums in the process of conservation and development of the values of national cultures. Probably, both these types of museums could settle the matter, that D.S.Likhachov told about. The creation of NEW MUSEUM, the MUSEUM OF FUTURE we could not distract from the pedagogical function of the museum. This is a problem, that needs the elaboration : children, schoolchildren and students as the active creators and volunteers of the scansens and ecomuseums of their native places.

Based on these thesis, the museum-ethnographical practice ~~has~~ included next 3 directions :

1. General local-lore.
2. Museum practice.
3. Field ethnographical work.

Now we can to detalize these three directions.

GENERAL LOCAL-LORE. This direction includes the complex of excursions on Archangel and its surrounding. The special excursion is organised to the birth-place of the M.V.Lomonosov - Lomonosovo village. The Archangel State Pedagogical Institute is named after M.V.Lomonosov.

This part of the Practice includes also some lecturers and practical classes in the Local-lore department of the Archangel Regional Scientific Library and in the State Archive of the Archangel Region. Then students meet with architects-restorers and the Chief-architect of the Town in Archangel.

MUSEUM PRACTICE. The work in the museum beginning from the study of different kinds of expositions : local-lore, gallery of Arts, the Fire-fighting tools exhibition, the Museum of Northern Maritime culture, The Museum of Fishing, the museum of Northern Aviation (ETC.) and the school-museums.

The special classes are devoted to the theory of exposition. The lectures^r of these classes are : the chief of the Practice, the directors of museums and chiefs of exposition-departments of museums. A number of lectures is devoted to the museum funds. At the lectures our students are studing the scientific description of an exponats, collections, and they are also taught to make scientific documentation of the funds. During the Practice students make acquaintance with the work on excursion. Some of them (after Practice) work as guides in the museums.

The chief work of the museum practice is in the AMWA. This museum is largest architectural-ethnographical complex in the Russian North. The territory of the AMWA exposition is 78 hectares, the territory of the Reservation zone of the museum is about 130 hectares. There are more than 90 monuments of peasant wooden architecture in this exposition. This museum is full, complete and systematic scansen-type complex of the Russian North. In future, 6 sectors of the museum (now exposition includes 4 sectors) could represent folk culture of the Russian of Kargopol district, the population of the bassins of Waga, Pinega, Mezen and Northern Dwina rivers, and the White Sea coast areas. The syncretism of creational and functional parts of folk culture has its imagination in the synthetic exposition of the open air museum.

A number of lectures of Practice in AMWA is devoted to the ethnography of the Russian North. At the same time, students help to prepare the exposition to Summer season (the interiors of AMWA are opened only in Summer).

Also students took part in the preparation of folklore holidays. The open air museum is not estranged from now-day life, but the exposition of it integrated into contemporary culture as a special semiotic system - an Image (Symbol) of the National Culture. This is an opened system, the dynamic system. Folklore holidays, integrates the old tradition to the nowadays life. The best folklore ensembles from all districts of Archangel region come to the Museum, - they show the old family and calendar rites, songs and dances. The Chimes is also a part of folklore holidays (AMWA has from 1975 the exposition "The Northern Chimes"). The students took an active part in the folklore holidays. They carry along the guests of the museum in old games and funs.

Children folklore holidays in AMWA began in 1982. This type of folklore holidays is of especial interest to the ~~stu~~ students. There are holidays of Handicrafts in AMWA also. Some students took part in organising of the holidays.

The acquaintance with values of folk tradition of the Russian North is not only a great help to the professional development of student-historians, but also it awakes up the active interest of a person to the national tradition, and to the museum. Training of this interest is of a great importance with the orientation of students to the work in country. This interest wakes up the ~~many~~ young intellectuals of the country to the work of restoration and conservation of Cultural Monuments of Russian North.

In action of the museum-ethnographical practice our students are directed to the work on the creation of ethnographical exposition at school. They learn to collect folklore for children folklore groups, and things to the creation of ethnographical expositions. At the same time, the active position in practice of AMWA helps the museum to make a network of correspondents and volunteers among young school-teachers, the historians, - in the country.

FIELD ETHNOGRAPHICAL WORK. The special course of lectures "Ethnography of Russian North" make it possible to begin the ethnographical expeditions with students. Now we have good ~~exp~~ experience of field ethnographical work with students in town and in the country.

During the practice students has some lecturers of the methodic of ethnographical field work, the principles of collecting ethnographical information, preparation of field diary etc. Then they realise this knowledge in expedition (2 week). Some expeditions was organised by ASPI in cooperation with AMWA.

At practice in 1981, 1983, 1984 ASPI organize the ethnographical researches in Archangel (urbanoethnography). There was 10-15 groups of students, each group includes 2-4 person. Each researching group has its own zone in the town : a street, a quarter, a part of embankment, a square etc. Students makes the descriptions of all interesting old houses of the end of 19- the beginning of 20 CC. In the result we have the descriptions of more than 120 monuments, and also a collection of information of cultures of different ethno-social groups in Archangel of this time. The information was used in the scientific elaboration of the project of urbanoscansen "Stary Arkhangelsk" ("Old Archangel").

The expedition in 1982 was to Kenozero (Plesetsk district), lake zone of the West part of Archangel region. This expedition, as field work in Archangel, was organized ASPI in cooperation with AMWA. The researching student groups (2-4 person) has General programm and the individual programmes. Themes of these individual programmes : Agriculture, Fishing, Hunting, Farmsteads, Food, Costume, Family, Calendar Rites etc.

The expedition collects a wild information about traditional culture of Kenozero zone. This information was used in the elaboration of scientific basis of the project of the ecomuseum in the Network of the National park "Kenozero".

Both elaborations : "Old Archangel" and "Kenozero" was prepared by scholars of ASPI for the AMWA needs.

The museum-ethnographical practice helps to use the potentialities of Pedagogical Institute in the creation and development of ethnographical museums. The museum ethnographical practice help us to build the "bridge" between School and Museum in the work of conservation of Cultural Heritage.

The next step there will be the elaboration of a long-time programmes of the activity of Pedagogical Institute in the work of development of Russian Northern tradition.

This programme will be the orientation of the teachers of music to using folklore local traditions (children folklore groups at school), the orientation of teachers of painting and teachers of labour to organising lessons of Handicrafts, orientation the

teachers of History and Geography on the help ANWA in the work of creation and development of the network of ecomuseums and scansens in different districts of Archangel region.

Now our big problem is the museological literature, especially about ecomuseums and the new museology. And also we can give our information e

Thank you .

The development of the best traditions of folk architecture and into the Russian North a Reservation of wooden architecture. The wooden architecture rose here to its highest level, this fact allows to speak about the phenomenon of the "Culture of Wood" in general. There are a great number of monuments of Russian wooden architecture of 15-17 cc. A.D. in the Archangel region now. This provides excellent conditions for creating here a system of ecomuseums and scansens.

The Archangel Museum of Wooden Architecture (ANWA) could become a Centre of creating a network of ecomuseums and scansens of Archangel region through the organizing of a number of branches of the museum in different districts of the Region. A very important problem on this way is the coordination of efforts of different organisations and training the personnel.

We ought to recognise, that in this work it is very important to consolidate the efforts of ANWA with the famous Archangel State Pedagogical Institute (ASPI). There is now good experience of the collaboration of ANWA and ASPI on this matter.

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The museum-ethnographical practice (the contemporary specificity of it was formed in 1981) helps the realisation of these ways to a great extent.

Community Involvement in the Development and
Realization of Museums: Two Studies

I would like to discuss with you the history of two museums in the United States which can be considered community museums. They are not classified this way because they are territorially bounded, as a neighborhood museum is. They are, however, institutions founded for the preservation and presentation of very specific ethnic or minority cultures. Their creation was brought about directly by members of the respective communities. The problems and successes which resulted follow here.

Through this discussion, a brief analysis of the support system common to any museum is presented. The specific orientation of this support system is related directly to the needs of community museums in general. It is upon this that eventual failures or successes are based. The Greater Cleveland Ethnographic Museum in Cleveland, Ohio was a revolutionary type of grass roots museum which arose to answer the expressed need of many ethnic communities in the urban setting. The Fenster Museum of Jewish Art speaks for one community, from which however it receives neither support nor respect. Let us explore their histories.

1. In 1977, many cultural organizations across the United States were commemorating the American Revolutionary Bicentennial. In Cleveland, Ohio one of the many ways in which this celebration was marked was the organization of an interpretive exhibit which spotlighted the mosaic of heritages of which the city is comprised. A group of ethnic Americans representing many countries of origin came together to successfully create this exhibit.

The exhibit, which was housed in the Western Reserve Historical Society, displayed family treasures - costumes, textiles, carvings, icons, folk art objects, musical instruments, utensils and many other objects. They were organized and displayed by country of origin. At least 20 of the 80 ethnic groups in Cleveland were represented. Included were Irish, Swedish, Austrian, Czech, Slovenian, Ukrainian, Italian and Greek to name but a few. The month-long exhibit was inaugurated by a gala evening including a costume parade and the sharing of ethnic foods. Cultural programs throughout the duration of the exhibit complemented it, drawing a wide audience to the Historical Society, one which traditionally had not frequented the museum because of its upper middle class, Anglo-Saxon orientation. After the Bicentennial exhibit closed, about 20 of the original organizers met to plan a permanent cultural facility devoted to the preservation, documentation, promotion, and display of cultural traditions within Cleveland's diverse ethnic communities. This group named the organization - the Greater Cleveland Ethnographic Museum. They incorporated it legally in the state of Ohio, drew up a set of operating by-laws and created a governing board of trustees, found a rental location in the center city and hired a director. Initial start up money came from a local corporate foundation, federal work assistance programs and also from government grants.

Included on the board were individuals from the following ethnic backgrounds - Greek, Jewish, Slovenian, Ukrainian, Swedish, and Irish. They were all individuals active in various segments of their own community as well as the community-at-large. They felt that they would be able to draw together the diverse communities of the city in support of this unusual cultural institution. They believed that the Ethnographic Museum would answer a need for expression felt in the ethnic communities which had been tapped by their first, Bicentennial exhibit.

3.

The Museum staff began working in many diverse directions. They initiated an oral history research project, the goal of which was to create an exhibit which would explore issues of immigration, assimilation and cultural preservation in Cleveland. The end product of the project included a major exhibit on immigration to Cleveland. They also established systems of collections management for the not-yet-existing collection. In the process of collecting oral histories, objects were also collected from the homes of immigrants. A series of temporary exhibits in the store-front museum was planned and executed. Gradually, other projects were added. Included were an in-depth documentation of Easter traditions in 5 communities, a film about dance traditions and a phonograph record of Balkan music. The staff pursued an active grant proposal writing process to raise funds in order to undertake the projects as well as support the Museum.

For 3 years the Greater Cleveland Ethnographic Museum grew. Intensive outreach to the various communities brought members, audience and financial support. Both staff and board members worked on these activities. Small exhibits related to the oral history project were circulated to community centers around the city. Museum staff provided technical assistance to particular communities by helping them develop oral history and geneology projects and guiding them in the management of their own museums. Projects which delved into the depths of the city's ethnic communities brought praise from across the country. So what happened?

2. Approximately 20 years ago a group of community oriented individuals in the Jewish community of Tulsa, Oklahoma joined together with the goal of creating a Jewish Museum. Tulsa, a city in the American heartland whose economy is tied closely with the production of oil, has a population of about

750,000 of which there are approximately 3,000 Jews. The area was first opened to settlement by Europeans in the late 19th century. The city was incorporated in 1898 and quickly grew. The presense of a small Jewish population dates to the time of earliest settlement. Working as merchants, professionals and with scrap metal, members of the community entered the very lucrative oil business. It is a community which has historically backed the arts; the importance of the quality of life of their city is evident in their distinct patterns of philanthropy. An analysis of the backing of the various arts organizations in Tulsa - art museums, opera , ballet and symphony - includes the names of Jewish leaders in the vanguard.

And so, some of these people also had the vision to create a museum expressive of their own rich cultural tradition. The vision in creating the Fenster Gallery was not limited only to reinforcing the identity of a very small Jewish community, one of the Museum's primary goals. This was only one part of the audience which the founders felt the museum would serve. The non-Jewish community was the second part of the perceived audience. Tulsa is known as the buckle of the Bible belt; many fundamental Christians who have a deep interest and respect in Jewish traditions live there. The museum provides a way to present ritual objects in a non-sacred setting, one in which non-Jews can learn about what some consider to be their Jewish roots.

Like the founders of the Ethnographic Museum in Cleveland, the founders of Tulsa's Fenster Gallery of Jewish Art undertook similar procedures from the start. Under state laws, they incorporated creating by-laws and a governing board. They purchased the foundation of a collection which included archeological objects from ancient Israel, ritual objects used in the synagogue as well as in life cycle and holiday celebrations, manuscripts and textiles. They also found a "temporary" location in which the museum still resides.

Permanent exhibits were installed in this site, and programs presented.

The administration and running of the Fenster Gallery (as it was known until 1987) was entirely undertaken by volunteers. A community member serving as director maintained rudimentary records on the objects, maintained exhibits, added to the collections and developed the visitor programs. Other volunteers led tours of the exhibit. 1983 marked a change in the direction of the Museum. In striving to improve the professional standards of operations, a trained director/curator was hired then.

From the beginning, the majority of visitors has been comprised of non-Jewish groups and individuals. Non-Jews, however, have not been involved in the governance nor support of the Museum. As already noted, Jewish names are highly visible as founders and supporters of the city-wide arts institutions. They do not lend a proportionate level of time or money to their own museum. This paradoxical phenomenon of minimal support and participation by the Jewish community can be documented throughout the history of the Fenster Museum. So what happened?

3. In order to answer this question which is voiced in the case of both the Ethnographic Museum in Cleveland and the Fenster Museum in Tulsa we need to look for general patterns. Every community museum operates with at least 5 basic elements, the specifics of which vary accordingly. These 5 general elements are the Board, the staff, collections, programs and audience.

The Board of the museum in these 2 cases also includes or included the founders. The idea for both institutions was theirs. Their collective vision articulated a goal - both relating to ethnic traditions and their preservation and presentation. The setting of goals and development of policies is one of the prime directives of a museum's board of directors. Another is to assure for the continuance of the museum, usually viewed as fund-raising. The staff

carries out the policies of the board, through shaping collections and programs into public presentations of cultural material. All of this is completed for the dual goal of maintenance and presentation. For the latter an audience is necessary.

Both cases discussed here present contrasting examples of Board and audience participation. The Ethnographic Museum's board was very similar to its audience. Represented were members of a large number of the city's ethnic communities. It is unclear, though, if the board members really were spokespeople of their community. On the other hand, while the board of the Fenster Museum is Jewish, its audience is primarily non-Jewish. So what?

The answer to this recurring question is the need for the continual interfacing of these two elements in the museum's functional structure. Today's community museum's are developed by community members for community members. Do the latter want the Museums? Two measures of desire and support are judged by attendance and donations of money, either through memberships or out-right substantial gifts.

In both instances of the Ethnographic Museum and the Fenster Museum Board members represented parts of their respective communities. In all stages of developing the institutions, articulating and setting goals members of these communities were not involved. In fact, in the behind the scenes on-going planning characterized by the work of standing committees which report to a Board of Trustees, community members were not involved, therefore making the museum theirs.

The Greater Cleveland Ethnographic museum which was a unique grass-roots cultural insitution growing out of a need expressed by many ethnic groups failed. Its Board of Directors, although active and representative of their own

communities did not develop consistent systems of support for the museum within their own communities. Individuals assisted the Museum's programs, attended exhibits and became members. The communities as a whole, however, never gained an understanding that the museum was theirs. For this reason, the museum is no more.

The Fenster Museum, until recently was seen as a closed society, operated for only a small segment of the community. Because of this, it has still not instilled a sense of pride in the Jewish community of the city. For twenty years it has been there, it has existed, located in one of the synagogues, providing few activities. The Board's decision to hire a professional is a double edged sword. It immediately placed a drain on the museum's financial resources. On the other hand programs regularly remind community members that the museum is active and wishes to serve a community. Furthermore, community members are now being drawn into the planning and implementation processes of the museum, working on standing committees which were developed by the Board of Trustees.

And so with these two examples of community museums in the United States we can draw a lesson. At the foundation of this lesson is the community which the museum is not only part of but of which it is also a part. At every stage of every activity the "community" however it is defined must be involved. For the assured success of a community museum either for the development of collections, planning and attendance of programs, from start to finish the community, as individuals and a whole, must be drawn into the very fiber of the institutions, recognizing it as an expression of their own doing.

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