ICOM
International Council of Museums

ICOFOM
International Committee for Museology
Comité international pour la muséologie

Museology – an Instrument for Unity and Diversity?

International Symposium, organized by ICOFOM
In cooperation with
The International Movement “From Oppression to Democracy”
The Krasnoyarsk Museum and Cultural Center
The Altai State Institute of Arts and Culture

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Contents

Grußwort .................................................................................................................................... 9
Welcome speech ....................................................................................................................... 10
Foreword ................................................................................................................................... 11

Papers from ICOFOM International ...................................................................................... 13

Provocative paper
Schärer, Martin R. (Switzerland)
Museology is not an instrument for either unity or for cultural diversity (English)............. 14

Part I Museology and Indigineous people

Xavier Cury, Marília (Brazil)
Diversity and cultural tolerance:
What is the role of contemporary museums? (English) ........................................................... 18

Davis, Ann (Canada)
Diversity in museums: Respect and Support (English)............................................................. 22

Decarolis, Nelly (Argentina)
Unidad y diversidad: El desafío latinoamericano (Spanish)...................................................... 26
Unity within diversity: A Latin American challenge (English) .................................................... 30

Deloche, Bernard (France)
La muséologie, entre croisade pour la démocratie et actualité de la mondialisation (French) ............................................................................................................................. 35
Museology, between a crusade for democracy and today's globalized world (English) .... 43

Gob, André (Belgium)
De la « race » à la société :
identité et musées d’ethnographie régionale en Europe (French)....................................... 51
From "Race" to Society:
Identity and regional ethnographic museums in Europe (English)........................................ 60

Risnicoff de Gorgas, Monica (Argentina)
El valor de la Diversidad:
El Patrimonio Regional – Aportes Latinoamericanos (Spanish)............................................ 69
The value of diversity:
regional heritage – Latin American contributions (English).................................................. 72

Knutsson, Helena (Sweden)
Modern and post-modern society
and the knowledge of aboriginal peoples (English).................................................................. 76

Maranda, Lynn (Canada)
Museology and Indigenous cultures:
A New Reality for Museums in Canada (English).................................................................... 77

Rusconi, Norma (Argentina)
Los desafíos de la Museología Contemporánea (Spanish)......................................................... 81
Les défis ethiques de la muséologie contemporaine (French).................................................. 84
The ethical challenges of contemporary museology (English).................................................. 87

Bharat Shah, Anita (India)
Cultural diversity: The Indian perspective (English)................................................................ 90
Part II  The International Transition Programme: From Oppression to Democracy

Sofka, Vinoš (Sweden)
From Oppression to Democracy (English) ................................................................. 94
Changes in the world and European upheavals:
Heritage, museums, the museum profession and museology (English) .................. 95

Lengyel, Alfonz (USA)
Museum of the House of Terror (English) ................................................................. 102

Maure, Marc (France)
Un siècle avec Lénine en Sibérie: réflexions sur la métamorphose des musées en Russie (French) ................................................................. 104
A century with Lenin in Siberia:
Thoughts about the metamorphosis of museums in Russia (English) ....................... 114

Valach, Milan (Czech Republic)
The intangible heritage from a totalitarian society (English) ..................................... 123

Vieregg, Hildegard K. (Germany)
Fiction of history:
The museological approach in museums of contemporary history (English) .......... 126

Papers from the Russian Participants ................................................................... 141

The Symposium in Krasnoyarsk

Part I  Museums and Cultural Diversity

Adamenko, Aleksander
The national community of Taimyr:
History and problems of interrelation with museums of the North .......................... 144

Mosina, Lyudmila Dmitrievna
“Ingria” – the Siberian Society of Finnish Culture .................................................... 148

Oinets-Nikolaeva, Veera Alekseevna
The future open-air museum at Verkhniy Suetuk village ......................................... 150

Sinkevich, Ekaterina Anatolevna
Report on the indigenous minorities of Northern Krasnoyarsk .............................. 152

Part II  The International Transition Programme: From Oppression to Democracy

Butova, Tatyana Georgievna
Strategies of Museum positioning as an Instrument for Development ..................... 158

Ivanova, Elena
The post-totalitarian heritage:
example of the Krasnoyarsk Territorial State Archives ............................................ 161

Podborskaya, Olga Leonidovna
“The Suitcase of Memory”: a theme for an exhibition ................................................. 162
The Symposium in Belokurikha and Barnaul

Truevtseva, Olga Nikolaevna
Papers of the symposium......................................................................................................... 164

Part I  Museology – an Instrument for Unity and Cultural Diversity

Kondykov, Anatoli Stepanovich
The humanistic nature of culture........................................................................................... 166

Matis, Vladimir Ivanovich
International co-operation in projects on preserving the history and culture of nations......... 167

Nikitina, Lyubov Aleksandrovna
The work of state agencies, local authorities, and municipal museums
in preserving the cultural and historical heritage................................................................. 168

Polyakova, Elena Aleksandrovna
The first pedagogical museum: The history of its creation and development............................ 170

Raikina, Tatyana Anatolevna
The pedagogical paradigm of culture.................................................................................... 171

Reshetova, Olga Prokopevna
The semantic diversity of the concept “museum”................................................................... 172

Shlyakhtina, Lyudmila Mikhailovna
The humanistic basis of museology...................................................................................... 173

Svetlova, Elena Aleksandrovna
Municipal museums of Altai in 1999–2002........................................................................... 174

Trofimova, Raisa Afanasevna
The interaction of museology and sociology ........................................................................... 175

Truevtseva, Olga Nikolaevna
Museology and museum practice............................................................................................. 176

Vakalova, Natalya Vladimirovna
Museums of Siberia at the turn of the 19th to 20th centuries: a source study............................ 178

Part II  The Ethnic Culture of the Peoples of Altai

Belousova, Natalya Aleksandrovna & Kasatikova, Larisa Yurevna
The use of technologies in keeping the cultural-historical heritage
by the Kemerovo Museum of Archaeology, Ethnography and Ecology
of Siberia at the Kemerovo State University ......................................................................... 180

Boyko, Vladimir Sergeevich
“Overseas” Asians in Russian Altai........................................................................................... 182

Dubrovskaya, Marina Veniaminovna & Zhivova, Liliya Vasilevna
Ceramic toys of the Altai Region: a study of penny whistles ................................................. 184

Edokov, Aleksei Vladimirovich
Characteristics of research on Altai arts and crafts................................................................. 185

Isakov, Andrei Vasilevich & Borovskaya, Elena Viktorovna
Saving Polish culture in Siberia............................................................................................. 186
Kimeeva, Tatyana Ivanovna
The acquisition of ethnographic collections of the Kemerovo State University and the preservation of the ethnic traditions of the peoples of Southern Siberia .................... 187

Klokova, Larisova Ivanovna
Museums and traditional culture .......................................................... 189

Kochemarskaya, Yulia Aleksandrovna
Role of the individual in the formation and preservation of the cultural heritage of indigenous people in Mountain Altai ......................................................... 190

Kornikova, Lyudmila Vladimirovna
Traditional women's clothing of old settlers in the Soloneshensk area at the turn of the 19th to the 20th centuries ................................................................. 191

Kursakova, Albina Vasilevna
The role of the midwife in the ceremony of birth and christening .................. 192

Motuznaya, Veronika Igorevna
Folklore songs of Altai Cossacks .............................................................. 193

Novikov, Valerii Sergeevich
"The Great El" The Kumans (Polovtsi): an aspect of the multi-ethnic history of Russia .......................................................... 194

Pavlovskaya, Elena
Kuznetskaya matryoshka: The Kuznetsk sets of nesting dolls ....................... 196

Smolyaninova, Nadezhda Ivanovna
The first national ballet "The Silk Tassel" as an object of the Altai people's cultural heritage .......................................................... 197

Sukhova, Oksana Viktorovna
Role of Altai museums in the preservation of ethnic and cultural heritage of Russian Germans .......................................................... 199

Zaitsev, Genadii Stepanovich
The ethnic culture of the minorities of the North and national treasures of Yamal: The Yamal Regional Museum .......................................................... 202

Part III Museums and Tourism

Bogdanova, Rimma Nikolaevna
The influence of tourism on Altai culture .................................................. 206

Chaltchikova, Svetlana Borisovna
Using museology and tourism in the historical and cultural heritage of the Ongudaisk Region .......................................................... 207

Klyuev, Yurii Vladimirovich
The establishment of museum management and marketing in Russia ............... 209

Klyueva, Iliya Sergeevna
The main directions of commercial activity of West Siberian museums ............... 211

Kubrina, Galina Aleksandrovna
The historic cemetery of Kolyvan: study and preservation .......................... 213

Lomakin, Anatolii Izotovich
Territory museums: a recreational resource for tourism in Altai ...................... 214
Matushina, Svetlana Yurevna
The museum complex of the State Institute “Altai-autodor”:
its regional value for tourism ................................................................. 216

Mikhailidi, Irina Mikhailovna & Kharlavov, Sergei Vikentievich
Geoinformation (GIS) technologies in the development of museology ................................. 217

Mikhtailuk, Tatyana Mikhailovna
“Slavic” advertising in museum exhibitions in the Altai Territory ........................................ 218

Mogilat, Nina Alekseevna
Including the collections of the municipal museums
of the Tyumen region in the tourist circuit. Status of the problem today ................................ 220

Shulga, Petr Ivanovich & Kiryushin, Kirill Yurevich
Prospects for the musealization of archeological objects in the Altai Region:
the programme to develop tourism in Altai .................................................. 222

Part IV The International Transition Programme:
From Oppression to Democracy

Barmin, Valerii Anatolevich
Repression by retaliatory bodies against the indigenous population of Mountain Altai:
the struggle of the Soviet authorities with the national insurgent movement
in Siberia in 1919–1922 ........................................................................ 226

Bayura, Luiza Petrovna
Nationalization of cultural property in the Simbirsk Province
and building the collections of the Museum of Arts (1918–1926) ........................................ 227

Demin, Mikhail Aleksandrovich
The historical study of local lore and its musealization:
political realities of the Soviet and post-Soviet society .................................................. 229

Demin, Mikhail Aleksandrovich & Shcheglova, Tatyana Kirillovna
“Deportation of nations and repression in Altai”:
Program of the Laboratory of Historical Study
of Local Lore in the Barnaul State Pedagogical University ........................................... 230

Demina, Svetlana Mikhailovna
The death and funeral of Stalin as indicators of the social awareness
of the totalitarian epoch ........................................................................ 231

Farafonova, Lyudmila Valentinovna
The role of libraries in the building of a civic society in Russia,
with regard to the activities of the Altai Regional Universal Scientific Library ................. 232

Grishaev, Vasilii Fedorovich
The history of political repression in the Altai Territory .................................................. 234

Ivanova, Tatyana Nikolaevna
Musealization of political repression
by the Soviet State in the Topchikhinsk Territory of Altai ........................................... 235

Klimuk, Yaroslav Apollonovich
The resistance of Altai peasants at the end of the 1920s to the 1930s ................................... 237

Kossova, Irina Mikhailovna
The Museum Department of the Academy for the Training of Workers in Arts, Culture and
Tourism, and its role in the realization of the UNESCO Transition Programme .................. 239
Kupriyanova, Irina Vasilevna
The Old Believers of Altai try to live with Soviet authority in the 1920s  ................................  242

Muraveva, Vera Nikolaevna
The life and creativity of the Altai artist G. I. Gurkin .................................................................  243

Popova, Irina Vasilevna
“People and Their Destinies”: Materials of the exhibition of the Altai State Museum  ..........  244
of Local Lore

Pozdin, Sergei Vitalevich
The GULAG system in the Topchikhinsky area of Altai ...........................................................  245

Stepanishcheva, Nadezhda Pavlovna
“Time has chosen them”: Activities of the Altai State Regional Museum on people’s destinies in
the 1930s–1940s ......................................................................................................................  247

Tsareva, Natalya Stepanovna
George Lavrov: his life, creativity and epoch ...............................................................................  248

Yugova, Svetlana Anatolevna
The collectivization of agriculture in the beginning of the 1930s and the work of the Altai
Museum of Local Lore ..............................................................................................................  249

Zhdanova, Galina Dmitievna & Razgon, Natalya Ivanovna
The documents in the collections of the Altai Archives: their role and significance in making civic
society and in the prevention of the revival of a totalitarian regime in Russia ..........................  250

List of Contributors ................................................................................................................  252

Appendix

Manifesto de Cuenca ..................................................................................................................  259
Museología y presentación en América latina y el Caribe
¿Original/Real O Virtual?

Cuenca Manifesto ....................................................................................................................  261
Museology and Display in Latin America and the Caribbean: Original / Real or Virtual?
Grußwort

zur Jahrestagung des Internationalen Komitees von ICOM für Museologie
in Krasnoyarsk, Russland, 6. bis 8. September 2003

Sehr geehrte Damen und Herren, liebe Kolleginnen und Kollegen,


ICOM-Europe möchte sehr gern Themen aufgreifen und international anbieten, die insbesondere im Osten Europas von Bedeutung sind. Möglicherweise gelingt es, eine gesamteuropäische Konferenz vorzubereiten, auf der die Probleme und Perspektiven osteuropäischer Museen im Mittelpunkt stehen. Für Anregungen ist ICOM-Europe dankbar.

Ich wünsche der Jahrestagung gutes Gelingen, auf das die internationalen Netzwerke ausgebaut werden und der Erfahrungsaustausch zur Verbesserung der Museumsarbeit für die Menschen in unseren Ländern führt.

Mit freundlichen Grüßen

Ihr
Dr. Hans-Martin Hinz
Präsident von ICOM-Europe
Welcome Speech

On the occasion of the Annual Meeting of the International Committee for Museology (ICOFOM) in Krasnoyarsk, Russian Federation, 6 – 8 September, 2003

Dear Ladies and Gentlemen, dear Colleagues,

Congratulations to the Committee for Museology of the International Council of Museums (ICOM) for their decision to hold the Annual Meeting 2003 in the Siberian city of Krasnoyarsk.

Those of you who are acquainted with the Russian museum landscape know very well that especially the institutions in Krasnoyarsk belong to the most innovative in Russia. Here, far away from the metropolises of Moscow and St. Petersburg, the new beginnings in museum issues after the immense social changes of this country are becoming particularly clear. The museums in Krasnoyarsk may rightly be proud of those achievements. They are both an example and a model for other cities.

After the end of the Cold War the international exchange of thought and experience intensified in our museum branch as well, or now became possible. Colleagues from western countries learnt about the experience in eastern countries and vice versa. Nevertheless, all of us know too little of each other. Therefore the effort of ICOM, the world museum association, is particularly important in order to bring colleagues from east and west together, and in this way to strengthen the dialogue. The Annual Meeting of the Committee for Museology is in this respect a very good example.

Above this, the regional organisation ICOM-Europe is going to support and to improve contacts between east and west on our continent. Therefore ICOM-Europe is the patroness of a series of conferences that deal with the situation of museums in the post-communist period. The first of those international conferences took place in the Russian city of Twer, in April 2003. It will be continued in Minsk/Belarus in September 2003 and finally will be completed in Berlin in May 2004.

ICOM-Europe is committed to taking up and offering topics on an international level that are of particular importance in Eastern Europe. Possibly a European conference can be prepared on which the problems and perspectives of eastern European museums are specifically focused. In this concern ICOM-Europe is thankful for any suggestions.

I wish the Annual Meeting great success. I also hope that international networks will be enlarged, and the exchange of experience will be carried on in order to improve museum work for the people in both our countries.

With best regards

Yours
Dr. Hans-Martin Hinz
President of ICOM-Europe
Foreword

This issue of ICOFOM Study Series 33 is a special one. In addition to the contributions received for the pre-prints, ICOFOM Study Series 33, you will find the English language version of all the papers written in Russian for the ICOFOM symposium in Siberia.

The symposium topic “Museology – an Instrument for Unity and Diversity” was treated in two parts, one on museology and indigenous peoples, and the other on museology and transitional problems of recent post-totalitarian countries moving towards democracy. At the first venue of the ICOFOM symposium, Krasnoyarsk, ICOFOM met in conjunction with the Museum Biennale, which addressed the theme “The Fiction of History”, that also inspired the participants.

The pre-prints of papers by ICOFOM members were ready for distribution at our 26th Annual Meeting in Krasnoyarsk, Belokuricha and Barnaul, Siberia, Russian Federation. Many colleagues world-wide provided papers in English, French, Spanish/English and Portuguese/English for the pre-prints, distributed at the meetings. Pre-prints in Russian of a large part of the Russian contributions were published in Barnaul, edited by Dr. Olga N. Truevtseva, the Siberian organiser of the symposium in Altai.

The presentations of our colleagues in Siberia convinced us of the need to publish their papers. With much work and good will they arranged for translations into English. ICOFOM is very happy to make their achievements known internationally for the first time.

The ground for the meetings in Siberia was laid by the extensive international network building of Vinoš Sofka, who had over the years been in close contact with numerous Russian heritage-related institutions and colleagues. He is the initiator and co-ordinator of the Transition Programme – From Oppression to Democracy. This international programme, approved by UNESCO in 1995, is carried out by the International Movement “From Oppression to Democracy” since 2000, and became one of the priority projects of ICOFOM in 2002. Many of the Russian colleagues whose papers are published here are active in this programme. Thus the Movement was an essential co-organiser of ICOFOM 2003 in Russia.

We wish also to thank colleagues who are particularly engaged in the issues of ICOFOM concerning the meeting and the proceedings in Siberia. Those are our dear friends in Siberia: Anatolii S. Kondykov, Rector of the Altai State Institute for Arts and Culture in Barnaul, and Olga N. Truevtseva, Vice-Rector and leader of ICOFOM-SIB; Mikhail P. Shoubsky, Director General of the Krasnoyarsk Museum and Cultural Centre, and his close friend, A. I. Bobkov, the Mayor of Yeniseysk. In Kemerovo we received the support of Academician Anatolii I. Martinov. We thank as well the Russian State and Regional authorities in Krasnoyarsk, Barnaul and Kemerovo, who believed in our work and financially supported it.

Our ICOFOM office holders who provided support in Siberia are Nelly Decarolis (President of ICOFOM/LAM, Buenos Aires), Ann Davis (Director, Nickle Arts Museum, and Vice-President of ICOFOM, Calgary, Canada). Martin Scharer (Past-Chairman of ICOFOM and member of the ICOM Executive Council, Täby/Sweden) and last but not least, Vinoš Sofka (Honorary Chairman of ICOFOM and Permanent Advisor) and Suzanne Nash, whose editorial work was crucial to bringing these papers to publication.

We hope you will like this volume of ISS and will read it with great pleasure.

Hildegard Vieregg
Chair, ICOFOM
Papers from ICOFOM International
The title of our symposium is “Museology – an Instrument for Unity and Cultural Diversity?”

In the first part of my paper I will try to explain, why museology (always understood as a theoretical approach to a specific man/thing relationship) cannot be an instrument for either unity, cultural diversity or for anything else besides the understanding of the museal phenomenon (museality) itself. In the second part I'll share some of my reflections on the hypothetical title “Museums – an Instrument for Unity and Cultural Diversity”, since we have to take into account the fact that museology and museums are two completely different things.

If museology is considered as a science or at least a scientific discipline, it can only be global and universal. This means that its findings must have a general validity that can be verified by anybody everywhere. This requirement applies to any science. Such statements may be immediately accepted for the natural sciences, but only with some reluctance when it comes to the social sciences. We can easily accept that there is no such thing as Russian mathematics or feminist physics, but only mathematics developed by Russian scientists (call it a “Russian School”, if you will) or physics researched by women. Both groups may have specific topics they are interested in, but the results – if they are to be scientific – must have global validity.

Do we accept the same principles for philosophy or theology? I think we have to. At present, we speak of Chinese philosophy, but we then go on to refer to the content, to assumptions and to conclusions. But the methods of logic and deduction must be universal and they must also be verifiable by somebody who doesn't agree with certain contents. Let me apply this to museology. Museology describes a specific relationship between men and material culture (and also immaterial evidence, according to the definitions). Such descriptions must be valid for every human being, but the specific content or the weighting of factors may vary from one civilization to another. I contend that there is no Russian or Chinese museology but “only” a Russian or Chinese way of application, a culturally defined specific form of practice on a lower level than that of the global principles. We could also call this unity (of museology as a science) and diversity (in uncountable sets of practices).

A science can only be an instrument or a tool to understand a specific phenomenon in a scientific way and should never be an instrument for anything else, otherwise science is betrayed and abused. We all remember psychology and psychiatry as a tool used by dictators to eliminate dissidents. Or medicine to “prove” the inferiority of certain groups of the population. Or marrying a pseudoscience to the ruler’s ideology. Hence museology cannot be an instrument of any particular goal – it can only make basic understandings available to museums and other heritage agencies.

Do we accept the same principles for philosophy or theology? I think we have to. At present, we speak of Chinese philosophy, but we then go on to refer to the content, to assumptions and to conclusions. But the methods of logic and deduction must be universal and they must also be verifiable by somebody who doesn't agree with certain contents. Let me apply this to museology. Museology describes a specific relationship between men and material culture (and also immaterial evidence, according to the definitions). Such descriptions must be valid for every human being, but the specific content or the weighting of factors may vary from one civilization to another. I contend that there is no Russian or Chinese museology but “only” a Russian or Chinese way of application, a culturally defined specific form of practice on a lower level than that of the global principles. We could also call this unity (of museology as a science) and diversity (in uncountable sets of practices).

The terms “unity and cultural diversity” – used here in opposition – raise the controversial question whether there are global and universal values (not scientific statements), for instance, human rights. Do we accept such values or do we consent only to culturally defined sets of values that may differ from one region of the world to another? I maintain that only scientific facts can be considered as universal and that values are always the result of diverse traditions and beliefs.

This means that museology can deliver the tools to museums to do a better job since it helps to understand the basics of man’s behaviour with respect to his heritage.

If the title of our symposium were “Museums – an Instrument for Unity and Cultural Diversity” the arguments would change completely. A museum can be an instrument to achieve a specific aim, in a positive and in a negative sense. Museums were and are still abused to glorify a nation’s past or its leader’s heroism. But they can also be in the service of noble ideas, such as
mutual understanding, peace or cultural diversity. All depends of the ethical responsibility of the institution and the curators (as defined in ICOM's Code of Ethics).

The crucial question in the context of our symposium's approach to the Transition Project is how to deal with a negatively charged heritage. It is generally accepted in museology that objects are mute, that they don't convey any message of their former life (besides some minor material evidence that gives no information as to any context or evolution). Every object has attributed values given by individuals or by society. A painting is not beautiful per se, but it is considered as beautiful by somebody. A weapon is seen as “good” or “bad” according to the context of its use as an instrument to “eliminate” the enemy or to “murder” the president of a country. The labels in the exhibition reflect the values given to things. Objectivity is never possible there is no such thing as a neutral or innocent exhibition!

Concerning collections, we can make similar assumptions: There is no such thing as a neutral collection. Every collection reflects the political and social context of the museum and the preferences of the curators. Even if the museum's mission is clearly defined, it is never possible to collect everything, so there is necessarily a selection process which always has subjective elements.

In concrete terms, this means that a historical museum – at least theoretically – has to document the whole past, including periods that are considered as “bad”. Such a museum should collect objects with negative values and even present them in its galleries. How is this possible? Can museology give some clues?

As an example, isn't it possible to conceive an exhibition on the man/thing relationship showing the fact that man and society give values to things and that such values may change over time? Such an approach would make it possible to show “hated” objects within their specific former context. At the same time it could be said that attributed values change, and that today’s society links the incriminated objects with other values, for example, oppression. In such a context it is also important to say that the object is not “bad” per se but only by man's definition. Wouldn't it be easier to collect such objects together with their former given values as two separate things, the material evidence itself and the specific contextual information?

Museological considerations can, I think, help to “neutralize” or “objectivize” depressing material heritages from periods of history that are considered as unpleasant. And let's not forget that the evaluation of our past is subject to change, too. Since the whole past is part of the collective memory, it is a part of ethical responsibility to document every historical period.

Museological theory on man and his cultural heritage is to foster a reflection on a “higher level” than immediate emotional approaches, because it offers general and global approaches.
PART I

Museology and Indigenous People
Diversity and cultural tolerance: What is the role of contemporary museums?

Marília Xavier Cury – Brazil

On April 21st, 1500 Brazil was discovered. The first Portuguese colonizers arrived in the present state of Bahia. Later on, they occupied the entire coast and penetrated the inland territory.

To explain things clearly, there are two ‘Brazil’s. That which we are referring to right now was invented, although it is treated as discovered by the official History of Brazil. This Brazil is an invention, because, when facing an already existing situation of human settlement, it was re-programmed. During more than 500 years Brazil as invention transformed itself into a sort of syncretism which surpasses the religious dimension.

The other Brazil is the national territory which, starting at a certain moment, received that name. Brazilian territory has a history of human settlement going back to, at least, 28 thousand years, according to what is being proved by Archaeology.

One must realize that we have here a difference of, at least, 27,500 years of history. When we speak of “discovering Brazil” we are omitting thousands of years of history and forging our own cultural identity and memory.

Back in 1500, when the Portuguese arrived in Brazil, it was already, as a matter of fact, completely settled and criteria for registration and communication were already established. One estimates that this Brazil of 1500 was inhabited by between 5 and 7 million natives, distributed throughout the territory and constituting a very rich cultural diversity. The Portuguese, then, took possession of these criteria of registration and of the existing net of communication, the Peabiru. We can attribute to the natives the success obtained by the colonizers when penetrating the territory. This merit is due to the Tupi, or better, to the nation Tupi. This nation was composed of several groups – each one with corresponding particularities – but they owned common cultural characteristics and beliefs, such as language, the preferred areas for settlement and agriculture (the plains) and the myths of world creation. These groups have their origin in the low Amazonas. From there they departed, through the Brazilian low lands, searching for land without evil, in accordance with the myth of the Maira. They occupied the entire coast, a facilitating element for colonization.

Yet, one credits the Tupi with the idea that in Brazil there exists an Indian but not many Indians. This imputation is unfair, but it explains, in part, the reason for the consensus that in Brazil there is a native cultural unit, that is, that the Indians are all alike. In fact, at the same time when the Tupi occupied the low lands, other groups were established in some other parts of the territory and there were distinctions among them, including people who were part of the Tupi linguistic and cultural branch. Just to give an idea, today we have recorded 206 native people (CEDI/Socio-environmental Institute APUD Ricardo: 1998, p. 37–44) and 163 native languages (Melatti: 1980 and Montserrat: 1992).

This being the case, it becomes clearer to explain why it is important to work with an ethnographic base and with the subject of natives in Brazil. First, because, as we have already said, the official history supported by formal education is ignores 27,500 years of the history of Brazil. Research carried out in 2000 about the quality of presentation of the pre-colonial past in Brazilian school books demonstrates, in a synthesis, that the theme is treated sometimes through a European focus, and sometimes without confirmed data (Vasconcellos, Alonso & Lustosa: 2000: 231–238). This leads to a cultural dumping. If the cultural memory and identity are constructed, we, the Brazilians, are being deprived of access to knowledge and, above all, of participating as citizens of the cultural re-signification processes. The knowledge about our pre-colonial past must be part of the democratization process understood as participation. In the same way, the knowledge about this past must generate a series of values derived from
discussions concerning cultural success, this because to treat the different settlements previous to 1500 means to treat different forms of subsistence and cultural successes.

Leaving aside any evolutionist idea, it is possible to bring to light and discuss the rich equilibrium obtained among environment, human biology and culture having, using as example the hunter-collecting groups (from the palaeo-indian and archaic periods) and farmers-pottery workers (from the settlement periods). It is interesting to perceive, by means of discussions such as these, that we all are humans and that we can learn and are surprised by those considered to be culturally distant from us and, even, inferior to us. This adjective culturally applied is prejudicial. Besides, as I understand, anthropological museums should take on the challenge of annulling the prejudice concerning superiority, and consequently inferiority, of some people upon others: race, creed, ideology, culture, art, economy, just to mention some examples. In my understanding, this discussion is very contemporary.

Ethnographic collections can be treated in a similar perspective. The supposed superiority and inferiority must be treated as cultural intolerance, that is, incapacity to accept that there is an Other culturally different from the Self. Intolerance is to make of the difference a disadvantage. It is the despotic reaction of imposing what is right, when 'right' does not exist. Intolerance is the incapacity to admit that cultural diversity exists. What exist (in intolerance) are those at an inferior stage, but who, with the help of those in a superior position, will be able to surpass this stage. On the other hand, tolerance is the flexibility to try to understand the reasons of others or, at least, to respect their cultural diversity. Anthropological museums working with collections of native groups have the obligation to adequately explore cultural diversity and place it as a quality, as a form of making the persons flexible in face of what is different.

Presently we live in the global village and this has positive and negative consequences, which we will not discuss in this text. But one of the positive consequences is that we are becoming citizens of the world, we are constructing a worldwide citizenship sheltering the universal human rights. However, the exercise of global citizenship is only possible with a tribute to differences and with the exercise of tolerance. In my understanding, ethnographical collections are of great relevance for this exercise of democracy, for how can we actively participate of the political, ideological and social processes of the global village without tolerance? If exercising tolerance is difficult in the context of the global village, which is the planet Earth, one can exercise it by means of the analysis of a circular village in Central Brazil. Archaeology informs us about the existence of these villages since the ninth century. Ethnology informs us that they still exist and that they correspond to complex forms of social and cosmological organization. To talk about citizenship today is to talk about cultural diversity and tolerance, about universal human rights, about solidarity and cooperation, about planetary citizenship. I am sure that ethnographical museums can enormously contribute with this perspective.

Some examples from the Museum of Archaeology and Ethnology (MAE) of the University of São Paulo follow.

MAE was created in 1989 with the fusion of four bodies: the old Museum of archaeology and ethnology the Institute of Pre-History, the Ethnographical Collection Plínio Ayrosa and the Ethnographical Collection of the Paulista Museum. We estimate today that MAE is in possession of a collection of between 120 and 200 thousand pieces of the following areas: Brazilian and American Archaeology, Middle Eastern Archaeology, African Ethnology and Brazilian Ethnology. Building of native collections started more than 100 years ago. There are more than 120 collections of different native peoples, some of whom are already extinct.

The Museum of Archaeology and Ethnology, since its present creation conceives and installs Brazilian archaeological and ethnographic exhibitions with the main purpose of inserting the native question into historical displays and into the public preoccupations as well.¹

In 1995 the long-term exhibition “Forms of Humanity”² was inaugurated. It is divided into three modules – Indian Brazil, African Cultures and Societies, and the Mediterranean and the Middle

¹ The exhibitions presented in this topic are those in which I took part in the conception and installation process (Forms of Humanity) or as author of the museological project and co-ordinator. I have to make clear that MAE conceived, installed and/or participated in many other exhibitions since its creation.

² Cristina Bruno, museologist, is the author of the museological project and co-ordinated the installation of this exhibition. Because it is a big exhibition, the team counted with the participation of several museological researchers and professionals.
East in Antiquity. The module Indian Brazil is subdivided into Origins and Expansion of Indian Societies (Archaeology) and Indian Sociocultural Manifestations (Ethnology).

Starting with its constitution in 1990, several archaeological and ethnographic exhibitions have been presented to the public of MAE. In addition to “Forms of Humanity.” I would like to mention the travelling exhibition Brazilian Native Plumeager, a panoramic show of the most important plumage makers of Brazil represented in the collections of the Museum. I also cite the temporary exhibition Herbert Baldus – Scientist Humanist.4 This exhibition, although it concerns the biography of a German-Brazilian anthropologist – brought to discussion the way of life of the Tapirapé, a Tupi group of Central Brazil and of other groups.

Among the archaeological exhibitions, I could cite three. The first is entitled The Gasbol and the Antique Inhabitants of the South of São Paulo State.5 This exhibition originated from archaeological salvaging in a segment of the construction of the Bolivia-Brazil Gas Line. The second, Brazil 50 Thousand Years – A Journey to the Pre-Colonial Past6, corresponded to the MAE participation in the commemorations of the 500 years of Brazil discovery. The title, 50 Thousand7, questions the official commemorated date of the country: we decided to commemorate much more. Besides, what is the meaning of 500 years compared with 50,000? The third, Ouroeste: A Thousand Years of History8, is the result of research on archaeological salvaging near the Power Plant of Água Vermelha, municipality of Ouroeste, 660 kilometers from the city of São Paulo. The long-term exhibition presents the process of archaeological research and the results obtained. This last exhibition is the most recent, since it was completed in July 2003. One expects a lot from this young exhibition and much more from the anthropological museums.
Diversidade e tolerância cultural: Qual é o papel dos museus contemporâneos?
Marília Xavier Cury – Brazil

Resumen
Este texto tiene por objetivo colaborar con las discusiones sobre el papel de los museos cuanto a la conservación y comunicación del patrimonio de los grupos indígenas contemporáneos, del pasado y del pasado precolonial brasileño. Para ello, lleva en cuenta que los museos etnográficos tienen, en su esencia, dos objetivos a cumplir. El primero de ellos se refiere a los grupos indígenas: valorizar sus culturas y modos de vida, ampliando una conciencia nacional respecto a sus derechos y de sus contribuciones para las construcciones de la memoria e identidad cultural brasileña. El segundo se refiere a los conceptos inherentes a la Museología aplicada a la Etnología: diversidad cultural y tolerancia.
En este texto están presentadas algunas reflexiones sobre el encuentro entre Museología y culturas indígenas.

Résumé
Ce texte a pour objectif de comparer les discussions écrites par les musées en ce qui concerne la conservation et la communication du patrimoine des groupes indigènes: les groupes indigènes contemporains, ceux du passé, et ceux du passé précolonial brésilien. Ce texte considère que les musées ethnographiques ont essentiellement, deux objectifs. Le premier s’adresse aux groupes indigènes: valoriser ses cultures et modes de vie, de façon à augmenter la conscience nationale à l’égard de ses droits et de ses contributions à la construction de la mémoire et de l’identité culturelle brésilienne. Le second s’adresse aux concepts inhérents de la Muséologie appliquée à l’ethnologie: diversité culturelle et tolérance.
Dans ce texte on présente quelques réflexions concernant la rencontre entre la muséologie et les cultures indigènes.
Diversity in Museums: Respect and Support

Ann Davis – Canada

“Minorities tend to be looked upon as a fashion statement, particularly at a cultural level. Emma (Ethnic Multicultural Media Awards, Great Britain) isn’t about white people accepting black people on their terms, it’s about us accepting ourselves and the white community on our terms. The trouble is people cannot handle minorities as being intellectuals. It’s very threatening for some people.”

Bobby Syed
Founder of Emma

This April in London, England, there were two museum exhibitions with significant black content, one at the National Portrait Gallery, You Look Beautiful Like That, and another at the Victoria and Albert, Art Deco. Although both shows were beautifully presented and huge crowd-pleasers, the audience was notably white. Why did these shows fail to reach a wider multicultural audience? Do black and Asian people have completely different tastes in art? Do they find museums too inaccessible or snobbish? These are questions that involve fairness and social justice. They involve the museum as a meeting place, where diversity and differences are respected and supported.

Museums all around the world are struggling with diversity and how to respect and support different cultural, social and political groups. There are lots of interesting activities in this regard. In 1998 the Dutch Ministry of Education, Culture and Sciences set up the Intercultural Museum Program. The Metropolitan Museum in New York has targeted African-American and Hispanic-American communities in that city in its first multicultural marketing strategy. The Met’s plan is to promote its diverse holdings rather than change its curatorial practice. In the same city the Brooklyn Museum has adopted a different strategy. The Brooklyn produces ethno-specific exhibitions and bilingual publications, often in Spanish, Chinese and Russian. In Queensland, Australia, Arts Queensland has published “Beat a Different Drum: A Handbook for Marketing Cultural Diversity in the Arts.” Yet the audiences are often stubbornly white.

The concept of supporting and respecting diversity is, of course, not restricted to museums. Politically the notion has detractors from all sides. The right mocks diversity as a politically correct fashion. The left questions the value of diversity as a rational for affirmative action. Peter Schuck argues in his book Diversity in America that in practice diversity is “comically arbitrary” and rests on false, even insulting assumptions that most black people share the same experiences. Aboriginal peoples all over the world have said the same thing, hating the tendency to lump all Indians, for example, together as a homogeneous people. Richard Kahlenberg of the Century Foundation in the United States argues that US universities admit middle-class black kids and congratulate themselves, while leaving a huge problem of economic disadvantage untouched. Discussions over the impact of globalization get tangled in this debate about diversity. Among those pro globalization, the American Thomas Friedman, author of The Lexus and the Olive Tree, (1999) believes that globalization is “globalizing American culture and American cultural icons.” Among the anti-globalization, the Canadian Naomi Klein, author of No Logo, (2000), writes that “despite the embrace of polyethic imagery, market-driven globalization doesn’t want diversity; quite the opposite. Its enemies are national habits, local brands and distinctive regional tastes.” Given these deep philosophical differences, how can museums as meeting places provide the tools with which a disparate audience can discuss a disparate world?

2 The MAP (Marketing Audiences Promotion) Arts Victoria (Australia), Issue 4, August 2001.
To frame the questions I will present two problems of diversity. The first is the recent decision of the US Supreme Court in Grutter v. Bollinger, a case involving affirmative action admission policies at the University of Michigan Law School. The second is the effort of various museums around the world to reclaim material plundered from their respective countries and now in museums abroad. The most public dispute of this nature is the Elgin Marbles in the British Museum.

The Michigan University Law School case started when Barbara Grutter, a white student with a high grade point average and good LSAT marks, applied to law school in 1996 and was rejected. She argued that she was rejected while applicants of certain minority groups were admitted with lesser qualifications. The Supreme Court, in a 5 to 4 decision, upheld the right of the University of Michigan to consider race as a factor in the admission process. Justice Sandra Day O'Connor wrote the opinion, and dissents were filed by Chief Justice William H. Rehnquist and Justice Clarence Thomas. Voluminous evidence was submitted to quantify the extent to which the law school considered race in making admissions decisions. After analyzing the data, Dr. Kinley Larnitz concluded “that membership in certain minority groups ‘is an extremely strong factor in the decision for acceptance” and that applicants from these minority groups ‘are given an extremely large allowance for admission’ as compared to applicants who are members of nonfavored groups.” These underrepresented groups were African-Americans, Latinos and Native-Americans. Dr. Stephen Raudenbush focussed on the predicted effect of eliminating race as a factor in the school’s admission process. In his view a race-blind admission system would have a “very drastic” negative effect on underrepresented minority admissions. While 35% of underrepresented minorities were actually admitted, Dr. Raudenbush predicted that only 10% would have been admitted were race not considered. In finding for the university, Justice O'Connor concluded that “student body diversity is a compelling state interest that can justify the use of race in university admissions.”

The value of racial diversity was much discussed in this case. Justice O'Connor wrote in her opinion that “numerous studies show that student body diversity promotes learning outcomes, and ‘better prepares students for an increasingly diverse workforce and society, and better prepares them as professionals.’” She want on to explain that “These benefits are not theoretical but real, as major American businesses have made clear that the skills needed in today's increasingly global marketplace can only be developed through exposure to widely diverse people, cultures, ideas and viewpoints.”

The two dissenting opinions are also instructive. Chief Justice Rehnquist examined the university’s contention that a “critical mass” of underrepresented minorities was necessary to challenge all students to think critically and re-examine stereotypes. He found that the university admitted about twice as many African-Americans as Hispanics, and concluded that if it were necessary to admit a “critical mass” of African-American students to “prevent students from feeling ‘isolated or like spokespersons for their race’”, “one would think that a number of the same order of magnitude would be necessary to accomplish the same purpose for Hispanic and Native Americans.” Instead of this happening, the Chief Justice found that “the record demonstrates that the law school’s admissions practices with respect to these groups differ dramatically and cannot be defended under any consistent use of the term ‘critical mass.”

Justice Clarence Thomas also dissented on the basis of racial diversity. His judgment, according to Bill Keller writing in The New York Times Op-Ed section, “is the angry exclamation of a black man who feels personally patronized and demeaned by what he sees as racial gerrymandering.” Keller goes on to explain that Justice Thomas “derides racial diversity as an ‘aesthetic’ concept.” The Justice wrote that the law school “wants to have a certain appearance, from the shape of the desks and tables in its classrooms to the color of the students sitting in

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6 Ibid.
7 Ibid.
8 Ibid.
9 Ibid.
10 Ibid.
them.” According to Keller “To Justice Thomas’s mind, diversity means the black man as décor.”\textsuperscript{12} Surely Thomas is echoing Bobby Syed of Emma in contending that fashion and implied inferior intellectual powers of minorities are at play here.

II

The second case involves the problem of diverse collections in museums. Much has rightly been made of the need to return works of art and other collectibles plundered by the Nazis during World War II. Many museums around the world have recognized the iniquity of houlding material plundered by the Nazis and have gone to considerable efforts to return such pieces to relatives of the original owners. Less well known is the efforts of other countries to retrieve their treasures looted during wartime. Now some of China’s art historians and archaeologists are planning to launch a campaign to demand that material stolen by defeated Japanese troops at the end of World War II be returned. Many of these national treasures have now surfaced in some of the world’s most distinguished museums, the Louvre, the Metropolitan Museum, the Prado and the British Museum. Among the priceless treasures lost was the fossilized skull of Peking Man, and more than an million other objects, currently scattered across more than 200 museums in 47 different countries. China has joined other countries – Turkey, Cambodia, Nigeria, Mali, Bangladesh and Greece – that are planning to file a suit against museums from New York to St. Petersburg.\textsuperscript{13}

Certainly the most widely publicized case is that of the Elgin Marbles, known in Greece as the Parthenon sculptures, which date between 447 and 432 BC. In 1799, the British ambassador to the Ottoman Empire, Lord Elgin, removed the sculptures and took them to London. Since then calls for their return to Athens have been largely ignored, despite a major campaign to pressure the British government. In fact the new director of the British Museum, Neil MacGregor, has specifically said that the sculptures will not be returned to Greece.\textsuperscript{14}

The plaintiffs face a difficult task. In December 2002 18 prestigious museums in Europe and the United States issued a joint statement refusing requests by several nations to return artifacts, including those obtained illegally or looted during times of conflict and Western imperial conquest. “The objects and monumental works that were installed decades and even centuries ago in museums throughout Europe and the United States were acquired under conditions that are not compatible with current ones”, the statement reads. It argues that the value of the archaeological, artistic and ethnic objects in promoting diverse cultures in their current museums outweighs the desire by and value to individual nations or racial groups for their return. James Wood, director of the Art Institute of Chicago, wrote that these collections “have become part of the museums that have cared for them” and “part of the heritage of the nations which house them.” He used the term “universal museums” to describe the nature of these prominent institutions. In short, in a very patronizing way, these 18 museums are saying that these prized pieces are of more value to the museums in which they now reside than they are to their original creators or owners and they are using the perceived values of cultural diversity to bolster their argument.\textsuperscript{15}

The activities of the British Museum are an interesting example. Director MacGregor has recently started to gather all the museum’s collections that have been scattered around London and return them to the sprawling home in Bloomsbury to rejoin the museum’s panoramic display of world civilizations, starting with works from Mesopotamia, Egypt, Greece and Rome, much of it collected during the heydays of the British Empire. “We'll be back to 1753 with the whole world under one roof,” Mr. MacGregor said.\textsuperscript{16} The reference to 1753, the year the museum was founded based on Hans Sloan’s personal collection, is not coincidental. “It is again conceptually possible to think of this as one collection,” MacGregor explained, “just at it was conceptually possible in 1753. The parallels between the Enlightenment and today’s globalization are

\textsuperscript{12} Ibid.
\textsuperscript{15} Wade.
\textsuperscript{16} Riding.
striking.” This one, indivisible collection concept leaves no philosophical or ethical room for return of artifacts of other nations or peoples.

III

These two cases illustrate both strengths and weaknesses in the concept and practice of diversity. On the one hand, it is very necessary to open museums to cultures, classes and races other than the white, middle class. As Justice O’Connor noted in the context of law schools, “the skills needed in today’s increasingly global marketplace can only be developed through exposure to widely diverse people, cultures, ideas and viewpoints.” Arts funders and practitioners now talk of “reflecting diversity”, “breaking down barriers”, “building new audiences” and “exploring ethnicity.” In Great Britain the Arts Council’s Cultural Diversity Action Plan explains that “There can no longer be any question that responding to cultural diversity is a mainstream and not a marginal issue.”

On the other hand, as these two cases demonstrate, the promoting of racial and cultural diversity is not without pitfalls. As Justice Thomas’s dissenting judgement makes clear, not all members of minorities or underrepresented groups are happy being defined simply as a member of that group. British playwright Tanike Gupta complained: “I’m so fed up with being called an ‘Asian playwright’. They would never describe Tom Stoppard as a ‘white playwright’ or say ‘with an all-white cast.” Secondly, as the University of Michigan case demonstrates, there is the possibility of elevating cultural identity over qualifications or excellence.

Should museums choose to mount mediocre exhibitions of a racial minority? This also raises the question of tokenism, giving groups recognition and funding that they may not have won had their production been judged dispassionately. Finally there is the problem of defining diversity. If black, Asian and aboriginal artists are considered worthy of special attention, why are not disabled, Irish and lesbian artists also given that attention. Respecting and supporting diversity in museums is a very layered and complex task. In attempting to right a grievous wrong, it is important not to create a whole new set of injustices.

17 Ibid.
19 Hoggard.
1. Introducción

Para comprender en su verdadera dimensión la realidad de los museos de América latina y el Caribe podríamos decir que en la mayoría de los casos su filosofía, sus políticas y objetivos, como así también su rol social y cultural, están condicionados por la compleja estructura de un vasto territorio que se extiende desde México, en la frontera sur de los Estados Unidos, hasta Tierra del Fuego, enfrentando los hielos australes que lo separan de la Antártida. Más de veinte naciones con diferentes niveles de desarrollo – producto de la multiplicidad de tradiciones y recursos – impiden mostrar una imagen homogénea de la región. En cada una de ellas se destacan rasgos específicos, condicionados por las particularidades de su pluralidad cultural y su diversidad étnica. Latinoamérica posee características únicas que la diferencian del resto del mundo. Ninguna otra región en vías de desarrollo ha mostrado mayor simbiosis con Occidente, como consecuencia de la preponderancia dada a los modelos europeos desde la primera hora, aunque fueran diferentes las formas de procesar dichos modelos, de acuerdo a la mayor o menor receptividad de cada uno de sus países.

A través de los testimonios materiales e inmateriales que conforman su herencia cultural, es posible detectar un universo de referencias que expresa las diversas cosmovisiones de la realidad latinoamericana a través de sus distintas vertientes, rescatando arquetipos y mitos, actualizándolos dentro del panorama general y revelando la tensión experimentada en el desarrollo social, político y económico de cada una de sus naciones. Para comprender mejor estas premisas es necesario conocer también los lineamientos esenciales de sus múltiples tradiciones culturales. Aún así, nunca se sabrá lo suficiente sobre el pasado prehispánico de los pueblos latinoamericanos debido a la violencia ejercida por el proceso de la conquista que obstaculizó la integración de la civilización avasallada y dilató la fusión de ambas culturas. Este hecho fundamental no permitió a los pueblos sometidos conservar su pasado, subsumidos como estaban en el mundo nuevo de los conquistadores.

Lo poco que podemos entrever de ese mundo prehispánico nos revela una manera diferente de entender el Universo, una interpretación cósmica fascinante y un congruente esfuerzo por defender lo que creían digno de ser legado a la posteridad, en la concepción cíclica del tiempo de las cosmogonías indígenas, enfrentada a la concepción lineal occidental. Por lo tanto, hoy es imposible explicar las marcadas diferencias existentes entre los diversos pueblos de la región sin conocer sus antecedentes a través de su historia; menos aún las ideas que integran la filosofía de sus museos, su inserción en el medio, su desarrollo posterior y finalmente su situación actual, en los albores del tercer milenio, sin regresar en el tiempo poco más de quinientos años, hasta el momento del descubrimiento de América en aquel año de 1492.

2. Un toque de memoria

Después de la Conquista, el imperio español rápidamente dio origen a un fenómeno cultural que habría de constituir una nueva realidad para el mundo occidental. Una sociedad peculiar que heredó religión, lengua e instituciones; una sociedad incluida en Occidente que, sin embargo, mostraba una fisonomía singular debido al rápido proceso de mestizaje entre blancos y nativos, al que prontamente se agregó la presencia africana como resultado del ignominioso tráfico de esclavos negros que se volcó en las costas del Caribe y del Brasil, para repartirse luego por los territorios de las colonias españolas y portuguesas. Por lo tanto, las singularidades sociales y culturales que marcan hoy la realidad de cada región latinoamericana no pueden ni deben sorprendernos, ya que fueron los acontecimientos mismos los causantes de esta diversidad que caracteriza en la actualidad sus rasgos de identidad.
Decarolis: Unidad y diversidad

Hoy sus museos reflejan “…la contribución hecha por los negros en Brasil, Cuba y el Caribe; la presencia de importantes culturas prehispánicas como elemento esencial de las nacionalidades en México, Guatemala, Nicaragua, Perú, Ecuador y Bolivia; el rápido mestizaje entre blancos e indígenas en Colombia, Venezuela y Chile; las grandes corrientes migratorias europeas en Argentina y Uruguay; el Imperio y la República en Brasil, una enorme nación que habla un idioma diferente, pero no por eso deja de tener raíces similares.” 1

La población autóctona que logró sobrevivir a la conquista padeció la imposición de la cultura de los vencedores y la devastación de la propia en un momento de la historia que no entendía de otras sociedades ni creencias. Magníficos manuscritos, códices y archivos que contenían los registros de importantes civilizaciones, fueron quemados frente a la impotencia de indígenas bien informados, que conocían perfectamente su significado. Ni siquiera esto impidió la total erradicación de culturas tan vigorosas y hoy se observa resurgir ese pasado en las manifestaciones más inesperadas, demostrando la fusión de valores que operó, a través de los siglos, el contacto de dos mundos diametralmente opuestos.

Después de la destrucción inicial llevada a cabo por la Conquista, la paciente tarea evangelizadora de los misioneros comenzó a perfilar una lenta y sostenida recuperación de la historia y las tradiciones de las comunidades nativas. Obras de arte, en un principio consideradas “bárbaras” por no ajustarse a los gustos estéticos de la época, provocaron luego la admiración de los cronistas de la época. Poco a poco, las colecciones privadas primero y más tarde los museos, acogieron esas obras, producto de la creatividad de los pueblos latinoamericanos.

Es sabido que importantes personajead indígenas pertenecientes a las más avanzadas civilizaciones latinoamericanas, acostumbraban coleccionar objetos especiales y religiosos. En la actualidad, muchos de estos objetos recuperados en las excavaciones, se suelen encontrar entre el acervo de los principales museos de México, Perú, Ecuador y Bolivia.

El colonialismo ibérico impuso a sus posesiones de ultramar tal dependencia en relación con sus propios modelos, que no pudo ser suprimida ni siquiera por los posteriores procesos de independencia que dividieron al vasto territorio americano en diferentes naciones. Sobreviven aún ciertos aspectos del colonialismo ibérico, como el privilegio de tener acceso a la posesión de la tierra y las propiedades: grandes latifundios, minas y establecimientos ganaderos. Por otra parte, es innegable que la falta de diversificación que caracterizó a la economía colonial, es el legado que limita aún las oportunidades de los pueblos latinoamericanos, dando como resultado profundos conflictos políticos, económicos y sociales, realidad que se refleja en su historia hasta el presente.

Sin embargo, ya no es momento de criticar viejos comportamientos, sino de recordar por qué surgieron en un tiempo y un espacio dados; por qué perduran todavía y por qué subyacen aún hoy a pesar de la lucha que se está librando día a día para forjar el futuro.

Lo que sí podemos afirmar con orgullo es que no son muchas las sociedades que se han preocupado por su destino hasta el grado en que lo han hecho los pueblos latinoamericanos, buscando rescatar sus propios valores dentro de todos los campos de la creación y la expresión. Durante el último siglo, su preocupación se ha traducido en una afanosa búsqueda de identidad. Una identidad elaborada sobre las bases de la configuración de las diversas nacionalidades existentes en la región. Una identidad que no es una condición permanente, sino una construcción en perpetuo cambio; una identidad dinámica que caracteriza a cada grupo social, que incluye sus sistemas de valores, sus creencias, sus mitos y tradiciones, sus múltiples formas de expresión, su manera de estar presentes en el mundo.

El pensador colombiano Jaramillo Uribe dice: “…aunque el sustrato común que se encuentra en la base de las culturas americanas otorga a su pensamiento una cierta homogeneidad, el origen prehispánico ha dado nacimiento a los rasgos étnicos y culturales que aún hoy caracterizan a muchos de nuestros países, produciendo en cada uno de ellos fenómenos particulares que requieren especial atención.” 2

Tal el caso de Mesoamérica y el Caribe como así también el de los países andinos. Un importante segmento de su población está conformado por mestizos y comunidades indígenas


profundamente enraizadas en la tierra. El patrimonio cultural de estas naciones está signado por grandes civilizaciones, altamente desarrolladas desde el punto de vista cultural: mayas, aztecas, incas...

Cabe destacar que en este gran mosaico de identidades, los inmigrantes europeos que llegaron a las costas de Argentina y Uruguay hacia fines del siglo XIX y comienzos del XX en grandes oleadas, aportando cada uno su propia cultura, al pisar el nuevo continente adquirieron otra escala de valores. De esta dualidad surgió el eclecticismo que caracteriza la cultura de ambos países y permite una armoniosa convivencia dentro de sus propias fronteras, porque esta suma de identidades también constituye otra forma de identidad latinoamericana.

Este proceso de aculturación quedó reflejado en las expresiones sociales y culturales de ambos países y en las características específicas del patrimonio cultural alojado en los museos. Particularmente en ciudades cosmopolitas como Buenos Aires y Montevideo, donde importantes colecciones están conformadas en gran parte por objetos importados, especialmente procedentes de Europa, a diferencia de las colecciones existentes en los museos de otros países latinoamericanos que responden, en su mayoría, a su multiplicidad social y étnica como asimismo a conflictivas circunstancias históricas que debieron enfrentar a través del tiempo.

La historia y la filosofía de los museos de algunos países latinoamericanos merecen un capítulo aparte dentro del contexto de la museología, ya que muchos de ellos han recuperado, valorado y preservado a través de tiempo un pasado autóctono específico que está incluido en el presente gracias a su selectiva percepción del imaginario colectivo. Podemos reiterar finalmente que, a pesar de la multiplicidad cultural y étnica que caracteriza a nuestros pueblos, es posible captar una vinculación subyacente en sus raíces. Y desde este punto de convergencia, es posible analizar y delinear las diversas identidades latinoamericanas, comenzando con las cosmogonías indígenas hasta llegar a la producción actual de sus pensadores contemporáneos; desde los vestigios arqueológicos prehispánicos hasta los testimonios posteriores que marcan la evolución de su historia cultural; siguiendo hasta el presente los procesos de conquista, colonización, independencia e inmigración que han marcado la trayectoria de los pueblos latinoamericanos hasta el presente.

Es posible descubrir la fuerza de la creación latinoamericana reflejada en las ideas que subyacen en su pensamiento filosófico, en su arte, en su literatura, en sus mitos y tradiciones, en la arquitectura de sus ciudades, vigorosos centros de concentración de poder. Todo este patrimonio cultural, todas estas expresiones culturales que permiten comprender la relación entre la humanidad y el entorno están profundamente relacionadas con el museo, porque en él convergen las diferentes expresiones de cada cultura: “...la apropiación del espacio en el funcionalismo del arquitecto brasileño Niemeyer; la revalorización del color en la arquitectura urbana del mexicano Luis Barragán, inspirado en las haciendas mestizas de su tierra; la recuperación de imágenes ancestrales en el plástico cubano Wilfredo Lam; la épica de la liberación en los muralistas Rivera, Orozco y Siqueiros; el doloroso amor a su tierra en la obra intimamente torturada de Frida Kahlo; el descubrimiento de nuevas formas en la conquista del espacio-tiempo del venezolano Soto y el argentino Le Parc, feliz coincidencia del arte de ambos países; la creación analógica de formas culturales en Alicia Peñalba; los mitos indígenas peruanos reflejados en la plástica de Codesido; la colosal obra de Cándido Portinari, considerado el artista brasileño de mayor personalidad, profundamente enraizado en la realidad social que representa; la dimensión ontológica subyacente en el pensamiento plástico del argentino Emilio Pettoruti, cuya obra pictórica se desarrolla entre el cubismo y la abstracción; el “universalismo constructivo” del pintor uruguayo Torres García, buscando siempre la integración de los pueblos americanos... Escritores como Jorge Luis Borges, que llegó a evocar, defender y recrear esencias netamente argentinas, especialmente porteñas a pesar de su formación europeizante; el Nobel mexicano Octavio Paz, cuya fecunda obra en prosa y en verso representa, al igual que la de Borges, un galardón para la literatura latinoamericana, como también la del colombiano Gabriel García Márquez, que se mueve entre la magia y la fantasía, rasgos fundamentales de su narrativa inspirada en las fábulas y leyendas escuchadas en su niñez; el brasileño Jorge Amado, que en sus novelas busca recrear como telón de fondo la mágica ciudad de Bahía y que en sus vigorosas descripciones de la selva tropical deja entrever el efecto que produce sobre el espíritu del hombre; el guatemalteco Miguel Ángel Asturias, quien plasmó en su obra la preocupación por los problemas sociales de
Decarolis: Unidad y diversidad

Los seres primitivos de su patria; el paraguayo Augusto Roa Bastos, cuya vertiente poética y realista se nutre de ciertas voces y ritmos guaraníes, en una visión del mundo mediataizada por leyendas populares y por la rigurosa expresión crítica de la realidad inmediata; Rómulo Gallegos, conceptuado como uno de los más grandes novelistas de Latinoamérica, quien supo hacer una descripción vigorosa de los llanos venezolanos y de la psicología indígena de sus pobladores; la chilena Isabel Allende, que no dudó en denunciar las injusticias padecidas por su pueblo bajo el influjo de la dictadura y así tantos otros que lograron hacer comprender al mundo que en América Latina absolutamente todo es posible... Sus libros dan libertad a los procesos de pensamiento convirtiendo la realidad en algo distinto que brota de la propia mente.3

A mitad camino entre el mito y la utopía, esta realidad latinoamericana participa de ambos y en mayor o menor grado la encontramos albergada en nuestros museos.

Cuando evaluamos el mundo de ideas que fluyen entre los pueblos de nuestra región, comprendemos, por fin, la necesidad de diferenciar y a la vez unificar nuestra realidad cultural para poder así reconocer su originalidad, su propia identidad y la calidad del soporte simbólico que le permite alcanzar la unidad dentro de la diversidad.

3. Conclusión

Latinoamérica enfrenta una crisis de la contemporaneidad que revela la necesidad de modificar espacios y contenidos culturales y legitimar y difundir los valores de la vida.

Ya comenzado el siglo XXI, ¿qué entendemos por necesidades esenciales de nuestros pueblos? ¿es lo mismo pensar y calcular? ¿enseñar y comunicar? ¿razonar y reflexionar? ¿son similares sabiduría y conocimiento? ¿uniformidad e igualdad...?

Para lograr respuestas coherentes, es importante abrir previamente espacios para la reflexión, capaces de captar y difundir el marco teórico del pensamiento contemporáneo desde un punto de vista dinámico y multidisciplinario.

En el desarrollo cultural de nuestro continente, los museos ocupan un lugar crucial y decisivo al asumir diferentes niveles de expresión acordes a cada región. Los regionalismos constituyen un punto de sustento esencial para los museos latinoamericanos. Incluye peculiaridades y prácticas ideológicas, políticas, sociales y culturales que identifican y diferencian a los grandes grupos sociales que actúan dentro de un espacio geográfico delimitado.

No se puede negar que los museos en Latinoamérica a menudo desarrollan su acción dentro de una red de intereses hegemónicos, no siempre acordes con los sentimientos de la comunidad. Esta ambivalencia se basa, por un lado, en una concepción individualista y competitiva de la sociedad que está presente desde los tiempos de la conquista y por otro, en una concepción colectiva totalmente opuesta que busca la justicia social por encima del éxito.

En la actualidad, la tendencia de conciliar a las diferentes regiones y grupos étnicos actualizar sus acervos y unificarlos en un patrimonio nacional simbólico expuesto en museos y monumentos, ha sido golpeada por la crítica: ni la idea abstracta de nación subordinada a la diversidad de las culturas ni el fundamentalismo dogmático que se vuelca en un nacionalismo populista...

Los museos latinoamericanos, intérpretes de la situación cultural, social, política y económica en un tiempo y un espacio dados, deben tener la capacidad de distinguir dentro de la heterogeneidad de los pueblos que constituyen el vasto territorio en que se encuentran insertos, los rasgos que los unen en esencia, estableciendo sus núcleos, su entorno, sus características generales y particulares; presentando la realidad de las minorías étnicas, especialmente aquellas que han caído virtualmente en el olvido por encontrarse asentadas en regiones periféricas alejadas de los principales centros.

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Unity within diversity: A Latin American challenge

Nelly Decarolis – Argentina

1. Introduction

If we wish to characterize the present situation of museums in Latin America and the Caribbean, we could say that in most cases their philosophy and objectives, as well as their cultural, social and political roles, are conditioned by the complex structure of a vast territory (from Mexico, at southern boarder of the United States to Tierra del Fuego, almost facing the South Pole).

Over twenty countries with unequal resources and different levels of development hinder the showing of an image of the region as a whole. Each one of them presents particular features due to the peculiarities of their social realities, to which ethnic multiplicity must be added.

Latin America has inherent characteristics, which mark a difference with the rest of the world. On the one hand the dialectic situation brought about by the importance that Latin America has given to European patterns from the very beginning, and, on the other hand, the different ways of processing these patterns, according to the greater or lesser receptivity of each cultural field in the various countries, has led to these specific characteristics.

No area of the developing world has evolved on the basis of such a great symbiosis with western Europe as has Latin America. Through the material and immaterial testimony that shapes its cultural heritage, most of which can be found in its museums, it is possible to detect a universe of references which express the tension experienced in the social, political and anthropological development of each of the nationalities, rescuing archetypes and myths and updating them in the whole of the general outlook.

In order to understand these premises, it is necessary to have an adequate knowledge of the essential Latin American guidelines, of its multiple cultural traditions, though Latin American peoples will never know enough about their pre-Hispanic past as the result of the violent conquest process, which obstructed the integration of the defeated civilizations and delayed the merger of both cultures.

The little we can see when we look into that pre-Hispanic world reveals another way of understanding the universe: a fascinating cosmic interpretation and a consistent effort for defending that which they believed was worth conveying to posterity. It is the cyclical conception of time of the native cosmogonies as compared to the Western lineal conception. Thus, neither is it possible to explain the remarkable differences among the peoples of the Latin American region without knowing their background throughout history; less still their museums: the ideas which made up the philosophy of their museums, their insertion into society and subsequent development, or their current situation at the beginning of the third millennium, without going back at least 500 years in time, to when America was discovered.

2. A Touch of memory

After the conquest, the Spanish Empire promptly gave rise to a different cultural phenomenon. The society that inherited religion, language and institutions was a society included in the West, but keeping to a specific physiognomy which arose from a wide process of cross-breeding between the white and Indian races, promptly joined by the presence of black people as the result of the ignominious slave trade. Latin American cultural and social particularities should not surprise us. Different events caused the appearance of diversity among its nations, and discrepancies brought about specific phenomena in each of them.

Nowadays, their museum institutions reflect “… the contribution made by blacks in Brazil, Cuba and the Caribbean; the presence of important pre-Hispanic cultures as an essential element of
the pertinent nationalities in Mexico, Guatemala, Nicaragua, Peru, Ecuador and Bolivia; the quick mixing of white and Indians in Colombia, Venezuela and Chile; the strong migratory European flows in Argentina and Uruguay; the Empire and the Republic in Brazil, a country with an historical development which contrasts greatly with the rest of the region, a huge nation speaking a different language, although with similar roots.”

The native population that managed to survive the conquest suffered the imposition of the conquerors’ culture and the devastation of their own at a time in history where there was no room for other societies or beliefs. Precious manuscripts – codices and files, which contained the records of important civilizations were set on fire, provoking the feeling of impotence of the well-informed Indians who knew what these manuscripts meant. Neither did this enable the total eradication of such vigorous cultures and nowadays we observe a revival of the past in the most unexpected expressions, demonstrating the merger of values brought about, throughout the centuries, by the contact between two totally opposed worlds.

After the first impulsive destruction, the patient evangelization task of the missionaries started a slow but steady recovery of traditions and history of the native communities. Works of art – at first considered “barbarisms” since they did not adjust to aesthetic standards in force, caused the admiration of the chroniclers of that time. Little by little, collections and museums acquired important works of art, which stemmed from the creativity of the Latin American peoples. It was noted that the natives from the most advanced civilizations used to collect religious and other special objects. Nowadays, many of these objects, recovered in excavations, can be found mainly in the museums in Mexico, Peru, Ecuador and Bolivia.

Colonialism imposed external dependency models in its offshore possessions, and not even the independence process, which divided the vast American territory into different nations, could eliminate them. There still exist nowadays certain aspects of Iberian colonialism, as the privilege of gaining access to property and land tenancy: big latifundia (landed estates), mines and livestock farms. The lack of diversification of the colonial economy is the legacy which from early times limited the development opportunities of the Latin American peoples and resulted in the deep social, political, cultural and economic conflicts which are reflected in their history straight through present days.

It is no longer a matter of qualifying olden behaviours, but of understanding why they arose throughout time and space; why they still last and why they are still underlying just now, when there is an ongoing struggle to forge the future.

What we may proudly say is that not many societies have wondered about their destiny to such a degree as Latin Americans, seeking the arising of values of their own within all fields of expression and creation. For the last two centuries their awareness has been translated into a search for identity. An identity elaborated on the basis of the configuration of their various nationalities. An identity which is not a permanent condition but a continuously changing, dynamic construction which distinguishes each social group, includes its systems of values, its myths and traditions, its multiple forms of expression, its way of being present in the world.

The Colombian thinker Jaramillo Uribe says that “… although all the common substratum at the base of Latin American cultures gives their thinking a certain homogeneity, the pre-Hispanic origin has given rise to the ethnic and cultural features which even nowadays characterize many of our countries, producing in each of them particular phenomena which require special attention”. This is the case of Mesoamerica and the Caribbean, as well as that of the countries placed on the Andes mountain range. An important part of their population is crossbred and Indian communities are still deeply rooted. The cultural heritage of these nations is marked by the major Latin American civilizations (Mayas, Aztecs, Incas), which were highly developed from the cultural standpoint.

In this mosaic of nationalities, Argentina and Uruguay present different ethnic features as a result of the intense crossbreeding of their population with great influxes of European immigrants who reached their coasts at the end of the 19th century and the beginning of the 20th, giving birth to a new type of Latin American with a particular identity, originated in the

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Decarolis: Unity within diversity

multiple roots which gradually weakened the pre-Hispanic ones. It is a reality reflecting, in fact, a sum of identities, which are also part of the Latin Americans’ global identity. The diverse cultures of those who had recently arrived from distant countries acquired other values in the new continent, and from this duality stemmed the eclecticism that distinguishes Argentina and Uruguay. This process is reflected in their social and cultural expressions and in the specific characteristics of the cultural heritage lodged in their museums. Particularly in cosmopolitan cities such as Buenos Aires and Montevideo, important collections were mostly made up of objects imported from abroad, unlike the existing museum collections in other Latin American countries which respond, to a great extent, to their social and ethnic multiplicity as well as to the conflicitive historical circumstances they faced throughout time.

The history and the philosophy of museums in some Latin American countries deserve a separate chapter within the context of museology since most of them slowly rescued, appraised and preserved a specific autochthonous past, which they somehow included in the present through the selective perceptions of collective imagination.

We can finally say that Latin American identities can be perfectly traced from the study of the indigenous cosmogonies to the product of its contemporary thinkers; from pre-Hispanic archaeological traces to the testimonies that show the evolution of its cultural history; through the processes of conquest, colonization, independence, and immigration to current times. It is possible to discover the ideas underlying architecture, art, literature, science... All this cultural heritage, all these cultural expressions that convey the relationship of mankind with the environment, are deeply related to the museum because in it converge the different expressions of each culture: “... the space appropriation in the Brazilian architect Niemeyer; the recovery of ancestral images in the Cuban Wilfredo Lam; the liberation epics in Mexican muralists as Rivera, Siqueiros and Orozco; the discovery of new ways for the space-time conquest in Solo and in Julio Le Parc as a convergence between Venezuelan and Argentinean art; the analogical creation of cultural forms in Alicia Peñalba; Indians and their myths reflected in the Peruvian Codesido’s paintings and in the deeply American ones of the Brazilian Cândido Portinari; the ontological dimension in the plastic thoughts of the Argentinean Emilio Pettorutti, who introduced cubist art into his country; the ‘constructive universalism’ of the Uruguayan Torres García, striving for the integration of American peoples... Writers such as Jorge Luis Borges, Octavio Paz, Gabriel García Márquez, Rómulo Gallegos, Jorge Amado, Miguel Ángel Asturias, Roa Bastos, Isabel Allende and so many others, give credit to the idea that everything is possible in Latin America. Their books give freedom to the thinking process, turning reality into a different one, which stems from their minds”.3

Situated half way between myth and utopia, this Latin American reality participates in both, and, to a greater or lesser extent, is immersed in our museums. When evaluating the world of ideas flowing among the peoples of our region, we understand the need for differentiating and in turn, unifying our cultural reality, to be able to recognize its originality, its own identity and the quality of the symbolic support which permits uniqueness within diversity.

3. Conclusion

Latin America faces the crisis of contemporaneity, revealing the need to modify cultural space and content to legitimize and disseminate the values of life.

In the early hours of the 21st century, what are we willing to understand as essential needs for our peoples? Is it the same to think and to calculate? To teach and to convey? To reason and to reflect? Are wisdom and knowledge alike? Uniformity and equality?

In order to reach consistent answers, it is important first to allocate spaces for reflection that are capable of grasping and disseminating the theoretical framework of contemporary thought from a dynamic, multidisciplinary outlook.

In the cultural development of our continent, museums play a decisive role, assuming different levels of expression according to each region. An essential support point of the background of Latin American museums are regionalisms, which involve ideological, political, social and

cultural particularities and practices which, in turn, identify and differentiate the big social groups acting within a certain geographical space. It cannot be denied that museums in Latin America often develop their action within a network of hegemonic interests, not always in accordance with the community’s feelings. Their ambivalence is based, on the one hand, on an individualistic and competitive conception of society present since the times of the conquest, and on the other, on a collective conception that seeks social justice more than success.

At present, the desire to reconcile the different regions and ethnical groups, updating a national symbolic heritage in our museums and turning it into monuments, has been struck by a crisis: neither an abstract idea of a nation which subordinates the diversity of cultures, nor a dogmatic fundamentalism which clings on to populist nationalisms can be a solution. Museums, as interpreters of the social and political situation at a given time and place, must have the capacity to distinguish within the heterogeneity and diversity of the peoples that make up this Latin American territory, the features that bring them together in essence, establishing their nuclei, surroundings, general and particular characteristics and presenting the reality of ethnic minorities, especially those which have virtually fallen into oblivion, settled in peripheral regions too far away from the main centres.

Adjustment policies have brought about widespread problems in Latin America and the continent is now struggling to overcome them. Demagogic powers have endangered democracy that with great effort was reinstated in most countries. To a greater or lesser extent, museums have been affected by these crises which influenced the process of losing values, due to a lack of consistent cultural policies that would guarantee continuity of action, affecting the important role played by museums and museology with respect to the integral protection of cultural and natural heritage, bearing in mind all the tangible and intangible expressions that join together to form the whole of the Americas.

In Latin America the 20th. century has been the century of the museums and they will not be easily forgotten. Museums that, in general, have become more dynamic and democratic. Which are not only chained to the past, but facing the future. Which have become spaces for ideas, for coming into direct contact with their communities.

Either made of marble or of sun-dried clay bricks; either passive or active; expressing themselves in a language which needs no mediators; serving their communities... all of them, without exception, wish to recover the traces of the past with a view to the future to become memory and utopia. All human situations present a field of possibilities which arise from the attraction of a future not yet defined, and from a specific past which is somehow included in the present through the selective perceptions of collective memory.

_Buenos Aires, Argentina, August 2003_
Decarolis: Unity within diversity

Bibliography


La muséologie, entre croisade pour la démocratie et actualité de la mondialisation

Bernard Deloche – France

Le texte qui suit a été rédigé en collaboration avec Nicoleta Braniste, Ludovic Guillier et Coline Niess, dans le cadre du groupe de travail ICOFOM à l’Université Lyon 3.

La thématique retenue par l’ICOFOM pour cette année est complexe et touche notamment à deux points essentiels de l’évolution des sociétés : d’une part celui de la reconnaissance des identités culturelles et, d’autre part, celui de la progression mondiale vers la démocratie. On conviendra que ces deux problèmes débordent très largement le domaine des musées, dans la mesure où ils engagent non seulement la politique culturelle mais aussi la politique tout court. Les remarques que nous allons proposer chevauchent les deux premiers thèmes officiels : (1) elles concernent d’abord la manière dont nous comprenons les problèmes des identités culturelles (thème 1 – indigenous people and ethnic minorities) et de la démocratie (thème 2 – the challenge to democratisation) ; (2) elles touchent ensuite à l’articulation de la muséologie sur les questions liées à l’évolution des sociétés (thème 1 – the transformation of societies) mais aussi à la compréhension globale des phénomènes liés à la mondialisation (thème 2 – the philosophy of international understanding). Nous voudrions tenter de répondre à ces deux séries de problèmes, qui semblent en fin de compte assez étroitement liés.

Dans la mesure où le musée se trouve engagé dans le débat, la muséologie, sa discipline de tutelle, l’est également. La question qui paraît devoir être débattue peut se formuler ainsi : le rôle de la muséologie est-il d’utiliser cet outil qu’est le musée afin de présenter ces problèmes de société et de susciter des interrogations, ou bien est-il ailleurs, dans une réflexion sur l’ensemble des processus de communication et de transmission ?

I. Le musée paraît être tout naturellement au service d’une croisade

La première manière de voir les choses tend à inscrire le rôle du musée dans le cadre d’une croisade morale au service de valeurs considérées comme des valeurs absolues, celles des droits de l’homme. En effet, trois grands dangers sont à redouter du point de vue des droits de l’homme, ce sont trois figures de l’oppression : l’esclavage, le génocide et la négation des identités culturelles. Les deux premiers sont le fait du totalitarisme sous ses diverses figures, la troisième se produit même dans des pays réputés démocratiques. Au risque de paraître simplificateur et même simpliste, on dira que le problème se pose avec d’autant plus de force et d’acuité que l’histoire nous a confrontés, depuis le début du XXe siècle au moins – ce siècle d’espoir et de désespoir, de bonheur et de malheur –, à des phénomènes de violence sociale d’une ampleur inégalée, cette violence s’est exprimée notamment dans les deux grandes expériences totalitaires que furent le communisme et le nazisme. Bref, dans les deux cas, à contre-courant de l’idéal démocratique et au nom d’idéologies parfois diamétralement opposées, on a pu assister à l’écasement des cultures indigènes.

Tous ces faits ont laissé des traces inoubliables pour les victimes et le musée ne peut pas rester neutre par rapport à l’histoire : s’il fait l’éloge de l’homme et des valeurs humanistes, il a aussi la charge de dévoiler les erreurs, les atrocités dont l’homme est capable. L’histoire évolue à chaque instant, et le musée est donc obligé de s’actualiser pour répondre aux besoins actuels de la société. Le musée est un témoin de notre époque et cette qualité implique l’objectivité, le devoir de dire la vérité sur l’homme. Dans ce contexte, on accorde au musée une mission de croisade en vue de défendre la mémoire et le devoir de mémoire. A part son rôle culturel, didactique, social, économique et politique, le musée fait preuve d’une dimension éthique, car il s’arrose le pouvoir de choisir ce qui doit être considéré comme mémorable et chargé de valeur. Les musées ont pris conscience de leur responsabilité dans les choix qu’ils font à l’égard de la communication et de la transmission d’un patrimoine divers vers un public divers. Les erreurs politiques, qu’il s’agisse de l’esclavage, de la discrimination et de l’écasement des minorités,
du génocide, ne doivent pas être cachées et oubliées, mais il faut les montrer, les analyser, les transformer en passé en sachant qu’elles peuvent toujours revenir.

a) Le Goulag ou l’esclavage au nom des idées. – L’expérience communiste, historiquement la première, en partant des idées abstraites d’égalité et de normalité et en considérant qu’il fallait réduire les identités ethniques, s’est efforcée de gommer les différences. Rendre les hommes heureux malgré eux en les installant brutalement dans un monde présumé idéal ou en voie de le devenir, tel a été le projet du marxisme-léninisme et de ses divers avatars. On en connaît les conséquences historiques, notamment avec le stalinisme : la prétendue dictature du prolétariat s’est insidieusement transformée en dictature du Parti sur le prolétariat. L’oppression et l’esclavage ne sont pas l’apanage des nations barbares, car c’est bien dans ce pays qu’on appelait jadis « La Sainte Russie » qu’est né au XXe siècle le modèle du Goulag.

L’absurdité de la violence a connu diverses formes pendant la période communiste des pays de l’Est : précisément avec la création dans les années 30 du Goulag, le camp de rééducation par le travail, mais aussi avec « Le canal de la Mort » en Roumanie pendant les années 70–80 où tous ceux qui étaient considérés comme dangereux pour « la construction socialiste du pays » ont été condamnés à travailler pour la construction du Canal Danube–Mer Noire. Mieux encore, il faut évoquer le développement d’un système de prisons qui accueillait seulement des détenus politiques, dans la majorité des cas des intellectuels d’élite. L’exemple le plus connu d’une telle prison portait le nom très significatif de « Prison des ministres » à Sighet, en Roumanie ; or cette prison fut transformée, en 1997, en musée « Mémorial des victimes du communisme et de la résistance anti-communiste ». Ainsi sont apparus les musées qui traitent du thème de l’esclavage (Musée Schoelcher en Guadeloupe, Musée d’histoire et d’ethnologie de la Martinique, Musée d’ethnographie de la ville de Genève, etc.). Il existe d’autres exemples de musées qui montrent les horreurs du communisme : on les trouve par exemple en Tchéquie : c’est ainsi qu’à Prague depuis 2002 on encourage aussi le développement d’un Musée du rideau de fer qui a prévu son ouverture dans trois ans ; ou encore sur l’Internet avec le Musée virtuel du communisme (Bryan Caplan).

b) La Choa ou l’épuration ethnique. – La seconde série d’événements, était au contraire fondée sur l'idéologie de la nation et de l’identité ethnique poussée à l’extrême, avec son enracinement biologique (la race aryenne) et ses applications morales (le racisme). On notera que l’Allemagne nazie n’a pas eu le triste privilège du génocide, tout récemment l’exemple serbe et le procès de Slobodan Milosevic nous en a donné la preuve flagrante. Chaque fois, le prétendu idéal d’épuration ethnique a conduit au génocide, c’est-à-dire à la tentative d’extermination complète d’un groupe ethnique.

C’est ainsi que des musées de la guerre rendent hommage aux victimes qui ont lutté pour notre avenir ; les détails de la vie d’un soldat, ses habits, sa gamelle, une tranchée, etc., témoignent de ce que notre liberté actuelle a coûté d’innombrables vies (cf. le Musée de la guerre de Québec, le Mémorial de Caen, ce Musée de la paix). Les victimes civiles de la guerre sont visées par la création de centres de la résistance et de la déportation (Lyon) ou de mémoriaux comme ceux de Dachau et d’Auschwitz. Ceux-ci font revivre le souvenir des victimes « coupables » du seul fait de ne pas appartenir à la race aryenne.

c) L’impérialisme culturel et le viol des minorités. – Le phénomène de réduction des minorités est la conséquence la moins spectaculaire de l’émergence des systèmes totalitaires : lorsqu’un régime politique cherche à s’imposer à tout prix, il commence par uniformiser le territoire. Là encore, ce n’est pas un « privilège » du totalitarisme, car les choses ne se sont pas passées autrement sous la Révolution française, dont on sait pourtant qu’elle était animée par les idées de liberté et de fraternité : les révolutionnaires ont voulu substituer aux identités régionales, anciennes sédimentations de l’histoire (Bretagne, Bourgogne, Auvergne, Dauphiné, Provence, etc.), un découpage standard en départements ; en même temps, ils ont tenté de faire disparaître les langues régionales 1. La question est toujours d’actualité et les muséologues en ont pris conscience : il y a vingt ans déjà, Hugues de Varine attirait l’attention sur les risques liés à ce qu’on appelle aujourd’hui l’impérialisme culturel 2. Sans doute cette formule est-elle plus douce que les deux précédentes, mais elle est également plus sœuraine.

d) Face à l'oppression, le musée a proposé deux grands remèdes : le devoir de mémoire et l'attention aux cultures vivantes.

(a) Le devoir de mémoire. Le musée est un instrument d’action sur la vie sociale, il sert notamment à faire passer des idées, des sentiments, à raviver les souvenirs, à conserver des objets témoins, etc. En cela, il est manifeste qu’il a un rôle à jouer ici, car il est historiquement lié à la démocratie. En effet, l’institution du musée et la réalisation du projet démocratique apparaissent toutes deux en France à la faveur de la Révolution. L’entrée dans une nouvelle ère politique supposait une éducation du peuple adéquate. Le changement idéologique, pour être efficient, devait être radical et associer trois facteurs essentiels (D. Wolton) : un projet social, une assise culturelle et un moyen de communication performant. Le projet de société fut alors clairement établi par les députés de la Convention : mettre en place un système républicain comme garant d’une vision égalitaire de l’homme. Cet héritage était celui des Lumières : une émancipation des individus vis-à-vis de la tutelle dirigeante aboutissant à une conception universelle de l’homme. Cependant l’assise culturelle et le moyen de diffusion étaient encore absents, quoiqu’on en ait déjà quelques intuitions : car éduquer le peuple, c’est lui donner de la « culture », du passé, une histoire, bref des repères. Ce leitmotiv est toujours d’actualité : savoir d’où on vient pour construire où on va, comme en témoignent les discours de l’abbé Grégoire.

Face au phénomène totalitaire et aux conséquences terribles qu’il a pu engendrer sous ses diverses figures évoquées plus haut (camps de concentration, exterminations, génocides, torture, esclavage, etc.), il est évident que l’on ne peut que se révolter au nom des droits de l’homme et de la liberté hérités de la Révolution française. On comprend donc la légitimité et la force qui animent cette volonté de ne voir « plus jamais ça ». Le musée étant un outil de transmission, il se trouve assez naturellement investi de la mission de garder le souvenir de ce passé d’inhumanité à l’intention des générations futures. La muséologie se concentre alors sur ce qu’on a appelé le « le devoir de mémoire ». Ainsi constitué en « lieu de mémoire », selon l’expression de Pierre Nora, le musée apparait comme un instrument de prise de conscience et de sensibilisation des populations. Voilà pourquoi tous les musées consacrés à la déportation se concentrent sur les objets témoins susceptibles de provoquer une émotion salutaire.

(b) Le droit à la différence. Le musée ne se limite pas à maintenir vivant le souvenir, il est aussi un moyen d’affirmation concrète du droit à la différence contre une tendance générale à uniformiser les cultures, car le risque est toujours la tentation d’uniformisation (volontaire ou non) du fait du carcan idéologique et historique véhiculé par la démocratie occidentale, carcan qui est plus qu’un simple système politique, une idéologie, c’est-à-dire une cristallisation du monde, une compréhension globale des événements. De la découle naturellement une mission pour le musée. Le musée est l’institution culturelle par excellence. Qu’il soit public ou privé, il est une proposition de regard d’une société sur elle-même : une injonction à la population de ressembler à l’image ainsi montrée. Alors, le musée doit-il être un outil au service du pouvoir, une « instrumentalisation du passé » par le biais de la transmission, toujours lourde de conséquences ; ou bien doit-il être au contraire un outil au service des populations ? Car il s’agit de comprendre ce qui se passe sous nos yeux en se plaçant dans une posture de choix qui permette de se demander comment se construit une culture et laquelle nous correspond le mieux. Ne pas transmettre des cultures toutes faites, mais permettre à chaque groupe humain et à chaque individu non plus de se situer dans un passé toujours empreint de mythes, mais de trouver une place dans le présent, dans un foisonnement de possibilités offertes émanant de chacun et non plus imposées comme des évidences.

D’où le développement des musées d’anthropologie depuis le XIXe siècle, musées dont le rôle a été très rapidement perçu comme débordant largement l’aspect de la simple connaissance scientifique (étudier comme une curiosité telle ou telle peuplade plus ou moins coupée de la civilisation). Des muséologues comme George Henri Rivière ont compris le rôle que pouvait jouer le musée dans la prise de conscience par une population de son identité culturelle propre (cf. les écomusées). L’histoire des musées d’anthropologie a montré un déplacement significatif de l’objet : jadis on situait la différence ethnographique dans l’exotisme (étudier les populations sauvages, leurs rites et leurs mœurs, etc.), mais, depuis une soixantaine d’années au moins, s’est développée l’anthropologie des civilisations occidentales, témoin de l’intérêt nouveau porté aux différences régionales et aux minorités quelles qu’elles soient.
Si jadis le système des valeurs était établi par le groupe qui détenait le pouvoir, le musée actuel semble avoir au contraire pour vocation de nous faire découvrir la diversité des cultures et non plus une culture unique. Voilà pourquoi on assiste depuis quelques années à la création de musées pour les minorités : le Museum of the American Indian, le Musée d’art Inuit Brousseau de Québec ou encore ces salles entières dédiées aux cultures minoritaires au Musée canadien des civilisations qui a consacré une exposition en 2003 aux peuples premiers, au Melbourne Museum, qui comprend une section réservée à la culture et aux traditions des aborigènes. La constitution de « neighborhood museums » en Amérique (Anacostia, 1967) a aidé à l’ouverture du musée aux nécessités actuelles des communautés afin de les rendre conscientes de leurs identités par l’intermédiaire de la mise en contact de la population avec son histoire, ses traditions et ses valeurs. Ainsi, en France, l’Ecomusée de Fresnes s’est montré très sensible aux problèmes qui conduisent à l’exclusion : on a organisé des expositions en 1991 sur les minorités sociales telles que les immigrés, les rappeurs-taggeurs, les détenus, etc.

Cette mission fait donc du musée une institution responsable de l’avenir des traces du passé, mais, en fait, elle ne concerne pas seulement les collections ou le devoir de mémoire ; elle concerne surtout le public auquel il s’adresse, afin qu’il puisse se rendre responsable des événements présents et à venir. Dans cette perspective, le musée doit créer des ponts entre les trois dimensions du temps, il doit être un lieu vivant, un espace de rencontre.

II. Cependant il faut relativiser cette croisade

La croisade au nom du devoir de mémoire s’impose au musée d’aujourd’hui comme à celui de demain. Mais l’histoire a montré combien cette institution, pourtant à vocation citoyenne, a pu tomber dans l’impasse et dans l’erreur concernant la prise en considération et, plus précisément, la « muséification » de ces cultures indigènes, autochtones et minoritaires. À ce titre, on soulignera déjà l’ambiguïté de l’exposition des cultures matérielles indigènes apparue avec le colonialisme, d’abord friand d’exotisme avant d’être soucieux des méthodes scientifiques applicables en la matière. L’exemple de la « Sainte Inquisition », au Moyen Age, comme moyen de réduire les infidèles au nom de la Vérité, en fournit un triste et mémorable exemple. Il faut donc analyser les ambiguïtés du système de valeurs au service duquel on voudrait placer le musée. Et, de ce point de vue, quelques aspects fondamentaux sont à rappeler.

a) Se rappeler que le droit naturel est historique. — Que les droits de l’homme et la démocratie nous apparaissent aujourd’hui comme une planche de salut pour des populations opprimées, personne n’oserait le mettre en doute. Cependant il n’est pas conceivable d’en faire des dogmes indiscutables. Les jurisconsultes désignent par l’expression de « droit naturel » un ensemble de droits qui seraient inscrits dans la nature de l’homme, mais le débat sur ce qu’il faut entendre par la nature de l’homme est ouvert depuis plus de trois siècles, et l’on s’interroge notamment sur leur prétendu caractère absolu. C’est l’idée que développait Ladislas Kovac, professeur de biochimie à l’Université de Bratislava, ancien ambassadeur à l’UNESCO d’un pays ayant souffert la cruauté de l’oppression : les droits de l’homme, disait-il, sont une invention française tout à fait relative. En fait, les droits de l’homme ne sont pas quelque chose que l’on peut imposer, ils se sont construits progressivement au cours des siècles, ils ont donc une dimension fondamentalement historique et consensuelle, voire contractuelle. C’est

3 Cf. le texte inédit que nous avons publié en français dans Le musée virtuel, p. 96, note 1.
progressivement que les hommes ont compris l’importance de certaines valeurs et qu’ils ont décidé de les défendre par-dessus tout. Il ne saurait être question d’imposer de quelque manière que ce soit le système de valeurs de l’Occident.

b) On ne peut donc pas ramener le musée à n’être qu’un instrument de propagande au service d’une croisade. En dépit de ses origines historiques, le musée n’est lié à aucune forme de régime politique et il y a des musées et des muséologues dans tous les pays du monde. Simplement, comme outil de transmission, il peut apporter son concours dans certaines circonstances en aidant la population à une prise de conscience ou à une meilleure compréhension des événements et des situations.

c) Les inconvénients liés au culte de l’identité. – Il faut souligner aussi le caractère généralement fictif de l’identité. On considère en effet souvent que l’une des tâches du musée est de permettre à chaque population de retrouver ses racines. Mais on oublie en contrepartie que toutes les racines sont imaginaires et non pas objectives, qu’elles relèvent donc du rêve. On a les racines que l’on s’imagine, ce qui explique à la fois l’engouement pour la généalogie amateur (se trouver des ancêtres) et pour la brocante (collectionner les objets anciens), qui fournissent des repères symboliques dans un monde soumis aux brassages de populations. Bref, il y a toujours un peu de mythomanie dans la recherche des origines et des identités. Le musée jouerait ainsi un rôle analogue, car il faut bien reconnaître qu’il se révèle être un étonnant amplificateur des rêves : grâce à lui, je vois là, dans la vitrine, des témoins « surréels » de mon rêve. De plus il ne faut pas oublier les dérives auxquelles ont donné lieu les musées qui se voulaient tout entiers consacrés à l’enracinement, en particulier les écomusées : les racines sont tellement fictives que l’on en est presque arrivé à donner des racines bourguignonnes aux ouvriers polonais du Creusot, comme l’école donnait jadis des racines gauloises aux jeunes enfants africains.

Le problème est encore contemporain : il se profile sous la tentation actuelle (et qui pourrait rester à la mode) de pratiquer ce discret néocolonialisme culturel, qui continue de développer et de construire une esthétique propre aux normes occidentales, tout en la faisant passer pour naturelle, attentive et sensible auprès des cultures en question. Premièrement, pour valoriser ces cultures, en les érigant avec raison au rang de celles qui bénéficient depuis des siècles d’une reconnaissance assise et intouchable, le musée a trop souvent imposé des choix extérieurs à un quotidien mal assimilé. Deuxièmement, si le débat entre art « premier » et art « primitif » n’est pas tranché au point de ne plus nommer l’un pour l’autre, c’est bien que la situation contemporaine cache encore un malaise quant au processus d’intégration de ces minorités (dans leur Art comme dans leurs pratiques actuelles). Si leur prise en considération n’est plus à défendre aujourd’hui, c’est plutôt sur les moyens et sur la finalité de leur mise en valeur que la muséologie doit lancer le débat, en marquant les différences comme originalité et richesse de parcours, en soulignant les spécificités comme réponse à une histoire propre qui croise et recroise la nôtre. Enfin, on ne doit pas oublier qu’une autre dérive fait peser l’équivoque sur un bon nombre de musées d’identité : c’est le lien (pour ne pas dire la compromission) qu’ils ont pu entretenir avec certaines formes de pouvoirs politiques. On sait, par exemple, qu’en France bien des musées d’anthropologie – en particulier le Musée des arts et traditions populaires – sont nés dans le contexte de l’idéologie de Vichy ; la France du maréchal Pétain manquait d’idéal, et les politiques ont décidé de lui redonner des forces morales en ravivant l’enracinement dans la culture des provinces et dans le folklore, au besoin en inventant ou en réinventant de toutes pièces une culture et un folklore. L’ambiguïté de ce type d’entreprises est manifeste.

d) Les ambiguïtés du devoir de mémoire. – Le devoir de mémoire, lui non plus, n’est pas exempt de toute forme d’équivoque, comme l’a fort bien noté Pierre Nora, qui s’est battu contre cette devise fallacieuse au nom d’un « devoir d’histoire », c’est-à-dire au nom d’un acte de connaissance aussi objectif que possible, condition incontournable de tout acte de prise de conscience morale. L’objet historique se prête volontiers au fétichisme, sa simple présence est

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4 Nous, Français, nous faisions apprendre par cœur aux jeunes Africains des pays que nous avions colonisés (Afrique Occidentale Française, Afrique Équatoriale Française) cette proposition si emblématique : « nos ancêtres les Gaulois ».


6 « Si chercher à instituer le passé comme guide de bonne conduite pour le présent relève d’une intention louable, l’invocation d’un devoir de mémoire, censé nous responsabiliser en ce qu’il nous permettrait de dominer notre réalité
Deloche: La muséologie, entre croisade pour la démocratie et actualité de la mondialisation

à elle seule un témoignage extrêmement émouvant 7. Mais convient-il de sacraliser les vestiges des événements qui ont secoué la planète ? Probablement non, car il ne s’agit que de supports. En tout cas, le musée ne saurait se confondre ni avec des fonctions d’assistance sociale ni avec les pleureuses à gages de l’antiquité.

III. La muséologie et le musée face à la mondialisation : une question d’actualité

Le problème de fond, auquel il faut désormais ramener les questions qui viennent d’être soulevées, est beaucoup plus général, c’est celui du rapport de la muséologie avec l’ensemble des processus culturels (élabore et diffusion de la culture). En effet, l’attention sans doute excessive portée au passé par la plupart des musées risque bien de nous empêcher de voir le phénomène culturel présent et immédiat qui se produit devant nous du fait de la mondialisation. Et là, force est bien d’admettre que les problèmes se posent désormais dans de nouveaux termes, qu’il convient d’évoquer brièvement maintenant.

a) Le phénomène de mondialisation de la culture. – Aujourd’hui, en dépit d’une histoire douloureuse que nous avons grand-peine à oublier, il n’est pas possible de rester tourné vers le passé, car la culture appartient au présent et l’importance que nous lui donnons est essentielle dans le double débat sur la diversité des cultures et sur la démocratisation. La menace n’est plus aussi nettement et ouvertement politique que jadis, elle s’exerce également par les médias qui, eux aussi, tendent à compromettre la reconnaissance des diversités culturelles et le progrès vers la démocratie. Et, là il semble que la muséologie et le musée aient effectivement un rôle majeur à jouer, un rôle dont on ne perçoit pas toujours à la fois et les modalités et les enjeux.

Au moment où il quittait ses fonctions à la tête du Musée national des arts et traditions populaires, Jean Cuisenier s’interrogeait sur les perspectives d’avenir réservées à ce grand musée fondé par Georges Henri Rivière. Il notait alors la disparition des cultures indigènes : l’objet chargé d’histoire et de folklore est aujourd’hui remplacé par un pseudo-objet anthropologique standardisé 8, qu’illustre assez bien le couscoussier d’Afrique du nord fabriqué en série à Taiwan. L’objet ethnographique se trouve donc, de fait, renvoyé dans l’histoire et compris comme support de la mémoire d’une époque révolue, au moment où le brassage des populations tend à niveler et à homogénéiser les cultures. Bref, le télescopage des cultures ne provient plus cette fois d’un état dominateur qui assure sa propre stabilité en gommant les différences, mais il nait de la mondialisation même. Phénomène assurément plus discret et plus indolore, mais aussi plus insidieux. La mondialisation se réclame d’un « tous pareils », elle est fondée sur la diffusion d’un idéologie universaliste.

Quel peut être alors le rôle du musée ? Face à cette situation qui tend à se généraliser très rapidement, convient-il une nouvelle fois de réveiller les arts et traditions populaires comme l’avait fait le régime de Vichy, de développer les dialectes et les patois (ce qu’on tend à faire aujourd’hui en France), comme si on allait ainsi parvenir à redonner vie à ces cultures indigènes ? Rien n’est moins sûr.

b) La muséologie confrontée aux figures du musée hors les murs. – Tant que l’on considère les choses de façon statiques, on admet qu’il y a des musées (selon le triplet institutions –

contemporaine, fait l’objet de dérives. (…) Les dérives récentes du devoir de mémoire ont également été analysées avec force et finesse par Pierre Nora ou par Henry Rousso : « Lorsque le devoir de mémoire se transforme en morale de substitution, et prétend ériger en dogme la conscience permanente, imprescriptible et universelle du crime commis, il se retrouve dans une impasse. (…) La morale, ou plutôt le moralisme, ne fait guère bon ménage avec la vérité historique. Pour conserver sa force d’édification, il va finir par tricher avec les faits. » Or, même si certains intellectuels dénoncent les distorsions que le devoir de mémoire fait subir à la « réalité » historique, c’est en fait pour défendre une mémoire non moins sélective et tout aussi moralisatrice que celle qu’ils repoussent. Ainsi, l’on condamne les mystifications de la mémoire républicaine – et nous n’en nions pas l’existence – moins pour chercher à approcher la vérité que pour affouiller la République dans son principe. », « Leçons de morale de l’histoire », Le Monde diplomatique, novembre 2001, p. 28.

7 Par exemple les cheveux, les dents, les chaussures, entassés par centaines dans des cages de verre à l’entrée du camp de Dachau.

bâtiments – collections), qui, après avoir illustré les princes et les grands de ce monde, se sont mis au service de grandes causes humanitaires orientées vers la promotion des valeurs humanistes (expositions en faveur de la paix, contre la maladie, la drogue, etc.). Dans ces conditions, la culture était considérée comme une réalité de fait, comme un héritage indiscutable, qu’il suffisait de transmettre. Mais aujourd’hui les choses ont changé, car cette belle façade culturelle tend à se fissurer au profit de nouveaux processus d’élaboration et de diffusion de la culture. On découvre que désormais ce n’est plus au musée – tout au moins plus à lui seul – qu’incombe la tâche de sélectionner et de montrer ce qui est digne de l’être, car la sélection et la présentation se font ailleurs, par des réseaux complètement nouveaux et plus ou moins imprévisibles pour des hommes nourris de tradition occidentale.

Ces réseaux sont indiscutablement liés aux nouvelles technologies de l’information et de la communication (NTIC), qui favorisent les mixages et l’homogénéisation. En dehors de toutes considérations institutionnelles, Internet présente d’étranges similitudes avec le musée. Par d’autres moyens, certes, il reprend les grandes fonctions du musée : en tant que mémoire encyclopédique, il conserve ; en tant que vitrine audio-visuelle, il montre. Or il est manifeste que le contenu change en même temps que le médium (M. Mc Luhan, R. Debray). Aussi commençons-nous à peine à prendre conscience du fait que c’est une autre culture, une culture parallèle, avec ses valeurs, ses mythes, ses héros, etc., que véhicule Internet. Dans ces conditions, la muséologie se découvre une nouvelle tâche, celle d’identifier les situations de musée hors du musée, dans des processus inattendus et nouveaux de production et de distribution de la culture, car le « rhizome muséal » (F. Mairesse) déborde l’institution. Et là, dépassant toute forme de croisade, toute lutte aveugle pour un système de valeurs menacé de naufrage, la muséologie doit commencer par observer et comprendre le phénomène de la mondialisation, son impact sur la culture et la démocratisation.

**Conclusion : une nouvelle muséologie pour un humanisme lui-même renouvelé**

Comment gérer la relation entre la tendance à l’uniformisation et le droit à la différence ? car tel est bien la question majeure posée par la mondialisation. Pour éviter l’impérialisme culturel qui guette le muséologue, il est temps de se résoudre à un combat plus simple, mais oh combien plus juste et citoyen, celui de comprendre les cultures par une ethnologie contemporaine qui viserait à exposer les pratiques sociales, économiques et culturelles dans leurs particularités mais aussi dans leur métissage. Le musée jouerait ici pleinement son rôle quant à l’acceptation des minorités non plus par juxtaposition autoritaire et comparatiste vis-à-vis d’une autre culture, mais par l’absorption réciproque de l’une et de l’autre. Le sens du mot « différence » retrouverait sa juste valeur au regard du terme d’« inégalité » avec lequel il est souvent confondu.

Bien loin de disparaître, le souci démocratique et le respect des minorités ethniques, en un mot l’humanisme, se découvrent un nouveau visage, cette fois exempt de toute forme d’impérialisme, comme le suggèrent ces lignes encore récentes de Michel Serres : « L’humanisme que nous voulons désormais enseigner, écrivit-il en juillet 2002, ne sera plus enraciné dans une région déterminée du globe, mais, au contraire, valable à partir de l’humanité tout entière, désormais accessible et communicante. Cette humanité observe qu’il existe deux universalités : l’une, scientifique, déploie un grand récit, valable pour l’univers lui-même, la vie en général, et annonce comment l’homme enfin émergea de manière contingente. En raison de cette contingence, cette universalité unique laisse alors la place à la deuxième, diverse et complémentaire, dans un atlas en mosaïque ou en vitrail mêlé, chiné, tigré… multiple, chatoyant, celui des cultures humaines, plus contingent encore et mieux varié que la vie.»

Aujourd’hui, la solution à la crise de la culture, l’ouverture aux cultures minoritaires, la recompréhension de la démocratie, bref toutes ces questions poignantes qui agitent notre monde, ne passent plus par l’attitude de croisade et par la médiation des traditionnels

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Deloche: La muséologie, entre croisade pour la démocratie et actualité de la mondialisation

instruments de production et de diffusion de la culture (le musée en particulier). Et nos interrogations de muséologues nous invitent à chercher ailleurs, hors du musée institutionnel peut-être, mais dans une perspective qui fera encore une place aux fonctions essentielles du musées – conserver et montrer –, de nouvelles manières de poser les problèmes et, avec elles, des ébauches de réponses. Voilà une des tâches, et non des moindres, qui s’offrent aux muséologues du troisième millénaire.

Résumé

Le XXe siècle nous a donné des exemples dramatiques de négation de la démocratie et d’écrasement des minorités ethniques. Quelle doit être le rôle du musée et de la muséologie face à ces événements ? On pensera naturellement que le musée doit s’associer à la croisade en faveur des droits de l’homme et des minorités opprimées. Il faut cependant souligner les ambiguïtés de cette lutte et rappeler que, en principe, le musée n’est lié à aucune idéologie ni à aucune forme de gouvernement. De plus, les récents effets de la mondialisation nous contraignent aujourd’hui à relativiser le passé pour nous tourner vers l’avenir, c’est-à-dire vers les nouvelles manières de conserver et de montrer. Et là, le problème de la démocratisation et des minorités culturelles va se poser dans des termes neufs.
Museology, between a crusade for democracy and today's globalized world

Bernard Deloche – France

Abstract

The 20th century gave us dramatic examples of the denial of democracy and the crushing of ethnic minorities. What should be the role museums and museology when faced with this events? Naturally one will think that museums must fight alongside the crusade in favour of human rights and oppressed minorities. We must, however, point out the ambiguities of this struggle and remember that, in theory, museums are not connected to any ideology, nor to any form of government. Moreover, the recent effects of globalization force us today to realize the past and to turn towards the future, that is to say, towards new methods of safeguard and display that are emerging with new technologies. It is here that the problems of democratization, and of cultural minorities, will be stated in new terms.

The following text was written in collaboration with Nicoleta Braniste, Ludovic Guillier and Coline Niess, in the framework of the ICOFOM Working Group at the University of Lyon 3.

The topic selected for this year's ICOFOM symposium is complex, and in particular addresses two essential points of societal evolution: on the one hand, the recognition of cultural identities, and on the other, headway in the world today towards democracy. We concur that both these issues extend far beyond the field of museums, in so far as they not only involve cultural policy, but quite simply politics. The comments we suggest here bridge the two official topics:

- they address first of all the way in which we understand the issues of cultural identity (topic 1, Indigenous people and ethnic minorities) and democracy (topic 2, the challenge to democratization)
- they additionally address how museology is expressed regarding the questions linked to the evolution of societies (topic 1, the transformation of societies) and additionally the overall understanding of the phenomena linked to globalization (topic 2 – the philosophy of international understanding).

In so far as museums are involved in this debate, museology, their guiding discipline, is too. The question that we need to debate can be stated thus: is the role of museology to use this tool – museums – in order to present these social problems and to generate questioning, or is it elsewhere, in a reflection about the whole complex of communication and transmission processes?

I. Museums seem quite naturally to be in the service of crusades

The first way of seeing things would be to include the role of museums in the framework of a moral crusade in the service of values considered to be absolute, those of human rights. Indeed, there are three major dangers to be feared from the point of view of human rights, which are the three aspects of oppression: slavery, genocide, and denial of cultural identity. The two first are the act of totalitarianism in its different forms, and the third happens even in countries that call themselves democratic. With the risk of appearing to be a simplifier, or even simplistic, we could say that the problem is raised even more forcefully and acutely as history has brought us face to face, since the beginning of the 20th century at least – this century of hope and despair, of happiness and misery – with phenomena of social violence of unequalled magnitude. This violence was expressed in two great totalitarian experiments, which were Communism and Nazism. In both cases, going against the course of the democratic ideal, and in the name of ideologies often diametrically opposed, we saw the crushing of indigenous cultures.
All of these events left unforgettable after-effects on the victims, and museums cannot be neutral towards history: if they praise mankind and humanistic values, they must also reveal the errors, the atrocities of which man is capable. History evolves at every instant, and museums are obliged to be up to date to reply to the latest, current needs of society.

Museums are witnesses of our epoch, and this role implies objectivity, the duty to tell the truth about mankind. In this context, we grant museums a crusading mission in order to defend memory and the duty of memory. Besides their cultural, educational, social, political, and economic role, museums affirm an ethical dimension, because they give themselves the right to choose what should be considered as memorable and laden with value. Museums have become aware of their responsibility in the choices that they make regarding communicating and transmitting heritage to a diverse public. Political errors, whether slavery, discrimination and repression of minorities, or genocide, should not be hidden or forgotten, but must be shown, analyzed, and incorporated into the past, knowing that they can always come back.

a) *The GULAG, or slavery in the name of ideas.*

The communist experiment, historically the first which, starting from abstract ideas about equality and normalization and considering that ethnic identities should be reduced, attempted to erase the differences. Make people happy in spite of themselves by installing them brutally in a supposedly ideal world, or at least on the way to becoming one, this was the project of Marxism-Leninism and its different avatars. We know the historical consequences, in particular with Stalinism: the supposed dictatorship of the proletariat insidiously transformed into the dictatorship of the Party over the proletariat. Oppression and slavery are not only the privilege of barbaric nations. It is in the country which one once called “Saint Russia” that the 20th century model of the GULAG was born.

The absurdity of the violence adopted several forms during the communist period in eastern countries, precisely with the creation during the 1930s of the GULAG, or the camp for reeducation through work, but also with the “Death Canal” in Romania during the 1970–80s. Everybody who was considered a danger to “the socialist construction of the country” was condemned to work on the construction of the Danube-Black Sea canal. Even better, we recall the development of a system of prisons, specifically for political prisoners, the majority of whom were the intellectual elite. The best known example of such prison had the significant name of “Prison of Ministers” in Sighet, in Romania. In fact, this prison was transformed, in 1997, into a museum, the “Memorial of the Victims of Communism and the Anti-Communist Resistance.” Similarly, there are museums that deal with the theme of slavery (the Schoelcher Museum in Guadeloupe, the Historical and Ethnological Museum of Martinique, the Ethnographical Museum of the City of Geneva, etc.). There are many other examples of museums which show the horrors of communism, they can be found for example in the Czech Republic. Since 2002, in Prague, the development has been encouraged of a Museum of the Iron Curtain, which should be opened in three years; or still on the Internet with the Virtual Museum of Communism (Bryan Caplan).

b) *La Choa or ethnic cleansing*

The second series of events, which, on the contrary, was founded on the ideology of a nation and its ethnic identity pushed to the extreme, with its biological roots (the Aryan race) and its moral application (racism). We should mention that Germany did not have the sad and unique privilege of genocide, recently the Serbian example and the trial of Slobodan Milosevic are flagrant proof. In each case the supposed ideal of pure ethnicity has led to genocide, that is to say, the attempt to completely exterminate an ethnic group.

Thus, war museums that honor the victims who fought for our future, with the details of the life of a soldier, his clothes, his mess tin, a trench, etc., bear witness that our present freedom has cost an incalculable number of lives (Musée de la Guerre in Québec, the Memorial in Caen, Museum of Peace, etc.). Civilian war victims are honored by the creation of centers of resistance and deportation (Lyon) or memorials like those at Dachau and Auschwitz. These bring to life the memory of victims who were “guilty” of not belonging to the Aryan race.
c) Cultural imperialism and the rape of minorities
The phenomenon of reducing minorities is the least spectacular result of the rise of totalitarian systems: when a political regime tries to assert power at any price, it begins by imposing uniformity on the territory. There again, this is not a privilege of totalitarianism, because things were not different in the French Revolution, and we all know how much it was loved for its ideas of liberty and fraternity. The revolutionaries wanted to substitute regional identities, old sediments of history (Brittany, Burgundy, Auvergne, Dauphiné, Provence, etc.) into standard cut-out departments, and at the same time they tried to wipe out the local languages. The question is still of widespread interest today, and museologists have become aware of it. Twenty years ago, Hugues de Varine attracted attention to the risks linked to what is called today cultural imperialism. Undoubtedly, this formula is milder than the two preceding ones, but it is more insidious.

– Faced with the facts of oppression, museums suggested two remedies: the duty of memory, and attention to living cultures

1) The duty of memory
Museums are an instrument of social action. They are used to pass on ideas, feelings, revive memories, safeguard objects that are evidence, etc. In this, it is clear that museums have a role to play, because they are historically linked to democracy. In fact, the museum as institution and the implementation of a democratic project both appear in France thanks to the Revolution. The entrance into a new political era supposed that the people would have an adequate education. The ideological change, to be efficient, had to be radical and combine three essential factors (D. Wolton): a social project, a cultural base, and an effective means of communication. The social project was first clearly established by the deputies at the Convention: put into place a republican system as a guarantee of an egalitarian vision of mankind. This was the heritage of the Enlightenment: the emancipation of individuals from the ruling custodianship, leading to a universal concept of man. However, the cultural base and the methods of dissemination were still missing, even though there were already some institutions, because educating the masses, it was to give them "culture" – of the past, of history, in short, some markers. This leitmotif is still topical: know where you come from to know where you are going – the speeches of Abbé Gregoire are examples.

When faced with the totalitarian phenomenon and the terrible consequences it brought about in the various forms mentioned above (concentration camps, extermination, genocide, torture, slavery, etc.), it is obvious that we can only be revolted in the name of human rights and liberty that we inherited from the French revolution. We understand the legitimacy and the power that inspire the will to "never see that again." Museums being a transference tool, it seems naturally invested with the mission of keeping the memory of human past for future generations. Then museology is concentrated on what is called "the duty of memory." Thus becoming "places of memory", according to the expression of Pierra Nora, museums appear to be the instrument for consciousness raising and awareness of the population. This is why museums devoted to deportation concentrate on objects giving evidence that can inspire a wholesome emotion.

2) The right to be different
Museums are not limited to keeping memory alive, they also are a means of concretely confirming the right to be different against the general tendency to standardize cultures. The risk is always the temptation to standardize (willfully or not) because of the ideological and historical yoke carried by occidental democracy. This yoke is more than a simple political system, or an ideology – it is a crystallization of the world, a global understanding of events.

From here it flows naturally that museums have a mission. Museums are above all a cultural institution. Whether public or private, museums ask society to look at itself: a command that society should look like the image that is shown. Then, should museums be a tool at the service of power, an "instrumentation of the past" by the means of transmission, always laden with consequences? Or, just the opposite, should they be a tool at the service of the population? The issue is to understand what is happening in front of our eyes, while in a position of choice which

enables us to ask ourselves how a culture is constructed, and which one corresponds to us the best. Not to transmit ready-made cultures, but allowing each human group and each person not to place themselves any longer in a past characterized by myths, to find a place in the present in a wealth of possibilities that come from each individual, and that are not proclaimed as self-evident.

Anthropological museums have evolved from this point since the 19th century to become museums whose role was quickly perceived as largely going beyond the approach of simply scientific knowledge (study such and such a population more or less cut off from civilization). Museologists, like Georges-Henri Rivière, understood the role that museums could play in the awareness of a population of their cultural identity (e.g. Ecomuseums). The history of anthropological museums shows a significant displacing of the object: formerly ethnographical differences were placed in the light of the exotic (study savage populations, their rites and their customs, etc.). However, for the last sixty years at least, the anthropology of western civilizations has developed — evidence of the interest in different regions and in minorities, whatever they may be.

If formerly the system of values was established by the group that holds power, today's museums seem on the contrary to have as their calling to lead us to discover the diversity of cultures, and not one unique culture. This is why for the past few years we see the creation of minority museums: the Museum of the American Indian, the Brousseau Museum of Inuit Art. Or again those entire halls dedicated to minority cultures in the Canadian Museum of Civilizations which devoted an exhibition in 2003 to the "first peoples", or in the Melbourne Museum, which has reserved a special section to the culture and traditions of Aborigines. The creation of "neighborhood museums" in America (Anacostia, 1967) helped to open museums to the real needs of the communities in order to make them aware of their identity by means of putting the population in contact with its history, its traditions and values. Thus, in France, the Ecomusée de Fresnes has proved to be very sensitive to the problems that lead to exclusion: exhibitions were organized in 1991 on social minorities such as immigrants, rappers and taggers, prisoners, etc.

This mission has made museums into an institution that is responsible for the future of the imprints of the past. But, in fact, museums are not only concerned with collections or the duty of memory; they are concerned above all with the public to which they are talking, in order to assume responsibility for events, both contemporary and to come. In this perspective, museums must build bridges between the three dimensions of time, they must be living places, and be spaces for gathering.

II. These crusades must be put into perspective

The crusade in the name of the duty of memory is essential for museums today, as it will be for the museums of tomorrow. But history has shown us how this institution, in spite of its civic calling, has been led into dead ends and error when taking into account, and then the "musealizing" indigenous, native and minority cultures. Under this heading we can already point out the ambiguities of displays of indigenous peoples' material culture, which began with colonialism, exhibitions that were already eager for all things exotic before caring about scientific methods that could be applied to the subject. We need not remind you of the ethical disaster of the first ethnographical exhibits.

But things go further, and the proposals that we develop now could appear improper when there are entire populations that are suffering, at only a few hundred kilometers from us, from slavery, from torture, and are deprived of the most elementary personal freedoms. One must understand, however, that it is out of the question to make apologies for those governments that are the enemy of democracy. Rather, we return to the fundamental question of museology, whose objective is museums: is it really their basic function to serve ideas, even though they may be as praiseworthy as we can possibly imagine? Because we must not forget that all forms of fanaticism are born of the ferocious conviction of their instigators, who are always convinced of their own truth. An example is the "Holy Inquisition" in the Middle Ages which, as a way to reduce the number of infidels in the name of Truth, provides a sad and unforgettable example.
We must therefore analyze the ambiguities in the system of values in which we would place museums. And, from this point of view, we would like to recall certain fundamental approaches.

a) *Remember that “natural rights” are historical.*

Nobody would dare put in doubt that human rights and democracy appear to us to be the salvation of oppressed populations. However, it is unthinkable to make of this a dogma that cannot be discussed. Jurists designate, by the term “natural rights”, a group of rights which could be written into human nature, but the debate on what we understand by human nature has been going on for three centuries, and we are still questioning its supposedly absolute character. This is an idea developed by Ladislav Kovac, Professor of Biochemistry at the University of Bratislava, former ambassador to UNESCO from a country that had suffered the cruelty from oppression. “Human rights,” he said, “are an entirely relative French invention.” Previously he wrote: “The present concept of human rights has been a product of Western culture and is not compatible with other cultures […] In fact, if human rights are culturally conditioned, they cannot be universal.” Human rights are not something that one can impose; they were built progressively during centuries. Therefore, they have a dimension that is fundamentally historical in the development of common, even contractual consent. People progressively understood the importance of certain values and then decided to defend them above all others. It is out of the question to impose in any way whatsoever the value system of the Occident.

We cannot therefore reduce museums to being only propaganda instruments in the service of a crusade. In spite of their historical origins, museums are not linked to any particular form of political regime, and there are museums and museologists in all the countries of the world. Quite simply, as a tool for transmission, they can contribute in certain circumstances by helping the populations become more aware, to lead them to a better understanding of events and situations.

b) *The disadvantages linked to cults of identity*

We must emphasize the generally fictitious character of identity. We often believe that one of the tasks of museums is to allow each population to find its roots. But we often forget that in counterpart all roots are imaginary and not objective, and therefore they originate in dreams. We have the roots we imagine, which explains the fad for amateur genealogy (find your ancestors) and for second-hand furniture (collect old objects), which give us symbolic markers in a world subjected to an admixture of populations. In short, there is always a bit of fabrication in the search for origins and identities. Museums tend to play a similar role, because we must admit that museums are incredible amplifiers of dreams. Thanks to them, I see there, in the showcase, “surreal” evidence of my dreams. Additionally, we must not forget the spin-offs that have resulted from museums that wanted to be entirely devoted to putting down roots, in particular eco-museums. These roots are so fictive that we are practically ready to grant Burgundy roots to Polish workers at the Creusot, just as formerly in school we gave Gallic ancestry to young African children.

The problem remains contemporary. It appears in the temptation today (and which could stay popular) to practice a discreet cultural neocolonialism, which continues to develop and to construct an aesthetic approach that suits western standards, while implying that it is natural, attentive, and sensitive to the cultures in question. First of all, to give these cultures equal value and to raise them to the rank of those who have enjoyed centuries of solid and untouchable recognition, museums too often imposed choices that were not in line with that culture’s poorly understood daily experience. Secondly, if the debate between “first” art and “primitive” art has not been settled to the point of no longer calling the one for the other, it is because the there is still a hidden uneasiness today regarding the integration process of minorities (in their art as in their present practices). If taking minority cultures into consideration no longer needs defending today, museology should launch the debate regarding the means and the objectives of enhancing their value. A debate showing the differences, such as their originality and the

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3 Cf. A previously unpublished text which we published in French in *Le musee virtuel*, p. 96, note 1; Quote from “Human nature and the nature of human rights” (Xerox copy, p.1)

4 „We, the French, we taught young Africans in the countries that we had colonized (French West Africa, French Equatorial Africa) to learn by heart this emblematic statement "Our ancestors the Gauls…”"
richness of their route throughout history, underlining specifics as the reply to a history which crosses, and crosses again, our own.

Finally, we must not forget another spin-off that puts a good number of identity museums into an equivocal position. This is the link (not to say the compromise) they must have with certain types of political power. We know, for example, that in France many anthropology museums – in particular the Museum of Popular Arts and Traditions – were born in the context of Vichy ideology. The France of Maréchal Pétain lacked ideals, and the politicians decided to give it moral strength by reviving their roots in the culture of the French provinces and their folklore, if need be by inventing, or reinventing, culture and folklore from scratch. The ambiguity of this type of undertaking is obvious.

c) The ambiguity of the duty of memory

The duty of memory is not exempt from ways of being equivocal either, as Pierre Nora aptly noted. He fought against this deceptive motto in the name of “duty of history”, that is to say, in the name of an act of knowledge as objective as possible, the unavoidable condition of any act of awareness of a moral conscience. The historical object lends itself willingly to fetishism, its presence alone is an extremely moving witness. But is it right to enshrine the remains of events which shook the planet? Probably not, because these are only props. In any case; museums should not be confused with the functions of social work, nor with the hired mourners of antiquity.

III. The face to face of museology and museums with globalization: today’s issue

The basic problem, to which all the questions that have been raised must now lead, is much more general; it is the relation of museology to a set of cultural processes (conceiving and disseminating culture). The undoubtedly excessive attention that most museums have paid to the past risks blinding us from present and immediate cultural phenomena that are happening right in front of our eyes, due to globalization. And here we must accept that the problems are being put in new terms, which we should speak of briefly now. 

a) The phenomenon of the globalization of culture

Today, in spite of a painful history, which we find hard to forget, it is not possible to remain turned towards the past. Culture belongs to the present, and the importance that we give it is essential in the double debate on the diversity of cultures and democratization. The threat is not as sharply and openly political as before. It is also carried out by the media who, they too, tend to compromise the recognition of cultural diversity, and the progress towards democracy. And here it seems that museology has a major role to play, a role in which we do not always perceive both the methods and the stakes.

When Jean Cuisenier left his position at the head of the National Museum of Popular Arts and Traditions [le Musée national des arts et traditions populaires] he asked himself about the future of this great museum that was founded by Georges-Henri Rivière. He mentioned then the disappearance of indigenous cultures: the object which had been laden with history and folklore is today replaced by a standardized anthropological pseudo-object which can be illustrated by

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5 Cf. Ch. Faure, Le projet culturel de Vichy, PUL, Lyon, 1989
6 "If to try to establish the past as a guide to good behavior for the present comes from an admirable intention, invoking the duty of memory, which is expected to make us responsible in that it will allow us to control our contemporary reality, can give rise to many excesses" (…). The recent excesses of the duty of memory have also been analyzed with strength and finesse by Pierre Nora or by Henry Rousso. "When the duty of memory is transformed into a moral of substitution, and pretend to establish as dogma a permanent, universal and inalienable conscience of the committed crime, it will arrive at a dead end. (…) Morality, or rather, moralizing, does not get along well with historical truth. To preserve its edifying strength, it has to cheat with the facts." However, even if some intellectuals denounce the distortions, which the duty of memory has inflicted on historical "reality", it is in fact to defend a memory no less selective and at least as moralizing as that which they reject. Thus, we condemn the duplicity of the Republican memory – and we do not deny its existence – less to try to reach truth, than to undermine the Republic in its principles." "Lessons and morals from history", Le Monde diplomatique, novembre 2001, p.28
7 For example, the hair, the teeth, the shoes that are piled up by the hundreds in glass cages at the entrance of the Dachau concentration camp.
the North African couscous cooker mass-produced in Taiwan. The ethnographical object is now, in fact, sent back to history and understood as a support for the memory of a past epoch, while today the mixing of populations tends to level out and homogenize cultures. In short, telescoping cultures does not come this time from a dominating state that ensures its own stability by erasing the differences, but is born of globalization itself. This phenomenon is certainly more discreet and painless, but it is also more insidious. Globalization claims an “all the same”; it is based on the dissemination of a universalistic ideology. What can the role of the museum be? Facing this situation, which quickly tends to become generalized, should we once again revive the Museum of Popular Arts and Traditions as did the Vichy regime, develop dialects and patois (which we are doing today in France) as if we could thus manage to revive these indigenous cultures? Nothing is less certain.

b) Museology challenged by museum forms beyond its walls

As long as one considers things from a static position, we can admit that there are museums (according to the threesome institutions-buildings-collections) which, after having displayed princes and the great of this world, started to serve great humanitarian causes to foster humanitarian values (exhibitions for peace, against diseases, drugs, etc.). In these conditions, culture was considered like a real fact, like an indisputable heritage, which one need only transmit. But today things have changed and this beautiful cultural façade tends to crack, in favor of new ways of compiling and disseminating culture. We discover that now it is no longer on museums – at least not them alone – that the task falls to select and to show what is worthy of display. Selection and display are done elsewhere, by completely new networks that are more or less unexpected for people brought up on occidental traditions. These networks are unquestionably linked to new information and communication technologies, which favor blending and homogenization. Apart from institutional concerns, the Internet has many strange similarities with museums. Using other means, of course, it takes up the major functions of museums: as an encyclopedic memory, it preserves; as a showcase, it displays. It is obvious that the content changes just as the medium does (M. McLuhan, R. Debray). We are scarcely now beginning to realize the fact that this is another culture, a parallel culture, with its values, its myths, its heroes, etc., which the Internet is conveying to us. In these conditions, museology now has discovered another task, which is to identify museum situations outside of the museum, in the unexpected processes of new production of, and distribution of, culture, because the “museum rhizome” (F. Mairesse) far exceeds the museum institution. And there, far beyond any form of crusade, and sort of blind fight for a system of values that is threatened with shipwreck, museology must begin by observing and understanding the phenomenon of globalization, and its impact on culture and on democratization.

Conclusion: a new museology for a renewed humanism

How can we manage the relation between the tendency towards uniformity and the right to be different? Because this is the major question now asked by globalization. To avoid the cultural imperialism which stalks museology, it is now time to make up ones mind to fight a more simple battle, but one much more just and civic. That is to understand cultures through contemporary ethnology, which would show social, economic and cultural practices in their particularities, and also in today's intermingling. Museums could fulfill their role by accepting minorities, not by setting them authoritatively and comparatively side by side, but by the mutual absorption of one culture by the other. The meaning of the word “difference” would gain its real value in relation to the term “inequality” with which it is often confused.

Far from disappearing, democratic concerns and respect for ethnic minorities, in short humanism, would find a new face. This time it would be free from all types of imperialism, as was recently suggested by these lines from Michel Serres: written in July 2002: “The humanism that we want to teach from now on will not be rooted in one specific region of the globe, but, on the other hand, it will be valid for the whole of humanity, accessible and speaking for all.” This humanity says that there are two universal values. One, scientific, unfolds a great narrative, valid for all of life and the universe itself, and explains how mankind can finally survive life’s

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9 Lamark was being ironical about the historical cabinet, which had become “the image of the wealth and luxury of its owner” (J. B. Lamarck, Mémoire sur les cabinets d'histoire naturelle, et particulièrement celui du Jardin des plantes, Paris, 1790, p. 2).
contingencies. Because of these contingencies, the second value takes over, which is diverse and complementary, it is an atlas done in a mixture of mosaics or stained glass windows, a cloth with several dyes, spotted, multiple, shimmering, that of human cultures, more fortuitous and more varied than life itself. 

Today the solution to the crisis of culture, to the opening up to minority cultures, to a new understanding of democracy, in short, the solution to all those poignant questions that are shaking up our world, can no longer be reached by the crusade approach, nor be conveyed by traditional mechanisms that produce and disseminate culture (museums in particular). And, as museologists, our questions tell us to look elsewhere, outside of the museum institution, perhaps in a perspective which will allow space for the fundamental functions of museums – to preserve and to present – for new ways of asking questions, and with them, drafts of answers. Here is one of the tasks, and not the least, which falls to museologists in the third millennium.

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De la « race » à la société : identité et musées d’ethnographie régionale en Europe

André Gob – Belgique

Lorsqu’apparaissent les premiers musées d’ethnographie régionale, à la charnière des XIXe et XXe siècles, leurs objectifs déclarés sont de constituer un conservatoire de la vie traditionnelle, d’en entretenir le souvenir, voire de la défendre ou de la restaurer, et de glorifier l’identité nationale ou régionale. Ce sont des musées militants. Le Museon Arlaten, créé à Arles par le poète Frédéric Mistral à partir de 1899, est exemplatif de ce mouvement. Mistral affirme d’emblée (1895) son projet : « Relever et raviver en Provence le sentiment de la race [...] provoquer cette résurrection par la restauration de la langue naturelle, rendre la vogue provençale par l’influence et la flamme de la divine poésie ». Et, parlant du musée : « cette commémoration qui n’a pour but que de relever les fils par le tableau de ce qu’ont fait les pères. » Est-il nécessaire de souligner qu’on est ici dans le « climat » de l’extrême droite française de l’époque ? Le Museon Arlaten est, aujourd’hui encore, quasiment dans l’état voulu par Mistral.

A la base de la création de ces musées, le sentiment qu’un monde est en train de disparaître et qu’il faut absolument en garder la trace. Mais aussi que la vie moderne, centralisatrice et cosmopolite, est responsable de la disparition de l’identité locale. Ces musées sur-valorisent souvent les caractéristiques locales au détriment de traits plus généraux. Selon Nina Gorgus, à cette époque « dans tous les musées régionaux, la volonté de transmission de l’identité régionale occupe une position centrale ». Lorsque Joseph Klersch, l’un des créateurs de la Haus der rheinischen Heimat, la « maison de la patrie rhénane », ouverte à Cologne en mai 1936, présente son musée dans la revue Mouseion, il ne dit pas autre chose que Mistral, quarante ans plus tôt : la préservation de l’identité du terroir dans le cadre du musée est en liaison étroite avec la race (Volkstum). Et « son but [du musée] consiste, en premier lieu, à éveiller en chaque individu la conscience de ses antécédents, à le faire pénétrer dans la communauté de destinée qui le lie à son voisinage, à sa commune, à sa lignée, à sa race ». L’usage politique que le régime nazi a fait de ces Heimatmuseen en condamne la formule en Allemagne après 1945.

En mettant en avant les éléments traditionnels, les « racines » de la société locale, ces musées évitent de se poser la question de l’autochtonie (Qui est autochtone ?) et ignorent la grande variabilité de la société contemporaine. La vie rurale seule est le plus souvent mise à l’honneur. A Arles par exemple, pas un mot des arlésiens « de la ville », pas un mot des ouvriers, des industries, du port. Seul le Rhône et ses marins trouvent une petite place au musée, justifiée par leur grande antiquité et leur importance historique. Lorsque G. H. Rivière conçoit le Musée des Arts et Traditions populaires (ATP) à Paris, il ne procède pas autrement. C’est la France entière, mais toujours la France rurale, qui constitue ici le terrain thématique du musée. Certes, la muséographie et la scénographie des ATP sont très différentes de celles d’Arles et des autres musées de ce type, mais, s’agissant d’identité, la

1 On ne parle pas encore de musée d’identité, mais c’est bien de cela dont il s’agit.
3 D. Séréné-Allier, op.cit. p. 10.
4 Celle de Charles Mauras et de Léon Daudet.
5 Voir Lardellier, op. cit. Un projet de rénovation est à l’étude ; il devrait conserver les deux exceptionnelles reconstitutions d’intérieur qui ornent ce musée.
8 N’avaient-ils pas un comptoir à Ostie ?
démarche reste la même : cliquer une certaine vision – pas toujours éloignée d’une image d’Epinal – de la société passée et rurale, considérée comme représentative de la « tradition ». Comme le montre bien Nina Gorgus, il est significatif que le projet de Rivière pour les ATP, élaboré à partir du début des années trente, soit passé successivement, avec seulement quelques retouches, à travers des régimes aussi différents que le gouvernement républicain de gauche du Front populaire, le régime collaborationniste de Vichy, les gouvernements de la 4e République avant de voir finalement le jour dans les années ’70 sous la 5e République. Cela ne signifie-t-il pas que cette approche a rencontré un très large consensus parmi la société française durant ce demi-siècle et qu’elle reflète, en quelque sorte, ce que le public attend d’un musée d’ethnographie ? N’est-ce pas finalement une image rassurante, largement fondée sur la nostalgie, que les visiteurs recherchent dans ce type d’exposition ? Corollairement, la désaffection actuelle du public pour le musée des Arts et Traditions populaires indique-t-elle que cette approche muséographique ne serait plus compatible avec la société d’aujourd’hui ? Régionalisme, patriotisme, nationalisme : au-delà de la critique de l’utilisation que le pouvoir peut en faire, l’image identitaire projetée par le musée n’est pas toujours fidèle. Mais qu’est-ce qu’une image fidèle, s’agissant de l’identité collective ? C’est le concept même d’identité ou plutôt sa forme muséale, qu’il nous faut maintenant explorer.

**L’identité**

Comme l’écrit Serge Chaumier « l’évolution de la discipline ethnologique tend à remettre de plus en plus en question la notion d’identité, comme un « mot-valise », chargés de significations suspectes ou du moins discutables. »

En 1986, Fernand Braudel consacre cependant trois volumes à décrire l’identité de la France. « Alors qu’entendre par identité de la France ? Sinon une sorte de superlatif, sinon une problématique centrale, sinon une prise en main de la France par elle-même, sinon le résultat vivant de ce que l’interminable passé a déposé par couches successives, comme le dépôt imperceptible de sédiments marins a créé, à force de durer, les puissantes assises de la croûte terrestre ? En somme, un résidu, un amalgame, des additions, des mélanges. Un processus, un combat contre soi-même, destiné à se perpétuer. S’il s’interrompait, tout s’écroulerait. Une nation ne peut être qu’au prix de se chercher elle-même sans fin, de se transformer dans le sens de son évolution logique, de s’opposer à autrui sans défaillance, de s’identifier au meilleur, à l’essentiel de soi, conséquemment de se reconnaître au vu d’images de marque, de mots de passe connus des initiés (que ceux-ci soient une élite, ou la masse entière du pays, ce qui n’est pas toujours le cas). […] En outre, toute identité nationale implique, forcément, une certaine unité nationale, elle en est comme le reflet, la transposition, la condition. »


En fait, deux notions se superposent. L’identité d’un individu – « on est écossais n’importe où » – et l’identité d’une nation, forcément liée à un territoire – « l’identité de la France ». Forcément ? Comment analyser l’identité juive, alors ? L’histoire des nations montre que le territoire comme la nature du groupe humain – du peuple – concerné n’ont cessé de se transformer, d’évoluer, de se scinder, de s’amalermer et qu’on ne saurait, sans travestir la vérité, cliquer une situation particulière, temporaire comme représentative d’une identité permanente.

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L’écrivain Amin Maalouf considère que l’identité d’un individu se construit durant toute la vie par des influences et des apports successifs, que ses appartensions sont multiples, qu’il n’y a pas d’appartenance majeure (la nation, l’ethnie, la religion, la classe) tellement supérieure aux autres en toutes circonstances qu’on pourrait légitimement l’appeler « identité ». Il qualifie d’identités meurtrières celles qui se réduisent « à une seule appartenance et installe(nt) les hommes dans une attitude partielle, sectaire, intolérante, dominatrice, quelquefois suicidaire, et les transforme(nt) en tueurs, ou en partisans des tueurs »13.

L’absence de fixité d’une ethnie, d’un groupe humain, d’une identité qui se dégage de ces analyses et la complexité même du thème « identité » qui ressortit à la fois de la caractérisation d’une société, d’un sentiment d’appartenance individuelle et de la relation entre individu et société, semblent vouer à l’échec les tentatives du musée dans ce domaine.

Comment le musée traite-t-il de l’identité ?

Si l’appellation « musée d’identité » est assez récente, ce concept est clairement à l’œuvre dès le XIXᵉ siècle et s’applique aux musées d’ethnographie régionale fondés à cette époque. Trois traits caractérisent la démarche identitaire traditionnelle du musée. Il s’agit d’abord de caractériser le pays, l’ethnie, le groupe humain concernés et de mettre en valeur ses caractères propres. Il faut le mettre sur le pavois, l’isoler en le distinguant des autres, accentuer les éléments de ressemblance interne et la différenciation par rapport « à l’étranger ». C’est d’une Provence, opposée aux gens du nord, et singulièrement aux Parisiens, dont parle le Museon Arlaten. Lorsqu’il conçoit le musée des Arts et Traditions populaires de Paris, Rivière souligne les ressemblances entre régions françaises et tend à gommer les différences de façon à donner une image unitaire de la France14. Le mot identité implique à la fois unicité et similitude : cette identité-là est unique et tous les éléments qui la composent sont les mêmes, sont identiques. La langue locale – patois, dialecte, langue – est souvent utilisée comme élément d’identification : ce n’est sans doute pas un hasard si les musées d’ethnographie régionale français les plus marquants sont situés dans des régions qui affirme ou ont affirmé une certaine autonomie sur le plan linguistique (Alsace, Bretagne, Provence). On peut dire la même chose de la Wallonie. La langue est un vecteur d’identité d’autant plus important qu’elle se distingue nettement de la langue « nationale », qu’il s’agit d’une langue à part entière et non d’un patois, et qu’elle a bénéficié d’un mouvement de « renaissance » qui en a relancé l’étude, sinon l’usage15. Le musée expose alors ce mouvement comme un facteur identitaire remarquable, alter ego du musée lui-même dans le domaine de la langue. La dialectologie peut être présente au musée sous une forme savante : origine et histoire, carte de répartition des patois, littérature, dictionnaire… Le plus souvent, c’est par le biais du vocabulaire et des cartels que le visiteur prend connaissance de la langue locale. Le nom des objets traditionnels exposés y figure en langue nationale et en langue locale16. Cette façon de faire n’est pas innocente. Plus qu’une simple pratique anecdotique, c’est un véritable choix identitaire qui est ainsi opéré : la désignation vernaculaire de l’objet représente son véritable nom, son nom primitif, avant que la langue nationale – en l’occurrence le français – n’oblitère cette identité17. Puisque, dans la tradition occidentale au moins, le nom est l’identité même.

Un mode d’exposition conventionnel et assez stéréotypé constitue un second trait remarquable. La muséographie des musées d’ethnographie régionale traditionnels est le plus souvent fondée sur l’objet. Les textes qui mettent en évidence explicitement l’identité régionale y sont très rares et limités aux espaces relatifs à la langue, à l’histoire, aux particularités religieuses parfois. Ce sont les thèmes abordés dans l’exposition – et par la sélection des objets exposés – qui le musée se positionne sur le plan identitaire. La présentation de tel ou tel métier, la mise en évidence de telles pratiques sociales (fêtes…) ou de tels moments de la vie individuelle, l’exposition de telle catégorie d’objets, déterminent de façon implicite une certaine

14 Nina Gorgus, Le magiciens des vitrines. On doit rappeler que Rivièer concevait les ATP dans la perspective d’un réseau dans lequel les musées décentralisés avaient mission de représenter les particularités locales, tandis que le musée central, les ATP, illustrait la France.
15 Comme le Félibrige, à l’origine duquel on retrouve Mistral, pour la Provence ou le Celtic Revival du dernier quart du XXᵉ siècle pour la Bretagne et les autres pays de tradition celtique.
16 Cette pratique a tendance à se perdre en même temps que l’usage des patois et langues locales.
17 Parfois, l’objet ne possède pas de nom en français. C’est le cas en particulier pour des objets très spécifiques d’usage local, des fêtes, des personnages de carnaval, …
représentation identitaire à laquelle le visiteur va se référer. L’exaltation et la glorification des grandes figures locales ou nationales constituent un de ces thèmes porteurs : galerie de portraits, frise de noms, hauts-faits politiques, militaires, économiques ou sociaux, autant de motifs de flatter la fierté « régionale » du visiteur et singulièrement « des gens du cru ». Au Musée Arlaten, où le berceau même de Mistral est exposé « à la dévotion de public »18, cela tourne en hagiographie.

L’exposition de costumes traditionnels occupe une place de choix dans les musées d’ethnographie. À Arles, ils sont présents dès la première salle, qui est grande et riche, et leur évolution au cours des XVIIe et XIXe siècle est retracée. Au Musée de Bretagne à Rennes, ils constituent le point de départ du projet de musée16. Pour Isabelle Collet, les costumes sont perçus comme particulièrement représentatifs des groupes humains dont ils reflètent les coutumes, les pratiques, les patois... et aussi les types morphologiques humains : c’est pourquoi les mannequins sont souvent moulés sur des personnes réelles20. Le costume est une « réalité institutionnelle, essentiellement sociale, indépendante de l’individu »21. Les tartans écossais, comme les « marques » des adolescents d’aujourd’hui, sont là pour nous montrer combien de simples détails vestimentaires sont porteurs de signification identitaire. On pourrait penser que, dans le musée, la particularité locale du costume est soulignée, comme le faisait, devant la vitrine désespérément muette du Musée alsacien à Strasbourg, une vieille dame à sa petite fille en comparant les détails du costume alsacien au costume breton vu quelque mois auparavant à Rennes. Il n’en est rien. Pas de comparatisme. Et pas d’explications, hormis éventuellement la date et le village d’origine. Le costume alsacien, le breton, le bourguignon, le provençal constituent autant d’univers en soi, représentations de la culture, de la « race » qui se suffisent à elles-même. La relation sensorielle intime de l’homme avec ses vêtements explique aussi cet intérêt si général pour l’exposition de costumes et, sans doute, l’efficacité de ces expôts dans le développement affectif d’un sentiment d’appartenance auprès du visiteur. À l’image du vêtement, on endosse une identité.

La recherche d’une adhésion affective du public constitue le troisième trait remarquable des musées identitaires. Le visiteur doit être touché, se sentir grandi, développer un sentiment de fierté de faire partie du groupe présenté. Et se trouver investi d’une responsabilité, celle de maintenir une certaine façon de vivre, une certaine culture, une certaine civilisation, parée de toutes les vertus de la tradition. Remarquons que cette tradition n’a pas d’âge : « on a toujours fait comme ça ». Qualifiée de populaire, on la croit éternelle alors qu’elle dépasse rarement trois ou quatre générations. En Belgique, l’habitude de boire du café à toute heure du jour est souvent présentée dans les musées comme un trait populaire traditionnel ; elle ne remonte pas au-delà du XIXe siècle22. Telle est d’ailleurs la mesure de la « tradition » pour les thèmes exposés dans les musées d’ethnographie régionale : conçus au début du XXe siècle, leur tradition est faite des usages du siècle qui les a précédé. Cette approche est développée, de façon plus ou moins explicite, par les « musées-racines », ceux qui pensent trouver dans la pénombre de l’histoire le caractère le plus pur de l’identité du groupe ou de la région dont ils parlent. Ceux-là se fondent sur le caractère autochtone d’une population, qu’ils distinguent fondamentalement de l’étranger, devenu immigré lorsqu’il s’aventure sur le territoire de la tribu. C’est le modèle athénien : « Notre cité [Athènes] éprouve une haine pure (katharos), sans mélange pour la gent étrangère. »23

20 Isabelle Collet, « Les premiers musées d’ethnographie régionale, en France » dans Musée et ethnologie, Paris, RMN, 1987, p. 80. Qu’on ne s’étonne pas que Mistral parle de « race », lui qui fit moulé des visages et des seins d’artesennes afin de les exposer au musée !
21 Roland Barthes.
22 Dans son Traité des excitants modernes, Honoré de Balzac dénonce avec beaucoup d’humour, mais est-ce vraiment une dénonciation ? l’usage immédiat que ses contemporains font de ces boissons nouvellement apparues que sont le café, le thé, le chocolat.
L'urbanisation marquée de l'Europe et le développement d'une société multiculturelle ont conduit à questionner les concepts d'autochtonie et de « tradition populaire » comme racines, comme fondement d'une identité, tandis que, dans les pays à forte immigration comme les États-Unis et le Canada, de nouvelles approches étaient mises en œuvre. Ce second modèle, que je qualifierais volontiers de « musée millefiori », privilégie une représentation de la société dans toutes ses composantes ethniques, sociales, religieuses, linguistiques… Sans nier la dimension historique, elle procède davantage d'une vision synchronique, comme le riche dessin du mille-fleurs résulte de l'image que donne une section transversale. Ici, pas de peuple autochtone, pas de « race », issue du fond des âges, dénaturée – polluée – par le cosmopolitisme et l'immigration.

Le musée présente au contraire les apports diversifiés des groupes humains qui composent la société, les vagues d'immigration successives, la richesse du métissage et son efficacité comme facteur de cohésion. L'identité ne se définit plus alors sur la base d'une ethnie, d'un peuple, d'un groupe linguistique, d'une religion mais par rapport à une société qui habite aujourd'hui un lieu, une ville, une région. Alors que le « musée-racine » tend à gommer les différences sociales ou à les présenter comme « naturelles » ou encore à ne s'intéresser qu'à une seule classe sociale (les « gens du mas » à Arles, la « culture des dominés » du Musée des Arts et Traditions populaires de Paris), le musée d'identité actuel s'attache à prendre en compte la differentiation sociale comme élément déterminant de la structure d'une société, particulièrement en milieu urbain. C'est d'ailleurs inévitable : à partir du moment où il n’existe plus un élément supérieur d’appartenance (l’ethnie, la langue, la religion) qui transcende tous les autres, la position sociale devient importante dans le processus d’identification d’un individu à un groupe. Les références de l’ouvrier ne sont pas celles du paysan ou du bourgeois. L'utilisation de la technique du témoignage dans l'exposition, rendue plus agréable par l'introduction des nouvelles technologies dans le musée, offre un excellent moyen d’approche : comment mieux illustrer la diversité sous toutes ses formes d’une société que de montrer les hommes et les femmes qui la composent et, comme au Centre d’histoire de Montréal, dessiner à travers la présentation vidéo de leurs interviews, le patchwork des communautés montréalaises.

Ici aussi, l’affectivité du visiteur est sollicitée. « L’identité collective se fonde sur un fort sentiment d’appartenance »25. Le Centre d’histoire de Montréal a notamment pour but de montrer et d’expliquer leur ville aux Montréalais, en particulier aux nouveaux venus, et de faire en sorte qu’ils s’y sentent « chez eux ». Alors que l’image projetée par un musée comme le Museon Arlaten provoque l’exclusion, la ségrégation, l’objectif du modèle montréalais implique la reconnaissance de l’altérité, l’ouverture, l’accueil, l’intégration respectueuse du nouveau venu. Ainsi, le processus d’identification – d’adhésion d’un individu à une identité collective – est encore à l’œuvre dans cette nouvelle approche du musée d’identité, mais il s’agit moins de se rallier à un modèle identitaire pré-existant, intangible, que de s’intégrer à une communauté en perpétuelle mutation.

Les questions « Qui parle ? A qui s’adresse-le musée ? » sont constitutives du musée d’identité. Le Musée de la Civilisation à Québec s’est ouvert en 1987. Dans sa présentation actuelle, deux expositions permanentes décrivent la société québécoise, mais peut-être faudrait-il dire « les ». « Nous, les premières nations » est consacrée aux populations qui habitaient le Québec avant la colonisation européenne et à leurs descendants actuels. L’accent est largement mis sur la vie d’aujourd’hui. Comme l’indique le titre, ce sont ces indiens qui parlent, et ils le font très concrètement, à travers des témoignages sonores et des textes écrits. La seconde exposition présente, structurée selon sept catégories de mémoires, la société québécoise « proprement dite » sur un ton assez différent. Ici, le regard est plus extérieur et le discours plus descriptif. Cette distinction en deux expositions montre aussi toute la difficulté à présenter une population dont la spécificité n’a été reconnue que récemment par le groupe dominant.

descendants sont d’évidence des « métèques », […] Troisième coup de pinceau pour portraiturer l’autochtonie. Les morts de l’année, attention ! les morts à la guerre, Cimetière « national » oblige, ils sont rendus à la terre. » (p. 20–21).


26 Ils ont d’ailleurs été associés à la conception de l’exposition.
L'identité locale à travers l'écomusée

L'écomusée n’est pas à proprement parler un musée d’identité. Dans son sens originel, il s’agit moins d’y exalter une culture régionale ou de caractériser une population que de constituer un outil dynamique de prise de conscience et de développement local fondé sur la participation. Perspective utopique, certes, et qui a fait long feu. Lorsque Rivière utilise à leur propos la métaphore du miroir, c’est dans le sens que l’écomusée est le reflet de la région, de son territoire, de ses habitants, de son histoire. Vision très différente de celle de Klersch – à qui il l’a sans doute empruntée27 – chez qui le miroir est principalement un principe de conservation : « le musée doit les aider à voir le présent dans le miroir du passé, le passé dans le miroir du présent, afin de leur faire éprouver l’unité intime du passé et du présent, qui engendre l’avenir. »28 C’est le dogme du conservatisme du Guépard de G. de Lampedusa : « Il faut que tout se transforme pour que rien ne change ».

Dans un article critique sur le devenir des écomusées, Serge Chaumier souligne la difficulté pour un musée de dire l’identité ou d’aider à la préserver dès lors que celle-ci n’est plus perçue comme unique et immuable mais comme une figure sujette à élaboration permanente, en proie aux mutations. La difficulté est d’autant plus grande, là, que la population qui participe à la vie de l’écomusée accepte mal cette façon de voir qui risque de « heurter les sensibilités de ceux qui entendent exalter l’unicité de ce qu’ils présentent. »29 En effet, on peut craindre une certaine incompréhension du public, ou d’une partie de celui-ci, à l’égard de cette nouvelle approche identitaire du musée. Il subsiste probablement un écart important entre les propositions des musées d’une identité plurielle, évolutive et les attentes d’un certain public d’une vision plus simpliste, plus immédiate, de l’identité à laquelle il s’identifie, puissant ressort des musées d’ethnographie régionale, favorisant cette dernière. La difficulté est d’autant plus grande que l’identité concernée est fortement affirmée30.

Des musées d’ethnographie régionale pour le XXIe siècle

Dans une analyse du rôle futur des musées d’ethnographie en Europe, Krysztof Pomian souligne que celui-ci est intimement lié au devenir de l’Europe en terme de diversité culturelle, « car il est clair que si les différences culturelles sont effectivement menacées de disparition, la seule mission qu’on peut assigner à un tel musée est d’en préserver les traces, d’en garder les souvenirs ». Mais l’auteur affirme sa conviction que cette uniformisation n’aura pas lieu et, en historien, il en expose les raisons, notamment que la disparition d’une certaine diversité s’accompagne de l’apparition de nouvelles différences. Et de conclure : « Or, s’il en est ainsi, le musée d’ethnographie ne saurait se limiter à conserver pieusement les traces des différences culturelles en voie de disparition ou disparues déjà à tout jamais. Autant dire que son rôle ne saurait être seulement celui d’un haut lieu de la nostalgie, d’un temple du souvenir, voire celui d’un cimetière où l’on pleure la diversité perdue. Il doit aussi explorer le présent pour y lire les possibilités qu’il contient. Il doit se charger de repérer et d’identifier les différences culturelles en train de se produire. Il doit nous faire prendre conscience à la fois de ce que nous perdons et de ce que nous gagnons. Du vieux et du neuf. Du passé et de l’avenir. »31

Au-delà – ou plutôt en-deçà – de la diversité culturelle à l’échelle du continent européen, le musée d’ethnographie régionale s’attache d’abord à la diversité de la société au niveau local. La culture populaire, rappelle Colardelle, « n’est pas faite que de phénomènes agrégatifs reposant sur de profondes similitudes ; elle inclut aussi les différences, les originalités que subissent ou que revendiquent tels ou tels groupes sociaux »32. Les jeunes, les minorités, les communautés ethniques, les exclus, les homosexuels, les tziganes… autant de catégories qui

28 Klersch, op. cit, p. 16. 
30 Une intervention rugueuse d’un conservateur corse lors du colloque sur le devenir des écomusées qui s’est tenu à Besançon en novembre 2002 me laisse penser que la difficulté peut être grande aussi au sein même des musées.
dessinent une société multidimensionnelle dont le musée a bien du mal à rendre compte. Passons sur la solution ancienne, radicale, qui consiste à les ignorer. L’approche communautariste américaine (anglo-saxonne) repose sur un modèle dominant – WASP33 – par rapport auquel les autres catégories (community) se définissent. Elle correspond mal à la réalité sociale et à la pratique sociologique européenne. Une muséographie fondée sur cette approche pourrait se structurer selon un axe principal présentant le groupe social dominant tout en consacrant des espaces spécifiques aux différentes communautés. Procéder de la sorte peut représenter une solution acceptable pour rénover un musée existant sans revoir en totalité la muséographie. On peut également la trouver adéquate dans une région marquée par une grande stabilité de population et une forte homogénéité culturelle avec une immigration récente, par exemple. D’autres approches sont proposées.

Depuis 1998, les musées des Pays-Bas ont lancé, en collaboration avec le Ministère hollandais de la culture, un Programme du Musée interculturel. En association avec les groupes minoritaires de leur pays et avec les écoles, ils veulent mettre au point une formule favorisant l’intégration de toutes les cultures au patrimoine collectif. Différentes expériences sont en cours34.

La société wallonne est très diversifiée. Vieille région industrielle, sa prospérité passée a attiré depuis plusieurs siècles des vagues successives d’immigration de toutes origines, d’abord proches, puis lointaines, qui ont fourni une main-d’œuvre abondante à ses industries. Le Musée de la Vie wallonne à Liège, fondé en 1913 sur le modèle classique35 – le « musée-racine » – est en voie de rénovation totale. Les lignes directrices du projet36 ont été approuvées par les autorités. Le nouveau musée se consacrera à l’ensemble de la société wallonne actuelle : est wallon tout qui vit en Wallonie, qui sera considérée selon le modèle du métissage. J’entend par là une approche où toutes les catégories de la population sont traitées de façon intégrée, en mettant en évidence la richesse des mélange interculturels. Les « communautés » du modèle américain sont ici perçues comme intrinsèquement constitutives de la société.


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33 White Anglo-saxon Protestant.
35 Il présente cependant deux particularités significatives : fondé par des dialectologues, la langue wallonne y tient une place importante tandis que le caractère industriel très marqué de la région a conduit à une muséographie où le monde rural est moins présent qu’ailleurs.

Construire une identité par le musée ?

Lorsque Frédéric Mistral élabore son projet pour le Museon Arlaten, il s’agit clairement que le musée contribue à l’édification d’une conscience provençale. La Provence pré-existe certes au musée comme province d’ancien régime, comme unité géographique et, en conséquence, comme groupe humain. Mais le musée d’Arles a fortement contribué à construire une image factice de la Provence, où les caractères du pays d’Arles s’imposent à un territoire qui n’a jamais été unifié politiquement ni même culturellement, image d’Epinal qui se concrétise jusque dans une production purement commerciale de tissus, sous-produit de la mise en valeur des costumes « traditionnels ».

La démarche volontariste de Mistral n’a pas disparu. Le Gouvernement wallon a envisagé naguère de créer un « musée de l’identité wallonne » dans l’intention de susciter chez les habitants de la Wallonie un sentiment d’appartenance à une entité régionale jusqu’ici davantage politique que sociologique.

L’Union européenne se construit. Difficilement. Et ses fondements – l’économie – comme ses structures décisionnelles – le Conseil des Ministres, basé sur les états nationaux et la Commission, technocratique – ne sont pas de nature à encourager une identification des habitants de l’Europe à cette nouvelle entité politique. Un musée de l’Europe est en projet à Bruxelles. Il n’évite ni la faute téléonomique40 ni l’intention, affichée, d’utiliser le musée pour servir à l’édification d’une « conscience européenne » : « il doit contribuer à former des citoyens européens en montrant que l’Union Européenne qui prend corps sous nos yeux n’est pas une invention récente née d’un choix purement politique, mais le produit d’une longue maturation, d’une idée pluriséculaire, ancienne comme l’Europe elle-même. » Ce n’est donc pas à l’Europe elle-même, dont personne ne songe à nier l’existence, que s’adresse le processus d’identification auquel le futur visiteur est invité, mais bien à l’organisme politique qu’est l’Union européenne elle-même. La démarche est lourde de sens et ne diffère pas, dans son principe, de la création des Heimatmuseen par l’Allemagne nazie que nous avons rappelée ci-dessus. Le discours est simplement diamétralement opposé : là où le régime hitlérien honorait les particularités locales pour mieux asseoir son pouvoir et faciliter la diffusion de ses thèses racistes, les promoteurs du Musée de l’Europe mettent « en lumière l’histoire que nous partageons comme européens » pour faire admettre un organisme dont l’action apparaît à beaucoup en opposition avec la réalité européenne. Le rôle identitaire du musée est détourné au profit d’une démarche de propagande.

Ce n’est pas dans ce sens que Claire Simard écrit : « le musée contribue à construire une identité en devenir ». Elle signifie simplement que le musée d’identité ne saurait être le reflet de quelque chose de donné, d’acquis. Et que, par sa capacité d’accueill, il peut servir à faciliter l’intégration des « nouveaux venus » et contribuer ainsi à la transformation permanente de l’identité à laquelle il se réfère. C’est une démarche toute différente de celle qui consiste à l’instrumentaliser au profit de la construction d’une identité projetée.

38 Le futur Musée du Quai Branly (appellation provisoire) regroupera les collections nationales d’ethnologie extra-européenne.
39 Mais l’espace n’est pas encore assez large : comment seront traités les Français d’origine sub-saharienne ?
40 Cela va jusqu’à considérer l’antiquité comme « l’apprentissage de l’Europe ». Et dans ce contexte, l’Europe, c’est évidemment l’Union Européenne.
Du musée-racine, né de la crainte du cosmopolitisme et du modernisme et de la disparition d’un mode de vie rural « ancestral », au musée de société qui cherche à rencontrer les besoins de communautés davantage urbanisées et en perpétuelle mutation, l’institution muséale explore le champ complexe de l’identité collective. A une approche statique et conservatrice centrée sur l’autochtonie et l’exclusion, le musée tend à substituer aujourd’hui la vision ouverte d’une identité évolution, marquée par les apports successifs des échanges et des immigrations. Le risque existe, cependant, qu’un repli identitaire sur une autochtonie plus ou moins factice ne conduise à nouveau à des expressions muséales d’exclusion dans les nations nouvelles nées de l’éclatement d’anciens grands ensembles nationaux.
From “race” to society: 
Identity and regional ethnographic museums in 
Europe

André Gob – Belgium

Abstract
At the cusp of the 19th and 20th centuries, ethnographic museums were created with the stated 
objective of forming a conservatory of traditional life and glorifying national or local identity. In 
this way, the Museon Arlaten is responsible for glorifying the “race of Arles” to use the words of 
its founder, F. Mistral. The accent is placed on rural society, seen as more traditional and more 
representative of an identity. In Nazi Germany, the Heimatmuseen demonstrated the risks of 
abuse inherently associated with this approach.

By emphasising the traditional elements, the roots of society as opposed to the mosaic or 
patchwork of contemporary society, these museums sidestep the question of nativeness. 
Although in new and different forms, the Museum of Popular Arts and Traditions fails to 
challenge this approach.

However, the pronounced urbanisation of Europe and the development of a multicultural society 
have lead to a re-examination of the concept of “popular tradition” that underlies these 
museums. In the “new nations” which stem from the decolonisation of the 60’s, museums serve 
to enhance nationalist sentiment, as the case of the Anthropological Museum of Mexico, which 
glorifies its pre-Colombian roots, perfectly illustrates.

Increasingly, the notion of identity is being abandoned by ethnology. In museums one may 
oppose a traditional vision, that of the “roots museum”, which is based on the concept of 
nativeness and purity, to an approach that emphasises plural identity resulting from many 
different contributions and combinations. Even though both of these conceptions may be based 
on a strong sentiment of belonging, they are distinguished by their aims and the museographic 
means they employ.

The current renovation projects of the Museum of Popular Arts and Traditions, Paris and the 
creation of a Museum of European civilisations of the Mediterranean in Marseille, as well as the 
scheduled renovation of the Museum of Wallone life in Liège, examine the question of identity in 
a new light (regional identity in Liège, broadened to Europe and the Mediterranean basin in 
Marseille). One cannot treat the question of nativeness without considering the development 
through time: after a certain length of time yesterday’s immigrants become native in relation to 
newcomers. For the museum then, one may ask: “Who are the natives on behalf of which it is 
speaking?”

Since its inception, the regional ethnographic museum has been exploited to contribute towards 
the construction of an identity. This practice still continues. It is present in Europe as well as in 
regions where nationality or group ethnicity serve as a basis for political, social or cultural 
claims.

The origins
When the first regional ethnographic museums appeared at the turn of the 19th to the 20th 
centuries, their declared objectives were to put together a conservatory of traditional life, to look 
after its memory, indeed to defend or restore it, and to glorify national or regional identity. They

1 The author would like to thank Natasha Shields for her assistance in translating this article.
2 Although one no longer speaks of identity museums, this is what was in question.
were militant museums. The *Museon Arlaten*, created in 1899 by the poet Frédéric Mistral, is a good example of this movement. Mistral affirms his project from the outset: “To raise and revive the awareness of race in Provence […] to provoke this resurrection through the restoration of the natural language, to make the Provençal popular through the influence of fervour and divine poetry.” Then, speaking of the museum: “the aim of this commemoration is to raise up sons through the depiction of their fathers achievements.” Need we underline the link with the strong current of extreme right thinking in France at the time? The *Museon Arlaten*, even today, remains almost exactly as Mistral had requested.

At the heart of the creation of these museums is the sentiment that a way of life is about to disappear and that it is vital to keep some record of it. Also central is the idea that modern life, centralising and cosmopolitan, is responsible for the loss of local identity. The museums often overemphasise local characteristics to the detriment of more general traits. According to Nina Gorgus, during this period “in all regional museums, the desire to transmit regional identity takes a central position.”

When Joseph Klersch, one of the creators of the Haus der rheinischen Heimat, the “House of the Rhine Homeland” (opened in May 1936) presented his museum in the review *Museion* he did not deviate greatly from what Mistral had said forty years earlier. The preservation of local identity within the context of the museum is closely linked to the idea of race (Volkstum). “The aim (of the museum) consists, first of all, of arousing the consciousness of his forefathers in each individual, allowing him to enter the shared destiny that links him to his surroundings, his commune, his lineage, his race.” Following the use of these Heimatmuseen for political ends by the Nazi regime, this form of museum is no longer found in Germany after 1945.

By accentuating traditional elements, the “roots” of local society, these museums avoid the question of nativeness (Who is native?) and ignore the great variety of contemporary society. More often than not, rural life alone is honoured. At Arles, for example, there is no mention of the townspeople of Arles, workers, industry or the town’s port. Only the Rhone and its bargemen find a small place in the museum, justified on the basis of their great age and their historical importance.

When G. H. Rivière conceived the *Musée des Arts et Traditions populaires* (the Museum of Popular Arts and Traditions, known as the ATP) in Paris, he did not proceed differently. The whole of France, but still only rural France, made up the thematic territory of this museum. The museography and scenography of the ATP are certainly very different from those at Arles and other museums of this type. But, with regard to identity, the approach remains the same: presenting a certain vision of past rural society considered to represent “tradition.”

As Nina Gorgus points out, it is revealing that Rivière’s project for the ATP, drawn up at the beginning of the 1930’s, has successively withstood (with only a few minor alterations) regimes as different as the left wing republican government of the Popular Front, the Vichy collaborationist regime and the governments of the IV Republic, before emerging in the 1970’s under the V Republic. Does this mean that this approach was largely accepted by French society for this half century and that it reflected, in some way, what the public expected from an ethnographic museum? Was it not, after all, a reassuring image, based largely on nostalgia that visitors sought in this type of exhibition? Consequently, does the current lack of interest for the *Musée des Arts et Traditions populaires* indicate that this museographic approach may not be compatible with the society of today?

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4 D. Séréna-Allier, op.cit. p. 10.

5 The period of Charles Mauras and Léon Daudet.

6 See Pascal Lardellier, op. cit. A renovation project is currently being studied; this should conserve the two exceptional reconstructions that still adorn the museum.


9 Didn’t they have a trading post at Ostie?

10 Museography consists of defining or describing and analysing the conception of an exhibition (permanent or temporary), its structure and its function.

11 Sceneography brings together the strictly formal and material aspects: picture rails, colours, display cases, lighting.

Regionalism, patriotism, and nationalism: beyond criticising their use by those in power, the image of identity projected by the museum is not always accurate. But what is an accurate image when it comes to collective identity? The concept of identity, or rather the form it takes in museums shall now be explored.

Identity

As Serge Chaumier writes, "the evolution of the ethnological discipline tends to bring the notion of identity into question, like a portmanteau word charged with suspect or at least questionable meanings."13

In 1986 however, Fernand Braudel dedicated three volumes to describing the identity of France. “What do we mean when we speak of the identity of France? If not a kind of superlative, if not a central problematic, if not France taking charge of itself, if not the living result of what the never-ending past has deposited in successive layers, just as imperceptible marine deposits have created over time the mighty strata of the earth’s crust? In short a residue, an amalgam, additions, and mixtures. A process, a perpetual struggle against oneself. If it stops, everything crumbles. A nation can only exist at the expense of endlessly searching for its identity, transforming itself in the direction of its logical evolution, opposing the “other” without fail and identifying with the best, the essential of itself. Consequently, recognising oneself in distinguished images and passwords known by the initiated (be they an elite, or the masses of the country – which is not always the case). [...] Besides, every national identity implies a certain national unity, of which it is the reflection, the transposition, the condition.”14

If it stops, everything crumbles. Here is an important point: the process of constructing an identity is continuous. As a consequence, identity is a mobile, changing reality. It can never be fixed once and for all. On the contrary, the successive contributions – of population through immigration, of culture, of lifestyle – nourish, enrich and diversify it.

“We’re Scottish, no matter where we are. It isn’t necessary to live in Scotland to be Scottish. Its better, but its not essential.”15 This is the other side of the coin: identity sticks, it is intrinsic to the individual who is marked by his culture if not by his genes and takes it with him wherever he goes. Moreover, it seems to be indelible. In this way, the Italian immigrant who came to Belgium in 1946 is Italian first and foremost than Belgian. The “pied-noir” (French colonial born in Algeria) will never be “Marseillais”.

In fact two notions superimpose. The identity of an individual – “We’re Scottish no matter where we are” – and the identity of a nation, inevitably linked to a territory – “the French identity”. Inevitably? How then may we understand the Jewish identity? The history of nations shows us that territory, like the nature of a human group – the people – concerned never ceases to change, to evolve, to split up, and to amalgamate. Therefore, one may not cliché a particular temporary situation as representative of a permanent reality without misrepresenting the truth.

The writer Amin Maalouf considers that the individual’s identity is constructed throughout his entire lifetime by successive influences and contributions. He considers that the individual belongs to many groups and that he has no major adherence (nation, ethnic group, religion, class) that is so superior to all others in all circumstances that one could call it “identity”. He uses the term “killer identities” to describe those that amount to “one sole adherence and foster prejudiced, sectarian, intolerant dominating or even suicidal attitudes in its members, and transform them into killers, or partisans of the killers”16.

Ethnicity, human groups and identity are not fixed. This, coupled with the complex nature of identity that emerges from the characterisation of a society, from an individual feeling of belonging and from the relation between the individual and society, seem to doom attempts of museums in this domain to failure.

How do museums deal with identity?

If the term identity museum is quite recent, the concept is clearly at work since the 19th century and applies to regional ethnographic museums founded at this time. Three features characterise the museum’s traditional approach to identity. The first feature involves characterising the country, the ethnic group or the human group concerned and emphasising its particular characteristics. It is placed on a pedestal, isolated by distinguishing it from others. Elements of internal resemblance and differentiation with regard to “foreigners” are accentuated. The Musée Arlaten speaks of a single Provence opposed to northerners and particularly Parisiens. When he conceived the Musée des Arts et Traditions populaires, Rivière underlined the similarities of French regions and tended to erase their differences in order to give a unitary image of France. The word identity implies at the same time uniqueness and similarity: this identity is unique and all of its component elements are the same, are identical. The local language – patois, dialect, language – is often used as an element of identification. It is probably no great coincidence that the most striking French regional ethnographic museums are situated in regions that affirm or affirmed autonomy in linguistic terms (Alsace, Brittany, Provence). The same may be said of Wallonia (Belgium). Language is an identity vector, all the more important when it clearly distinguishes itself from the national language, it involves an entirely different language and not a patois, and it has benefited from a “renaissance” movement which has reawakened study if not use of the language. The museum shows this movement as a remarkable factor of identity, the alter ego of the museum itself in the domain of language. Dialects may feature in a scholarly form: origin and history, distribution map of patois, literature, dictionary...More often than not the visitor gets to know the local language through vocabulary and labels. This is not innocently undertaken. Rather than a simple anecdotal practice, it is a veritable choice of identity, which functions as follows: the vernacular designation of the object stands for its real name, its primitive title before the national language practice, it is a veritable choice of identity, which functions as follows: the vernacular designation of the object stands for its real name, its primitive title before the national language – as it happens, French – obliterates this identity. Since, in Western tradition at least, the name itself is the identity.

A conventional and quite stereotypical means of exhibition is the second remarkable feature. The museography of traditional regional ethnographic museums is generally based on the object. Texts that explicitly highlight regional identity are rare and limited to relating to language, history, and sometimes religious particularities. The museum positions itself on the level of identity by the choice of themes that are dealt with in the exhibition, and by the selection of the objects on display. By presenting one occupation or another, highlighting certain social practices (festivals) or certain moments in the life of the individual and by exhibiting certain categories of objects, the representation of identity to which the visitor will refer is implicitly determined. Exalting and glorifying great figures is a key theme: portrait galleries, friezes of names, political, military, economic and social facts as well as motifs to flatter the “regional” pride of the visitor and especially the “locals”. The Museon Arlaten, where Mistral’s very cradle is exposed “for public devotion” verges on hagiography.

Exhibiting costumes occupies a prime place in ethnographic museums. At Arles they are present from the first exhibition room, large and elaborately decorated, and their evolution through the course of the 19th and 20th centuries is retraced. At the Musée de Bretagne (Museum of Brittany), Rennes, they are the starting point of the Museum’s project. For Isabelle Collet, the costumes are perceived as particularly representative of the human groups whose customs, practices, patois … as well types of morphology, they reflect. This is why the

17 Nina Gorgus, Le magiciens des vitrines. It must be kept in mind that Rivière conceived the ATP from the point of view of a network in which decentralised museums had a mission to represent local particularities while the central museum, the ATP, represented France.
18 As “le Félibrige” in Provence (at whose origin we find Mistral) or the Celtic Revival of the second half of the 20th century in Brittany and other countries of Celtic traditions.
19 This tendency is becoming less widespread as patois and local languages are less widely used.
20 Sometimes the object does not have a French name. This is the case in particular for objects specific to local use, local festivals, local carnival characters etc.
22 It is a question of endowing the museum of Brittany’s capital with a collection of costumes unparalleled by any other museum: representing every part of Brittany, characteristic of social standing, lifestyles, sexes, ages, the work and festive circumstances of its coastal and interior populations, formed, described and exhibited according to rigorous methods, research sources, popular education and delectation” (Letter from Georges Henri Rivière to R.C.H. Salaun, 21st September 1954, cited in La Museologie selon Georges Henri Rivière, Paris, 1985, p. 104)
models are often moulded from real people. The costume is an “institutional reality, essentially social, independent of the individual.” Scottish tartans, like the brand names of teenagers today, are there to show us how simple clothing details are loaded with meaning, especially where identity is concerned. One would imagine that the local features of costumes are highlighted, just as an old lady did for her granddaughter before the mute window of the Musée alsacien (Alsatian museum) at Strasbourg, comparing the Alsatian costume to the Breton costume seen some months before at Rennes. But there is nothing – no comparisons and no explanation apart from possibly the date and the village of origin. The costumes of Alsace, Brittany, Bourgogne and Provence are a universe unto themselves, representations of culture and “race” that stand alone. The intimate sensorial relationship between man and his clothes explains this general interest in exhibiting costumes and, probably, the effectiveness of these exhibitions in developing a sense of belonging in the visitor. Just like a suit, one takes on an identity.

A desire for emotional adherence constitutes the third remarkable feature of identity museums. The visitor should be touched, grow in stature and develop a sense of pride at being part of the group presented. The visitor should find that he is invested with a responsibility to maintain a particular way of life, a particular culture and a particular civilisation, decked out with all of the virtues of tradition. One may note that this tradition has no age “we’ve always done it that way.” Described as popular we believe it to be eternal, though it rarely goes back more than three or four generations. In Belgium, the custom of drinking coffee at any time of the day is often presented in museums as a popular traditional characteristic, but it does not go back further than the 19th century. Indeed, this is the measure of “tradition” for themes exhibited in regional ethnographic museums. Conceived at the beginning of the 20th century, their tradition is based on the practices of the preceding century.

This approach is developed more or less explicitly by the “roots museums”. For these museums, the purest form of identity of the group or region of which they speak is to be found in the depths of history. They are based on the native character of the population, which they fundamentally distinguish from the foreigner, who becomes an immigrant on venturing into the tribal territory. This model is Athenian “Our city [Athens] has nothing but pure undiluted contempt (katharos) for the foreign tribe.”

The marked urbanisation of Europe and the development of a multicultural society have lead us to question the concepts of nativeness and popular tradition as roots and as the basis of an identity. Meanwhile, in countries that have experienced large-scale immigration such as the United States and Canada, new approaches have been adopted.

This second model, which shall be termed “millefiori museum” favours a representation of society based on all of its ethnic, social, religious and linguistic constituents. Without denying the historical dimension, it originates more from a synchronic vision like a transverse section of a rich kaleidoscopic pattern. Here there is no native people, no “race that stems from the depths of time, denatured – polluted – by cosmopolitanism and immigration.” To the contrary, the museum presents the diverse contributions of the human groups that make up society, the waves of immigration, the richness of mixing and its effectiveness as a factor in cohesion. Identity, then, is not defined on the basis of an ethnic group, a people, a place, a town or a region. Whereas the “roots museum” tends to erase social differences, to present them as “natural” or show an interest for only one social class (the “gens du mas” at Arles; the “culture of the dominated” of the Musée des Arts et Traditions populaires, Paris), the present day identity museum takes social differentiation into account as a determining element in society’s structure, especially in an urban environment. Moreover, this is inevitable. From the moment that there is no longer one superior element of belonging (ethnicity, language, religion) that transcends all of the others, social position becomes important in the identification process of an individual or a group. The references of the worker are not the same as those of the peasant or the bourgeois. Using personal accounts in the exhibitions (made more enjoyable by the introduction of new 23 Isabelle Collet, « Les premiers musées d’ethnographie régionale, en France » in Musée et ethnologie, Paris, RMN, 1987, p. 80. Mistral moulded the faces and chests of people from Arles in order to exhibit them in his museum. Hence, it is hardly surprising that he employs the term “race.”
24 Roland Barthes.
25 In Traité des excitants modernes, Honoré de Balzac humorously denounces (but is this really a denouncement?) The immoderate use of newly introduced drinks: tea, coffee and chocolate.
26 Plato, Ménexèmè, gives these lines to Aspasie, the foreign wife of Péricles. Marcel Detienne, Comment être autochtone. Du pur Athénien au français raciné., Paris, Seuil, 2003, p.20–21.
technologies) offers an excellent means of doing this. How better to illustrate the diversity of society in all its forms than by showing the men and women who make up that society? The Centre d’histoire de Montréal (Montreal History Centre) employs this technique where the patchwork of Montreal communities is illustrated through video interviews.

Here again, the emotion of the visitor is called on. “Collective identity is founded on a strong sense of belonging.” Notably, the Centre d’histoire de Montréal aims to show and explain the town to the people of Montreal, especially newcomers, and to make them feel “at home”. In this way, the process of identification – the individual belonging to a collective identity – is still at work in this new approach to the identity museum. But, it is more a question of rallying a pre-existing intangible identity model than integrating a continually mutating community.

The questions “Who is speaking? To whom is the museum addressed?” are components of the present-day identity museum. The Musée de la Civilisation (Museum of Civilisation) at Quebec opened in 1987. Currently two permanent exhibitions describe Quebec society. But would the term “societies” be more appropriate? “We the first nations” is devoted to the populations who lived in Quebec before European colonisation, and their present-day descendants. Much emphasis is placed on life today. As the title indicates, the Indians themselves tell their story, and they do so in a concrete way, through recorded accounts and written texts. The second exhibition presents “proper” Quebec society, in a different tone, structured according to seven categories of memoirs. Here the presentation is more outward looking and the discourse more descriptive. This distinction between the two exhibitions also shows the difficulty in presenting a population whose distinctiveness has only recently been recognised by the dominant group.

Local identity through the ecomuseum

The ecomuseum is not, strictly speaking, an identity museum. In its original sense, it is less concerned with exalting a regional culture or characterising a population, than with forming a dynamic instrument for raising awareness and encouraging local development based on participation. This undisputedly utopic perspective has fizzled out. When Rivière used the metaphor of the mirror with regard to ecomuseums, it was in the sense that the ecomuseum is the reflection of the region, of its territory, its history. This version is very different from that of Klersch – from whom he had probably borrowed it – who sees the mirror as a conservative principle. “The museum should help people to see the present in the mirror of the past and the past in the mirror of the present, in order to let them experience the intimate unity of the past and present that brings about the future.” It is G. de Lampedusa’s dogma of conservatism of Guépard: “if we want things to stay as they are, things will have to change.”

In a critical article on the future of ecomuseums, Serge Chaumier underlines the difficulty for a museum to show identity or help to preserve it, once this is no longer seen as unique and unchanging but as a figure subject to permanent elaboration, plagued by mutation. The difficulty is even greater where the population that takes part in the life of the ecomuseum does not readily accept a perspective that is in danger of “offending the sensitivities of those who intend to exalt the unity of what they present.” Indeed, one may fear a degree of incomprehension by the public or by a part of the public with regard to this new museum approach to identity. A considerable gap probably remains between the museums’ propositions of an evolving, plural identity and the public’s expectations of a more simplistic, more immediate vision of an identity with which they can identify. This difficulty is even greater when the identity concerned is strongly affirmed.

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27 Or rather “la courte-pointe”, as they say in Quebec.
29 They were even involved in conceiving the idea for the exhibition.
31 Klersch, op. cit, p.16.
33 The intervention of a Corsican conservator during a seminar held on the future of ecomuseums, at Besançon in November 2002, leads me to believe that this difficulty is great even within museums.
Regional ethnographic museums for the 21st century

In his analysis of the future role of regional ethnographic museums in Europe, Krysztof Pomian underlines that this is closely linked to how Europe evolves in terms of cultural identity. “...As it is clear that if the existence of cultural differences are really threatened, the only mission that one may assign to such a museum is to preserve the traces of these differences and safeguard their memory.” But the author affirms his conviction that this will not take place and as a historian he gives reasons for this, particularly that when diversity disappears, new differences appear. To conclude: “then, if so, the ethnographic museum cannot limit itself to piously conserving the traces of cultures that are endangered or already lost forever. One might as well say that its role should not only be that of a Mecca for nostalgia, a temple of memories, but rather a cemetery that weeps for lost diversity. It must also explore the present to interpret its possibilities. It must take charge of, locate and identify budding cultural differences. It must make us conscious of what we are loosing and what we are gaining. The old and the new, the past and the future.”

Beyond cultural diversity on a continental European scale, the regional ethnographic museum is associated first and foremost with societal diversity on the local level. Colardelle reminds us that popular culture “is not only made of aggregate phenomena resting on deep similarities; it also includes differences and originalities that given groups claim or undergo.” Young people, minorities, ethnic communities, the excluded, homosexuals, gypsies... so many categories form a multidimensional society that the museum has difficulty recognising this. We shall not consider the old radical solution that consisted of ignoring these categories. The American communitarian (Anglo-Saxon) approach rests on a dominant model – WASP – in relation to which the other categories (communities) are defined. This does not correspond well with the social reality nor with European sociological practice. A museography based on this approach may be structured according to a main axis presenting the dominant social group while devoting specific spaces to different communities. Proceeding in this way may represent an acceptable solution for renovating an already existing museum without revising the entire museography. One may also find this approach adequate, for example, in a region characterised by a very stable population and strong cultural homogeneity with recent immigration. Other approaches are also proposed.

Since 1998, museums in Holland have launched an Intercultural Museum Programme in collaboration with the Dutch minister for culture. They wish to develop a formula that favours the integration of all cultures with a collective heritage, in association with the country’s minority groups and schools. Different experiments are currently under way.

Walloon society is very diverse. As an old industrial region, its prosperity served to attract successive waves of immigrants over centuries. At first these came from nearby places and then from farther reaches, providing an abundant workforce for Wallonia’s industries. The Musée da la Vie wallonne (Museum of Walloon Life), Liège, founded in 1913 on the classical model – the “roots museum” – is undergoing a complete renovation. The authorities have approved guidelines for the project. The new museum will be devoted to all of current Walloon society: everyone that lives in Wallonia is Walloon, according to the mixture model. By this I mean an approach where all categories of the population are dealt with in an integrated fashion, highlighting the richness of intercultural mixtures. The “communities” of the American model are seen here as intrinsic components of society.

How should the historical, diachronic dimension – roots – be dealt with in this context? Must the past of all ethnic groups before their arrival in Wallonia be evoked and integrated into the museography? These are their roots; therefore the roots of a part of Walloon people. This, in

36 White Anglo-Saxon Protestant.
38 There are two significant features: founded by dialectologists, the Walloon language holds an important place while the marked industrial character of the regions leads to a museography that does not emphasis rural live to the same extent as other museums.
particular, would allow us to understand how and why diverse population groups came to Wallonia. But, where does one draw the line? At the historical context of their emigration? Should a wider picture be considered? The Musée da la Vie wallonne will remain a regional ethnographic museum and will not be transformed into a history museum. Meanwhile, a more radical solution is being undertaken in Marseille.

Under discussion for some years now, the renovation of the Musée des Arts et Traditions populaires has entered a decisive phase that will lead to radical solution: the end of the Musée du Bois de Boulogne and the creation of a completely new museum at Marseille based on a totally different concept. The transfer to Marseille is significant. From Paris, the centralising capital of France, "the" national ethnographic museum moves to Marseille, one of the largest and oldest Mediterranean port towns and one of the most "immigrant" towns of France. The project developed by Michel Colardelle and his team, stretches to encompass dimensions of time and space that are without comparison in regional ethnographic museums. The time? The end of the first millennium (and even since the Hegira – 622 – for the southern shore of the Mediterranean) and the second millennium. The area? Europe, all of Europe, and the Mediterranean. The society? Popular culture. Projected in this way, the future Musée des Civilisations de l’Europe et de la Méditerranée (Museum of European and Mediterranean Civilisations) at Marseille bares scarcely any resemblance to a regional ethnographic museum and is more similar to a history museum or a general ethnological museum with a focus on Europe and the Mediterranean. It defines itself in relation to the future Musée du Quai Branly and is complementary to it: at Quai Branly the world apart from Europe, at Marseille Europe and the Mediterranean. The concept in Marseille is, therefore, a museographic presentation of a multicultural European society, but seen from a historical rather than a sociological perspective and concerned with a large geographical area. The advantage of this spatial and chronological enlargement is that it avoids the identity question by diluting it: everyone finds himself or herself and discovers their roots. But who then is speaking? The future museum of Marseille is in keeping with the current tendency in ethnology to blur, indeed deny the concept of identity and the museum based on this. Some may see this as a simple solution... and a way of dodging the question of a multicultural France by broadening the issue to consider Europe.

Building identity through the museum?

When Frédéric Mistral developed his project for the Museon Arlaten, it is clear that the museum served to edify a Provençal consciousness. Provence obviously predates the museum as a province d’ancien régime, as a geographical unit and consequently as a human group. But, the museum of Arles has significantly contributed to constructing an artificial image of Provence, where the characters of the region impose upon a territory that has never been either politically or even culturally unified. It is a stereotypical image that has materialised to the extent that, as a by-product of emphasising “traditional” costumes, there is now commercial production of fabric. Mistral’s militant reasoning has not died out. The Walloon government had formerly envisaged creating a “museum of Walloon identity” intended to inspire the people of Wallonia with a sense of belonging to a regional entity that had, until then, been more political than social.

The European Union is being constructed, though with difficulty. Its foundations – economics – and its decision-making structures – the Council of Ministers, based on nation-states and the technocratic Commission – do not readily encourage the inhabitants of Europe to identify with this new political entity. A Museum of Europe is underway in Brussels. Besides falling into the teleonomic trap, the museum openly declares its intention to edify a “European consciousness”: “It must contribute to forming European citizens by showing that the European Union taking shape before our eyes is not a recent invention born of purely political choices, but the product of a long maturation, of a plurisecular idea, as old as Europe itself.” The identification process in which the future visitor is invited to partake does not refer to Europe itself (whose existence few would seek to deny), but to the political organism that is the European Union itself. This

40 In this regard see Michel Colardelle (ed.) Réinventer un musée. Le musée des Civilisations de l’Europe et de la Méditerranée à Marseille, Paris, 2002.
41 The future Quai Branly Museum (provisional title) will gather together national ethnological collections from outside of Europe.
42 But the area is not large enough. How will French people of sub-Saharan origin be dealt with?
approach is loaded with meaning and does not differ in principle from the creation of the Heimatmuseen by Nazi Germany, which we have already recalled. The discourse is simply diametrically opposed. Hitler’s regime honoured local particularities to better establish power and ease the diffusion of racist ideas. The Museum of Europe’s promoters “bring to light the history we share as Europeans” in order to usher in an organism whose action seems very much opposed to the European reality. In each case the identity role of the museum is manipulated to favour a propagandic approach.

It is not in this sense that Claire Simard writes: “the museum contributes to building an identity in evolution.” She simply means that the identity museum cannot be a reflection of something acquired and that, by its capacity for reception, it may facilitate the integration of “newcomers” and contribute to the permanent transformation of the identity to which it refers. This is a completely different approach to that which consists of using the museum in order to construct a projected identity.

From the roots museum which emerged as a fearful response to cosmopolitanism, modernism and the demise of “ancestral” rural life to the society museum that seeks to meet the needs of more urbanised, continually changing communities, the museum institution explores the complex field of collective identity. From a static and conservative approach focused on nativeness and exclusion, today’s museum tends to adopt a more open vision of evolving identity, characterised by successive contributions, exchanges and immigrations. There is a risk, however, that regression to a more or less artificial nativeness will lead, once again, to museums expressing exclusionist ideas in new nations which have risen from the implosion of large national collectivities.
El Valor de la Diversidad: El Patrimonio Regional
Aportes Latinoamericanos

Mónica Risnicoff de Gorgas – Argentina

Para situar las discusiones

La temática que hoy aborda este nuevo simposio de ICOFOM, es de índole similar a la problemática que viene siendo preocupación constante de la museología latinoamericana, tal como podemos comprobarlo en las Cartas y Recomendaciones, producto de las ricas discusiones del comité latinoamericano del ICOFOM.

Quizás la respuesta al interrogante de porqué la museología latinoamericana ha centrado muchas veces sus discusiones en el reconocimiento del patrimonio regional y en el de sus comunidades indígenas, la encontremos en el hecho que nuestra rica diversidad cultural no ha sido tradicionalmente valorada y se ha manifestado como fuente de sordo conflicto, sobre todo al confrontarse con los productos culturales de las sociedades hegemónicas. 

En Xochimilco, México, en 1997, como antecedente de las discusiones sobre la representación del poder en el museo reflexionábamos sobre la puesta en relación asimétrica, dentro del mismo continente, de los complejos culturales de la totalidad del mundo, como consecuencia de haber sido Latinoamérica escenario de un violento proceso de mundialización suscitado por la conquista, el coloniaje y el desplazamiento forzado de población africana y asiática.

La pregunta antropológica y el deseo de saber quiénes somos y qué lugar ocupamos en el mundo surge en los momentos de crisis. Y es a partir del reconocimiento de la profunda crisis económica, social y política por la que vienen atravesando nuestros pueblos que se han planteado las discusiones.

Es por esa razón que este trabajo sólo pretende hacer una relectura de algunas de las ponencias presentadas en relación a este tema en los últimos años. Puntualizando al mismo tiempo los principales interrogantes que la museología ha planteado en relación al espínoso tema de lo regional y lo global: que tiene mucho que ver con los temas abordados por el ICOFOM: con la Diversidad, con la Memoria, con lo Intangible, con el Desarrollo social y sobre todo con la Ética, como planteo filosófico de la Museología.

No podemos dejar de recordar lo que Bernard Deloche planteará en el coloquio sobre Museología y Filosofía: que la museología en tanto que ética de lo museal, más que una ciencia es un figura de la filosofía, porque la heterogeneidad actual marca una hesitación que no podrá ser resuelta más que por una elección de valores, una elección ética.

En ese sentido parece valioso rescatar las discusiones en torno al patrimonio de los pueblos autóctonos hispano o latinoamericanos, porque son aplicables a otros espacios que también corren con los peligros de abolir las diferencias culturales y hacer desaparecer las diferencias nacionales, dejando a las pequeñas comunidades sobrevivir con sus pequeñas diferencias, porque ellas no tienen ninguna pretensión de intervenir en el campo económico. Coincidimos con André Desvallées para quien el verdadero debate que enfrentamos en este cambio de milenio es un debate político que sobrepasa de lejos los debates museológicos.1

Revisando los documentos del ICOFOM LAM

En el contexto Latinoamericano los museos y los sistemas educativos, por muchos años, propusieron como paradigma a la cultura del viejo mundo y también a las formas de organización política de América del Norte. Así el patrimonio de los pueblos autóctonos, quedó

relegado a los museos de Ciencias Naturales o con mejor suerte a los museos etnográficos que lo exhibían sin reivindicar lo local en relación con lo universal. Es en 1972, a partir de la Mesa Redonda Santiago de Chile, que los museos en Latinoamérica comienzan a presentarse no sólo como la institución idónea para la valorización del patrimonio sino como instrumentos útiles para lograr un desarrollo humano equilibrado y un mayor bienestar colectivo.

Tienen vigencia aún hoy las discusiones sobre la posibilidad de los museos en Latinoamérica de actuar como factor de integración social. Todavía nos preguntamos si es factible formular un lenguaje museológico acorde a la idiosincrasia de la sociedad local y sistemas de exhibición capaces de transmitir significados, ideas y emociones...

El conjunto de bienes materializados bajo el rótulo de ‘patrimonio’ configura, más que un valor en sí mismo, un mapa articulado de las relaciones que cada grupo social establece, en el espacio y en el tiempo, con sus valores, con la memoria individual y colectiva y con sus sistemas de producción.

El concepto de musealidad remite hoy a las múltiples y polisémicas manifestaciones en la que los pueblos reflejan sus tradiciones, modos de vida, manifestaciones estéticas, religiosas e ideológicas. Si la musealidad incluye aquello que constituye el patrimonio intangible, integrado por las diversas tradiciones culturales de los pueblos; sigue en cuestión la capacidad del museo de presentar lo inmaterial. Más aún, la crisis de los paradigmas del siglo XX afecta al museo como ámbito de presentación y transferencia de un patrimonio que fusiona lo tangible y lo intangible. Todavía intentamos sentar bases teóricas para realizar estudios e investigaciones destinados rescatar, consolidar y difundir los conocimientos y saberes locales, en que la misma sociedad establezca las prioridades, sin disimular los conflictos que explican en parte las situaciones actuales. Todo a partir de una lógica que no esté fundada en criterios cuantitativos de productividad.

Esos temas se trataron en Caracas, en Coro, en Cuenca, y a partir de allí muchos museos se plantean seriamente para qué existen, qué buscan, para quién trabajan, con quién, cuándo, cómo...

La problemática del museo como espacio de poder en disputa, el tema de la de pluralidad de historias que puede contar un museo y el de la reivindicación del derecho a la diferencia no se pueden dejar de lado cuando hablamos de unidad y diversidad. Todavía hay quien insiste en que los museos deben contar las cosas tal y como sucedieron, olvidando que los hechos sólo se constituyen como tales en un relato, en una narrativa: El fenómeno museal se produce por la interrelación entre el sujeto que es memoria e imaginación y el objeto que es a la vez una realidad concreta y una realidad representada.

Un tema de singular vigencia en el comienzo de este nuevo milenio es el del límite entre el legítimo derecho a estar orgulloso de pertenecer a una determinada comunidad o etnia y la exaltación de las tradiciones locales con el peligro de desembocar en fundamentalismos que anulan todo espacio de transacción. Teniendo en cuenta la tendencia al espectacularismo de los bienes culturales y la proclividad por el exotismo, que conlleva la globalización, cuáles formas de representación podríaDén ayudarnos a valorar la riqueza cultural de los pueblos autóctonos, la multiplicidad y la diferencia?

La ambigüedad del debate se funda en la confusión deliberada entre mundialización y universalismo. El nivelamiento que pretende el pensamiento único a la vez económico y cultural (pero seguramente no social) se caracteriza por el rechazo al otro, constituyéndose así una nueva relación con el espacio, que afecta de modo profundo nuestras referencias Identitaria y haciendo cada vez más difícil, a cada individuo o grupo social, poder contar su historia, identificar lo que les define y rescatar las matrices culturales tan importantes a su existencia.

Declaramos en México que los museos han sido uno de los espacios fundamentales donde se constituyen, reconfiguran y sedimentan las representaciones globales del poder, pero al mismo tiempo son espacios privilegiados para la reflexión sobre los imaginarios. Esa ambigüedad y la posibilidad de la manipulación política, de uno u otro signo, pareciera que sólo pueden superarse explicitando las ideas que están atrás del discurso museológico.
En qué medida pueden los museos garantizar el respeto a la identidad y al patrimonio por encima de los intereses económicos? Si el objetivo es rescatar las condiciones de multietnicidad y pluriculturalidad, cómo orientar las propuestas a la reconstrucción de los vínculos cognoscitivos y simbólicos del patrimonio, introduciendo al mismo tiempo la dimensión de la contemporaneidad?

La ‘Museología teórica’ sólo puede efectivamente completarse a través de una ‘Museología de la acción’, las posibles respuestas a esta problemática sólo puede darse en el ámbito específico de los museos, que a partir de las reflexiones teóricas toman partido. La teoría museológica sirve de orientación filosófica, conceptual y metodológica a la acción de los museos. Pero es en el campo de esa acción en donde se hacen las elecciones de tipo ético.

Pueden los proyectos culturales constituir un solución posible para modificar los problemas de la sociedad? la museología puede y debe tener una influencia sobre los cambios económicos y sociales que conoce nuestra época? Pueden las instituciones que optan por un desarrollo cultural sustentable reconstruir viejos y cambiar nuevos espacios de poder?

Preferimos plantear una problemática más que querer resolverla, porque opinamos que las respuestas pueden ser variadas y deberían buscarse en la praxis específica de los museos. Parafraseando a Kenneth Hudson para quien el mejor museo es aquel que al salir tengo más preguntas que al entrar, diríamos que el mejor simposio sobre teoría museológica es el que deja abierta la puerta a nuevas discusiones sin adoptar posiciones dogmáticas.

Resumen:

La temática que hoy aborda este nuevo simposio de ICOFOM, es de índole similar a la problemática que viene siendo preocupación constante de la museología latinoamericana. Quizá la respuesta al interrogante de porqué la museología latinoamericana ha centrado muchas veces sus discusiones en el reconocimiento del patrimonio regional y en el de sus comunidades indígenas, la encontramos en el hecho que nuestra rica diversidad cultural no ha sido tradicionalmente valorada y se ha manifestado como fuente de sordo conflicto, sobre todo al confrontarse con los productos culturales de las sociedades hegemónicas. Es por esa razón que este trabajo sólo pretende hacer una relectura de algunas de las ponencias presentadas en relación a este tema en los últimos años. Puntualizando al mismo tiempo los principales interrogantes que la museología ha planteado en relación al espinoso tema de lo regional y lo global: que tiene mucho que ver con los temas abordados por el ICOFOM: con la Diversidad, con la Memoria, con lo Intangible, con el Desarrollo social y sobre todo con la Ética, como planteo filosófico de la Museología.

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The Value of diversity: Regional heritage
Latin American Contributions

Mónica Risnicoff de Gorgas – Argentina

Abstract

A topic of similar nature to the subject that today is approached in this ICOFOM symposium has been a constant concern of Latin American museology. Our rich cultural diversity has not been traditionally valued. Even more, it has been a source of conflict, above all when it was confronted with the cultural products of the hegemonic societies. For that reason, Latin American museology has many times focused its discussions on the recognition of the regional heritage and that of its native communities.

It is for that reason that this paper only intends to make a review of some of the papers presented in Latin America regarding this subject in the past few years. Placing emphasis on the main questions, museology has given much thought in regard to the thorny topic of the relation between the regional and the global. These subjects have a lot to do with the ones treated by ICOFOM: diversity, memory, the intangible heritage, social development, and above all, ethics, particularly ethics as a philosophical point of museology.

To place the discussions

A topic of similar nature to the subject that today is approached in this ICOFOM symposium has been a constant concern of Latin American museology. This can be confirmed by reading the papers and recommendations that came out of the rich discussions of the Latin American Committee of ICOFOM: ICOFOM LAM.

Our rich cultural diversity has not been traditionally valued, even more it has been a source of conflict, above all when it was confronted with the cultural products of hegemonic societies. For that reason, Latin American museology has often focused its discussions on the recognition of the regional heritage and that of its native communities. In Xochimilco, Mexico, in 1997, as preparations for the discussions on the representation of power in the museum, we reflected about the asymmetrical relation, within the same continent, of the cultural complexes of the whole world. Latin America has been the scene of violent processes of globalization, provoked by the conquest, the colonization and the forced displacement of Asian and African populations.

The anthropological question and the desire to know who we are and what place we have in the world emerges in moments of crisis. Our discussions were based on the acknowledgement of the deep economic, social and political crisis our populations have been undergoing for so long. It is for that reason that this paper only intends to make a recapitulation of some of the papers presented in regard to this subject in the last few years. At the same time we would emphasize the main questions that museology has expressed regarding the thorny topic of the relation between the regional and the global. These subjects have a lot to do with the ones treated by ICOFOM: diversity, memory, the intangible heritage, social development, and above all with ethics – ethics as the philosophical point of museology. We can not avoid recalling what Bernard Deloche brought up in the symposium on Museology and Philosophy: Museology as the ethics of museality, more than a science, is an aspect of philosophy. That is because the current heterogeneity underlines a hesitation that it will not be able to solved unless we have a choice of values.

In that sense seems worthwhile to recall the discussions about native populations’ heritage in Latin America. These discussions are extremely important because they are applicable to other spaces that also are in danger of eliminating the cultural differences and of vanishing national features. Here only the small communities are allowed to survive with their small differences,
because they do not have any intention of being part of the economic field. We agreed with André Desvallées for whom the real debate that is taking place at the beginning of this new millennium is a true political debate, far overtaking museological debates.

Reviewing ICOFOM LAM documents

For many years, in the Latin American context, museums and educational systems proposed the paradigm of the culture of the Old World and the organizational forms of politics in North America. Thus the heritage of native communities remained relegated to the natural science museums, or with better luck to the ethnographical museums that exhibited it without valuing what is local in relationship to what is universal.

In 1972, with the Round Table of Santiago de Chile, Latin American Museums began to be considered not only as adequate institutions for the recognition of the heritage but as useful instruments to achieve a sustainable human development and a collective welfare. The discussions about the possibility of museums in Latin America to act as a social integration factor have been updated. We still wonder if it is possible to build a museological language according to the particularities of local societies, and to outline systems of exhibition capable of transmitting meanings, ideas and emotions.

The set of goods materialized under the label of “heritage” constitutes, more than a value in itself, an articulated map of the relationships that each social group establishes, in space and time, with its values, with the individual and collective memory, and with its creativity and production systems.

The concept of museality leads us today to the multiple and many-sided manifestations in which communities reflect their traditions, their ways of living, their aesthetics, and their religious and ideological expression. If museality includes what constitutes the intangible heritage, integrated by various cultural traditions of people, the capacity of the museum to present what is immaterial it is still in question.

Even more, the crisis of 20th century paradigms affected museums as an area of representation of a heritage that merges the tangible and the intangible.

We still attempt to establish theoretical bases to carry out studies and investigations aimed to rescue, consolidate and spread local knowledge, with research that involves the same society that establishes the priorities, without addressing the conflicts that explain in part the current situations. Here everything comes from a logical reasoning that is not supported by quantitative criteria of results.

Those topics were discussed in Caracas, in Coro, in Cuenca, and from that basis many museums questioned their “whats”, their “whys”, their “whens”, and their “hows.”

When we speak about unity and diversity, we cannot leave aside problems of museums as a space of power in the dispute, the topic of the historical and that of vindicating the right to a difference. There are still some people who insist that museums must tell things exactly as they happened, forgetting that facts are only constituted as such in a statement, in a narrative. The museality phenomenon is produced by the interrelationship between the subject, which is memory, and imagination and the object, which is at the same time both a concrete and a represented reality.

A subject of particular force at the beginning of this new millennium is the border between the legitimate right to be proud of belonging to a given community or ethnos, and the dangerous exaltation of local traditions, which can fall into fundamentalism. This can diminish every possible space of interaction.

Taking into account the trend to “spectacularize” cultural goods, and the inclination to exoticism that globalization brings, what forms of representation could help us value the cultural wealth of what is native, the multiplicity and the difference?

The ambiguity of the debate comes from the fact that “neo-liberalism” has usurped a definition, deliberately confusing the minds by making us believe that “world wide application”

1 André Desvallées, “Muséologie, Patrimoine, Changement Économique et développement Social ». ICOFOM Studies ISS 33, Barcelona, Spain, 2001
“(globalization)” and “universality” are one and the same thing. That is to say, it is the “universal thought” to which the Age of Enlightenment hoped to lead us. The leveling that the unique thought claims, both economical and cultural (but certainly not social) is characterized by the denial of the other. This new relationship with space deeply affects our references of own identity and makes it increasingly difficult, for each individual or social group, to be able to tell its history, to identify what defines and saves its cultural roots, so important to its existence. We said in Mexico that museums have been one of the fundamental spaces where are constituted, reconfigured and set the global representations of power, but at the same time they are privileged spaces for reflection on the imaginary. It seems that ambiguity and the possibility of political manipulation, of one or another type, only can be overcome by being explicit about the ideas that are behind museological language.

To what extent can museums guarantee the respect to identity and heritage above economic interests? If the objective is to rescue multiethnic conditions and the plurality of cultures, we need to know how to lead the proposals for the reconstruction of the cognitive and symbolic links of heritage, introducing at the same time the dimension of the contemporaneous. “Theoretical Museology” can only be completed through a “Museology of action”. The possible answers to these problems can only be given within the specific area of museums. They take part in museological theory from theoretical reflections that serve as philosophical, conceptual and methodological orientation to museum action. It is in the field of this action that the ethical choices take place.

Can cultural projects constitute a possible solution to modify the problems of society? Can and must museology have an influence on the economic and social changes that our era knows? Can the institutions which choose sustainable cultural development reconstruct the old and change the new spaces of power?

We preferred to expose a problematic rather than to solve it, because we think the answers can be varied and they would be looked for in specific museum practice. Paraphrasing Kenneth Hudson for whom the best museum is that one where, after leaving, I have more questions than when I entered, we should say that the best symposium on museological theory is the one which opens the door to new discussions without adopting dogmatic positions.

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André Desvallées, ibid.
The concepts have been taken, sometimes literally, from the following ICOFOM documents:

DECLARACIÓN DE CARACAS: Museos hoy, nuevos retos. Caracas 1992
CARTA DE CUENCA. Cuenca 1997
DECLARACIÓN DE XOCHIMILCO, México 1998
CARTA DE CORO, Venezuela 1999
CARTA DE MONTEVIDEO, Uruguay 2001
Modern and post-modern society and the knowledge of aboriginal peoples

Helena Knutsson – Sweden

This contribution should be seen as general thoughts of a scientist not involved in the discussion within the museological scientific field.

As archaeologist, I felt forced to learn about other techniques and methods of life than those preferred in western society, in which I happen to live. Years of studies of ethnographic and anthropological descriptions of other societies have given me the insight that there is much more to learn. A yearlong stay in Australia gave me the possibility to meet many of the original inhabitants, some of them working with political and museological issues.

My principal interest is to learn from the lives of people who move around, while gathering and hunting. The most important institutions in the few societies with such economies still living in our world are mobility, sharing and equality. Conflict solutions in these societies should be a model for us, as well as the very conscious and cultural maintaining of equality and strict rules of what we could call welfare (sharing and taking care of the vulnerable).

Cultures that call themselves civilized, both those of the west and the east, are those who, from power positions, dictate the models of social construction and form the hierarchies of culture and knowledge in our world. These dictates are always embedded in a cultural-evolutionary vocabulary. The terms and conditions dictated have nothing in common with the preferences of the indigenous peoples. From their power positions, the powerful cultures have been able to not only avoid discussions about cultural and human values with these groups, they made them unclean (and still do so), inferior and even dangerous for development. The members of the indigenous groups were considered to be equivalent with hunted animals, and, as such, even they were often hunted and killed.

This is, as all surely know, a well-documented behavior around the globe. The names of the wise people we know about never come from the indigenous world, partly due to ill-informed historians of ideas and science, partly due to the narrow definitions of what wisdom is. Yet, reading the accounts of travelers to their countries, listening to their stories, and, not least feeling their sense of humor, we have to say that most of them should be called wise. In a way, I think that these indigenous populations paint a clear picture of the fact that power and wisdom seldom go together. We should learn from them the ways of avoidance of conflicts via play and jokes, solving of conflicts via mobility, welfare and respect for the individual, no matter age, color, gender. We could learn from them to eat properly, and find ways of saving the environment. We could also learn that maintaining democracy is hard work when society must ensure by civic methods that aggrandizing individuals with their own power attempts and hidden motifs do not gain control. All that is easily found in the great flora of original literature and in listening to those who are still here on earth. However, as long as we see the best of luck as having a lot of possessions and power over others, our minds will be closed to this understanding.
Museology and Indigenous Cultures: 
A New Reality for Museums in Canada

Lynn Maranda – Canada

In Canada and specifically, its Pacific Northwest Coast, which constitutes the particular frame of reference for this paper, there are indigenous populations who have been here “from time immemorial”. Today, Canadians live and work alongside these peoples who refer to themselves as “First Nations”, many of whom live on government designated lands known as “reservations”. Over the last thirty or so years, interface between the First Nations and governments has led to a dramatic change in the status quo, one which is having a profound affect on museums in this country. This affect is not open to speculation and cannot be framed in theoretical postulates. It is real, it is happening, and above all, it is readily observable. It is a work in progress.

There are forces at work and museums are being changed. Due to the politics in play, the change is being orchestrated far from the museum’s sphere of influence. There is nothing the museum can do except to watch it all unfold, not knowing how, when or where change will take place. Being drawn into the tide, however, museums and museum personnel are having to respond to the new reality.

Backdrop

The backdrop against which change is occurring is being generated by a multiplicity of factors emanating from an accelerating movement of First Nations cultural revival and determinism. The major issues are punctuated by treaty making, land claims and self government. Involved in these are such First Nations imperatives as control over traditional territories (essentially the entire land mass of Canada, and often claimed by more than one Nation) and the resources (fish, timber, mineral, oil, gas) found in and on these lands, over education, health, and the administration of justice. First Nations are making huge advances in all of these areas. Some have their own education systems, replacing the provincial curriculum with an emphasis on educating youth about their own culture, with the teaching of Native languages foremost in this endeavour. Some have arrangements with the judiciary for the rehabilitation of criminal members within the structure of their own community.

The very change in reference terminology from ‘Indians’ to ‘First Nations’ has sent the message that indigenous peoples are demanding equal status as nations, challenging the existing exclusive domain of the federally based nation that is Canada. Many printed documents and papers, including those that originate at the federal level, refer to aboriginal governments in a fashion parallel to those that are municipal and regional. First Nations have received compensation through the courts for reprehensible treatment in residential schools and for lost lands and resources. The winning of huge court settlements has afforded the First Nations considerable power and political influence.

First Nations business and free enterprise are taking root. Cultural tourism is growing with the opening of resorts, hotels and recreational facilities. There are canoe tours, and visitations can be arranged for access to restricted sites (such as the World Heritage site of Anthony Island – SGaang Gwaii) containing masterpieces of culture and art. Special performances displaying dance, song, drumming, and costume are available, as are artists demonstrating their skills. The artistic output of the First Nations of the Pacific Northwest Coast is in demand worldwide, and accomplished artists can easily sell their products through appropriate commercial outlets or by way of commissions. Their shops, cultural centres and museums cater to both Native and non-Native visitors alike.

For some time, museums have functioned as catalysts in the realm of First Nations culture and entrepreneurship. They have: acquired objects (through donation, bequest, purchase, commission); researched objects under their stewardship; mounted exhibitions of objects and published catalogues of same; conducted educational programmes; initiated workshops,
demonstrations, special events involving relevant themes and occasionally, Native peoples; conducted tours to First Nations destinations; and, purchased works of art for sale in their gift shops. Museums, too, have acquired ‘contemporary’ works, produced by living artists, for inclusion in their collections, and subsequently, have exhibited these. Through these actions, museums have played a pivotal role in placing the material culture of these peoples before the public consciousness. They have also been instrumental in the establishment of worth and of collectability in respect of First Nations art, and in this way have exerted an inadvertent influence of considerable consequence on the marketplace.

Cultural resurgence has led to the desire to reclaim icons (objects) representative of former lifeways. Such icons reside almost entirely in museums run by the non-aboriginal community, and for these, even though they are open to First Nations for research, the issue of repatriation looms large. Further, First Nations are requiring that their voice be heard, and this has led them to target, in particular, museum exhibitions and educational programmes. In response, museums are endeavouring to comply by making the approach to First Nations in matters pertaining to any aspect of their culture. To this end, museums are undertaking consultations, collaborations and partnerships, welcoming co-curators and programme interpreters, entering into protocol agreements, inviting involvement in a wide range of activity, and, recognizing First Nation precedence in such events as blessings, cleansings, and exhibition openings.

The 19th century museum ideals, whereby everyone was cognizant of the accepted standards and their position in the scheme of things, where there existed an established museological nomenclature, and where there was an emphasis on ‘bring-em-exotic-curiosities-back’, can no longer be justified. There is no longer a confidence in the museum establishment that its processes will ‘seamlessly’ flow from one point to another. As it enters into the new arena of ‘inter-cultural’ relationships with indigenous populations, it has been turned around from being proactive to being reactive, with very different processes to follow.

**Process**

The processes with which Canadian museums are now governed are contained in the 1992 Task Force Report on Museums and First Peoples entitled, *Turning the Page: Forging New Partnerships Between Museums and First Peoples*, prepared jointly by the Assembly of First Nations and the Canadian Museums Association. This Report, which stands as the major impetus for change, contains guidelines for museological endeavour, and as such, has set the standard for museum policy. In particular, the Report lists principles for establishing partnerships and makes recommendations in the areas of interpretation, access, repatriation, and training. Museums have embraced this report in varying degrees, but overall, there has been a general willingness to comply.

Most importantly, the report has altered the way museums view First Nations cultures. Museums are no longer ‘free’ to pursue many of their former firmly entrenched responsibilities and activities without the input of the appropriate First Nations. Gone are the days of internalising the preparation of exhibitions and the delivery of programmes. Gone, too, is the intellectual ‘free-wheeling’, the self-servinleness with whatever museological aloofness can be brought to bear, and the ‘we have all the answers” approach. To this end, museums must learn to do business differently, and in the process, understand that not all First Nations conduct their affairs in the same manner or with the same degree of collaboration.

Exhibition and programming proposals are being formulated and subsequently developed through a collaborative approach between two ‘equal’ partners, the museum and First Nations. To solicit the active input of First Nations, the museum is normally obliged to make a formal written approach to the relevant political body, often to the Chiefs and Council which will consider the request through an agenda item in the course of regular meetings. It may take several agendas before the request is heard and lengthy delays are not uncommon. First Nations involvement, whether of an advisory, consultative, working, committee, or other nature, are normally sanctioned and controlled at the political level. The process also can involve the preparation of a Protocol Agreement which sets down how the various groups involved will work together. Protocol, whether formalized into an agreement (written document) or being the active observance of process,
language, deportment, and so forth, is extremely important in First Nations ethos and errors in protocol can quickly cancel collaborations, even if the best of intentions exist.

Even before collaborative projects commence, the issue of control is one over which the museum has little influence. Regardless of the fact that most, if not all, projects either emanate from or occur at the museum, the reality is that the First Nations ‘set the agenda’, including project objectives, what is to be said, how it is to be said (and in which languages), rate of progress, eventual outcomes and deliverables. Whether it is national guilt over past wrongs or varying degrees of desire to comply, to accommodate and to learn, the museum is being compelled to assume a secondary role. The loss of its traditional position and the control it has had, is a dilemma.

Dilemma

The dilemma which museums are facing is one of power and control. They are finding themselves obliged to relinquish both, especially in such areas as curatorial and education where First Nations culture is interpreted. To suit the new order, there is a need to redefine the original principles of museology, where the museum had established and followed a set course which had been inherited through centuries of practise and precedence.

The new reality means that the intellectual domain is no longer solely that of the museum and no longer just curatorially based on science and authority. As First Nations cultures are rooted in oral traditions passed on from one generation to the next, this methodology, then, introduces a new perspective which is neither museologically nor scientifically grounded. First Nations will no longer accept the patronizing view of the museum whether it is scientific or not. It remains, however, that in some areas, oral traditions contradict hard evidence. The dilemma for museums is how to get the scientific information across without First Nations viewing it as patronizing. Nevertheless, curatorial operations are changing dramatically from curatorially based collections, research, documentation, exhibition, publication undertakings to ones of a collaborative nature, and museums are learning to cope.

The extent of the intrusion this redefined condition has made into the ‘comfort’ of the museum world is much broader still. Museums are more closely scrutinizing what they are and are not acquiring by way of new objects, and are even questioning the legitimacy of acquisition altogether. Due diligence is not only exercised in the usual areas of how and from whom objects were acquired prior to reaching the museum, but also extended to consider whether objects, once acquired, might be subject to repatriation. The documentation, storage, care, conservation, and use (including loans, exhibitions, education programmes, access to outside researchers, photography and the release of images for publication) of collections are all areas in which collaboration with First Nations occurs. Aboriginal peoples are involved in exhibitions (and any attending publications) at all stages – from idea generation and concept formulation, through research, object and image selection, text and label writing, choice of audio-visual and other enhancements, design, installation, and opening format, to marketing and promotion. Similarly, First Nations play a seminal role in the interpretation of exhibitions through educational programming, from formulation to execution by serving as programme deliverers. Exhibition and programme generated by-products, including related stock in museum gift shops, involve collaboration. Such a seemingly minor issue as paint, fabric or other colours in the exhibition gallery is addressed collaboratively. Throughout, however, the use of First Nations languages, protocols in forms of expression, and respect for voice and the culture from which it emanates, are of foremost importance. Following the conclusion of a project, there is an obligation (whether implicit or explicit) to give something back to First Nations, something which can be used in their communities. This can take any form, from images used in an exhibition or for a programme, to specially prepared text panels that can be readily mounted by the recipients.

Another challenge which museums are facing is that of repatriation. The often fervent desire of First Nations to repatriate ancestor (human) remain and cultural objects is, by and large, being met with compliance. Unlike the United States where the Native American Graves Protection and Repatriation Act (NAGPRA) has been in place since 1990, there is no comparable legislation in Canada to force the issue. Museums are, for the most part, accepting repatriation of ancestor remains, as a moral responsibility. Since the mid 1970s, the public display of human osteological
material in museum exhibitions has been considered offensive to indigenous peoples. From off-of-exhibit to hidden-from-view in secure storage areas or lockups, much of this material awaits return to appropriate First Nations. Cultural objects are, in some cases, being tied in with treaty settlements, but requests for returns are also being received and handled on a case by case basis. The question of whether anything will be left of their archaeological and ethnological holdings is one with which museums are wrestling. They are busily writing policies to address issues pertinent to their First Nations holdings and their working relations with the indigenous population. They are also negotiating ways of retaining stewardship of these materials in partnership with indigenous peoples through such means as loans, transference of title, and co-management of cultural property.

Museums are, therefore, having to find accommodation, within their operations, for the new condition. Staffs are being diverted from ‘traditional’ museological work; large amounts of time are being expended to ensure success in the new endeavours; there are now unexpected, but often sizeable budgetary costs not only for staff time, but also to fulfill such obligations as relating to protocol, ceremonialis, and repatriation. Besides disrupting ‘normal’ day-to-day operations, exhibition schedules and openings can be delayed (in one known case, up to two years), and even the cessation of scheduled events or programmes can occur.

With its long established processes in a state of uncertainty, the museum finds itself in the position of needing to develop a new operational methodology in order to function effectively. It is facing ever increasing interaction with First Nations and is being compelled to learn to relinquish its position of omnipotence in favour of another’s voice. The museum, whether it likes it or not, is being changed by forces outside of its control. Within this arena, there are, for the museum, challenges to be met, concomitant consequences to face, and opportunities to be had in the future.

**Future**

The future is uncertain, being in a state of a kind of re-evolvement, and no one knows how it will all play out. It is certain that the process will not be reversed and how each museum deals with the issues confronting it will determine its ‘survival’ capability in this particular arena.

How will the future evolve? Will objects continue to be acquired by museums due to growing demands (including repatriation) by First Nations? Will museums continue to expand this collaboration in all areas of museological endeavour. Will museums cease altogether any interpretive function (whether exhibition, publication, education programme) in favour of a First Nations only voice? Will First Nations ultimately control all these aspects in respect of their own culture? Will museums develop a parallel line of information dissemination, one that is scientifically based, in juxtaposition to but along with oral traditions? Will museums explore opportunities offered by the new reality?

Whatever happens, the voice will be that of the First Nations, whose perspective will be interjected into the mind-set of museum operations, and museums will acquiesce as it will be politically expedient to do so, whether it is to assuage feelings of national guilt in an effort to right past wrongs or because it is ‘the right thing to do’ or for professional enlightenment. A type of museology with ‘acceptable’ standards based on the new order will be developed. A language which is sensitive and ‘politically correct’ will continue to evolve. Museums will learn from First Nations and broaden their knowledge base. Museums will acquire patience, tolerance and diplomatic tact to interact effectively with indigenous peoples. Museums will acquire skills to ‘stick-handle’ through periods of fallout resulting from inter-First Nations political conflicts.

While the shape of the future has yet to be decided, museums, as a result of their new circumstance, will be seen to be compliant advocates of disenfranchised indigenous populations by providing both a cultural and a political platform for First Nations voice. As the politics of change evolve, the continuing challenge for museums is still how much control are they prepared to relinquish and how far are they prepared to compromise in the era of the new reality.

Vancouver, August 2003
Excluido es el nuevo nombre de la muerte en vida … el proceso de globalización no ha podido manejar las relaciones humanas y éticas, y el número de personas que caen y que están en riesgo de caer en los agujeros negros de la exclusión es más grande cada día. Miguel Hessayne.¹

Los excluidos, este nuevo nombre de los muertos en vida, son los productos de las crisis sociales.

Cuando se habla de crisis social, el significado habitual del término hace referencia a una nueva forma de vida que está acentuada por problemas imprevistos que caracterizarán el ingreso a un nuevo orden sociocultural. Por ello, el sentido general de una crisis no puede ser evaluado por adelantado ni como positivo, ni como negativo. Ella es una nueva situación que ofrece igualmente ambas posibilidades. Son los hombres y sus compromisos éticos personales y profesionales quienes pueden decidir sobre ellas.

Una de las características más comunes de los estados de crisis es su carácter imprevisto y rápido. La crisis no ofrece nunca un aspecto gradual o normal, ella es lo contrario de toda permanencia y de toda estabilidad. Ella abre siempre un abismo entre un pasado que ya no se considera eficaz o influyente y un futuro que todavía no se ha construido y que debe construirse para poder seguir viviendo. Este enfrentamiento engendra exclusiones muy peligrosas. Los cambios de las creencias son los que producen en esos períodos históricos desarraigos, desconfianzas y desesperación, por ello que los hombres a veces les hacen frente actuando con resolución.

Para que una sociedad pueda sobrevivir a una crisis, la intención de resolverla debe ser casi simultánea a su aparición. Pero, esta característica general pone de manifiesto diferencias múltiples que modelarán el estado y el grado de cada crisis en su desarrollo histórico, sus manifestaciones particulares y la magnitud de su amplitud. Hay algunas que pueden considerarse normales, otras que se manifiestan como totalmente nuevas y reclaman un verdadero esfuerzo para ser superadas. Algunas son efímeras pero, desgraciadamente otras pueden ser permanentes.

Por ejemplo, los diferentes modelos de colonización sufridos por América latina a través de su historia, causados por políticas de expansión económica y cultural primero desde España, luego desde Inglaterra y hoy por el Modelo Global, han desarrollado una conciencia tardía de los fenómenos de cambio. Esta lentitud de reacción por parte de las comunidades condicionó las planificaciones que los países acordaron como respuestas ante las demandas exigidas por estos modelos de imposición. Sin lugar a dudas el desarrollo histórico de América latina desde el siglo XV a nuestros días ha sufrido presiones muy fuertes. Presiones de dependencia externa y también presiones de dependencia interna que han engendrado desigualdades económicas, injusticias sociales, indecisiones jurídicas y violencia social. Algunos países de nuestra América no pudieron encontrar soluciones rápidas y equilibradas para evitar en el pasado el aniquilamiento de las sociedades indígenas y hoy la dependencia económica, los pobres, los excluidos, y la corrupción que ha aumentado la desigualdad. A causa de todo ello, la percepción de la crisis como realidad histórica está acompañada, al menos en mi país, por la sensación de haber vivido en una irrealidad o en un estado de inconciencia dónde nadie o casi nadie a sabido tomar decisiones.

En lo que va de este año 2002 los “medios” publicitan – con cierto sensacionalismo enfermizo– la muerte de niños y niñas desnutridos. Es preocupante; pero lo es mucho más que no se “publicite”, que no se informe con toda la claridad sobre las causas reales de esas muertes.

Llama la atención que no se vaya a la raíz del crimen de genocidio generacional que se viene cometiendo, impunemente, desde hace décadas. Más aún, llama la atención que hoy pretendan ser denunciantes de la punta del iceberg quienes tiempo atrás han silenciado o tachado de ideólogos a los que vienen denunciando el volumen y las consecuencias de la hambruna, que como mancha de aceite se ha ido extendiendo por todas las regiones del país.

La muerte de un solo niño por desnutrición es noticia trágica en todo tiempo y en cualquier parte. Pero si ocurre en un país rico como Argentina y las muertes se multiplican por miles, nos encontramos ante un crimen de lesa humanidad. Sobre todo si agregamos que la ancianidad argentina está amenazada de muerte prematura por falta de alimentación adecuada y medicamentos elementales y que, pensando el futuro, varias generaciones de hombres y mujeres se verán disminuidos en capacidad intelectual y vigor físico… 2

Por causa de estos ejemplos que colman nuestras experiencias históricas, las sociedades de América latina no pueden ni hablar ni aceptar la verdad de una homologación planetaria que ha estado en los principios y en la finalidad del Modelo Global. Entre nosotros, a pesar de todo el desarrollo de la ciencia y de la tecnología contemporánea, no se puede hablar de una homologación de la vida social y sobretodo de la calidad de esa vida. En efecto la vieja división entre países desarrollados y países subdesarrollados que hoy denominamos países centrales y países periféricos, reinstala al comienzo de un nuevo milenio la confrontación y la subestimación de la vida y de la diversidad cultural, creando nuevamente exclusiones de nivel planetario.

Edgar Morin ha afirmado que es imperativo discernir cual es el proyecto ético humanizante, cual es la energía que dirige al modelo global hacia las bondades de la humanidad total utilizando los enormes poderes obtenidos por la ciencia y la técnica de hoy. El destino de la humanidad se jugará – proclama – en los territorios de la conciencia. Las batallas decisivas serán las del espíritu humano. Las batallas decisivas serán las batallas de la ética. 3

Las problemáticas sociales han estado siempre presentes en la teoría y en la praxis museológica. Como institución social el museo a sido –lo hemos siempre afirmado–el guardián y el comunicador del patrimonio cultural. Patrimonio que el hombre construye a través del tiempo, a veces con la seguridad del bien cumplido, a veces con la angustia de no haber hecho nada. Es por ello y sobretodo para poder superar los olvidos del pasado, que el presente debe comprometernos muy fuertemente con elecciones éticas inevitables. Hoy como nunca las acciones de los hombres, y las acciones de las instituciones que se ocupan del patrimonio no pueden ni deben legitimar la presencia de la exclusión o la destrucción de los valores de la diversidad cultural.

Justamente porque el compromiso social de la museología a estado siempre presente en su teoría y en sus acciones, el comienzo de este siglo XXI nos obliga a ser críticos frente a los nuevos modelos de las sociedades contemporáneas. Y es por ello que creemos en los objetivos de la propuesta que nos hiciera hace algún tiempo el Dr. Vinos Sofka.

Si los museos no encuentran aún, en todos los casos, la manera de representar en sus exposiciones el peligro de las exclusiones sociales, es necesario multiplicar los espacios de búsqueda y de pensamiento para el análisis de las raíces de las diferentes crisis y de sus consecuencias inmediatas. Estos espacios de formación museológica podrán sin lugar a dudas, responder a los desafíos que propone Edgard Morin cuando afirma que existen cuestionamientos planteados por la historia en general y por la historia del presente que aún no han encontrado respuestas satisfactorias. Estos cuestionamientos son:

¿Cómo avanzar hacia el futuro sin repetir las barbaries feroces del pasado?
¿Con que energía podremos salvar las conquistas del espíritu humano y ayudar a civilizar las sociedades restaurando el nudo que debe existir entre la ética y la política y la ciencia y la técnica?

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Consideramos entonces que espacios tales como el Proyecto de Transición entre la Opresión y la Democracia, que proponen la búsqueda de una forma de trabajo conjunto entre los museos, la comunidad, las instituciones académicas y las instituciones políticas son los que harán posible el nacimiento de un pensamiento alerta frente a los errores sociales del pasado y del presente. Ellos permitirán también, descubrir una vez mas que la historia se hace día a día con conciencia y libertad, y que como seres vivos que apuestan por una vida sin exclusiones, los museólogos podrán también trabajar para denunciar los llamados “pecados sociales”. Porque todos los que estamos formados en la tradición Judeo-cristiana sabemos que el pecado es existencial, que el pecado no es una simple sensación moralizante ni una abstracción conceptual. El pecado es un hecho del hombre histórico que acarrea para sí mismo la incapacidad de cumplirse en armonía con los otros hombres y con el cosmos. Junto a ese hecho, que Jean Paul Sartre señala como la profunda ruptura del ser humano (el hombre roto), existe también un humanismo resistente que quiere mostrar la debilidad del desarrollo histórico de las sociedades. Debilidad que se manifiesta en el hecho de poseer en una mano la posibilidad del progreso solidario y simultáneamente en la otra el riesgo de caer en los abismos de la deshumanización y de la frustración existencial utilizando el progreso contra los hombres y contra la cultura.

No se debe olvidar nunca que el pecado es el mal que un hombre hace contra otro hombre.4

Los espacios de reflexión son hoy fundamentales. Ellos ayudarán a construir mensajes validos, a elegir objetos representativos de cada comunidad y a actuar con compromiso identitario para impedir los olvidos perversos y las diferencias sociales.

¿Es que nosotros, los que trabajamos en museos, deberemos esperar algún otro tiempo para intentarlo?

Hay, en este mismo momento, causas políticas y causas económicas y por lo tanto causas éticas que son el punto de partida de posibles catástrofes nacionales y de nuevas violaciones de los derechos humanos más elementales.

Cuando Enrique Dussel señaló en 1977 que el espacio geopolítico debería tomarse seriamente y que no es lo mismo nacer en Nueva York que en Argentina o que en Chiapas, no hablaba solamente de las estructuras de dominio y de opresión económica y social, hablaba también de estructuras de dominio intelectual. Dussel que es uno de los representantes más reconocidos de la Filosofía de la Liberación en América Latina manifestaba que debía pensarse también en una liberación de los proyectos intelectuales de los países “periféricos” del mismo modo que se pensaba en sus liberaciones políticas y económicas.

Pensar desde América Latina o desde África no es lo mismo que pensar desde Alemania o desde Francia. Esta afirmación sugería que para pensar en desarrollos sustentables se debía considerar que existe un post-colonialismo como rostro de la post-modernidad, así como existió un colonialismo como manifestación de la modernidad. Pero que el post colonialismo del siglo XXI deberá consistir para nuestros países en la construcción de un nuevo orden más equilibrado desde el punto de vista social y cultural.

Hemos dicho que la crisis no presenta jamás un aspecto gradual y normal y que ella es el contrario de toda permanencia y de toda estabilidad, además hemos también insistido en que ella abre siempre un abismo entre un pasado que ya no se considera eficaz o influyente y un futuro que no todavía no ha sido construido para poder vivirlo, queremos entonces hacer una apuesta en favor de los espacios de reflexión para las verdaderas gestiones éticas y humanistas de la museología contemporánea que deben no sólo mantenerse sino también multiplicarse.

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Les défis éthiques de la muséologie contemporaine

Norma Rusconi – Argentina

« Exclus c'est le nouveau nom de la mort en vie ... le processus de la mondialisation n'a pas gouverné les approches humanistes et éthiques, et le nombre des personnes qui tombent ou qui sont en risque de tomber dans les « trous noirs de l'exclusion » est plus grand chaque jour. » Miguel Hessayne

Les exclus, ce nouveau nom des morts en vie, sont les produits des crises sociales.

Quand on parle d'une crise sociale, la signification habituelle du mot fait référence à une nouvelle forme de vie qui a été accentuée par les problèmes inestimables caractérisant son entrée dans un nouvel ordre socioculturel. Ainsi, le sens général d'une crise ne peut être évalué préalablement ni comme positif ni comme négatif. Elle est une situation nouvelle qui offre à la fois les deux possibilités : ce sont les hommes et leurs engagements éthiques personnels et professionnels qui peuvent en décider.

Une des caractéristiques plus communes des états de crise est leur caractère subit et rapide. La crise n'offre jamais un aspect graduel et normal, elle est le contraire de toute continuité et de toute stabilité. Elle ouvre toujours un abîme entre un passé qui n'est plus considéré comme efficace ou influent, et un futur qui n'est pas encore constitué et qu'on doit construire pour y vivre. Ce vis-à-vis engendre des exclusions très dangereuses. Les changements des croyances engendrées pendant ces périodes historiques sont cause de dépaysement, de méfiance et de désespoir : c'est pour cela que parfois les hommes leur font face en agissant avec résolution.

Afin qu'une société puisse survivre à la crise, il faut que l'intention de la résoudre soit presque simultanée à son apparition. Mais cette caractéristique générale des crises présente des différences multiples qui caractérisent l'état et le degré de chacune dans son développement historique, ses manifestations particulières et l'importance de son amplitude. Certaines peuvent se considérer comme normales, d'autres se manifestent comme complètement nouvelles et demandent un vrai effort pour être surmontées. Certaines sont éphémères mais malheureusement d'autres peuvent être permanentes.

Par exemple, les différents modèles de colonisation endurés par l'Amérique latine au cours de son histoire, causés par les politiques d'expansion économique et culturelle d'abord de l'Espagne, ensuite de l'Angleterre, et aujourd'hui par le modèle de la globalisation, ont développé une conscience tardive des phénomènes de changement. Cette lenteur de réaction d'une partie des communautés conditionne les planifications que les pays ont données comme réponse aux exigences de ces modèles imposés. Sans aucun doute, le développement historique de l'Amérique Latine, du XVème siècle à nos jours, a souffert de très fortes pressions. Des pressions de dépendance externe et aussi des pressions de dépendance interne, engendrées par les inégalités économiques, les injustices sociales, les indécisions juridiques, et la violence sociale. Quelques pays d'Amérique latine n'ont pu trouver de solutions rapides et équilibrées pour éviter dans le passé l'anéantissement des sociétés indigènes, aujourd'hui la dépendance économique, les pauvres, les exclus et puis après la corruption qui a augmenté les inégalités. À présent, à cause de tout cela la perception de la crise comme réalité historique est accompagnée, au moins dans mon pays, par la sensation d'avoir vécu hors du réel ou dans un état d'inconscience où personne ou presque personne n'a su prendre de décisions.

Cette année 2002 les "mass média" diffusent – avec un certain sensationnalisme morbide – la mort des enfants et des filles en situation de mal nutritions. C'est préoccupant, mais beaucoup moins que le fait de ne pas faire la "diffusion" et l'information en toute clarté des vraies causes

1 Mgr Miguel Esteban Hessayne, collaborateur de l’espace des Droits Humains de la Faculté d’Agronomie de la UNCPBA, Argentine.
de ces morts. Il est effrayant qu'on ne remonte pas à la racine du crime de génocide qui reste impuni pendant des décennies. Il est encore plus effrayant de constater que ceux qui dénoncent aujourd'hui la pointe émergée de l'iceberg sont les mêmes que ceux qui, en autre temps, font taire et marquent des idéologues à ceux qui s'insurgent contre les conséquences de la famine qui se répand en tache d'huile sur toutes les régions du pays.

La nouvelle de la mort d'un seul enfant par malnutrition est une tragédie, toujours et partout. Mais si elle a lieu dans un pays riche comme l'Argentine et que les morts se multiplient pour milliers, nous sommes devant un crime de « lèse-humanité ». Surtout si nous ajoutons que les personnes âgées d'Argentine sont menacées de mort prématurée par manque d'alimentation adéquate et de médicaments de base et que, plus tard, plusieurs générations d'hommes et de femmes verront diminuer leurs capacités intellectuelles et leur vigueur physique…

À cause de ces exemples qui emplissent nos expériences historiques, les sociétés d'Amérique latine ne peuvent ni énoncer ni accepter comme vraie l'homologation planétaire de ce qui a donné les principes et les objectifs du modèle de la globalisation. Chez nous, malgré tout le développement de la science et de la technologie contemporaine, on ne peut parler d'une homologation de la vie des communautés et surtout de leur « qualité de vie ». En fait la vieille division entre pays développés et pays sous-développés qu'on appelle aujourd'hui des pays centraux et des pays de la périphérie, remet en place, en ce début de nouveau millénaire, une confrontation et une sous-estimation de la vie et de la diversité culturelle, en créant des exclusions à un niveau planétaire.

Edgar Morin a dit qu'il est impératif de discerner ce qu'est le projet humaniste et éthique, et ce qu'est l'énergie qui conduit le modèle de globalisation à faire le bien de toute l'humanité en utilisant les pouvoirs énormes offerts de nos jours par la science et la technique. Le destin de l'humanité se jouera – proclame-t-il – dans les territoires de la conscience. Les batailles décisives seront celles de l'esprit humain. Les batailles décisives seront des batailles éthiques.

Les problématiques sociales ont toujours été présentes dans la théorie et dans la praxis muséologique. Comme institution sociale, le musée a été – nous le disons toujours – le gardien et le médiateur du patrimoine culturel. Patrimoine que l'homme construit à travers le temps, parfois avec l'assurance d'un bien accompli et parfois avec l'angoisse de n'avoir rien fait. C'est pour cela et surtout pour surmonter les oublis du passé, que le présent doit nous engager très fortement à des choix éthiques inévitables. Le destin de l'humanité se jouera – proclame-t-il – dans les territoires de la conscience. Les batailles décisives seront celles de l'esprit humain. Les batailles décisives seront des batailles éthiques.

C'est justement parce que l'engagement social de la muséologie a toujours été présent dans sa théorie et dans ses actions que ce début de XXIème siècle nous force à être critiques en face des nouveaux modèles de société contemporains. Et c'est pour cela que nous croyons aux objectifs de la proposition que nous avait faite il y a quelque temps, le Dr. Vinos Sofka.

Si, en tous cas, les musées ne trouvent pas encore, dans leurs expositions, la manière de représenter les dangers des exclusions sociales, il faut multiplier les espaces de recherche et de réflexion afin d'analyser les racines des différentes crises et de leurs conséquences immédiates. Ces espaces de formation muséologique pourront peut-être répondre aux défis que propose Edgar Morin quand il assure qu'il y a des questions posées par l'histoire en général et par l'histoire contemporaine pour lesquelles on n'a pas encore trouvé de réponse satisfaisante. Ces questions sont :

– comment progresser vers le futur sans revenir aux barbaries féroces du passé?
– avec quelle énergie sauver les conquêtes de l'esprit humain et aider à rendre les sociétés plus civilisées en restaurant le lien qui doit exister entre, d'une part, l'éthique et la politique et, d'autre part, la science et la technique ?

Nous pensons alors que des espaces, tels que le Projet de Transition entre l'Oppression et la Démocratie, qui proposent une façon de faire travailler ensemble les musées, la communauté,

les institutions académiques et les institutions politiques, rendront possible la naissance d'une pensée qui reste en alerte devant les erreurs sociales du passé et du présent. Ils permettront aussi de découvrir une fois de plus que l'histoire se fait au jour le jour, en toute conscience et liberté, et que, en tant qu'êtres vivant qui parient pour une vie sans exclusions, les muséologues pourront aussi travailler pour dénoncer les dits « péchés sociaux ».

Tous ceux qui ont été formés dans la tradition judéo-chrétienne savent que le péché est existentiel et pas simplement une sensation moralisante, ni une abstraction conceptuelle. Le péché est un fait que l'homme historique s'attribue dans l'incapacité où il se trouve de s'accomplir en harmonie avec les autres hommes et avec l'univers. Associé à ce fait, que Jean-Paul Sartre considère comme une profonde rupture dans l'être humain ("l'homme cassé"), il existe aussi un humanisme plus résistant qui cherche à montrer la faiblesse du développement historique des sociétés. Faiblesses qui se manifeste d’un côté par le fait d’avoir la possibilité d’un progrès solidaire, et simultanément, de l’autre, le risque de tomber dans les abîmes de la déshumanisation et de la frustration existentielle, en utilisant le progrès contre les hommes, contre la nature et contre la culture.

On ne doit jamais oublier que le péché est le mal qu’un homme fait à un autre homme.

Ainsi les espaces de réflexion sont aujourd'hui fondamentaux. Ils aideront à construire des messages valables, à choisir les témoins représentatifs de chaque communauté et à agir dans un engagement identitaire afin d’empêcher les omissions perverses et les différences sociales.

Nous qui travaillons dans les musées, devons-nous attendre plus de temps pour essayer ?

Il y a, en ce moment même, des causes politiques et des causes économiques et en conséquence des causes éthiques qui sont le point de départ de possibles catastrophes nationales et de nouvelles violations des droits humains les plus élémentaires.

Quand, en 1977, Enrique Dussel soulignait que l'espace géopolitique devait se prendre au sérieux et que ce n'était pas pareil de naître à New York, en l'Argentine ou aux Chiapas, il ne parlait pas seulement des structures de domination et d'oppression économique et sociale, il parlait aussi des structures de domination intellectuelle. Dussel, qui est l’un des représentants les plus reconnus de la Philosophie de la Libération en Amérique latine, voulait dire qu'on doit penser à la libération du projet intellectuel des pays de la périphérie tout autant qu’à leur libération politique et économique. Penser l'Amérique latine ou l'Afrique n'est pas la même chose que penser l'Allemagne ou la France. Cette affirmation suggérait que, pour penser au développement durable, on devra considérer qu’il existe un post-colonialisme prenant le visage de la post-modernité, de la même façon qu’existait un colonialisme en tant que manifestation de la modernité. Mais, pour nos pays, le post-colonialisme du XXIème siècle devra construire un nouvel ordre plus équilibré d’un point de vue social et culturel.

Nous avons déjà dit que la crise n’offre jamais un aspect progressif et normal, et qu’elle est le contraire de toute permanence et de toute stabilité. Nous avons en outre insisté aussi sur le fait qu’elle ouvre toujours un abîme entre un passé qui n’est plus considéré comme efficace ou influent et un futur qui n’est pas encore constitué et qu’on doive construire pour y vivre. À présent nous voulons faire un pari en faveur du maintien et aussi de la multiplication des espaces de réflexion en vue d’une gestion éthique et humaniste de la muséologie contemporaine.
The ethical challenges of contemporary museology

Norma Rusconi – Argentina

“Excluded”: this is the new name for living death… the process of globalization has not ordered humanistic and ethical approaches, and the number of people who fall, or who risk to fall, in the “black holes of exclusion” is greater every day.” Miguel Esteban Hessayne

The “excluded,” the new name for the living dead, are the products of social crises.

When we talk about a social crises, the usual meaning refers to a new form of life which has emphasized the incalculable problems that are characteristic of entering into a new social and cultural order. Thus, the general meaning of a crisis can not be judged as positive or negative. It is a new situation, which proposes two possibilities: people with their personal and professional ethical commitment that will be decisive.

One of the most common characteristics of situations of crises is their sudden and rapid character. Crises never appear gradually and normally; they are the opposite of continuity and stability. They always open an abyss between a past, which is no longer considered as efficient or influential, and a future which is still not created and which one must build to live in it. This confrontation brings about very dangerous exclusions. Changes in beliefs engendered during historical periods are the cause of disorientation, distrust and despair: this is why sometimes people must face them squarely and act with resolve.

In order to survive a crisis, the will to solve it must be almost simultaneous with its arrival. But the general characteristic of crises – its abruptness – can display multiple differences that characterize the state and the degree of each one in its historical development, its particular manifestations and the extent of its scope. Some crises may be considered as normal, others are seen as completely new and require a real effort to be overcome. Some are ephemeral, but unfortunately others may be permanent.

For example, the different models of colonization which Latin America experienced during its history, caused by policies of cultural and economic expansion of Spain, then England and today the model of globalization, were met with a delayed awareness regarding the phenomena of change. This lag in response time on the part of communities conditioned any planning that the countries provided as response to the demands of the new, imposed models.

Without a doubt, the historical development of Latin America, from the 15th century to now, suffered from very strong pressures. These were pressures of extreme internal dependence, created by economic inequality, social injustice, legal indecision, and social violence. Some countries of Latin America found rapid and balanced solutions in order to avoid completely annihilating indigenous societies, only now to have economic dependence, poverty, exclusion, and then corruption which has increased inequality. Today, because of all that, the perception of crisis as an historical reality includes, in my country, the feeling of having lived outside of reality or in a state of unawareness where nobody, or almost nobody, was able to take any decisions.

This year, 2002, mass media publicized, with a certain morbid sensationalism, the death of boys and girls in a state of malnutrition. This is very worrisome, but much less than the fact of not “broadcasting” clearly the information about the real cause of these deaths. It is terrible that one does not go to the root of the crime of genocide, which remains unpunished for decades. It is even more terrifying to see that those who today denounce the tip of the iceberg are the same who, at one time, silenced and stamped as ideologists those who were against the consequences of famine, which was spreading like an oil slick over all the regions of the country.

1 Mgr Miguel Esteban Hessayne, colleague of the Area for Human Rights of the Faculty of Agronomy at the UNCPBA, Argentina.
The news of the death of just one child from starvation is a tragedy, always, and everywhere. But if it happens in a rich country like Argentina, and the deaths are multiplied by thousands, we are facing a crime of breach of humanity. Especially, if we add that elderly people in Argentina are threatened with premature death from lack of adequate food and basic medicine and that, later, many generations of men and women will see their intellectual and physical capacity diminish...  

Because of these examples which fill our history, Latin American societies can neither claim nor accept the objectives and principles of a homologous globalization as a real world-encompassing model. In our countries, in spite of the development of contemporary science and technology, we cannot talk about a homologous community life, and especially about their “quality of life.” In fact, the old division between developed and developing countries which today we call “central” and “peripheral” countries, has set in place again, in the beginning of this new millennium, confrontation with and under-estimation of ways of life and cultural diversity, creating exclusion at a global level.

Edgar Morin said that it is imperative to distinguish between what is a humanistic and ethical project, and what is the energy which leads to the globalized model to improve all humanity, using the enormous power offered to day by science and technology. The fate of humanity will be decided – he states – in the area of conscience. The decisive battles will be those of the human spirit. The decisive battles will be ethical.

Social problems have always been present in the theory and practice of museology. Museums, as social institutions, have been – and we say always have been – the guardians and the mediators of the cultural heritage. The heritage which humans have built throughout time, sometimes with the conviction of an accomplishment, sometimes with the agony of not having done anything. It is for this reason, and especially to overcome the omissions of the past, that the present must commit us strongly to our inevitable ethical choices. Today, as never before, the acts of men and the action of institutions which take care of the heritage cannot justify, nor legitimate, social exclusion or the destruction of values of cultural diversity.

It is exactly because the social commitment of museology has always been present in its theory and action that in this beginning of the 21st century we must be critical toward new models of contemporary society. It is for this reason that we believe in the objectives of the proposal made some time ago by Dr. Vinos Sofka.

If, in any case, museums have not yet found in their exhibitions the way to display the dangers of social exclusion, we must increase the area allotted for research and reflection in order to analyze the roots of the different crises, and their immediate consequences. This area of shaping museology could reply to the challenges proposed by Edgar Morin when he states that there are questions asked by history in general and by contemporary history in particular for which we have not yet found satisfactory answers. These questions are:

• how to progress towards the future without returning to the brutal barbarities of the past?
• how energetically must we save the past conquests of the human mind and help make society more civilized, while keeping in touch with the link between, on the one hand, ethics and politics, and on the other, science and technology?

We think that areas such as the Transition Project “From Oppression to Democracy”, which suggests ways of working together with museums, the communities, academic institutions and political institutions, will allow the birth of thought which is aware of and alert to past and present social mistakes. They will be able to discover once again that history is made from day to day, in good conscience and freedom, and that, as living beings who stake on a life without exclusion, museologists will thus work to condemn the so-called “social sins.”

People who have been educated in the Judeo-Christian tradition, know that sin is existential, not just a moralizing feeling nor an abstract concept. Sin is a fact which historical man has appropriated for himself in his inability to fulfill himself in harmony with other men and with the

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universe. Along with this fact, which Jean-Paul Sartre conceived as a profound breaking point in human beings (“the broken man”), a more resistant humanism also exists which tries to show the weaknesses in the historical development of societies. These weaknesses appear because, on the one hand, it is possible for progress to happen simultaneously and in solidarity, while at the same time the risk exists of falling into the pitfalls of dehumanization and existential frustration, using progress against men, against nature and against culture.

We must never forget that sin is the harm which one man does to another.

Thus, areas for reflection are fundamental today. They will help build valid messages, to choose those values which are representative of each community and to act with a commitment to identity. They will prevent aberrant omissions and social differences.

We who work in museums, should we wait longer to try? Right now, there are political and economic causes, and consequently ethical causes, which are the starting point for possible national catastrophes and new violations of the most basic human rights.

When, in 1977, Enrique Dussel emphasized that the geopolitical area should be taken seriously, and that it was not the same to be born in New York, in Argentina, or in Chiapas, he was not only talking about structures of domination and economic and social oppression, he was also talking about intellectual domination. Dussel, who is one of the best know representatives of Liberation Philosophy in Latin America, wanted to say that one should think of the intellectual freedom of “peripheral” nations as well as their political and economic freedom. To think about Latin America or Africa is not the same as thinking about Germany or France. This statement would suggest that, to think about sustainable development, on should take in to account that there is a post-colonialism, which looks like post-modernism, just as a certain colonialism was the expression of modernity. But for our countries, post-colonialism of the 21st century should build a new order, socially and culturally more balanced.

We have already said that crises are never gradual and normal, and that they are the opposite of everything permanent and stable. We have also insisted on the fact that they open an abyss between the past, which is no longer considered as efficient or influential, and a future which is still not built, and which one must build to live in it. Today we want to make a bet in favor of maintaining and also multiplying these areas of reflection, for a humanistic and ethical management of contemporary museology.
Cultural Diversity: The Indian Perspective

Anita Bharat Shah – India

India is a country of kaleidoscopic cultural diversity. It is a country embracing varied cultures and peoples that have blossomed out of one of the oldest civilizations of the world. Even during prehistoric times India was ethnically plural and culturally diverse. Waves of immigrants further accentuated this diversity. Plurality of cultures and the composite nature of civilization reflect the historical experiences of India. Inspite of her distinctive geographical features of mountains and ocean barrier adventurers were lured to this land of plenty. These immigrants over time became naturalized. The differences between the immigrants and the indigenous peoples in terms of their racial characteristics, linguistic attributes, social practices, religious affiliations could not be obliterated either through the process of assimilation or absorption. They retained their original, regional ethno-cultural traditions in its primordial form. The later immigrants particularly, the Jews, Christians, Parsees, Muslims, further intensified the diverse character of the Indian population and socio-cultural texture.

Providence itself has endowed India with geographical and natural diversity. India has lofty mountains, perennial rivers, fertile plains and also stark deserts. Diverse communities interacted differently with their geographical territory and opportunities in the physical and biotic environments and thus produce distinctive cultural systems. Culture is the product of human societies living in a particular geographical territory extended over a period of time. The culture of each society or group is its characteristic traditions that have been created, assembled and maintained but steadily readjusted. Each cultural group or society in India has a loosely correlated social, economic, political, aesthetic and ethical codes of conduct supported by ideologies, philosophy, religion, habits, customs, procedures, and technologies. Religion is perhaps the most important characteristic of culture in India. The social grouping by religious systems is one of the regional phenomena, where the basic attitudes involved become strong elements in the formation of culture systems. Thus religious patterns become dominant elements in the differentiation of cultural systems.

The Anthropological Survey of India undertook the project titled ‘People of India’ under the guidance of its director Dr. K.A. Singh, to generate a brief descriptive anthropological profile of all the communities of India. Very interesting revelations have come to light. They have identified, located, and studied 4635 communities distributed throughout the country. In the 1981 census of religions by the Census Department of India lists six major religions and 183 other religions and persuasions apart from the scheduled castes and tribes of each states. The percentage of tribal population in relation to the over all population of the country is 9.54% in rural areas and 2.03% in urban areas. Every 14th person in India is a tribal. They are further categorized into innumerable linguistic, cultural and social entities.

Research shows that diverse peoples with varied cultural patterns inhabit every region in India. Each cultural group in India has its own cultural identity. Thus the cultural diversity of India is proverbial and stretches the boundaries of one’s imagination to its extreme limits. The cultural mosaic of India in the global context has very few parallels. Any authentic account detailing the historical phases that led to the development of this mosaic structure is difficult to derive. Viewing this against the much homogeneous west, one may find the idea of unity in contemporary India largely self-contradictory. However, Indian perception of unity rests, from ancient times, on the principles of tolerance, spirit of accommodation and harmony in diversity. The people of India have accepted these norms over the centuries.

This immense diversity of India is a topic that poses a challenge to Indian museums and its professionals. The museum, through its collection, carries on its social mission of scientific and social communication and education. Indian museums have to cater to a wide range of audience. To communicate with this highly diverse audience requires a skill in communication processes. The museum communicates through the powerful medium of material culture. It has
to present its objects so that a wide range of the population can assimilate the message put forth by it. Therefore each museum must develop its own display strategies and language of communication in accordance with its population and cultural groups.

Based on my research study on Indian museums, I have observed that each regional museum has a specific ‘cultural type’ of visitors depending on the region and state in which it is located. These regional museums have visitors from neighboring towns and villages who are mainly uneducated farmers. In India each state has a different cultural set up identified by its own language, norms, festivals, dress, etc. The diversity in cultural patterns from one state to another is very great. However, research into the reactions of the visitors has revealed an underlying pattern of responses. I have observed that people like what they are able to comprehend. They are also able to remember and recall what they understand. Thirdly, they tend to expect, anticipate seeing in the museum what they are familiar with.

In another study on rural visitors to the Salar Jung Museum, Hyderabad, I have observed that villagers exhibited a composed sensitivity to the arts displayed from different parts of India. When they were asked what they gained from their museum visit, 60% of the rural visitors said they learnt about the history of the country; 35% said that they gained a unique awareness about other cultures; and 22% of the visitors interviewed said that they gained a comparative view of the past and the present. The villagers seemed keen to share their museum experience with their children. The research on the rural visitors also showed that though they are uneducated they are aware of the history of the country and its vast diversity. They are aware of the practices and customs of neighboring tribes and communities. They are also able to identify the arts and objects belonging to that of other regional tribes and communities. Moreover, they viewed traditional arts from other parts of India with an open mind.

Thus by familiarizing and exposing people to various cultures museums can contribute to promoting goodwill among various communities. Museums have the power to unify diverse cultures. They can become a rendezvous for a dialogue between peoples, a place where people of various cultures are exposed to each other on an interactive basis. The point is to show people that differences enrich human life without necessarily causing tensions.

**Museums and the Tribal Situation in India**

The complex needs of the tribals have necessitated a culturally synchronized, skill and vocation based program to be taken up by Indian museums. Actually the real danger to a culture comes from economic decline. Talented people very often live in poverty owing to lack of opportunity. If a whole tribe or community suffers from acute poverty for a long period of time, its traditions, customs, arts and crafts begin to flounder. The Government organizes special fairs annually where the tribals and traditional craftsmen can sell their crafts directly to the people, thus eliminating middlemen. The museums can play an active role by organizing special exhibitions and workshops. Museums can help tribals and indigenous peoples by organizing special exhibitions and workshops to popularize their arts and crafts. Such programs can kindle the flame of possession and appreciation in the general public. The National Arts and Crafts Museum in New Delhi is taking keen interest to promote traditional arts of India. The Suraj Kund Mela, near New Delhi, is also a good example of the efforts of the Government of India to help traditional and tribal artists.

Various State Governments of India are also taking keen interest to promote the causes of the indigenous people. A great deal can be achieved if museums also take up synchronized programs to support the cause of the indigenous peoples. Thus museums have an active and committed role to play in the community.

**Conclusion**

Museums are the earthen pots where the human flowers of peace could bloom, a human society could emerge where people respect the culture, religion and diversities of others, at the same time are proud and confident of their own. Such an idea appears to be of a Utopian society at this juncture of time. In a multi-cultural, multi-lingual, heterogeneous society like India
diverse strategies have to be adopted for realizing the goal of unity in diversity. Indian museums face the challenge of presenting the extent of diversities of the Indian society and the mechanism of striking a harmonic balance among seemingly opposed tendencies. Homogenization cannot be the professed goal of any pluri-culturally diverse society committed to democratic norms. In a society like India unity should be conceived not in terms of enforcing uniformity but by inculcating the spirit of harmony. Indian museums must address the reality of cultural pluralism and support it with the philosophy of secularism to bring about the change in the social environment, arrest the generation and nurturing of ethnic prejudice and its behavioral manifestations.

Museums, by organizing exhibitions, expositions and workshops of various cultural groups, can play a dynamic role in reducing ethnic prejudices. Prejudices are based on incomplete or incorrect information. Conflicts arise from ignorance and misconceptions. Art has the power to stimulate, provoke and elevate the viewer into thinking about the world and to experience it with the same intensity that the artist has been able to instill in his or her work. The museum, through arts and material culture, can generate the right psychological climate conducive to the promotion of mutual understanding.

Museums are guardians of the social memory of mankind and its natural and cultural heritage. It must convey to its audience that nature supports multifarious forms and living beings and different cultural forms of man. Men belong to one species; they are different colored strands of the same string. They have to convincingly communicate the message of unity in diversity.

Museums must have dedication to values and true knowledge, providing genuine leadership to the community. They must become a natural link between various cultures, showing the path to a smooth coexistence, by upholding that not uniformity but harmony is the aim of mankind. If the museum experience is strong enough to reach the deeper realms of consciousness of the visitors it is bound to bring about attitude change in turn effecting appropriate behavioral change. Museologists and museums can have a direct impact upon intercultural relationships and thus play an influential role in creating peace and understanding among the peoples of the world.
Part II

The International Transition Programme
From Oppression to Democracy
From Oppression to Democracy

An idea on the creative use of the memory of the bad, evil past in oppressive totalitarian regimes, which gave rise to a broad activity to adapt to life in democracy, with tolerance and understanding.

Vinoš Sofka – Sweden
Coordinator of the International Movement “From Oppression to Democracy”

The programme From Oppression to Democracy is the framework for the mission and action of the International Movement of the same name, established at the ICOFOM Annual Meeting 2000 in Brno, Czech Republic.

The programme has developed during the past ten to fourteen, and even more years, depending on who, when, where, and on what – idea, statement or action – one puts the starting point for its coming to the world. In any case the programme and its first results – or even lack of interest for it – has already its own history.

Looking back, the programme is, in my opinion, a logical continuation of the very productive period of the theoretical and practical study of the foundations of museology during the 1980's by the ICOM International Committee for Museology, and the recognition of museology as a needed and useful discipline for the work of museums and other heritage-related institutions by ICOM and the profession. As member of ICOFOM since 1978, member of its Board since 1980, and Chairman from 1982–1989, I remember this time of fruitful work with great pleasure and satisfaction.

The deep political, social and cultural upheavals at the end of the 80's and the beginning of the 90's in Central and Eastern Europe and the Soviet Union – you remember, I am sure, the fall of the Berlin Wall and the Velvet Revolution in Prague – brought along a new situation also for museums and other heritage institutions. As member of the Executive Council of ICOM (1989–1992), and its Vice-President (1992–1995) in my public activities I drew the attention of the professionals in heritage care to the fact that the recent totalitarian regimes are now suddenly history, the past to be saved, documented, analyzed and used in a creative way:

- to help the populations of post-totalitarian societies to get rid of the trauma of past life and to find the way to democracy, human rights and peace;
- to warn future generations of the permanent danger of a return of totalitarian systems.

I stressed that it is our professional obligation to do it without delay in this unique situation. I found a great positive response to this my initiative – but also difficulty to find the possibility to establish and carry out such a great project. I feel until now a great responsibility for this idea and its realization.

In this situation Prof. Dr. Jan Jelinek, world known anthropologist, former Chairman of the ICOM Advisory Committee, President of ICOM from 1971 to 1977 and afterwards the first Chairman of ICOFOM (1977/1982), in 1991 invited to Brno, Czechoslovakia, a group of eminent experts in the field of heritage to give keynote speeches at an International Cultural Meeting on “Museums, Science, and Culture in Europe now”. I had the honor to give for this forum a speech on the role and obligations of museums.

My presentation, as well as those of the other invited experts, was published in the Czech language. The English original of my contribution is now for the first time made available in this issue of ICOFOM Study Series of the papers presented at the ICOFOM Annual Meeting 2003 in Krasnoyarsk and Altai in the Russian Federation. I appreciate very much this initiative and thank warmly Dr. Hildegard Vieregg, the Chair of ICOFOM, for this possibility.

When now reading my paper, try to imagine the situation at the beginning of the 90s, and my feelings when, after 23 years of political exile in Sweden, I gave a speech on such a sensitive issue for a great qualified forum in my own country, where I was born and lived 39 years. And after reading it, please let me know about your comments and ideas!
Changes in the world and European upheavals: Heritage, museums, the museum profession and museology

Vinoš Sofka, Sweden:

Paper presented at
The International Cultural Meeting
Museums, Science, Culture and Europe Now
24 October 1991, Moravské Muzeum – Brno, Czechoslovakia

To remind ourselves of the ephemeral nature of things, and of the accelerating speed of change, it seems to me appropriate to open our reflections on Museums, Science, Culture and Europe Now with the earthly question:
Who of us could have imagined two years ago, in October 1989, that we would together in Czechoslovakia discuss the role of museums, culture and science in a Europe free of totalitarian regimes in the fall of 1991?

Now we are there and – after the first revolutionary convulsions – we have to find the road to real democracy, truth and justice in an integrated Europe and peaceful world. This aim, the expression of how impossible it is to deprive mankind of freedom, and in some cases also a reaction to the developments in central and eastern Europe, is spreading over the whole world.

Let us glance a little around us: The world does not look like itself any more. To say this is no exaggeration these days. Profound social, economic and cultural changes sweep over the earth and bring with them tremendous upheavals of the political systems and structures in their respective societies and, as a consequence, modifications at the international level.
The changes in the former socialistic bloc in Europe and, in addition, those in the relations between the two former super-powers, dominated the international scene during the past several years. Some of these changes came about in a peaceful way, through reflections and negotiations, and others – more often – through confrontation and violence.
Due to unresolved relations of power, some of them are carried out with drawn-out processes of successive compromises and adjustments, accompanied by repeated redistribution of power between the old and new structures; in others, political power has been taken over during a few days loaded with drama.
In both cases, however, they set off very complicated processes of renewing and restructuring the existing political order in the respective countries, aiming to overcome deep social, economic and cultural crises which laid behind the political explosions and revolutionary disruptions, and to establish freedom and democracy in their societies.

Looking around we can see much evidence of these “revolutionary” events, not only in our Old World, in Europe, but also in other parts of the world. Carrying out free elections, or transition to multi-party systems in some states in Africa, Asia and Latin America, are examples of such changes.
Even if they have sometimes different ideological backgrounds and take place under different conditions, their starting point, the transition from a totalitarian to a democratic society, gives them the appearance of proceeding in similar ways.
The theory of revolution, dominated since 1917 by the Great October Revolution, has been enriched by new, innovative concepts and forms, the Czechoslovak Velvet Revolution in 1989 being the best known, thanks not only to its democratic and moral concept, but above all to its portal figure, Václav Havel.

At the same time, changes of another character, aiming at the intentional transformation of societies, are going on in the world, too. They include the formation of international groups, such as the European Community, the Association of South-East Asian Nations (ASEAN), the Southern African Development Coordination Conference (SADCC), and the attempts to establish
similar collaboration in Latin America. They mirror the growing political will to find effective ways to build a better world. Such endeavors are, however, easier to plan than to implement. Many problems of political, social, cultural and economic character have to be solved. The integration process of Europe is witness to this. In the field of culture, the problems of various peoples' national identity, in terms of regional ethnic units, have been laid open when addressing the issue of the integration of national states and of the preservation of cultural heritage. The new philosophy of international understanding puts this identity process into another context. The respect for ethnic identities – former minorities in different national states – is now a part of this new concept.

The broad debate during which the new relations successively take form is the guarantee for ensuring democratic approaches and solutions. The time of irreconcilable political positions cast in cement, with tensions at the edge of threatening the destruction of mankind, seems to be replaced in international relations by readiness to understand and collaborate.

In spite of many remaining problems, of societies still not free, of deterioration of the environment, of misery, hunger and abuse in the world, the atmosphere of international politics shows signs of willingness to improve the conditions of human life.

This is, of course, a very general and simplified description of today's complex situation, with conclusions that are not necessarily shared by everybody.

Moreover, working through all aspects of the ongoing changes in the world, the revolutionary as well as the planned ones, we run the risk of being faced by even more new situations before we end because of continuously ongoing developments in society. Already in 500 BC Herakleites from Ephesos introduced the concept of all things continuously changing with his famous statement “pantha rei” – all is floating.

Today's chaos research shows us that development processes are composed of law-bound changes, which are, however, so complex and of such sensitivity to even the most insignificant fluctuations that development itself is almost unpredictable. And contemporary futurology demonstrates that the dynamics of change in society accelerate more and more.

Taking into account these views of continuously accelerating change, and the complexity of society on the whole, which is not uniform and varies in its parts according to different stages of development and many other factors affecting the life of a society, what are the most decisive elements of development and modification in society today?

Here is a spontaneous – and far from exhaustive – look around:

- The world is no longer big. Its parts – regions, states, communities, populations – are coming closer. Internationalization of their relations is an important phenomenon. The blocs, which played such an enormous role in world politics during the last decades, have lost their reason for being, diminishing the need of military forces and giving hope of releasing financial means for other urgent social necessities. Borders cannot either play the same role they had not long ago. Nor can their control keep populations isolated and ignorant. The enormous flow of information – more of an explosion – makes the world even smaller, shrinking still more every day. Nothing happens any longer, wherever it may be, without being known almost immediately around the world. Everything takes place before the eyes of all mankind.
- The awareness of human dignity, human rights, and human equality has increased, and respect for them not only asked for, but struggled for. Democratic principles are more and more imposed when governing society, and civil society now takes the lead.
- The well-being of mankind and, in addition, questions regarding mankind's survival and safeguard have moved to the center of attention. Our belief in the beneficial, almost automatic, effects of scientific and technical development now has serious cracks.

After decades, even centuries, of unlimited exploitation of the Earth's riches, and – conscious or unconscious – deterioration of its resources and the balance between nature and man in the
name of progress, an awareness is growing that the days of humanity's existence are counted if radical steps are not taken to redress the direction the Earth system is now taking towards collapse.

As awareness of our environment, of our cultural and natural heritage, increases we meet it with increased commitment. It is more and more recognized and emphasized that everybody is responsible, that all must participate, each individual must replace the wanton use of the benefits of the former progress with self discipline to preserve the environment.

- The migration of populations brought about by social, economic and – in the end – political crises, and by natural catastrophes as well, are a permanent factor of today's world. They elicit feelings and actions of solidarity, and cause enormous problems, especially in times of ongoing transition.

- The disillusionment from events of recent history, and awareness of the appalling history of the criminality of States against their own populations that has marked every decade of the 20th century, and the situation of today, where in many parts of the world there is still abuse of power, misery and hunger, have led on the one hand, to loss of belief in mankind's ability to make a perfect world, diminished belief in the power of ideologies and in political salvation, and to rejection of the idea that progress is based on science and technology.

On the other hand, there is reinforced interest for religion, suppressed by the communist regimes, conscious work for causes, and increased participation in different forms of civic societies and action. People are taking their problems into their own hands.

Several totalitarian regimes have seen their end during the past few years, especially those of central and eastern Europe, and a procedure of establishing democratic mechanisms is under way to replace the once securely entrenched systems in those countries they held in their power. There are other countries in the world where the struggle between totalitarianism and democracy now goes on. Democracy is not yet installed all over the world, and there is still misery and suffering to be abolished.

Human society faces problems that are global. These are problems for all of us. They require global solutions. Finding the solutions calls for interdisciplinary knowledge and interdisciplinary action. Everybody's understanding is necessary. Everybody means all of us – individuals, as well as institutions, organizations and enterprises.

How do museums answer the call for participation and assistance, what are they doing, and what can they do?

For museums and museology this is a great challenge. Museums as free cultural institutions in the service of society, and museology as the whole field's philosophical and theoretical base, face new situations and new demands. Their role in and importance for society has expanded far beyond the original founders' intentions. Museums, and all other institutions that by definition are grouped with them, are cultural social institutions, and as such are not an isolated phenomenon established by society for self-serving purposes only.

Museums are an inseparable part of culture, and in it, occupy the sphere of cultural and natural heritage. They are institutions entrusted with special aims and given tasks, represented by collecting, preserving, documenting, researching and presenting a specific part of the cultural and natural heritage, for purposes of memory, enjoyment, research and education.

Being a remarkable store of objects and information bank, based on three-dimensional material, a research institute and a medium for cultural and natural heritage, museums are unique social establishments in the service of society. Development and changes in society bring about new demands on museums, and thus changes in museums themselves, too. Museums have shown an ability to adapt themselves to upcoming needs during the many years of their existence. Collecting out of curiosity and for pleasure became gradually a conscious documentation of the past and a basis for scientific research. Some decades later, educational activities came to the foreground, as did the social mission of museums more recently.
Through their concern for the cultural and natural heritage, moving from an interest in isolated objects to a concept of global care of the past, even the recent one, museums have already in a natural way come in touch with the burning issues of our time.

As social institutions, living more and more in close contact with their own communities, museums participate in their life and contribute to their development. The unobtrusive, non-formal education they pursue is an effective means of disseminating knowledge and information. Through contacts over borders, they exchange ideas and experience, enriching all whom they touch. By their anchorage to earthly matters, and by the inventiveness and the engagement of museum workers, they are able to find non-traditional approaches, methods, and forms appropriate for active participation. There is no doubt that museums have a role to play, not only in the struggle for the improvement and safeguard of the environment, but also in the endeavors to build up a new democratic order in post-totalitarian societies.

Offering the philosophical and theoretical base to museums for their work, museology as a scientific discipline, concerned – according to the contemporary concept – with man's specific relation to reality as expressed by preserving, documenting and researching this reality and communicating knowledge about it, is called to study, in interdisciplinary collaboration, social and environmental phenomena, analyse them and relate them to its own field of responsibility, in order to provide museums with a framework for action or correction. Action not only in terms of offering past experience and conclusions of it for today's needs, but also in terms of forming the future itself.

As a science – which museology is – it must create the necessary theoretical prerequisites to advance museum work from registering the past for the future to a new dimension of acting for community development. This dimension will reinforce appreciation of the usefulness of museums, and make museum workers more conscious of their justified role in society.

Museum workers in Czechoslovakia and all the other former totalitarian societies in central and eastern Europe find themselves in an extraordinary and very special and difficult situation today. After decades of injustice, of being deprived of liberty, of psychological and even physical pressure and violence, enacted via ideological indoctrination by the past regime, the omnipotent party, the nomenklatura, the police and other structures on the whole population (with the exception of those who “believed”, if any, or collaborated); after enduring misuse of power in the name of contrived progress and so-called scientific socialism, years of central planning and directing in all spheres of life and sophisticated control of everybody and everything whenever and wherever, with requirements of repeated declarations or proof of loyalty and persecution in cases of disobedience, museum workers now have to fulfill freely their proper role and to assist their societies in the reestablishment of democracy, justice and truth and, moreover, help them on their way to integration with democratic Europe.

A crucial but very complicated process must be carried out without any previous practical experience. The democratization and restructuring of the post-totalitarian societies in Europe require understanding and active participation of the whole population to pass successfully through the difficult transition period. The total collapse of the centrally planned economy in communist systems is a fact, and its replacement by the market economy as the necessary basis for the development of new democratic social structures in society is one of the major problems. The experience from the recent developments in central and eastern European countries shows very clearly, however, that no system change can take place in a former communist country until it has been completely democratized. Only real democratization can convince people that the former central planning had to be abolished and the time of political steering, control and pressure is over, that they are masters in their own house and that it is worth their effort to take their own initiatives and even to accept a necessary, temporary, lowering of standards.

The long rupture of democratic life of these societies confronts them with great problems, not only the older generation when reviving the past experience of democracy, but also the younger ones, people in their fifties on down to the youngest, without any experience of a society’s democratic functioning or knowledge of any concept of democracy. Moreover, for the younger generation even the nightmare of the Stalin period is a phenomenon hard to understand, and the
youngest ones have only a very vague idea about the promising expectations of the Prague spring of 1968 or other attempts at liberation in central and eastern European countries that governments viciously repressed by the use of military power against their own populations.

Lack of information, internal and external, through isolation from the world around, censorship and manipulative selection of information or pure disinformation, have caused enormous damage. It is evident that it has resulted not only in a serious misunderstanding by people in the eastern European bloc of the functioning of the free democratic world, but also that this free world did not recognize the real conditions of life for people in so called socialist countries. The need for filling the information gap is urgent now, not only as a base for reflections in the countries undergoing system change on how to solve problems of transition, but also how to build up effective communication systems as one of the important instruments for ensuring the functioning of a democratic society.

Forcing the rigid dogmatic ideology, by elevating it to the level of a state philosophy, upon the whole population, under threats of losing one's job, the danger of seeing one's children denied the possibility to study, and up to losing one's life, combined with the promise of benefits of better material conditions of life if forgetting the rights of a citizen in a community governed by law, led to a general suppression of moral and ethical principles, defeatism and demoralization of people, an increase of hypocrisy and readiness to see corruption and self-prostitution as acceptable methods of survival.

Many remainders in the minds of people and in their behaviour, influenced by more than forty or seventy years of life in a totalitarian system, have to be overcome; ethical and moral problems related to them must be solved by each person involved, self-respect regained. Trust in each other must be renewed. Fear, on which the abuse of power of any kind was based in totalitarian regimes, must be eliminated and the respect for human rights and law reinstalled.

Museums, as all other institutions, had to serve the regime. They were misused by the regime. Not truth and objectivity, but the needs of the regime, had priority; to adapt reality to the marxist-materialistic doctrine was the main obligation put on museum workers. Manipulation of facts and of truth existed. The omnipotent and omnipresent organs of the party, and under it the administration of state, centrally directing and controlling all, and in addition, the all overseeing security apparatus interfered in the museum field, in cultural affairs, in science and research, museology included – and in the whole society.

Only when having in mind these inhuman conditions of work and life can the enormous problems be understood of what societies on the way from socialistic dictatorship to a democratic system have to overcome.

Museology, museums and the museum profession have to contribute to this task. They have their special methods, which seem to be well adapted to this purpose. They preserve the past for the future, they live in close social contact with their communities and populations, they offer non-formal education for filling the gap of information and knowledge. This requires, however, that the compromised role of museums and their very traditional working methods must be quickly reviewed and replaced by modern, active ones. Society and the solution of its problems cannot wait. An immediate contribution is expected, and it depends upon museums whether they become active, recognized and appreciated cultural institutions that are a part of its society, or remain memory houses which have nothing to say about society's problems.

The work to be carried out has to start by looking backwards. It is unbelievable, but it seems that museums have for a while forgotten – or sometimes maybe would forget, when still under the direction of he overthrown regime's collaborators and hangers-on – one of their most important tasks: to preserve the memory of the past for the future. In this special situation, when the government was taken over from the old totalitarian structures by the democratic power in a new model of revolutions, it was not only the duty to document the ongoing processes in society and their immediate consequences but also, of course, all the evidence of the old system which, for natural reasons, was in danger of being destroyed or removed.
The specific phenomenon was that museums themselves were, at that moment, not only institutions which collect, document and disseminate knowledge about the past by means of exhibitions and other techniques. They were also themselves the witnesses of the past, just by their own misuse through the old regimes. Closing mendacious, false and manipulated exhibitions or museums, if they had not been demolished by angry masses, or removing them in order to keep them unchanged as a “museum object” and important witness for the future, or at least to document them as such, was one possible step. To change them, redo them, was another one. But this was no ordinary working measure as taken by museums when one exhibition replaces another; a detailed documentation complete with photographs and records should have been made when changing these witnesses of the past. This, however, was very seldom done.

An urgent task to carry out without delay is now to catch up with this serious omission. An international project “Documenting the central and eastern European totalitarian past”, as proposed by me at the very moment of the famous Czechoslovakian “Velvet-revolution” and afterwards at different occasions, should be started immediately as far as anything can still be preserved. We should not forget that in some few years the new generations will no longer have any memory of these times and some day it could be put in question whether such manipulations did exist at all. We need not go far back to note that much more serious inhuman events from the Third Reich, the holocaust, are shamelessly denied. And why not, during the documentation procedure, arrange an exhibition to show to one’s own people, and also to innocent unsuspecting visitors from the free world, the disinformative methods including the lies, the altering of authentic documents by regimes who declared that “truth and man” were the focus of their care, and let it travel through the world. A “Museum of Communism's Rise and Fall” should be established to demonstrate with raw facts the great declarations, and the misery in which the system resulted.

There is, however, more to be done in the field of museums. There existed a forbidden culture and science in the socialistic countries, in the territories themselves in underground, or in exile. There is no more reason for being forbidden. But as an undeniable part of the cultural heritage of the respective countries, it has to be documented, integrated into the national cultural treasure and made known to the nation. Another big task for museums, in collaboration with other parts of cultural life.

Finally, life goes on, and the process of transition brings up every day developments and changes in the former socialistic countries. Searching for a model of a just society requires that the old structures – authorities, organizations, institutions – and methods are replaced by new ones. This successively disappearing past is also a part of the cultural heritage of the countries involved and museums must pay attention to it.

From the museological point of view, many new questions are open to be studied, analysed and answered. Working methods are needed to carry out these tasks. This must be done fast, though there are also other tasks, where museums can – and have to – participate in the post-totalitarian development of their respective communities towards functioning democratic societies. The list of abuses could be longer, and so could be the list of remedies and measures to be taken.

In order not to infringe on the other aspects of the topic Museums, Science, Culture and Europe Now, I will simply summarize my reflections:

- Profound social, economic and cultural changes of the former totalitarian regimes in central and eastern Europe bring with them tremendous upheavals in political systems and structures of the respective societies, and consequently in the life of each individual.
- Museums in this geopolitical area face today new situations and new demands. As free cultural institutions in the service of society they must not only preserve the material evidence of the recent past decades and the ongoing changes, but also participate in the life of their communities and assist them on the road towards real democracy. Moreover, they have to honestly settle accounts with the past and the use, or rather misuse, of museums for the purposes of totalitarian regimes.
- The transition will be a procedure requiring consciousness, hard work and a long time. Museology as the field’s theoretical base and ICOM's Code of professional ethics are tools of great importance to carry out the task.
- The influence of the above changes on international relations on the whole, and on other societies in the world still living under conditions similar to those outdated in central and
eastern Europe, is evident. Serious objective analysis of the past and of the problems raised by the transition can be of great help to those museums and museum professionals who are facing or will face the same situation.

- The upheavals in central and eastern Europe in 1989 are the completion of the endeavors of people in the former USSR and the socialistic bloc to become free and live a peaceful life in dignity, which started by isolated uprisings bloodily oppressed, continued by cautious reform attempts, pushed forward by glasnost and perestroika, and ended now by complete dissolution of the whole system. They have created a new region striving for full democracy, peaceful co-existence and active collaboration towards a better world for everybody.

This global concept can be carried out by a global action only. Cultural and natural heritage, museums and the museum profession all over the world have to play their role in the interdisciplinary action to fulfill this aim. They have all the prerequisites and qualifications for doing it. There is a need for their contribution – so:

Let us do it and meet these expectations with our very best effort.

Having closed my personal reflections on the topic of the International Cultural Meeting, I would like to express my great appreciation to the Moravian Museum for organizing this event, and personally to Dr. Jelinek for the initiative for it, and in addition, to present my warm thanks for the invitation to me to attend.

Being here, however, as the representative of the Executive Council of ICOM, and of its President Alpha Oumar Konaré, I have the honour to transmit on behalf of this directing body of ICOM:

- wishes of good work and best results to this meeting and its participants
- to the Moravian Museum, its director, board and staff, wishes of good luck in carrying out their important tasks in the old facilities as well as in the new ones, inaugurated these days in the Dietrichstein Palace, and
- to the museum workers and museums in the Czech and Slovak Federal Republic, greatest wishes for success in accomplishing their work and developing Czechoslovakian museums for the benefit of the people of this beautiful country.
Museum of The House of Terror

Alfonz Lengyel – USA

History of the Building of the Museum of the House of Terror

The museum is located in Budapest (Hungary) at 60 Andrássy Street. The famous architect Adolf Feszty designed this Neo-Renaissance building in 1880 for residential apartments, which had been owned, until 1936, by the Perlmutter family. Although, the use of the building was changed in several times, the outside appearance stayed the same.

From 1937 the Hungarian National Socialist Movement of Ferencz Szalasi rented part of the building. In 1940 until the Russian occupation of Budapest, the Arrow Cross Party used the whole building for its Head Quarters. At first the building was only used as administrative center of the Party. However, from October 1944, when the Hungarian Nazi “leader” Ferencz Szalasi, aided by the German SS, took over by force the Hungarian Royal Regime, one part of the building was use as a transit jail for those who resisted the Nazis.

From February 1945 to November 1956, the Communist Secret Police (AVH) occupied the building. They then extended underground corridors under the whole block, and transformed the basement into prison cells and torture chambers. After 1956 the Communist Secret Police changed their name (AVO) and moved to other locations. The building, after closing off the torture chambers and prison cells, was used as offices for different enterprises, and partly for a club for the Communist Youth Organization.

In year 2000 the Central & Eastern European Foundation for Historical and Sociological Research bought the building in order to transform it to a Museum for the memory of the “Dark Side of the Recent History of Hungary”.

The Museum

The Museum, aided by high tech equipment, authentic music, audio visual aids, and other of the latest equipment, informs the visitors well about the two bloody, Nazi and Communist, dictatorships. The Nazi Arrow-Head Party used this building only for four months, but the Communist Secret Police for eleven years. The Secret Police not only tortured those who resisted Communism, or refused to join the collective farm system, but a great number of people, who were considered to be “westerners”. No matter that they had actually at the request of the Allied Forces, worked underground against the Nazis with the Communists and Socialists.

Here the Communists persecuted not only the church leaders but also the other political parties. the head of the Hungarian Roman Catholic Church, Joseph Cardinal Mindszenty, and other Church leaders, although they had resisted the Nazis, but also, after the “historical” Socialist Party was forced to merge with the Communist Party, a great number of Socialists, and National Communists (Titoists) were tortured, or died in the basement of this building.

Ironically, at the order of the Soviets, both the Communist Interior Minister, Laszlo Rajk, the originator of the Hungarian Communist Secret Police, and the head of the Secret Police, a former tailor, Gabor Peter, were tortured in this building, which they served faithfully. They received no mercy, when Moscow felt suspicious about them; even they wo had been responsible for a great number of deaths at the order of the Soviets. The museum is properly, without any bias, presenting these dark sides of recent history.
The corridors, and the rooms, according to their displays, are called
- Room of the Gulag, to pay tribute to those who were perhaps not all tortured in this house, but who died in modern “slavery” in the Soviet gulags. The floor is covered with a map of locations to which the Hungarians were transported and some of them exterminated.
- The Room of Forced Relocation and Deportation Without Trial. These rooms with photo documentation recall the suffering of those families who were, often in the middle of night raided by the Secret Police, forced into the “black car” and disappeared to a unknown location in the country side, or Concentration Camp.
- The Room of the 1950’s. The visitors, with the aid of audio equipment, are able to listen to the speeches of the Hungarian Stalinists Communist leaders.
- The Room of Communist Propaganda. The visitors can read on the wall, and hear the most ludicrous and ridiculous propaganda of the Communists.
- The Room of the Soviet Advisors: In this room the display reveals the activities of the Soviet advisors, how they controlled and carried out the orders of their comrades from Moscow.
- Other important rooms demonstrate how some of the Nazis turned their coats and became communists; the forced contribution of the peasants who gave their production to the state; etc.

The most shocking part of the Museum is the row of prison cells in the basement, with the torture chamber, the execution room, and the wall on which are listed the names of the martyred political prisoners who were executed between 1945 and 1967.

The museum has a special place for the history of the communist regimen. There the Revolution of 1956 against the Soviet Communist system is commemorated, followed by the reign of terror after the abortive revolution, the exodus of people to the west, and finally, under Prime Minister Joseph Antall, the withdrawal of the Soviet Forces from Hungary. The greatness of the Museum lies in that it does not create hate, it only presets historical facts, and relates the survival of a nation through both the Nazi and the Soviet dictatorships.
Un siècle avec Lénine en Sibérie – réflexions sur la métamorphose des musées en Russie

Marc Maure – Norway

(Ce texte est la version abrégée d’un article publié en norvégien dans la revue scandinave Nordisk Museologi 2003/2).

Nous étions assis dans le café de l’ancien musée Lénine, dans la ville de Krasnoiarisk, au centre de la Sibérie, tard dans la nuit du 7 novembre 1996. Juste à côté de nous, sur la berge de l’Yenisei, reposait le vieux vapeur St Nikolai qui – 100 ans auparavant – avait transporté Lénine vers son lieu d’exil. Un peu plus loin, l’avenue Lénine menait à une statue monumentale de Lénine érigée devant le siège de l’administration régionale. Plus au sud, en travers de l’Yenisei, se dressait le colossal barrage hydro-électrique Lénine, et encore plus loin au sud, là où commençaient les steppes de l’Asie Centrale, se trouvait la ville de Chouchenskoie avec le musée construit sur le lieu d’exil de Lénine. Anatoli leva son verre et dit: « Buvons à la santé de l’anniversaire de la Révolution d’Octobre ... l’histoire est notre histoire ... nous pouvons l’aimer ou au contraire la détester, mais elle est de toute façon notre histoire ».


Musées russes et rapport au passé

Les muséologues du monde occidental ont toujours eu des connaissances incomplètes, et marquées de stéréotypes, sur la situation des musées en Russie. C’était particulièrement vrai à l’époque soviétique, mais c’est toujours le cas aujourd’hui, bien que les musées de Russie aient dans le courant des dernières années connu un profond renouveau.

La Russie joua un rôle central dans le développement de la muséographie moderne. Une alliance heureuse entre les avant-gardes politiques et culturelles durant les années suivant la Révolution d’octobre, aboutit à la création des premiers musées d’art contemporain, révolutionna le langage de l’exposition et développpa de nouvelles méthodes de diffusion culturelle. Mais par la suite, dans le courant des années 1920 – et pour une longue période – les musées soviétiques furent systématiquement transformés en instrument de propagande et d’éducation politique, basées sur le dogme du marxisme-léninisme.

Durant la fin des années 1980, la politique de glasnost (transparence) mise en place par Gorbatchev conduit à une profonde révision de l’histoire du pays. L’histoire officielle – telle qu’elle était entre autres présentée dans les musées – était caractérisée par de nombreux « taches blanches ». La période fut marquée par de douloureuses révélations concernant le Goulag, la collectivisation de l’agriculture, et bien d’autres événements historiques ayant été « oubliés », dissimulés, retouchés ou transformés par le pouvoir soviétique. La révision ne concerna pas seulement l’histoire du parti et de la Russie, mais celle de tout l’empire, et devint une arme de première importance pour les mouvements nationalistes qui se développèrent dans les régions non-russes.

Une nouvelle génération de muséologues et d’historiens eurent alors l’occasion de travailler à la transformation du système des musées, tâche à laquelle ils s’attelèrent avec grande énergie et créativité, ce qui donna des résultats suscitant l’admiration dans de nombreux domaines muséographiques. Le musée consacré au poète Vladimir Maiakovski (ouvert à Moscou à la fin
des années 1980 dans l’enceinte de la lugubre Lubianka, siège et prison du KGB), qui représente un sommet de la muséographie internationale du fait de son caractère novateur aussi bien dans la structure narrative que la scénographie, peut faire office d’emblème du renouveau des musées russes à cette époque.


Les musées russes ont joué durant ces dernières années un rôle essentiel, à la fois comme « centres de documentation » et « lieux de mémoire », dans le processus constituant à redéfinir la relation que la société russe entretient avec son passé, et à re-écrire son histoire. C’est un processus complexe qui se développe dans une situation conflictuelle entre, d’un côté le devoir de mémoire, et de l’autre le devoir de vérité. Il s’agit d’une part du domaine de la mémoire collective d’une société profondément traumatisée par un passé particulièrement tragique et douloureux. De quoi faut-il se souvenir? Que doit-on oublier? D’autre part, il s’agit du domaine de la science historique, et du besoin de documenter ce qui est véritablement arrivé, même au risque de refouler et détruire la mémoire.

Ce processus de re-définition de la relation au passé est à la fois l’instrument et l’expression de la reconstruction de l’identité nationale russe. La Russie a durant ces dernières années été marquée par le phénomène de la dé-construction des mythes nationaux soviétiques, qui avaient été fabriqués tout au long du 20e siècle, et une nouvelle histoire et identité russe est en train d’être re-construite. C’est un projet difficile pour différentes raisons. Dans le processus important et nécessaire consistant à se débarrasser d’un passé problématique et haïssable, on court le risque de détruire quelque chose d’essentiel. Il est donc important de pouvoir identifier et sauvegarder les « véritables » et « éternelles » valeurs russes, c’est-à-dire de débarrasser l’histoire « vraie » et la culture « pure » des scories et stigmates de la période soviétique. D’autre part – réalité rendant la construction d’une nouvelle communauté nationale particulièrement difficile – la Russie est un pays marqué par une très grande hétérogénéité sur le plan ethnique, résultat de la colonisation d’énormes espaces géographiques, et l’utilisation de la déportation comme méthode de gouvernement, durant plusieurs siècles.

**Le culte de Lénine** —  
« Lenine, a vécu, vit toujours, est vivant pour toujours. »

Peu de personnages historiques ont été l’objet d’un culte aussi systématique et de telle ampleur que Lénine. C’est uniquement dans le domaine religieux, chez les divinités et les personnages saints, que l’on peut trouver quelque chose de comparable. L’objet du culte était un Lénine vivant éternellement, et incarnant le Parti et la fondation de l’État soviétique. La preuve de son immortalité et de sa sainteté résidait dans l’imputescibilité de son corps, gisant pour toute éternité dans le mausolée de la Place Rouge, centre symbolique – et scène de toutes les plus importantes cérémonies politiques – de l’Union Soviétique.

« A regime that derives its legitimacy from a single ruler risks instability upon his death », dit Nina Tumarkin. « But if after death that ruler becomes the object of a cult predicated on his continuing living power, then that cult can serve as a stabilizing force. This is precisely what happened with Lenin. The cult established nationwide upon his death was based on one theme: Lenin lives! Lenin’s death was not to interfere with his continuing leadership of Soviet Russia » (Tumarkin 1997:165).

Le culte de Lénine présentait toutes les caractéristiques de phénomènes religieux liés au culte de divinités: tombeau saint (mausolée), évangiles (écrits du Marxisme-Leninisme), hagiographie, idoles (statues), temples (musées), lieux de pèlerinages (lieux où Lénine avait vécu), offrandes (cadeaux aux musées), autels (« coins-Lénine » dans les écoles, lieux de
travail etc.), reliques (objets de musées), fétiches et amulettes (médailles etc portées sur le corps) etc, de même que de très nombreux rites et cérémonies diverses, comme célébrations des dates anniversaires de sa naissance, de la Révolution d'Octobre etc.

Ce culte naquit de façon de plus ou moins spontanée en 1917, alors que Lénine commence à incarner le parti dans l'esprit de tous. Mais c'est lors de sa maladie au début des années 1920, et surtout après sa mort en 1924, que le culte est systématiquement organisé et mis en œuvre, et touche tous les aspects de la société soviétique. Ceci comme stratégie utilisée pour légitimer le pouvoir de Staline et créer des liens de fidélité entre le peuple et le parti. Dans les années 30 c'est le culte de Staline, « le Lénine d'aujourd'hui », qui devient prédominant. La déstalinisation des années 50 marque un retour important du culte de Lénine, qui atteint des sommets inégalés lors des célébrations de l'anniversaire de la révolution en 1967 et de la naissance de Lénine en 1970, marquées entre autres par la création de plusieurs grands musées consacrés à la mémoire de Lénine. A partir des années 70 le culte devient peu à peu un rituel vidé de sens. A la fin des années 80 et au début des années 90, une vague iconoclaste submerge l'Union Soviétique en voie de dissolution; statues, monuments commémoratifs et musées dédiés à Lénine sont démontés et détruits. Mais ce phénomène touche essentiellement les pays non-russes (pays baltes, Europe centrale etc), où Lénine est considéré comme le symbole de la colonisation et de l'oppression russe/soviétique. La Russie elle-même est bien entendue concernée, mais de façon moins systématique. Lénine y garde encore pour quelques années une image relativement « neutre », comme symbole d'un communisme humain détruit par Staline.

Au début des années 1990 il était en Russie courant de dire que « d'enterrer Lénine était la même chose que d'enterrer le communisme et l'Union Soviétique », c'est-à-dire que d'enlever son corps du mausolée de la Place Rouge était un rite d'exorcisme nécessaire pour se débarrasser des démons du passé. Mais encore aujourd'hui, après 10 ans de débats et d'actions diverses, Lénine repose toujours de son sommeil éternel dans son mausolée ... Il est possible que Lénine ait cessé d’exister dans la conscience russe en tant que personnage historique, pour n’être qu’un mythe pur débarrassé des aspects problématiques et sombres du personnage, ceci au contraire de Staline dont nombre se souviennent encore aujourd’hui comme d’un personnage vivant. Les monuments et statues consacrés à Lénine semblent en grande partie être devenus des monuments muets, jalonnant le paysage sans développer autre chose que l’indifférence. L’oubli est un destin que nombre de dictateurs et personnages saints ont connu avant lui. Mais en même temps, il n’est pas exclu que Lénine à nouveau puisse, dans un contexte politique futur, être appelé à jouer un rôle. Il a déjà démontré dans le passé, et ceci à plusieurs reprises, une grande capacité à survivre. Tumarkin souligne que « The cult of Lenin celebrates an immortal exemplary leader, while his living successors in the Kremlin bear the burdens of age and power » (Tumarkin 1997:268), et c’est peut-être dans cette « jeunesse éternelle » que réside l’étonnante capacité de Lénine à survivre.

**Le système des musées consacrés à Lénine**

« In Soviet times, these were prestigious institutions, well-funded, housed in prestigious buildings and boasting huge visitor numbers. »

Durant l’époque soviétique, un nombre impressionnant de musées et monuments de différents types étaient consacrés à Lénine. Suivant des chiffres officiels, il y aurait eu en 1980 pas moins de 800 musées et 100 000 sites historiques le concernant (Krivosheina 1980). Ces établissements et sites constituaient un élément central du culte de Lénine, en contribuant de façon décisive à son immortalisation. Lénine, qui avait disparu dans le temps, était toujours « vivant » dans l'espace, par le moyen de ces lieux commémoratifs qui partout et toujours rappelaient son existence.

Tous les objets pouvant d’une façon ou d’une autre être relatés à la vie de Lénine parce-qu’il les avait possédés, ou seulement touchés ou vus, de même que les objets ayant appartenu à ses proches, les objets ayant été donnés comme cadeau, etc. devinrent des reliques, fétiches et amulettes, qui furent pieusement collectés, préservés et mis à la disposition de la dévotion des fidèles. Il fut même fabriqué de grandes quantités de copies et répliques de ces objets, qui furent montées avec le même respect, dans les nombreux musées consacrés à Lénine.

Tous les lieux dans lesquels Lénine avaient habité ou travaillé – y compris des sites à l’étranger, situés hors de l’URSS et de ses satellites –, se virent décerner le statut de lieu de
maïeur et lieu de culte, équipés d'expositions et utilisés comme scènes pour des rituels commémoratifs. Donald Horne (Horne 1984:152) décrit par exemple comment la ville de Léningrad, berceau de la révolution, fut mise-en-scène au moyen de nombreux éléments commémoratifs — comme statues, stèles, appartements historiques etc — liés au séjour de Lénine dans la ville. Dans le site de Gorki près de Moscou, où Lénine vécut ses dernières années, « the preserved area of the reserve included the places where Lenin walked, picked mushrooms and berries, hunted and met local inhabitants » (Hejden 1998:61). Tout le paysage soviétique fut ainsi marqué, jalonné et mis-en-scène par des statues, des musées, des sites commémoratifs, des plaquettes, etc. le long de voies de pèlerinage liant les lieux de culte entre eux, avec le mausolée sur la Place Rouge comme centre.

Un réseau de musées Lénine rattachés au Musée Central Lénine à Moscou près de la Place rouge, constituait le noyau central de ces institutions consacrées à Lénine. Ce réseau central était directement placé — signe de son importance — sous la direction du Comité Central du Parti Communiste, qui en était le propriétaire, financait (généreusement) les activités et décidait de leur contenu.

À la fin de l'époque soviétique ce réseau était constitué des éléments suivants:
- le Musée Central Lénine de Moscou
- 14 filiales régionales sous la forme de grands musées dans entre autres les villes de Léningrad, Uljanovsk, Samara, Kazan, Kiev, Krasnoiarisk, Baku, Tasjkent.
- 27 musées et complexes commémoratifs situés dans divers sites, maisons, appartements ayant joué un rôle central dans la vie de Lénine
- 21 musées Lénine à l'étranger (Finlande, France, Allemagne, Suisse, Pologne, Tchécoslovaquie, Cuba, Mongolie, Yemen, Laos).

Ces musées avaient des collections importantes, de caractère disparate, liées à la vie et l’œuvre de Lénine. Les écrits de Lénine y jouaient un rôle principal, sous la forme de manuscrits, lettres, publications et autres documents. Les originaux étaient conservés au musée central à Moscou, et les autres musées montraient seulement des copies. On y trouvait de plus des photographies, œuvres d’art, affiches, objets d’artisanat, médailles, drapeaux etc. Une catégorie de signification symbolique particulière était constituée par les cadeaux offerts à Lénine, ou au musée, par le parti, les syndicats, les visiteurs de marque, etc.

Les expositions dans les grands musées étaient monumentales, et construites avec des matériaux de qualité par d’habiles architectes et artisans. Elles constituaient de grandes narration édifiantes sur la vie de Lénine, composées fidèlement au dogme, présentées comme une évolution linéaire de l’histoire menant inamovablement à la Révolution d’Octobre et au triomphe du Parti avec Lénine comme guide infaillible. « The whole exposition (du musée central Lénine à Moscou) vividly reflects the main stages of Lenin’s life and work. It begins with the formation of young Vladimir Ulyanov’s worlds outlook: even as a young man he became a passionate adherent of the theory and cause of Karl Marx and Frederick Engels, and an active fighter to rally Russia’s revolutionary Marxists forces into a united militant proletarian party. The exposition also reveals the great part Lenin played in world history and the victory of the October Revolution, in routing the armed forces of the Russian and foreign counter-revolution in 1918–1920, in establishing the Soviet state and laying the foundations of a new society, and of the world communist movement » (Krivosheina 1980:61).

« In the V.I. Lenin Museums, Lenin is celebrated as redeemer of human kind. Characteristically, part of the celebration is to recall the famous coups by which he changed the Russian socialist movement, and then the world ... Each bold deed is portrayed in famous paintings done in the heroic style: they are the Marxist equivalent of paintings of the life of Christ and, in part, their message is the same: those who are humble, derided and oppressed can, through destiny and faith, triumph over the apparently mighty. » (Horne 1984:149)

Ces musées avaient un public nombreux, surtout sous la forme de visites organisées. Les groupes scolaires en constituaient la partie principale. Ces musées avaient une fonction rituelle très importante. Ils servaient de scène à des cérémonies de différents types, comme entre autres le rite d’initiation des Jeunes Pionniers – organisation du parti pour les enfants – dans le musée central Lénine, où ils faisaient serment de fidélité éternelle à Lénine et recevaient le foulard rouge, signe de leur appartenance au parti.

L’exil sibérien de Lénine dans la région de Krasnoiarsk –
« But all that is associated with the memory of Lenin’s stay is carefully preserved. »

En 1897, Lénine – qui a 27 ans – est condamné à 3 ans de relégation en Sibérie, qu’il passe dans le village de Chouchenskoie, situé dans la partie sud de la région de Krasnoiarsk. Il y est rejoint par Nadejda Kroupskaia, qu’il épouse, et qui deviendra sa compagne et collaboratrice fidèle jusqu’à la fin de sa vie.

Cet exil est pour Lénine une période de travail et réflexion. Il termine le manuscrit de son premier livre « Le développement du capitalisme russe», lit beaucoup, traduit des ouvrages étrangers, a une importante correspondance, de même qu’il mène des activités politiques envers les autres exilés et les paysans de la région, ce qui ne l’empêche pas de participer à de nombreuses activités de plein-air, comme natation, patinage, pêche, chasse, cueillette de baies et champignons, etc.

Si nous en croyons la mythologie officielle, cet exil était «filled with unceasing work. ... Lenin loved the mighty Siberian nature .... To this day people in Shushenskoye point out the steep banks of the Yenisei from which Lenin often loved to watch the sunsets. Lenin often engaged in athletics, considering that a revolutionary, whose life is dedicated to struggle and abounds in privations and difficulties, must be hardy, enduring and strong in both body and spirit» (texte de l’exposition du musée central Lénine). «The conditions of the exile: endless check-ups by the police, the narrow customs of remote provinces, separation from most relatives and friends, isolation from cultural centres and the revolutionary milieu, and, in addition, lack of political rights and prohibition to work in the chosen profession proved to be a hard trial for the staunchest of people. Some broke down spiritually and physically, and that was exactly what the powers-that-be counted on. But this did not happen to Lenin. His dedication to the great cause of transforming society on the basis of the Marxist teaching was an inexhaustible source of revolutionary optimism for him. » (Places associated with Lenin 1988:83)

L’historienne Hélène Carrère d’Encausse en donne une autre description « L’exil de Lénine fut somme toute très confortable ... l’on constate qu’être exilé (à l’époque tsariste) n’empêchait ni de se marier, ni de se rassembler ... il s’adonna souvent aux activités physiques qui lui étaient chères ... Comme les autres relégués qu’il rencontre pour des soirées plaisantes ... il ne subit aucune contrainte, hors de la nécessité de vivre là où il a été assigné à résidence ... on ne peut que constater à quel point le sort des ennemis du tsarisme fut éloigné du traitement infligé plus tard par les bolcheviks aux «ennemis du peuple. » (d’Encausse 1998:34).

L’historien russe Dmitri Volkogonov entreprit dans sa biographie (Volkogonov 1994) une déconstruction systématique du mythe: « L’exil à Shushenskoye n’avait été en définitive qu’une longue période de vacances forcées. Lénine avait trouvé normal de demander que lui soit attribué un meilleur lieu de séjour « à cause de ma mauvaise santé », personne ne l’obligea à travailler, il ne fut d’aucune façon enfermé ... Mais sa « mauvaise santé » ne l’empêcha pas, comme il écrivit à sa famille, que « en plus d’aller à la chasse et de nager, je passe la plus grande partie de mon temps à faire de longues promenades » ... et même « s’il était impossible d’avoir de l’aide pour faire le ménage », il était « satisfait de son logis et de la nourriture », avait « pris du poids et le soleil l’avait bronzé ». Et Volkogonov rajoute: « l’existence d’un déporté politique était infiniment plus facile sous le tsar que plus tard pendant le régime soviétique, où les prisonniers devaient d’abord construire leur propre camp avant de s’y installer » (Volkogonov 1994).
Toutes les traces du séjour de Lénine dans la région de Krasnoiarsk furent par la suite l’objet d’un important travail de conservation, mise-en-scène et vénération. « Today thousands of people travel to Siberia to see the places where Lenin lived. ... The towns and villages of Eastern Siberia have changed beyond recognition in the intervening decades ... But all that is associated with the memory of Lenin’s stay is carefully preserved. » (Places associated with Lenin 1988:33). A la fin de l’époque soviétique le réseau des monuments et lieux commémoratifs dans la région se composait:
– des grands musées de Chouchenskoie et Krasnoiarsk (voir ci-dessous)
– de nombreuses maisons historiques (endroits où il avait séjourné, lieux d’habitation des exilés qu’il fréquentait, etc.)
– divers monuments, comme le navire St Nicolas, sur lequel il avait voyagé et qui fut aménagé comme partie du complexe du musée de Krasnoiarsk
– un très grand nombre d’objets commémoratifs (plaques, stèles etc) placés dans tous les lieux où il était passé.

Le musée de Chouchenskoie – un monument commémoratif transformé en musée de plein-air sur la vie du paysan sibérien


Dans les années 90 le musée connut une importante métamorphose. Après une période durant laquelle il fut menacé de disparition, il fut transformé en un musée de culture populaire consacré à la vie traditionnelle du paysan du sud de la Sibérie. Il fonctionne aujourd’hui comme un musée de plein-air tel que nous les connaissons dans le nord de l’Europe. Les bâtiments sont bien entretenus et sont le cadre d’activités de culture populaire (artisanat, musique et danse). Les groupes scolaires et quelques touristes constituent la majorité des visiteurs. Lénine y est encore présent aujourd’hui, sous la forme de plaquettes commémoratives, une statue en bronze grandeur nature, et les deux maisons où il a séjourné, qui sont toujours conservées avec leur intérieur d’époque.

L’écrivain Colin Thurborn, qui visita le musée à la fin des années 1990, en fait la description suivante: « The rooms are polished, exact, austere. Here are his high desk and wash-basin. Here are the two iron beds where he and Nadezhda Krupskaya slept, after they married in exile. Under the gaze of their wardens, the objects seem heavy with aura. Was this his teapot, his spoon? His ice-skates (made in Germany) dangle from a nail: his feet were small. Under that wattle arbour outside, drowned by hop foliage, he worked in summer on the articles which would come scripture. The floorboards creak with the warp of later years. I peer into his cracked mirror ... » (Thubron 2000:95)

Le Musée et Centre Culturel de Krasnoiarsk – ancien musée Lénine et lauréat du Prix du Musée Européen


D’autres parties moins importantes des anciennes expositions ont aussi été préservées, et se trouvent maintenant placées entre des expositions et activités de tout autre caractère, comme des aquariums avec poissons tropicaux, une exposition temporaire sur le Goulag, une exposition permanente sur les morts de la guerre d’Afghanistan etc. Ces juxtapositions peuvent surprendre le visiteur, mais elles sont en vérité l’expression manifeste d’un travail actif sur le passé et la mémoire, où les frontières entre différentes catégories historiques ou morales ne sont pas encore entièrement fixées.

Durant les années 90 le musée s’est transformé en centre culturel polyvalent, avec un grand nombre d’activités dans plusieurs domaines, et jouant un rôle important dans la vie de la ville et de la région. Le grand bâtiment donne place à différents types de projets et d’organismes. On peut citer entre autres le bureau de la section régionale de l’organisation russe Mémorial, qui joue un rôle central pour la documentation et la diffusion de l’histoire du Goulag. On y trouve aussi un centre pluri-ethnique, où différents groupes nationaux de la région (qui comporte environ 100 groupes ethniques différents) disposent de locaux pour leurs activités.

Le musée a pris en 1995 deux initiatives qui connurent un grand succès. D’abord la création de l’organisation « Open Museum Association », maintenant indépendante, qui regroupe un grand nombre de muséologues et autres professionnels dans diverses régions de Russie, et organise conférences, expositions, ateliers, etc. Ensuite, la création de la Biennale Internationale de Krasnoiarsk, qui est un grand festival d’expositions avec compétitions, séminaires et divers arrangements. La 5e Biennale a lieu en septembre cette année, sous le thème organisateur de « Fictions de l’histoire ».

En 1998 le Musée et centre culturel de Krasnoiarsk fut honoré du Prix du Musée de l’Année, discerne par le Conseil de l’Europe, pour les raisons suivantes. « The jury decided to award the prize in recognition of the spirit of enterprise, creativity and resourcefulness of this museum center, which despite financial constraint and an outlying location has assumed a pivotal role within the vast Russian Federation. They also pointed out that it symbolized the changes which had taken place in Russia since 1991 and had shown an outstanding commitment to the cause of the Russian Federation. »

VERS LA FIN DE LA TRANSITION

Le destin des anciens musées Lénine est de plusieurs façons symptomatique des périodes révolutionnaires, c’est-à-dire de situations de transformation profonde d’une société accompagnée d’une importante révision de l’histoire et du rapport au passé. Ces situations sont marquées par deux phénomènes apparentement opposés. D’une part, d’importantes destructions de monuments, œuvres, musées, expositions et autres symboles matériels de l’ancien régime, qui marquent le changement de façon spectaculaire et font office de rituels pour exorciser les démons du passé. Mais en même temps, chose que l’on a souvent tendance à oublier ou sous-estimer, a lieu un important phénomène de conservation des mêmes monuments et symboles matériels, qui subissent un processus de transformation de sens, se voient replacés dans un nouvel univers idéologique, deviennent par exemple « la propriété du peuple », c’est-à-dire font office d’éléments servant à construire un nouvel héritage...
national. Les jeunes États révolutionnaires sont en réalité de grands créateurs de musées, et font souvent office de pionniers en ce qui concerne le développement de nouveaux types de musées. Il suffit de rappeler la révolution française avec la création du Muséum du Louvre et d’autres musées publics, et la révolution bolchevique avec la création des musées d’art contemporain.

Cette révision de l’histoire, marquée par la construction d’un nouvel héritage, qui caractérise les situations révolutionnaires, est un processus complexe dans lequel on peut voir – suivant le schéma des rites de passage – plusieurs phases distinctes, telles qu’elles sont entre autres illustrées par l’évolution des anciens musées Lénine. Tout d’abord une phase de séparation par rapport au passé – qui a un caractère abrupt et une durée limitée –, qui a eu lieu à l’occasion de la dissolution du système soviétique. Ensuite une phase liminaire, c’est-à-dire une période plus longue de transition, marquée par des changements continuels, et montrant à la fois des éléments de la période précédente et de celle qui va suivre. A mon avis, les années 90 ont été dans ce sens une période de transition. Il est probable que cette phase soit actuellement en train de s’achever, et que les anciens musées Lénine, et tout le système des musées russes, entrent maintenant dans la dernière phase de leur évolution post-révolutionnaire. Ce sera une phase d’agrégation, marquée par la stabilité, c’est-à-dire une mise en forme de caractère plus permanent.

Durant les années 1990 les musées de Russie ont été marqués par de profondes transformations, liées au rôle qu’ils jouèrent dans la redéfinition du rapport que la société russe entretient avec son passé. Ils ont dans ce processus fait preuve d’un grand dynamisme et, vue dans une perspective internationale, de grande originalité et de qualités certaines. Il reste à espérer que, durant les années qui viennent, ce que les musées russes ont réussi à créer durant les dernières années persistera, et ne sera pas qu’une sorte d’expérimentation de durée limitée et ayant caractérisé une période où toutes les possibilités étaient encore ouvertes pour la Russie nouvelle.

Appendice – Destin de quelques musées Lénine

• Musée Central Lénine, près de la Place Rouge à Moscou, ouvert en 1936 avec 34 salles d’exposition et 12 000 objets. La Pravda écrit « The working class and all working people of the Soviet country, and the international proletariat have received not only a fine Lenin memorial, but also a new powerful propaganda weapon for Leninism, a mighty weapon for studying our Party’s heroic record. » En 1991 le personnel du musée lutte contre sa disparition, et transforme ses objectifs et activités. Mais le musée cesse d’exister en 1993, les expositions sont démontées et les collections transférées au Musée Historique.


• Musée Lénine au manoir de Gorki près de Moscou, où Lénine vécut les dernières années de sa vie et mourut en 1924, ouvert à la visite en 1949. Il fut l’objet d’une importante rénovation en 1987, pour marquer le 70e anniversaire de la Révolution d’Octobre, avec construction d’un monumental bâtiment mémorial avec expositions. Le site a été conservé tel qu’il était à l’époque soviétique.

• Musée Lénine de l'Institut Smolny à Léningrad / St Petersburg, dans le bâtiment ayant servi de siège au premier gouvernement soviétique de 1917 à 1918, avant que Moscou ne devienne la capitale. L'appartement et le bureau de Lénine ouverts au public dès 1927 sont toujours visibles aujourd'hui, mais le musée a développé ses activités en incluant toute l'histoire du site de Smolny.


• Musée Lénine de Samara où Lénine vécut dans les années 1880, ouvert en 1989. En 1993 les expositions furent démontées, sauf le hall central, et le bâtiment utilisé par le Musée Régional de Samara.

• Musée Lénine de Kazan, où Lénine fit ses études, ouvert en 1937. Actuellement Centre Culturel National du Tatarstan ayant conservé une partie des anciennes expositions.


• Musée Lénine de Baku (Azerbaïdjan) transformé en 1992 en Musée National du Tapis et des Arts Appliqués.

• Musée Lénine de Bisjkek transformé en Musée National de l’Histoire du Kirgistan, ayant conservé une partie des anciennes expositions.


• Musée Lénine de Prague (Tchécoslovaquie) situé dans le Palais Kinski (avec entre autres la salle où le 6e congrès du Parti Socialdémocrate russe avait été organisé en 1912 sous la présidence de Lénine), cessa d’exister à la fin des années 1980.

• Musée Lénine de Cracovie (Pologne) où Lénine vécut en 1913, cessa d’exister en 1990, et le palais qui l’hébergeait fut restitué à ses propriétaires d’origine.

• Musée Lénine de Paris dans l’appartement où Lénine vécut de 1909 à 1912, est la propriété du Parti Communiste Français et existe toujours aujourd’hui.

• Musée Lénine de Tampere (Finlande) où Lénine vécut de 1905 à 1907, et en 1917, fut ouvert en 1946 et existe toujours aujourd’hui.
Sources


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Je suis particulièrement reconnaissant à (par ordre alphabétique)
Mikail Chubsky (dir. du Musée et Centre Culturel de Krasnoiarsk)
dr. Vladimir Douikelski (Centre de Développement des Musées à l’Institut National de la Culture à Moscou)
Mikhail Gnedovsky (dir. Institut pour la politique culturelle, Moscou)
Nikolaj Nikisjin (dir. du Centre de Développement des Musees à l’Institut National de la Culture à Moscou)
d’avoir partagé avec moi leurs grandes connaissances et expériences de la transformation des musées en Russie.
A century with Lenin in Siberia: Thoughts about the metamorphosis of museums in Russia

Marc Maure – Norway

This text is a shortened version of an article published in Norwegian in the Scandinavian journal Nordisk Museologi 2003/2.

We were sitting in the café of the former Lenin Museum, in the city of Krasnoyarsk, in the center of Siberia, late in the evening of 7 November 1996. Right next to us, on the bank of the Yenisey river, was docked the old steam boat, the “Saint Nicholas”, which had brought Lenin in 1897 to the scene of his exile. A little further away, Lenin Avenue led to the monumental statue of Lenin that stood just in front of the headquarters of the regional administration. Further south, across the river, stood the colossal Lenin hydroelectric dam, and even further south, where the steppes of central Asia begin, was the village of Shushenskoye with the museum built on the place where Lenin was sent in exile. Anatoli raised his glass and said “Lets drink to the health of the October Revolution – history is our history – we can like it or hate it, but it is in any case our history.”

Russian museums have changed profoundly since the end of the 1980s. Many of the monuments, museums and exhibitions have disappeared, and others have been established, during a process whose aim was to redefine the relation that Russian society has with its past. The fate of the museums devoted to Lenin, which, because of their number and their symbolic value, made up a major part of the world of Soviet museums, is particularly illustrative of this point. The metamorphosis of the former Lenin Museum in Krasnoyarsk in Siberia, which received the Prize of the European Museum of the Year in 1998, is a particularly interesting case study.

Russian museums and their relation to the past

Museologists in the west always had only partial knowledge, and often stereotyped, about Russian museums. This was particularly true during the Soviet period, and it is still the case today, even though Russian museums have gone through profound renewal during the last few years.

Russia played a central role in the development of modern museography. The fortunate alliance between the political and cultural avant-garde, during the years that followed the October revolution, led to the founding of the first museums of modern art, revolutionized the language of exhibitions, and developed new methods of cultural dissemination. But then, in the 1920s – and for a long time afterwards – Soviet museums were systematically turned into an instrument for propaganda and political education, based on the dogma of Marxism-Leninism. During the end of the 1980s, the policy of glansnost (transparency) introduced by Gorbachev led to a deep revision of the history of the country. Official history – such as it had been presented in museums, among others, was characterized by many “white spots”. The period was marked by painful revelations concerning the GULAG, the collectivization of agriculture, and other historical events that had been “forgotten”, dissimulated, retouched or transfigured by Soviet power. The revision did not just concern the history of the Party and Russia, but also the entire empire, and became a major arm for nationalist movements that were developing in the non-Russian regions of the USSR.

A new generation of museologists and historians began then to work on the transformation of the entire system of museums, a task that they tackled with enormous energy and creativity, and brought results that were admirable in many spheres of museology. The museum devoted to the poet Vladimir Mayakovsky (opened in Moscow at the end of the 1980s in the premises of
the lugubrious Lubyanka, headquarters and prison of the KGB), is a high point of international museography. The exhibition's innovative narrative structure and the nature of its design make it the standard bearer of the renewal of Russian museums of the times.

Since 1991, the year of the dissolution of the Communist Party and of the USSR, museums have gone through major transformations, marked both by great ideological, scientific, and cultural challenges, and by huge difficulties of financing and organization. In spite of this difficult situation, more new museums were founded in the 1990s following decentralization, than during the entire period 1950–1990, regulated by local or regional authorities, associations, or private companies.

During these years, Russian museums played a major role, both as “documentation centers” and “spaces of memory” in the process of redefining the relation of the Russian society with its past, and re-writing its history. This is a complex process, which is developing in a situation of conflict between, on the one hand, the duty to memory, and on the other the duty to truth. On one side is the area of collective memory of a society profoundly traumatized by a particularly tragic and painful past. What do we have to remember? What should we forget? And on the other side, the field of historical science, and the need to document what truly happened, even at the risk of driving back and destroying memory.

This process of redefinition in relation to the past is both an instrument and the expression of rebuilding a national Russian identity. During these last few years, Russia had been particularly marked by the deconstruction of the national Soviet myths, which had been invented during the 20th century, and a new Russian history and identity is being constructed. For different reasons, it is a difficult project. In the important and necessary process of shedding a complicated and hateful past, we run the risk of destroying what is essential. It is therefore necessary to be able to identify and preserve the “true” and “eternal” Russian values, that is, to rid history of the stigmatism and the scoria of the Soviet period. On the other hand – the real world making the building of a national community particularly difficult – Russia is marked by a vast ethnic heterogeneity, the result of colonizing huge geographical space and using deportation as a method of governing during several centuries.

**The cult of Lenin**

*“Lenin lived, Lenin lives, Lenin will live!”*

Few historical people have been the object of a cult as systematic and of such magnitude as Lenin. We can only see something comparable with divinities and saints in the world of religion. The cult object was a Lenin living eternally, incarnating the Party and the foundation of the Soviet State. The proof of his immortality and sanctity is shown in the body that will never rot, reclining for all eternity in the mausoleum on Red Square, the symbolic center – and scene of all the important political ceremonies – of the Soviet Union.

“A regime that derives its legitimacy from a single ruler risks instability upon his death”, wrote Nina Tumarkin. “But if after death, that ruler becomes the object of a cult predicated on his continuing living power, then that cult can serve as a stabilizing force. This is precisely what happened with Lenin. The cult established nationwide upon his death was based on one theme: Lenin lives! Lenin’s death was not to interfere with his continuing leadership of Soviet Russia” (Tumarkin 1997:165).

The cult of Lenin had all the characteristics of religious behavior attached to the cult of divinities: a holy tomb (mausoleum), a gospel (texts of Marxism-Leninism), pilgrimages (places where Lenin had lived), offerings (gifts to museums), alters (“Lenin corners” in schools and at work places, etc), relics (museum pieces), talismans and amulets (medals etc. worn on the body), etc. There were even commemorative rituals and ceremonies, such as the celebration of the anniversary of Lenin’s birth, the October Revolution, etc.

This cult was born more or less spontaneously in 1917, when Lenin began to incarnate the Party in everybody’s mind. But it was only at the beginning of his illness in the 1920s, and especially after his heath in 1924, that the cult became systematically organized and carried
out, covering all the facets of Soviet society. It was a strategy to legitimize Stalin's power and to create links of fidelity between the people and the Party. In the 1930s the cult of Stalin, “the Lenin of today” became predominate. De-Stalinization in the 1950s was an important turning point for the return to the cult of Lenin. It reached its peak with the anniversary of the revolution in 1967, and of Lenin's birth in 1970, which was marked with the founding of several very large museums dedicated to his memory. From the 1970s the cult became more and more a ritual devoid of meaning. At the end of the 1980s and in the beginning of the 1990s, an iconoclastic wave submerged the Soviet Union, which was breaking up, and statues, commemorative monuments and museums dedicated to Lenin were dismantled and destroyed. But these events essentially affected the non-Russian countries (the Baltic States, Central Europe, etc.) where Lenin was seen as the symbol of colonization and Russian/Soviet oppression. Russia itself is of course affected, but less systematically. There, Lenin has kept a relatively “neutral” image for several years, as a symbol of the human side of communism destroyed by Stalin.

At the beginning of the 1990s it was common to say that “to bury Lenin was to bury communism and the Soviet Union.” That is to say that to remove his body from the mausoleum in Red Square was a necessary rite of exorcism to get rid of the demons of the past. But even today, after ten years of debate and different actions, Lenin is still resting in his eternal sleep in his mausoleum. It is possible that Lenin has simply ceased to exist in the Russian mind as an historical person, to become only pure myth, removed of the questionable aspects and dark side of the living personality. This is the opposite of Stalin, whom many remember today as a living person. The monuments and statues devoted to Lenin seem to have become mute, they cover the landscape without inspiring anything more than indifference. To be forgotten is the fate of many dictators and holy figures who have come before him. But at the same time, it is not impossible that Lenin could, in some future political context, be called upon to play a role again. He has already shown a great capacity to survive several times before. Tumarkin pointed out that “The cult of Lenin celebrates an immortal exemplary leader, while his living successors in the Kremlin bear the burdens of age and power.” (Tumarkin 1997:268). It is perhaps this “eternal youth” that gives Lenin the amazing ability to survive.

The system of Lenin Museums

“In Soviet times, these were prestigious institutions, well-funded, housed in prestigious buildings and boasting huge visitor numbers”

During the Soviet period, an impressive number of museums and monuments of different types were devoted to Lenin. According to official figures, in 1980 there were no less than 800 museums and 100,000 historical sites about him (Krivosheina 1980). These establishments and sites were a central element in the cult of Lenin; they were decisive contributions to immortalizing him. Lenin, who had disappeared in time, was always “alive” in space, by means of these commemorative places, which everywhere and always recalled his existence.

All the objects that could be in one way or another related to Lenin's life, because he had owned them, or only touched them or had seen them, even objects which had belonged to people near him, objects which had been given as presents, and so on, became relics, amulets and talismans. They were piously collected, preserved and made available for the devotion of the faithful. There were even a huge number of copies and reproductions made of these documents, which were displayed with the same respect in many Lenin museums. All the places where Lenin had lived or worked – including sites abroad, outside of the USSR and its satellites – were granted the status of memorial and cult place with plaques, equipped with exhibitions and used as a stage for commemorative rituals.

Donald Horne (Horne 1984:152) for example, describes how the city of Leningrad, the cradle of the revolution, became the scene for many commemorative settings: statues, stone memorials, historical apartments, etc, linked to the stay of Lenin in the city. In the site of Gorki near Moscow, where Lenin spent his last years, “The preserved area of the reserve included the places where Lenin walked, picked mushrooms and berries, hunted and met local inhabitants” (Hejden 1998:61).
The entire Soviet landscape was thus covered, marked with statues, museums, commemorative sites, plaques, etc, all along the pilgrimage routes linking the places of cult between each other, with the mausoleum on Red Square as the center.

A network of Lenin Museums, attached to the Central Lenin Museum in Moscow near Red Square, was the central core of these institutions devoted to Lenin. This central network was placed directly – sign of its importance – under the Central Committee of the Communist Party, which was the owner, financing (generously) their activities and deciding on their content. At the end of the Soviet epoch, this network comprised the following elements:

- the Central Lenin Museum in Moscow
- 14 regional branch museums in the form of big museums in major cities, among others Leningrad, Ulyanovsk, Samara, Kazan, Kiev, Krasnoyarsk, Baku, Tashkent
- 27 memorial complexes and museums located in various sites, houses, and apartments which had some central role in the life of Lenin
- 21 Lenin Museums abroad (Finland, France, Germany, Switzerland, Poland, Czechoslovakia, Cuba, Mongolia, Yemen, Laos)

These museums had large collections, very diverse, linked to the life and work of Lenin. The writings of Lenin played the leading role, represented by manuscripts, letters, publications and other documents. The originals were in the Central Lenin Museum in Moscow, and the other museums displayed only copies. There were also photographs, art works, posters, handicraft objects, medals, flags, etc. A category with special symbolic significance consisted of the presents given to Lenin, or to the museum, by the Party, the trade unions, eminent visitors, etc.

The exhibitions in the big museums were monumental, and built with high quality material by skilful architects and craftsmen. They consisted of great edifying stories about Lenin's life, composed faithfully of dogma, and presented as an historical evolutionary line leading invariably to the October Revolution and the triumph of the Party with Lenin as the infallible guide.

"The whole exhibition (of the Central Lenin Museum in Moscow) vividly reflects the main stages of Lenin's life and work. It begins with the formation of young Vladimir Ulyanov's world outlook: even as a young man he became a passionate adherent of the theory and cause of Karl Marx and Frederick Engels, and an active fighter to rally Russia's revolutionary Marxists forces into a united militant proletarian party. The exhibition also reveals the great part Lenin played in world history and the victory of the October Revolution in routing the armed forces of the Russian and foreign counter-revolution in 1918–1920, in establishing the Soviet state and laying the foundations of a new society, and of the world communist movement." (Krivosheina 1980:61)

"In the V.I. Lenin Museums, Lenin is celebrated as redeemer of human kind. Characteristically, part of the celebration is to recall the famous coups by which he changed the Russian socialist movement, and then the world… Each bold deed is portrayed in famous paintings done in the heroic style: they are the Marxist equivalent of paintings of the life of Christ and, in part, their message is the same: those who are humble, derided and oppressed can, through destiny and faith, triumph over the apparently mighty." (Horne 1984:149)

These museums had a large number of visitors, especially in the form of organized visits. School groups were the major part. The museums had a major ritual function. They were the stage for different types of ceremonies, among others the initiation rites of the Young Pioneers – the organization of the Party for children. In the Central Lenin Museum they pledged an oath of eternal allegiance to Lenin, and received the red scarf, sign of their loyalty.

In 1991 the system of Lenin Museums found itself suddenly without resources, and without public, when the Communist Party, which had been the owner, was dissolved. Many of them were closed and ceased to exist, after a procedure that could be very short. The Central Lenin Museum in Moscow fought bravely to avoid closing, its personnel took over and transformed its ideological profile and its activities, but it definitively ended its existence in 1993. Its exhibitions were taken down and the collections given to the Historical Museum. The fate of other Lenin Museums varied, according to local political conditions Many of them survived – not by their name nor by their ideological profile – but by their buildings and a part of their exhibitions, often at the cost of great financial difficulty (see appendix). We will see later the case of the Lenin Museum in Krasnoyarsk.
The Siberian exile of Lenin in the region of Krasnoyarsk

"But all that is associated with the memory of Lenin’s stay is carefully preserved"

In 1897, Lenin – who was 27 years old – was condemned to three years of banishment in Siberia, which he spend in the village of Shushenskoye, located in the southern part of the Krasnoyarsk region. Lenin was joined by Nadezhda Krupskaya, whom he married, and who became his companion and faithful collaborator until the end of her life. This exile was for Lenin a period of work and reflection. He finished the manuscript of his first book “The Development of Russian Capitalism.” He read a lot, translated foreign works, had a large correspondence, and even led some political activities with others who were exiled and peasants of the region. This did not stop him from having many outdoor activities, such as swimming, skating, fishing, hunting, picking berries and mushrooms, etc.

If we are to believe official mythology, this exile was “filled with unceasing work. ... Lenin loved the mighty Siberian nature... To this day people in Shushenskoye point out the steep banks of the Yenisey from which Lenin often loved to watch the sunsets. Lenin often engaged in athletics, considering that a revolutionary, whose life is dedicated to struggle and abounds in privations and difficulties, must be hardy, enduring and strong in both body and spirit” (text from the exhibition at the Central Lenin Museum).

“The conditions of the exile: endless check-ups by the police, the narrow customs of remote provinces, separation from most relatives and friends, isolation from cultural centers and the revolutionary milieu, and, in addition, lack of political rights and prohibition to work in his chosen profession, proved to be a hard trial for the staunchest of people. Some broke down spiritually and physically, and that was exactly what the powers-that-be counted on. But this did not happen to Lenin. His dedication to the great cause of transforming society on the basis of Marxist teaching was an inexhaustible source of revolutionary optimism for him" (Places Associated With Lenin 1988:83).

The Russian historian Dimitri Volkogonov undertook the task of the systematic de-construction of the myth in his biography of Lenin (Volkogonov 1994). “Exile in Shushenskoye had been little more than an enforced three-year vacation. He had thought it normal to request a better place to live ‘because of his poor health,’ nobody made him do any work, he was under no restraints... Many other exiles...thought it beneath their dignity as revolutionaries to beg for a nicer place. Lenin, however, for all ‘his poor state of health’ wrote home to the family that ‘apart from hunting and swimming, most of my time is spend on long walks’. He was also sleeping extraordinarily long, and although ‘it was impossible to find domestic help, and unthinkable in the summer’ he was ‘satisfied with the apartment and the food’, had ‘filled out and got a sun tan’.” Volkogonov adds: "The life of a political exile was immeasurably easier than that installed by the Soviet regime, whose prisoners first had to build their own camps, and then fill them.” (Volkogonov 1994)

All of the traces of Lenin’s stay in the Krasnoyarsk region became the subject of large-scale conservation, stage production, and veneration. “Today thousands of people travel to Siberia to see the places where Lenin lived. ... The towns and villages of Eastern Siberia have changed beyond recognition in the intervening decades ... But all that is associated with the memory of Lenin’s stay is carefully preserved” (Places Associated With Lenin 1988:33).

At the end of the Soviet period, the network of monuments and sites in the region included:
- Large museums in Shushenskoye and Krasnoyarsk (see above)
- Several historical houses (places where he stayed, living quarters of other deportees whom he had visited, etc.)
- Various monuments, such as the Saint Nicolas steam boat on which he traveled and which was installed as a part of the Krasnoyarsk Lenin Museum complex
- A large number of commemorative objects (plaques, engraved stones, etc) put everywhere he passed.
The Shushenskoye Museum – a commemorative monument transformed into an open-air museum on the life of the Siberian peasant

The village of Shushenskoye was, during Soviet times, a famous monument and was much visited. In the 1930s both the house where Lenin lived during his exile were piously preserved, restored to their original appearance, and open to the public. In 1970, during the centenary of the birth of Lenin, a large open-air museum was opened at the place of his exile. All the buildings were destroyed which existed in between the two historical houses (which were of course preserved), and on the new empty area were placed some thirty traditional farm buildings from all over the region. Thematic exhibitions devoted to Soviet history were displayed in these buildings, as well as the reconstruction of interiors illustrating different layers of society at the time of the Tsars.

In the 1990s, the museum was metamorphosed. After a period during which it was threatened with disappearance, it was transformed into a museum of popular culture, devoted to the life of the traditional peasant in the south of Siberia. It works today as an open-air museum, like those we know in the north of Europe. The buildings are well kept and are the background for popular cultural activities (handicrafts, music and dance). The visitors are in the majority school groups and some tourists. Lenin is still there, represented by memorial plaques, a life-sized bronze statue, and the two houses where he lived. These are still preserved with their interiors from his period.

The writer Colin Thurborn, who visited the museum at the end of the 1990s, gives the following description: "The rooms are polished, exact, austere. Here are his high desk and wash-basin. Here are the two iron beds where he and Nadezhda Krupskaya slept, after they married in exile. Under the gaze of their wardens, the objects seem heavy with mana. Was this his teapot, his spoon? His ice-skates (made in Germany) dangle from a nail: his feet were small. Under that wattle arbour outside, drowned by hop foliage, he worked in summer on the articles which would come scripture. The floorboards creak with the warp of later years. I peer into his cracked mirror ..." (Thubron 2000:95)

The Museum and Cultural Center of Krasnoyarsk – former Lenin Museum and prize-winner of the European Museum of the Year

The Siberian regional branch of the Central Lenin Museum – and the last one to be built – was opened in Krasnoyarsk in 1987, and had a short life. In 1991 the museum was transformed into the “Krasnoyarsk Museum, Historical and Cultural Center” under the direction of the regional administration. The fate if this museum was not typical compared the other Lenin museums in Russia, and the qualities that mark its transformation make it a particularly interesting institution.

A monumental building in red granite was built on the bank of the Yenisey to house the Lenin Museum. Large spaces on several floors were designed to give a grandiose exhibition of the life and works of Lenin, complete with display of Siberian events and people. Photographs, documents and the gifts that were characteristic of all the Lenin museums were exhibited in an impressive background of polished granite, red hangings, and supports in aluminum (the region is one of the world’s largest producers of this metal).

Starting in 1991, these exhibitions were gradually modified It was decided to keep the “Red Hall” devoted to the period between 1917 and the death of Lenin in 1924. Mikhail Shubsky, Director of the Museum, gave his reasons for preserving this area. “It was this part of the exhibition which was left as a memorial according to the conception of the Krasnoyarsk Museum and Culture Center, not so much as an attribute of respect to the passed time, but as a standard of the museum exhibition of this type, and as visual proof of the myths which were believed in for a long time” (Shubsky 1995:10).

Other less important parts of the former exhibitions were also preserved, and were now placed between exhibits and activities of an entirely other nature, such as aquariums with tropical fish, a temporary exhibition about the GULAG, a permanent exhibition about the dead in Afghanistan, etc. This juxtaposition could surprise a foreign visitor, but they are in fact the
unmistakable expression of active work on memory and the past, where the borders between
different historical or cultural categories have not yet been entirely drawn.

During the 1990s the museum became a multi-purpose cultural center, with a great number of
activities in different fields, and played an important role in the life of the city and of the region.
The big building provided space for a variety of projects and organizations. One can name
among others the regional office for the Russian organization Memorial, which plays a central
role in documenting and disseminating information about the GULAG. One can also find a multi-
ethnic cultural center, where various national groups in the region (there are about 100 different
ethnic groups) have premises for their activities.

In 1995 the museum took two initiatives, both of which were hugely successful. First the creation
of the “Open Museum Association”, now independent, which grouped a great number of
museologists and other professionals in different regions in Russia, organized conferences,
exhibitions, workshops, etc. Next was the creation of the Krasnoyarsk International Biennale,
which is a large festival of exhibitions with a competition, seminars, and different events. The fifth
Biennale took place in September of this year, 2003, with the guiding theme “Fictions of History.”

In 1998 the Krasnoyarsk Museum and Cultural Center was awarded the Museum of the Year
Prize, given by the Council of Europe for the following reasons:
“The jury decided to award the Prize in recognition of the spirit of enterprise, creativity and
resourcefulness of this museum center, which despite financial constraints and an outlying
location has assumed a pivotal role within the vast Russian Federation. They also pointed out
that it symbolized the changes which had taken place in Russia since 1991 and had shown an
outstanding commitment to the cause of co-operation between European museums.”

Towards the end of transition

The fate of the former Lenin Museums is in many ways symptomatic of revolutionary periods,
that is to say, situations of deep transformation of a society, accompanied by major revisions of
history in relation to the past. These situations are characterized by two phenomena that are
apparently opposite. On the one hand, broad destruction of monuments, works, museums,
exhibitions and other material symbols of the old regime, which spectacularly mark the change,
acting as rituals to exorcise the demons of the past. But at the same time, something that we
often forget or underestimate, there is another important phenomenon – that of keeping the
same monuments and material symbols, whose meaning become transformed. These same
monuments and objects are put into a new ideological universe, becoming the “property of the
people” that is to say they become elements for building a new national heritage. Revolutionary
states are in fact great founders of museums. We need to think only of the French Revolution,
with the founding of the Louvre Museum and other public museums, and the Bolshevik
revolution with the founding of museums of contemporary art.

This historical revision, marked by the construction of a new heritage, which is characteristic of
revolutionary situations, is a complex process in which we can see – following the pattern of
rites of passage – many distinct phases that are illustrated by the evolution of former Lenin
museums. First of all there is a phase of separation in relation to the past – which is abrupt, and
short-lived, and which happened during the breakup of the Soviet Union. Next is a liminal
phase, that is to say a transition period more or less long, marked by continuous changes, and
which show both elements of the first period, and the one to follow. In my opinion, the 1990s
were a period of transition. Probably this phase is now drawing to a close, and the former Lenin
museums, and the whole system of Russian museums, is now entering the last phase of their
post-revolutionary evolution. This will be a phase of integration, marked by stability – that is to
say, adopting a form of a more permanent nature.

During the 1990s Russian museums were marked by profound transformations, linked to the
role they played in the redefinition of Russian society’s relation to the past. They have shown
themselves to be very dynamic in this process, and, from an international perspective, original
and with definite qualities. We hope that in the years to come, the recent achievements of
Russian museums will continue, and will not turn out to be some kind of short-lived experiment which marked a period when every possibility was opened to a renewed Russia.

**Appendix – The fate of some Lenin Museums**

• The Central Lenin Museum, near Red Square in Moscow, opened in 1936 with 34 exhibition halls and 12,000 objects. Pravda wrote “The working class and all the working people of the Soviet country, and the international proletariat have received not only a fine Lenin memorial, but also a new powerful propaganda weapon for Leninism, a mighty weapon for studying our Party’s heroic record.” But the museum closed in 1993, the exhibitions were dismantled, and the collections transferred to the Historical Museum.

• The apartment and office of Lenin in the Kremlin, where he lived and worked from 1918 to 1923, opened to the public shortly after his death. In addition, an exact copy of this apartment was built in the exhibitions of the Central Museum. The apartment of the Kremlin was dismantled and reinstalled at the Lenin Museum in Gorki in 1994.

• The Lenin Museum in the Gorki manor near Moscow, where Lenin lived his last years and died in 1924, was opened to visitors in 1949. It had major renovations in 1987, to mark the 70th anniversary of the October Revolution, with the construction of a monumental memorial building with exhibitions. The site has been preserved exactly as it was during the Soviet period.

• The Lenin Museum in Leningrad/Saint Petersburg was opened in 1937 in the Marble Palace, one of the most beautiful palaces of the city. It closed in 1991, and the building is used today by the Russian Museum for temporary exhibits of modern art. At the entrance to the museum, and equestrian statue of Tsar Alexander III replaced an armored car used by the Bolsheviks during the revolution.

• The Lenin Museum at the Smolny Institute in Leningrad/Saint Petersburg, in the building that had been the headquarters of the first Soviet government in 1917 and 1918, before Moscow became the capital. Lenin’s apartment and office were opened to the public in 1927 and may still be visited today, but the museum has developed its activities to include the entire history of the Smolny site.

• The Lenin Museum at Ulyanovsk/Simbirsk, birthplace and childhood home of Lenin, originally comprised the different houses of the Ulyanov family. It was enlarged in 1970 at the celebration of the 100th anniversary of Lenin’s birth, when the city underwent new landscape engineering, and a monumental memorial building with exhibitions was built. The site has been largely preserved as it was during Soviet times.

• The Lenin Museum in Samara where Lenin lived during the 1880s, opened in 1989. In 1992 the exhibitions were dismantled, except for the central hall, and the building is now used by the Regional Museum of Samara.

• The Lenin Museum of Kazan, where Lenin first went to university, opened in 1937. It is now the National Cultural Center of Tatarstan, and has kept a part of its former exhibitions.

• The Lenin Museum in Kiev, opened in 1982, closed in 1991 and was transformed into the National Cultural Center of the Ukraine.

• The Lenin Museum in Baku (Azerbaijan) was transformed in 1992 into the National Museum of Carpets and Applied Art.

• The Lenin Museum at Bishkek, became the National Museum of the History of Kirghizia, and kept part of its former exhibitions.

• The Lenin Museum in Tashkent, opened in 1973, was incorporated in 1992 into the National Museum of the History of Uzbekistan.
The Lenin Museum in Prague (Czechoslovakia) in the Kinsky Palace (where, among other events, the sixth Congress of the Russian Social Democratic Party was held in 1912, presided by Lenin) ended its existence at the end of the 1980s.

The Lenin Museum in Krakow (Poland) where Lenin lived in 1912, was closed in 1990, and the palace where it was housed was returned to its original owner.

The Lenin Museum in Paris, in the apartment where Lenin lived from 1909–1912, is owned by the French Communist Party, and is still in existence today.

The Lenin Museum in Tampere (Finland) where Lenin lived from 1905 to 1907, and again in 1917, was opened in 1946 and still exists today.

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The intangible heritage from a totalitarian society

Milan Valach – Czech Republic

The following text is rather a methodology comment than research in its own right on the facts that survive from the past. It seems that, first of all, it is necessary to make clear what we have in mind when we speak about intangible heritage, or heritage, and the importance of its current research. The expression “intangible heritage” itself evokes a number of issues and perhaps some suspicions of purposeful political manipulation with the past. Intangible heritage can be defined for the purposes of this text as the stereotypes of behaviour, values and approaches acquired on the basis of the historical experience of a group and passed on from generation to generation.

Intangible heritage, understood in this way, represents a significant characteristic for the further development of a society, especially and namely by means of earlier adopted and still surviving ways and modes of behaviour. These, therefore, determine even the practical functioning of newly established institutions, the new form of which includes the out-of-date content. The function then becomes rather a dysfunction when, contrary to expectations, the representatives elected in a democratic way behave as if they were appointed by the superiors to govern the inferiors. And, what is even more interesting, the voters understand their choice as a purely formal matter after which they accept again their former role of powerless victims of the totalitarian regime. This experience can be achieved at a number of levels. Students reflect this experience as the unwillingness for discussion and formulation of their own points of view, and it is connected with a very low ability for mutual co-operation.

Workers then may reflect the prevailing feeling of mutual competition which is again connected with a very low level of mutual solidarity, apathetic relation toward the fate of the company they work for, and the unwillingness to be involved in the decision-making within the framework of participative management. A very interesting fact that was found within the above-mentioned sociological research is the conception of workers that the management and decision-making is the business of managers and that any participation in this process might bring chaos into the system. The extraordinary feature of this approach appears in comparison with the recent world trends in management, which put considerable emphasis on the active involvement of employees in management. Numerous discrepancies between the approaches of Czech and Western citizens might be found. Perhaps another essential distinction is worth mentioning, namely that of the extent of mutual trust. In accordance with the Euro-barometer survey we see prevailing mistrust among people in the Czech society, contrary to the prevailing mutual trust that the citizens of western European countries dispose of.

If we want to understand and cope with these distinctions, we have to find a sort of a concept enabling the connection between the historical experience of the Czech people and the ascertained approaches. Last but not least, it is also necessary to justify the reasons for the statement on the experience that we might call the Czech one. I mean an experience that is able to explain the values and approaches, which are common for the contemporary Czech population.

I refer to the works of E. Fromm who tried to solve the problem by the explanation of socio-psychological sources of Nazism. In accordance with this conception, the character of a person is the result of the mutual interaction of active and creative human nature with its outer environment. This environment can be constituted, first of all, by the family, and later on, by the whole society. The environment can be understood and reflected in its different forms: school, job, political system, etc. All these environments, however, reflect the basic characteristic of the system, thus, in our case, the totalitarian one (we will not address the development phases of this system). We are much more entitled to such a statement than ever before since any particular environment that would prevent accepting the principles of the totalitarian society comes into the conflict with the authorities in power and it is eliminated. The way it happened is due to the fact that any independence manifested is therefore the denial of power of the governing elite that did not want to admit it in any case. In order not to achieve this, the secret police was established that was connected with the system of providing information to a great
extent. Then we can accept the opinion that every individual environment that people during their lives entered into includes, besides specific and characteristic features, the same elements and the ways of its functioning. In other words, any human experience inside the social system is somewhat unique and special in order that it may be the same in another aspect as the experience of others. This might be made even more precise in respect to their attitude to power, at least from the point of view of the polarity ruling-ruled and eventual transit degrees between these two marginal poles. However, even people being found on the opposite sides of this polarity gained, despite all mutual distinctions, somewhat the same experience. It was the experience with power as the privilege. It was the experience with the power that does not serve to the public but that is the power thanks to which it is possible to manage and exploit the others for its own benefit.

Due to these facts we are entitled to speak about the common experience of people living in a totalitarian social system. Then we are empowered to speak even about social features of their character, common values, etc. The character of the society and the character of people living in it thus become in compliance with each other. In a simple way, disregarding the accompanying effects, we can agree with E. Fromm that people are willing to do what they have to do in a given system. Even if the institutions of an out-of-date system become extinct, the acquired experience that people have inside themselves does not become extinct in the same rapid way. The totalitarian system thus survives in the minds of those who used to be its component parts, either as the governing elite or its victims. This statement comes close to the conceptions of the French school Annals with its specialization in the research of mental dispositions, i.e. the psychic automatic reactions reflected especially in day-to-day practical behaviour of the whole population.

The identification of such surviving psychic stereotypes is an inevitable prerequisite for the complete and truthful recognition of the past. It does not merely comprise a positivistic description of institutions and individual events. Under no circumstances should this understanding be reduced to the reproduction of the totalitarian ideology. It can be seen as an absolute mistake if this ideology considers itself to be a truthful statement about the essence of the system. The overall point of view can show us the social system as the structure created by the elements interrelated by means of mutual functional interdependences that are carried out in the behaviour of people. They are, at the same time, forced to behave in compliance with formally established rules and thus become inferior to the system and its principles. Due to the works of historians and to our experience, we know that the influence of this system was very strong even in the day-to-day lives of people, irrespective of experience in public or in private. There was, however, a reverse relation in which people acting on the basis of their interests and conscience or awareness consequently reformed the system. Reality, however, can be considerably different from the official self-interpretation.

We can come across the real life of people on one side, and the official ideology on the other. These two "worlds", the world of real experience and the world reflected in official versions, gave rise to the tension and influence that existed between them. These two worlds coincided and overlapped in some ways, they were quite different in other ones. But even the communist ideology itself comprised an essential discrepancy between the democratic and humanistic ideals proclaimed on one hand, and historically traditional, non-democratic conception of power on the other hand.

We might become aware of a very complex and multilevel system expressed both in the structure and forms of functions for official institutions as well as in the ideology and culture of that period and even in the forms of day-to-day actions and psychological stereotypes connected with them. And, on the contrary, these everyday actions corresponded not only to what was required officially but also to the way how people interpreted these requirements and real conditions of their lives for themselves, how they assessed them in the background of their own interests and needs. This conduct of theirs, influenced by self-understanding, left various traces whether of substantive character or in the form of folk humour of that period, etc.

All of that illustrates today very important evidence about the real character of the past. We would manage to reveal its real content only with difficulty if we did not have such important evidence. The importance of these traces can be appreciated in the light of the research that
has been carried out. I would like to refer especially to the works of P. Fidelius and V. Macura who show the surprising, and at first sight invisible, content of the totalitarian ideology using literature, poetry and daily newspapers of that time.

Let us prove this statement by giving an example. Communist ideology as we know it from the Czechoslovak but also from the Soviet past acknowledged Marx as its ideological founder. And as far as I can see this statement is widely accepted even in the contemporary Czech Republic. Some distinctions, however, might arise if we examine this in detail. Lenin can be differentiated from Marx at least in three essential points:

1) Marx’s works do not refer to anything about the party as the vanguard of the revolution
2) We also cannot find anything about the party as the source or moreover the creator of class consciousness of a proletariat that would not exist without it
3) Marx never speaks about a monolithic party having in mind that other parties would be forbidden or even abolished.

Petr Fidelius, in his work cited herein, proves on the basis of daily newspapers and some party documents of that period that whenever the communists spoke about the people, working class or even their own communist party, they always had in mind the person of the communist leader. At first sight the paradoxical statement that the people equal the leader does not find its logic with Marx but with much older and until now highly appreciated author, Plato. He might also explain the above-mentioned three differences between Marx and Lenin. They indicate that Lenin did not accept the Marx’s theory in his heart but that he adhered to platonic principles. He followed these principles, as I suppose, in compliance with which he was brought up and educated and which he possessed as the intangible heritage from the tsarist regime.

Furthermore, if we question the reasons for the acceptance of this theory by a wide strata of the population, we may find a similar answers. People accepted in the form of the communist ideology only such principles that responded to their upbringing and education – an authoritarian, hierarchical system of power dividing people into two categories, the ruling elite and the adoring, obedient and passive lot. Thus, we may come to the conclusion that the totalitarian ways of thinking are deeply rooted in history and that they are a very dangerous and deeply rooted intangible heritage that we carry inside of us. Examining that is therefore our long-lasting, but still more urgent task.
Fiction of history –  
The museological approach in museums of contemporary history

Hildegard K. Vieregg – Germany

Some weeks ago the first tour ended of the very exciting exhibition “Science and Fiction”, created by artists on behalf of the Volkswagen Foundation and the Centre of Art and Media-Technology in Karlsruhe, Germany. This exhibition was intended to exceed the limits of the representation of conventional knowledge. It was especially intended to focus on the cultural and social prerequisites of our knowledge as the scientific basis of our living conditions, and move them to the limelight. It is like a contemporary “Wunderkammer” in the age of globalization. In this respect, it dealt on the one hand with the mediation of the fields of sciences, and on the other hand on art and the reflection of different forms of knowledge. However, pictures of science and the arts were combined for all those people who link science and arts to the exhibition “Science and Fiction”. Artists were confronted with scientific topics and answered self-confidently with artistic statements. They also asked questions such as: when does science become fiction, and the reverse? Where is the limit between one’s own and alien property?

The artists of the Fifth Krasnoyarsk Museum Biennale, whose theme is the “Fiction of History” do not deal with the fictitious aspect concerning “Science Fiction”, rather they developed artistic positions concerning history. By the means of the arts, particularly the performing arts, they created outlooks to history. Those works of art tell stories about history from another approach to reality.

What are the topics? They are mostly related to the 20th century and contemporary history. One of the characteristic manifestations of the 20th century are the many totalitarian political systems. They mark this century.

We can also see the International Movement “From Oppression to Democracy”, initiated by Prof. Vinos Sofka; in this context it is extremely important in ICOFOM. The project is particularly focused on the heritage of the 20th century totalitarian states. I relate it to the concentration camps in Germany under the Hitler tyranny and to the Gulag camps in Russia under Josef Stalin. In these labor camps thousands of people were exploited and worked to death – among them numerous opponents to their tyranny.

The project was first presented on the occasion of the opening of the Moravian Museum in Brno, Czech Republic, in October 1991. In this context an international cultural meeting with the title: “Changes in the World and European Upheavals – Heritage, Museums, the Museum Profession and Museology” was organised. This title assumes that there is both a positive cultural heritage – which we usually meet in museums, and the “negative” heritage embodied in the relics of former concentration camps in Germany, the Czech Republic and Poland, and the former Gulag Camps in the Soviet Union. In this case, the dark side of history is also becoming a museological tool.

The subject of my paper is the link between the museological theme of the ICOFOM Annual meeting 2003 “Museology – an Instrument for Unity and Diversity?” and the Fifth Krasnoyarsk Museum Biennale “Fiction of History”. It is also compared with the topic “Science and Fiction”. While “Science and Fiction” intends to define reality in the future, “Fiction and History” means an artistic-creative process for understanding the past.
Therefore my thesis will relate to the following main topics:

I The definition of the terms and the interrelationship between contemporary history, memory and fiction

II “Fiction of History” in museums and exhibitions

III “Fiction of History” in the context of the Fourth and the Fifth Krasnoyarsk Museum Biennales

IV Conclusion

I. The interrelationship between Fiction, Contemporary History and Memory

Contemporary History – Memory – Fiction

History

In the Gulag camps the inmates were mainly Soviet citizens who were opposed to the totalitarian regime. During the time of Stalin’s purges from 1934 to 1953 they were treated as criminals. People today should be told the appalling truth, so the aim of preserving the former Gulag camps now should be to inform and educate the public by means of original documents and displays making use of the latest research. They should provide a model of the history of the camps that is both chronological and thematic. This, in my opinion, would make an important contribution to political education. It would promote the development of democracy in the former USSR through the use of actual sites where political prisoners were subjected to extremely cruel physical and psychological torture, and were exploited and worked to death.

Museology as an academic subject is generally not uninfluenced by ideological interests. Both museums and memorial sites are usually situated in or close to the community, and therefore play an important role in society. In former communist countries in Europe they have now assumed great importance for the democratic process among museum staff and visitors, whose education and integration into a democratic Europe is now being promoted by most museums in Western Europe. This involves developing in museums and memorial sites a communication system that provides accurate and properly researched information. Thus disinformation resulting from isolation inside totalitarian states and separation from the world outside can be counteracted.

At present the Gulag camps in Russia are in danger of being destroyed. In just the same way the concentration camps established 1933–1945 in Germany under the infamous Nazi regime were at risk immediately after the Second World War. This situation changed in the early sixties, when the Germans started preserving them and transforming them into memorial sites. If relics of the former Gulag camps in the former Soviet Union are destroyed, the younger generation now growing up will not have the opportunity to preserve them and keep their memory alive. In my view, the governing bodies responsible should make every effort to keep the relics intact and develop the sites into educational centres. Indeed, no former communist country in Europe can afford to neglect opportunities for such essential moral and political education.

Contemporary History

Firstly, the term contemporary history. Up to now the term “contemporary history” is not adequately defined, or considered as a subject both in change and in progress. Rather it is an ambiguous term and is frequently at risk of being misunderstood. The description “recent history” recapitulates a longer period, although the term “contemporary history” is more familiar, particularly in Germany. The term itself was designed and introduced after 1945 in order to
characterize a period of the most recent history. The term is particularly to be taken into consideration because it helps to understand conceptions of museums and exhibitions that deal with “musealized power”. Power here is represented by war, armed forces, power in art, horror, and the presence of pictures of power as well as art and power as a cultural event – for example in a museum for ethnology; crimes against justice, resistance against totalitarian systems. Contemporary exhibitions in this regard become important instruments for the mediation of science. “Contemporary history” in general describes the past close to present times, in the sense of an item on present times and with a view to the future. The term “contemporary history” was first used for a wide audience by the German historian Hans Rothfels in the first issue of ‘Vierteljahreshefte für Zeitgeschichte’ (a journal dealing with contemporary history). History was described by eyewitnesses, and concerned history closely related to the epoch after World War II. The term itself was used from the year 1917 on – as Rothfels confirms.

After the collapse of communism, the fall of the Berlin Wall and the period of political upheaval in central and Eastern Europe 1989–90, another significant period came to an end. Thus, what has happened in the entire period after 1945 might be characterized as ‘contemporary history’, and the time before as ‘recent history’. However, special emphasis is also given to the pre-history of National Socialism and the dictatorship of the Nazis.

Historians dealing with ‘contemporary history’ are faced with the same problems as have those who research other periods. They study and analyze historical sources, have to deal with comparable methodological tasks, and also distinguish between both historical performance and review. Apart from that, “contemporary history” implies a process in accordance with the present approach, yet is not definitively considered as a consequence of a government’s policies. Therefore it is not to be stressed how many decades have passed, rather what is the impact on policies which are instilled in present times. Contemporary history involves various epochs of recent history, which on the one hand relate to present times, and on the other hand, is a unity of time, just as are particular epochs themselves. Even with regard to surviving eyewitnesses “contemporary” history would be contained in the 20th century.

Memory

Secondly, compared to the fiction of history, memory means a more intellectual process. It is characterised – concerning “memorials” – as a “space of time”, a decade, as a reflection of a certain historical period, to events and – concerning presentation in museums – as the inner relation between people, museums and exhibitions. The objects of memory are in the widest sense described as “memorials” – e.g. documents, signs or monuments of different kinds, which relate to remarkable events or facts.

While on the one hand contemporary witnesses – eyewitnesses – and authentic objects and documents are immediately connected to a period or event, memorials on the other hand are in some cases “constructs”, created by people who want to preserve those issues. These are unsuitable for representing a common historical theme, rather they give an idea about an historical event. Just the opposite, historical understanding is only possible by clarifying the variety, the function, the meaning and purpose of a group of objects in the past and their message as a part of progress in present and future times.

Art-museums are usually dedicated to a special task in mediating: They are only in a relatively small way important because of reminding us of styles at a particular period. The more important aspect belonging to memory is to be found in the context of art in history.\(^6\)

Of course, monuments, and individually, memorials, are particular phenotypes of remembrance. In general they correspond to past events and are intended to spread historical or political messages. The symbolic and artistic character of a memorial or monument can only been understood if the audience is well educated in the concrete relation to an event.\(^7\)

**Fiction and the Real World**

Thirdly, a *fiction* (derived from the Latin term) is understood as the creation of an idea of a fictitious world whose features do not agree with the so-called *real world*. There is no authoritative definition for such an imagined construct. Fiction is as old as language itself. Above that, it is of fundamental importance in the cultural history of mankind. The earliest fictions are the mythologies, which apparently existed in regard to all cultures. This is an indication that each fiction includes gaps. Very often new media produces new kinds of fictions. In this way a picture story becomes possible by painting, literature by hand writing, a film by photography which is a higher developed form of a picture story. Further development in this area is the animation of pictures as computer-graphics.

A *fiction* distinguishes itself from reality, particularly from history. Similar to literary and fictional texts, the "suspension of disbelief" is realized in a specific situation or institution – according to the opinion of the English romantic poet S. T. Coleridge, for example, in a theatre or an exhibition. The topics are often borrowed from historic reality. Each fiction contains an intrinsic value concerning its influence on the audience, the quality of recognition and the artistic imagination.

Finally, fiction means the creative working with concepts of space and beyond any convention. Often what is typical for history is simplified and created into a fictional room and gathered according alternative rules. To the blending of space and time, blending reality and fiction are added.\(^8\)

Beyond this, each fiction assumes the operation of human imagination. Regarding artists’ presentations – these fictions are usually made-up in order to enable and facilitate the understanding of certain acts. Concerning the exhibits of the Fifth Krasnoyarsk Museum Biennale, the exhibits relate to historic/real facts. The audience is invited both to recognize the interrelationship between this fictional presentation and the historical facts, and to continue the ideas of the artists in a way that is useful for current and future times.

**II. “Fiction of History” in Museums and Exhibitions**

In my second part, I intend to relate to the first part of the 20th century in Europe and to the possibilities of display in museums and exhibitions. There are many important examples in Museums and Cultural Centres all over the world that refer to this period of history, not in a definitive historical but rather more in a fictional way. Those exhibitions in museums in different parts of the world may show the various facets of the performance of historical spaces.

The following examples show ideas, figures and various ways of artistic and technical display that are intended to facilitate the understanding of historic events, situations and individual fates. In any case it is not possible to relate to the whole period or an event; rather it is only a small part of reality.

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The examples chosen from many possibilities represent different kinds of approaches to the historical period of totalitarianism in the 20th century. Those are either answers to totalitarian manifestations or representation modes, which were created concerning the people and the empirical value of historical experience.

In this regard I intend to show what kind of fictions of contemporary history may be represented. In my view it is very interesting to learn the approaches of museums in different countries to the fictional presentation of history, and to compare them with the topics of the Biennale exhibitions. This is only an overview of examples related to various categories linked to the fiction used to elucidate history.

“Fiction” of War

I want to start with the “Fiction” of War in the Mémorial in Caen, in Normandy, France. This museum gives an idea of the Second World War because every party involved in the events of a war feels the war and the consequences of war time crimes concerning their own people. Therefore it is very interesting how a nation – as in my example – the French nation, is dealing with a period of war in which many towns were completely destroyed and thousands of people lost their lives. The Mémorial is neither a military museum nor is it a memorial site. Rather the site itself – where the building is situated – became a “City of Martyrs” because of the events in the summer of 1944. In those days the City of Caen was almost completely destroyed by bombing. This was called “The battle on Normandy” in the Second World War. The Mémorial of Caen doesn’t intend to present the complex and complicated History of Second World War, rather to inspire the audience to think about “Peace as a fragile property”. In this concern the Mémorial is a kind of “observatory for peace” in present times and is intended to indicate the dangers of the loss of peace in different countries of the world.

The entrance to the building is characterized by a gap, which symbolizes, in the 70-metres long wall, the idea of freedom. The very spacious entrance hall through which a fighter plane seems to move triggers a meditative atmosphere. In the course of the day the shades of the refraction of light change. The glass-structure allows a view to that part of the city, which is situated on the other side of the Valley of Memory. There stood – according to historical truth – the conning tower of a German general in 1944 on the occasion of those terrible events.

The Mémorial includes seven different topics. The first is the breakdown of peace, symbolized by a downward spiral, which, as a fictional symbol, is related to both to the failure of the contract of Versailles and the advance and spread of National Socialism. The second section is on the one hand a presentation of the French collaboration with National Socialists and on the other hand of the Resistance against the Nazi Regime. In a further section the manifestation of World War, “Total War”, Deportation and Genocide are dramatized.

To conclude: This Mémorial tells a fictional story about events in Second World War, the men and women who fought for peace and human rights at the risk of their life. The final message is that the preservation of peace is a common effort of all human beings.

If somebody approaches Verdun from the West, he first discovers lots of similar memorials along the road. It is called “la Voie Sacree”. This hallowed road, dedicated to the soldiers killed in the First World War, leads people straight to the Centre Mondial de la Paix in Verdun. The Mondial de la Paix is located on the top of a hill at the former place of the bishop’s residence. The Centre is surrounded by the endless battlefields and lots of cemeteries situated below the hill around Verdun. The museum focuses on the terrible events of the First World War in the northeast of France. While most of the showrooms are arranged according to a conventional concept, another exhibition hall is designed in a fictional way. This extensive hall is considered as a symbolic cemetery, with many tombstones. The audience visiting this hall does not see anything else than these alignments of stone. When the visitor is walking through the hall, the cemetery opens up in an impressive way. Each tombstone is built as an individual grave. Documents of the First World War presented by monitors at the front portray both the history of war and individual fates. While the visitors of the real cemeteries around Verdun only learn about the innumerable numbers of the deceased, the audience in the museum meets an abstract cemetery and the message of human beings in the war.
In a similar way the *Historial de la Grande Guerre* in Péronne, France is particularly intended to educate people among different nations and races to love peace and to peacefully live together (This assumes also great importance concerning the democratic process among staff and visitors)

“Fiction” of Tyranny and Resistance

It is almost impossible to present *War*, the manifestations of tyranny and the resistance against totalitarian regimes, in a real way. Therefore in many cases the museum staff decided to design the presentation in a fictional way that is based on historical events, political transformation processes and the living conditions of people. In this concern it is also possible to compare the positions of a dictator and an opponent of the dictatorship. Such an example is a presentation of both the foreground and the dark sides and the reality of the “Drittes Reich”. There are sub-topics, such as Hitler’s programme in the book “Mein Kampf”, the pseudo-religious alliance between Hitler and Hindenburg on the “Day of Potsdam” (March 21, 1933), the military parades with the swastika-symbols – in our example in the Luitpoldhain in Nuremberg – and, finally, the fiction.

One of those possible fictional presentations is in the display of the documentation of Obersalzberg, the second centre of the National Socialist power – in one row with Berlin, the capital of Germany. It is a kind of triptych, created as a collage related to of the different manifestations of the ideology of National Socialism. The main object in the middle is of specific importance because of the connection of the main figure Hitler with pseudo-religious elements. Such a background is usually used by Christian representation – not by ideology. The fiction of Hitler as the new “Messiah” is contrasted by black and white-pictures on the side-wings that show the reality and the consequences of Hitler’s policy: the horror of the war, killed soldiers, destroyed cities, executed people and the victims of genocide.

This is compared with the caricature of *Hitler and the “Drittes Reich”* created by the famous artist John Heartfield. He was an opponent of National Socialism. In his collages he often created an immediate response to events under the Hitler tyranny and he also developed fictions about future events. In this regard he worked not only in a *fictional* but also in a *visionary* way – as so many artists do. This caricature was worked out at the same time – in 1933 – when Hitler came to power and many people were enthusiastic and became supporters of National Socialism. Therefore this photomontage is both a criticism of the reprehensible moral and doubtful politics – considered from the proletarian point of view. It shows Hitler as an angel with wings. He is dressed in a military uniform. In his right hand he wears on the foreground a kind of peace-palm, in the background a weapon. In a similar way the dove of peace and the carriage with the cannon are allusions to Hitler’s real aims – the tyranny and the declaration of war. The wording above and below is on the one hand related to genocide, on the other hand to the breach of the constitution. He talks about Peace, even when he means War in reality.

“Fiction” of Oppressors and Victims

“Fiction” of Resistance

The *Musée de la Résistance et de la Déportation* in Grenoble, France, is dedicated to the Resistance Movement against the tyranny of National Socialists. Therefore its main task is to introduce people to the intentions and methods of the resistance, the persecution and extermination of resistant individuals and opponent groups by the Gestapo, the Secret State Police.

The *Musée de la Résistance et de la Déportation* was founded at almost the same time as the Holocaust Memorial Museum Washington, the Simon Wiesenthal Centre with the Museum of Tolerance in Los Angeles and the Bavarian Army Museum in Ingolstadt. Grenoble was chosen as the place for this museum because it was the center of French Resistance. In the same way as the museums in Péronne and Verdun, it is an authentic site, a place where something
remarkable happened. These museums are related to both contemporary history and politics, and they are also models on the basis of museology. Above that, they are places of remembrance and prospective attention. With regard to Heidegger's theory of knowledge, it is connected with the process of memorizing.

The concept, which contains a lot of fictional elements, is composed according different topics of the Resistance Movement: hiding from the Gestapo, hidden printing operations, foundation of nests inside the Resistance Movement such as at the university, at military places, and finally, with the help of a unique air division.

At the same time the presentation is characterized by exemplification, personification and specific arrangements. The audience should have a chance to identify with historic events. Therefore visualization is an important criterion. The presentation regards the reality of the French Resistance Movement, particularly in the mountains around Grenoble.

There are many authentic items, for example, those belonging to political inmates of the Gestapo prisons, the blue-and-navy-striped uniforms of the prisoners, effigies on doors of Gestapo-basements, authentic sources, photos of men and women taken to court and finally murdered, scenes which demonstrate the situation of being forced to go to underground because of the resistant spirit. Those signs indicate both the political system of the terrible tyranny of National Socialism, and the fates of human beings in the Resistance Movement. However, musealization is a break in the life of the objects.

There is also an arrangement concerning fictional interrogations often used by the Gestapo in order to extort confessions. The chairs with the portraits on the backrests arranged round the table demonstrate the terrible situation of individuals who were interrogated by the Gestapo because their affiliation to Resistance Movement. The backrests are designed as symbols: Each one shows a photo of an individual who became a victim of the Gestapo. After the cross-examinations, the French Gestapo caught, executed or deported members of the Resistance. In order to illustrate the numerous individual fates, an extensive wall with photos was designed and provided with source material and visual documents.

Another scenario involves the audience in a rather dark room built as a cell for inmates in a Gestapo prison. The visitor perceives inner impressions of such a prison; he is able to adapt to the situation of inmates. The door of this imitated cell is an original from the old Gestapo prison in Grenoble. A sheet of transparent plastic covers this door. Texts and inscriptions scratched into the surface of the door became visible and legible by this arrangement.

In that museum the waving swastika-banner, the “Hakenkreuzfahne”, is a true emblem of National Socialism and also a symbol for the fall of the “Drittes Reich”. Undeniably this museum combines museology, history and the political approach in a conclusive way. The basis for the transfer to fictions of history is in this case the historical sources, authentic objects as well as written documents, annals and biographies.

“Fiction” of Genocide

There are two important Museums in the USA which deal with the theme of Genocide under the Nazi tyranny: Simon Wiesenthal Centre with the Museum of Tolerance, and the Holocaust Memorial Museum in Washington.

According to their character, both of them are more exhibitions than museums because of the lack of original objects. Both of them are also an experiment and an attempt to create the transfer to history by fictions which allow people to put themselves in various situations of daily life under Nazi tyranny, persecution, deportation and execution. In this regard they relate to the development of political events which finally led to genocide. Both of them were explicitly
intended for American visitors, in order to educate an American audience who usually does not have the background of German History. In this regard they aim at particular perspectives chosen for the audience. Michael Berenbaum, the author of the catalogue, focuses this target with the following words: "In memory of those who where consumed in the Holocaust. May their memory serve as a blessing – and a warning. – And in honour of the men and women who created the United States Holocaust Memorial Museum and thus made remembrance of the past a legacy for the American future."

The Simon Wiesenthal Centre with the Museum of Tolerance (Los Angeles, USA) is created as both a fiction and a vision for the possibility to learn from history, and a space to enable dialogue. The museum tour is aimed at different departments and topics, which stimulate the audience to decisions concerning a tolerant behaviour. In this regard they raise questions that could be addressed to everybody all over the world: What is a tolerant society? What should be provided for a new age concerning the ethical responsibility of human beings in every society? What is necessary in order to promote Human Rights? In this concern the departments start from the idea of reality. Appealing means of access are intended to reach the sphere of influence of the audience – such as meeting human fates.

To illustrate those questions, I would draw attention to some of the departments of this so-called "ToleranCenter”. As a fictional creation of history, a coffeehouse in Berlin was designed in the style of the early thirties of the 20th century. It is a prototype with guests, mobile figures equipped with voices, who have a very exciting conversation about Hitler’s advancement to power. They are characterised by different birth and profession: a scientist, an artist and a historian.

The figures of this fictional conversation talk about Hitler’s policies in future. There is also a narrator who describes the characters of the guests and their possible behaviour in the future. Some of them – and this is all fiction – will play an important role in the Nazi regime. Compared with them, the Jewish people will become victims of Nazi tyranny.

In a further department the fictional creation of the Auschwitz extermination camp in Poland is built up. While the bunker is similar to the relics that can be found at the authentic site of Auschwitz-Birkenau, the monitors give an idea of what happened concerning the genocide in the period of National Socialism.

The intention of the “Holocaust” Memorial Museum in Washington, USA is particularly aimed at judging the acts of inhumanity under Nazi dictatorship. Already at its inception it was politically contentious, since it is based on testimonies reported by Jewish eyewitnesses and therefore represents a distinct perspective. It was specifically founded as a political challenge. One of the most important aims is to encourage the audience to be aware of their individual human and political responsibility in present and future times. According to the motto “Knowledge is the prime requirement” first of all information and comprehension are imperative.

The “architectural language” was designed by James Freed. He studied plans and structures of former National Socialist concentration camps. He transposed the iron construction of cremation pits to the architecture of that museum.

The departments of the Museum are arranged as separate exhibitions. They show the life of Jewish people before the “Holocaust” in the “Stetl”, experiences in Ghettos and camps. The size of the crimes, of persecution and extermination is represented by lists with names of Jewish people in large glass windows and collections of photos in the “Tower of Faces”. The audience

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14 This motto was discovered on a recent memorial in the City of Los Angeles.

should both become aware of and reflect on these terrible events and develop a feeling for
doing one’s utmost for Human Rights in present times.

Individual fates and stories of the daily life of victims of genocide are focused in a special way.
One of them is the fate of a child with the name Daniel, especially created for young people.
This is not a real but rather a typical fate of a Jewish child in the “Drittes Reich”. Daniel’s story
tells of the marking off of Jews, of their persecution and deportation to a concentration camp.
This is a fictional story constructed with real things. The visitors enter the flat of a family and the
children’s room where the depressing atmosphere can be felt. The suitcases are packed. A
page of Daniel’s Diary on the wall tells about the deportation to Auschwitz: “Dear diary, I see
men, women, children, and babies being forced into trains. Now, I know the end of the ride is a
concentration camp. Daniel.”

A very interesting example of museums of contemporary history and the fictional presentation of
history is the Sydney Jewish Museum in Sydney, Australia. In Australia it is of equal importance
as the museums mentioned in the USA. Jewish history in Australia began between 1788 and
1852 when almost 1000 Jewish people arrived. Most were skilled workers, such as tailors,
watchmakers, shoemakers, manufacturers and even orange-sellers. They brought with them
their old traditions and history, which included poverty and exile. This helped them to adapt to
their new land and circumstances. Therefore the Sydney Jewish Museum presents Jewish life
in Sydney in the middle of 19th century in the first museum hall, when most of them were
emancipated and established in their businesses in George Street, with their dwellings upstairs.
This location was not only their business center, but also the center of their religious world.

Other departments are dedicated to the period of National Socialism, particularly the period
between 1933 and 1945. They relate to a completely new era of Jewish life begun when Hitler
came to power in 1933, and a refugee problem was created by the persecution of Jews in
Germany. A strict quota system for immigration existed in Australia. However, as the situation
of Jewish life in Germany deteriorated, the demand for entry permits increased. The problem was
to find a place where to go. Nations all over the world tightened their immigration laws and
procedures. The Evian Conference in July 1938, where about thirty nations failed to find a
solution to the situation of German and Austrian refugees, was followed by violence and the
pogrom against the Jews in Germany in November 1938.
When the so-called “Final Solution” was adopted after the Wannsee-Conference, Jews from all
over occupied European countries were deported to extermination camps, mostly to camps in
Poland. “The railways were essential for murder on the scale proposed by the Nazis. Jews were
concentrated in towns and transit camps on railway lines and were sent by rail to death camps
built at specially constructed railway sidings.” The Jewish Sydney Museum presents the
documents and visualises this theme in the hall entitled “Transportation to the Camps”. It gives
an idea of death camps, the mass execution of Jewish people, and Jews being ferried to the
extermination camps in open cattle cars.
Another area deals with “Reflection and Remembrance” and reminds us of the dedication of
Janusz Korczak and Raoul Wallenberg. Finally the “Gallery of Courage” is dedicated to non-
Jewish people who risked their lives to save Jews. It is the story of the Righteous among the
Nations, who had the courage to care.

Fiction as an Historical Allusion

After having presented an idea about fictional presentations in museums I want to turn towards
a work of art in the open space.
Human rights are in this regard a very important theme all over the world – as for example in
Montevideo, Uruguay in the Avenida 18 de Julio. It was called: “Pasajo dos Direchos
Humanos”. There are also points that can be tied to central Europe. Nuremberg was in the
period of National Socialism the city of “Reichsparteitage”, a major city for the Nazi Party. In
1994 the “Way of Human Rights” was designed in the city of Nuremberg. It is a counterpart and
a contemporary response, as well as both a symbol and a fiction. It is also an appeal to be

16 Sydney Jewish Museum (Ed.): The Sydney Jewish Museum. A Museum of Australian Jewish History and the
17 Ibid; p. 33.
aware of Human Rights in present and future times. I should describe the “Way of Human Rights” in detail, to better understand the language of this fictional approach.

An installation of thirty columns embodies both a political work of art and a fictional presentation of the great importance of Human Rights for humans living together. The “Way of Human Rights” was created by the Israeli artist Dani Karavan. The “Way of Human Rights” is the same rationale as the Declaration of Human Rights, which includes 30 remarkable articles. Beyond this, it is a complex and aesthetic arrangement, and in interrelationship to the German National Museum in Nuremberg.

Instead of only written articles, the Way of Human Rights embodies solid columns. Each column represents one article that is engraved onto the surface and addresses people from all over the world. The visitors are invited to read these thirty articles of the “Universal Declaration of Human Rights”. Dani Karavan doesn’t accuse, rather the artificial arrangement fits perfectly: it is both “tangible” and “intangible” and “fictional” at the same time.

The aim of this fiction of history is described in the Catalogue: “The driving force behind the work, even part of the work itself, is his (Karavan’s) global communication with many people, artists, art historians, patrons, human rights activists, friends, foes and particularly, again and again, with the widely dispersed members of his family. Karavan’s main challenge and creative source is not an empty canvas or an untouched stone, but space. An awareness of space can be truly observed with Dani Karavan when he is measuring streets and places with his eyes and body; when feeling, sensing for the right proportions as he made trials of raising his architectural elements. Understanding rural or urban spaces does not stop at the three dimensional, it includes omnipresent nature as well, when trees are planted or wind pipes lined out. It includes the location’s history contained in the existing buildings or lost signs, such as railroad tracks, which had disappeared. None of Dani Karavan’s creations, no matter how large-scale they might be, are meant to be without people. Therefore one will not become lost on the monumental Major Axis; one finds at stations along the way.”

Finally, a visit to the “Way of Human Rights” includes both reflection and remembrance of racism laws, and the challenge and great effort required to ensure Human Rights in present and future times.

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The GULAG Camps

We need to know a few key terms concerning the GULAG camps. First is Josef Stalin (1879 – 1953), the Soviet leader and the General Secretary of the Communist Party of the Soviet Union who succeeded Vladimir I. Lenin. He consolidated the totalitarian state, and started the purges against opposition in the late 20th. Those first came to an end on the occasion of Stalin’s death 1953. Under Stalin’s tyranny millions of innocent people were imprisoned in the “labour camps” which were hardly different from the National Socialistic concentration camps. Hundreds of thousands were executed without a proper trial. Many of those sent to the “labour camps” were worked to death.

These “labour camps” were settlements where the prisoners were involved in civil and defense production and extraction of natural resources. Most of them were located in remote areas of North Eastern Siberia and South Eastern parts of Russia (mainly in Kazakhstan). Those are vast and uninhabited regions with no roads or sources of food, but rich in minerals and other natural resources. However, camps were also spread throughout the entire Soviet Union, including in the European parts of Russia, Belarus and the Ukraine. There were also several camps located outside of the Soviet Union (Czechoslovakia, Hungary, Poland and Mongolia, which were under the direct control of the GULAG.)

What does the term GULAG mean? The name GULAG is an abbreviation of G(lavnoye) U(pravleniye) Ispravitelno – Trudovykh LAG(erei). This term stands for the Chief Directorate of Labour Camps, the administrative department of the Soviet security service. The distinguished Nobel Prize Winner, Alexander Solzhenitsyn described the system of political terror and the life of the inmates in his horrific novel “Gulag Archipelogo”.

After the great success of Solzhenitsyn's book in the early 1960s, the Gulag became a symbol of any system that was used to silence dissidents, opponents to totalitarian regimes and ordinary citizens.

A unique form of Gulag camps was called “sharashka”. Those were research institutes, where anonymous scientists were developing new technologies, and also conducting basic research. The results of this research were usually published under the names of prominent Soviet scientists, and the real authors have been forgotten. The tragedy caused by the Gulag camps became a major influence on contemporary Russian thinking.

The question has now arisen as to whether the former Gulag camps should be obliterated from the face of the earth and their history forgotten, or whether they should be preserved as memorial sites. This is also the main focus, which is promoted by Vinos Sofka in the International Movement for Transition “From Oppression to Democracy”.

Starting in the mid-1980s reform policies were initiated by Mikhail Gorbachev, the Secretary of the Communist Party of the USSR. The policies of “Glasnost” and “Perestroika” promoted public interest in the history of Stalin’s purges. However, in post-Gorbachev times, with a new turbulent period in Russian history, the research of the Gulag theme became of less importance.

III. “Fiction of History” in the Context of IV and V Krasnoyarsk Museum Biennales

In this regard we may put the question of how the artists of the Fifth Krasnoyarsk Biennale created their exhibitions and how they related to history. From my point of view there are on the one hand studies of history, places, spaces and sites, and on the other hand archive material, which is collected in the course of the Gulag studies and entered into an extensive database that includes recent interviews with refugees and eyewitnesses. Preliminary investigative trips to the major locations of prisons and camps in the former Soviet Union were conducted. A concrete example is the site of the former camp in the Perm Oblast, where there is a museum, with interviews of former inmates of the Gulag, camp guards, workers and administrators, as well as research among graduates and veterans in Russia and other states of the former Soviet Union. In particular, there is the Joint Commission Support Directorate (JCSD) whose researchers analyze historical reports obtained through archival material at the National
Archives and Administration, the Library of Congress and other archives and libraries in the United States.

Exhibitions on the topic of the Biennales “Theatre of Memory” (2001) and “Fiction of History” (2003) also relate to presentations of different kinds of performances:
- an epic – narrative stage-technique
- fictional installations that indicate reality
- creation of dramatic art.

The communication between the “stage” and the audience is of particular importance. In this case the arts – direction, stage-set and music are interrelated. This kind of exhibit aims at approaching new subjects, it includes social criticism and changes.\(^{19}\)

A fictional space is developed according to an idea of history. This includes a presentation that feigns that a certain facts would exist between real objects and history, although this is not correct.

The term “truth” – as created by the Roman poet Horace, needs to be explained. He stated “ficta voluptatis causa sint proxima veris,” which means that invented facts should be close to the truth because of pleasure.

Fiction means also a scenic fiction. In doing this, the artist chooses elements of truth as possibilities for faking. Finally, the distinction of facts and fictions leads us to the dimension of imagination. If somebody puts the question of the function of fiction, he comes to the result that it aims at the anthropological moment of maximum effect. That means the psychological importance of imagination and the feelings triggered by fictional representation.\(^{20}\)

This relates particularly to three awarded examples. A fictional presentation of the Gulag Camps was first presented on the occasion of the Fourth Krasnoyarsk Biennale “Theatre of Memory” 2001 – particularly with the award-winning exhibitions: “Aphrosinia’s Apple”, “Letters from Stockholm” and “House of the Crossroads”. These examples may clarify the transition from “Memory” to the latest title: “Fiction of History”.

The first one is “Aphrosinia’s Apple” (Svetlana Ebedjants and Liliya Luganskaya). Aphrosinia, a lady who was an inmate in one of the Gulag Camps for many, many years, during her long imprisonment created a lot of remarkable needlework, wrote textbooks and collected other small things. After her liberation she planted apple-trees in a big garden. The apples were given to her neighbours. With this gesture she proved that she didn’t hate other people who were free all the time – while she was imprisoned.

The artist who created the show “Aphrosinia’s Apple” evoked the memory of Aphrosinia and her dramatic life story by the arrangement of several relics in order to remind us of this individual fate. The apple is an image of a child’s dream in the region of Norilsk where no apple trees grow. It is also a part of Aphrosinia’s immortal soul, her memory and her joy of everybody.

The second example concerning memory is “Letters from Stockholm” (Eugenius Dobrovinski). The Letters consist of a number of cubes that seem to be put up by chance. In reality each of those cubes shows an individual drawing and relates to an epitaph in a church. Each epitaph is a memorial, a memory of the artist of visits to churches, and events in Stockholm that are closely connected with them.

The third installation is named “House of the Crossroads”. Pupils found the archives of the Petrov family with the documents of three generations collected during the early twentieth century in Russia. This was the time of the Russian Revolution and the creation of the Soviet Union. A lot of photos show the events. Newspapers, documents of different kinds, and the communist manifesto relay the atmosphere of the stored collection. The exhibit is particularly focused on the different fates of the three generations in the context of the political and social history in the time of the Revolution. The crucifix is present as the Christian symbol; the installation as a whole represents a religious family in a communist state.


IV Conclusion

There are various possibilities for dealing with contemporary history in museums. Because it is impossible to design museums according to reality, every designer will choose the possibility related to his or her own idea. In a similar way, an artist will interpret history in a more representative or abstract manner, according to individual ideas. In any case this is not the reality of history, it is rather a fiction, but nevertheless, it is in my view an input and an approach to understanding history.

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Papers from the Russian Participants
The Symposium in Krasnoyarsk

Part I

Museums and Cultural Diversity
The national community of Taimyr: History and problems of interrelation with museums of the North

Alexander Adamenko

Personal experience and research (bibliographic sources and materials taken from the Internet have been included) gathered during an ethnographic expedition on the Taimyr (from July, 14 – to August, 20, 2002), are the basic sources of the information and materials for the topic of the national community of Taimyr. The Taimyr region is part of vast expanses that are very sparsely populated with indigenous minorities whose livelihood has been based on reindeer breeding.

During this expedition our research group, consisting of Doctor of Historical Sciences V. P. Krivonogov and several students, visited the cities of Norilsk, Dudinka, and the rural settlements of Voronzhovo, Nosock, Ust-port, Tuhard and Karaul, fishing points and reindeer-breeding brigades near the settlement Tuhard (“Torch”), and the area of the Noskovskaya tundra. The researched nationalities were the Aeneas-Nenets population; the Nangansan and Dolgan nationalities were mentioned indirectly. The basic purpose of the expedition was to collect ethnographic information, which was carried out by means of an inquiry (questionnaires included questions about the degree of command of the native language, national memory of the persons interviewed, their family, and financial position).

In our opinion, the urgency of the historical, national, and modern problems of the indigenous population became clear during personal contact with national minorities of the North, with their life, their problems and plans. The acuteness of this topic is emphasized by the statistics we gathered.

<table>
<thead>
<tr>
<th>Degree of command of the native language among Aeneas (age groups).</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Speak freely</td>
</tr>
<tr>
<td>With some difficulty</td>
</tr>
<tr>
<td>With significant difficulty</td>
</tr>
<tr>
<td>Do not speak</td>
</tr>
<tr>
<td>Understand, but do not speak</td>
</tr>
</tbody>
</table>

The complex of historical problems is also aggravated by critical and contemporary problems. First is alcoholism, one of mass national pauperization, a problem of national and moral degeneration. We must search for the sources of the problems of national character in the remote past, since the first contacts of the natives of the far north with the alien Russian population. At that time, the first of their modern problems was spawned. It was the violent conversion of the indigenous population to Christianity, and the adoption of the new (Russian) way of living with the inevitable familiarization of the primordial inhabitants of the taiga and tundra, and finally it was the natural assimilation of small minorities during a process of colonization.

Further on, we can identify a whole complex of reasons by investigating the Soviet period of the history of the far north. At this time the picture basically changed. New economic, social, and ideological programs were actively realized on the Taimyr territory within the national community. The conversion to Christianity was replaced by atheism. On the one hand, the application of the collective-farm type of economy (creation of reindeer-breeding and fishing brigades) improved the life of small nationalities, but on the other hand, it led to the obliteration
of many national features. It is also necessary to note how many of the best people of the national community of Taimyr irrevocably disappeared in camps and prisons.

Degree of competence in the field of national traditions and customs.

<table>
<thead>
<tr>
<th></th>
<th>Till 10 years</th>
<th>10 – 19</th>
<th>20 – 29</th>
<th>30 – 39</th>
<th>40 – 49</th>
<th>50 – 59</th>
<th>60 – 69</th>
<th>Older than 70</th>
</tr>
</thead>
<tbody>
<tr>
<td>Know and tell</td>
<td>5%</td>
<td>7%</td>
<td>40%</td>
<td>65%</td>
<td>70%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heard from parents and tell to children</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
<td>25%</td>
<td>20%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heard, but do not tell to children</td>
<td>10%</td>
<td>10%</td>
<td>20%</td>
<td>15%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did not hear</td>
<td>90%</td>
<td>88%</td>
<td>79%</td>
<td>50%</td>
<td>33%</td>
<td>5%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heard something</td>
<td>10%</td>
<td>12%</td>
<td>11%</td>
<td>15%</td>
<td>20%</td>
<td>20%</td>
<td>10%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Other problems of the North also have a long history, for example, the problem of mass alcoholism in a national context. The fact is that the organism of the native peoples of the north cannot struggle with alcohol and quickly turns into dependence. Since the earliest times Vodka or “Sharka” (the Nenets name for vodka) has been the most traded product in Taimyr. In the Soviet Union there was a shortage of alcoholic drink. During the post-Soviet period the sales of alcohol have grown to an extraordinary extent.

And still, the study of the post-Soviet period is the most important for understanding the reasons for the modern problems of minority nations. Here we find a source of national and other problems of northerners. The first and in our opinion the main cause is ecological, which is the beginning of social and moral causes. After the disintegration of the Soviet Union there was a national crisis, which has strongly affected the standard of living of representatives of indigenous peoples and generated or aggravated existing problems, among them unemployment, mass pauperization, alcoholism and consequently the national and moral degeneration of native peoples.

All of these problems are closely connected with the cultural sphere of a society, and in particular with its museum aspect. It is our purpose to show and allocate problems of the national North and their interrelation with the museum sphere, using personal impressions together with more precise and objective information.

Historical development and national problems of the sparsely populated minorities of Taimyr and their reflection in museums of the North.

Regarding the process of the historical development of the indigenous population of Taimyr, its national cultural problems, and the reflection of these two topics in museums of the North, we could make the following conclusions. The historic-ethnographic materials in museums (the specifications and the supervision used in the work are taken from the Dudinskiy museum) are used to present the historical development of nationalities and to allocate to this the most significant details of their historical process. So, for example, the archeological materials are collected on the territory of Taimyr – utensils, clothes, objects of daily life. All these show a picture of the historical development of Taimyr nationalities.

It is possible to say, from the point of view of the visitor, that when examining up-to-date exhibitions and the collections of the museums of the North, museums know and preserve the history of native peoples. But the other issue is the national and cultural problems of northerners, and some are mentioned above: the problem of language, the problem of national characteristics, and the preservation of national originality. These questions are not covered in museums of the North in detail, and we suggest that one of the most important reasons was that these problems are more likely national rather than cultural. They require the decision first of all at a national level, and only then can they be transferred to a cultural (museum) level. Nevertheless, the raising of the given questions, their popularization, and a dialogue about them are necessary, and participation in their decision within the cultural sphere of a society is also necessary.
Adamenko: The national community of Taimyr

Up-to-date urgent problems of the national community of Taimyr and their reflection in the museum sphere.

In our opinion, the most urgent problems of Taimyr are:
1. The problem of alcoholism among the population (first of all among the native population);
2. The problem of a low standard of living in rural settlements (fishing points, reindeer-breeding teams);
3. The problem of degeneration within the indigenous population.

These are three of the most important problematic aspects of the life of a national community, and these problems are of a national character concerning both the Russian and the indigenous population. The statistics speak about the their scale and acuteness.

<table>
<thead>
<tr>
<th>Consumption level of alcohol among Nenets (age categories).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regularly use %</td>
</tr>
<tr>
<td>-----------------</td>
</tr>
<tr>
<td>Regularly use %</td>
</tr>
<tr>
<td>Often use %</td>
</tr>
<tr>
<td>Sometimes use %</td>
</tr>
<tr>
<td>Do not drink %</td>
</tr>
<tr>
<td>Almost do not use %</td>
</tr>
</tbody>
</table>

Educational level of Nganasans.

| illiterate | uneducated | Basic education | Incomple | seconda | seconda | incomple | Higher | |
|------------|------------|-----------------|----------|--------|--------|---------|--------|
| Men        | 9%         | 20%             | 27%      | 20%    | 10%    | 4%      | 4%     | 6%   |
| Women      | 10%        | 17%             | 25%      | 19%    | 12%    | 6%      | 6%     | 5%   |

Unfortunately, in the museums of the North that we visited, we have not seen materials or exhibitions touching on these problems. The most important reason here is the remoteness of these issues from the cultural sphere of a society, and indifference to them from the authorities and the public.

Prospects of development of the interrelation of national community and museums.

Attracting attention to the problems, respecting their special history, popularization, and searching for ways to reach appropriate decisions are necessary. The attitude to the given problems regarding the Taimyr is specific. People live inside of some kind of « environmental problem », perceiving the surrounding world as something self-evident, they do not see or simply do not want to see scale of existing problems. Besides, in the modern Russian State they do not pay any attention to the potential of the Far North and to its native representatives in particular.

But taking into account all the existing problems, we could say that the national community of Taimyr is developing, bringing significant advantages to society and to the state. That is why it
is necessary to mention the names of remarkable national artists, with regard to cultural: Mortyumyack, Turdagin, Boris Molchanov, Boris Molchanova (the founder of an author's mobile museum).

The main thing remains is that the minority nationalities, which have, in spite of all, preserved their spiritual individuality and originality, especially need help to resolve their existing problems. Culture can play a huge role, and in particular its museum aspect, which in this case has the opportunity to be not only the keeper of antiquity, but also to be an active social institute – the catalyst of attention to the Taimyr.
“Ingria” – the Siberian Society of Finnish Culture

Ludmila Mosina

“Among swamps, among lakes, on scraps of infertile soil, lost in stones – Finns, the silent, obstinate people, during dozens and dozens of years, managed to create everything that is necessary for a cultural state, everything that man can be proud of: sciences, arts, industry and more.” Man’s strong will turned poor, stony soil into riches. In the crown that decorates our planet, Suomi, now with 75 years of independence, is one of the jewels.

One can learn much from these people, the Finns (in their own language, the Suomi – M. Gorky has written about them) Their silent efficiency has made miracles; we see here the greatness of the human spirit, the all-conquering power of intelligent labor. These words were told by the great Gregor Narehazzi: Each nation, each nationality brings to the common boiler of the state in which they live, its life energy, its labor, its share. Motherland and the state are not the same. Motherland personifies freedom and the state personifies authority.

I represent the Siberian Society of Finnish Culture “Ingria”. The society has existed since November 27 1991, during more than 10 years. The program of the society and its aim are to provide assistance in the study the native language, and the study and popularization of the ethnic history of Finnish speaking people. This huge undertaking was initiated by Anna Vasilievna Smirnova, a teacher in one of Krasnoyarsk schools. It was she who with creative enthusiasm began to gather together Finns and to organize a hard-working group of members. It was she who in March–April 1992 stated the idea about the creation of a society and the organization of a mission of Finns to visit Finns living on the bank of the Yenisei River (and in the Krasnoyarsk region in general). The society was still young – it was a half a year old in all, when she managed to find the sponsors, and to rent a motor ship, which was paid by Finland.

On August 6 at 9 a.m. the ship “The Composer Borodin” moved off the banks of the Yenisei at Krasnoyarsk. Among the participants were three citizens from Canada, one from Norway, journalists and citizens of Finland, including the youngest participant, 6-year old Jonas Mattila, and a hundred Siberians from Krasnoyarsk. And further on the magnificent Siberian river, they crossed the settlements Jarzevo, Verhnee–Imbatskoe, Igarka, and then made a 6-kilometer crossing to the infamous Stalin “dead road”. There was no relief from mosquitoes and other insects, people's faces swelled, and their bodies itched. People experienced the feelings of those innocent political prisoners, especially those in cells that were in pits three meters deep with a steel grating instead of a roof. We met former special settlers and former exiles during this long 3,500-km long round trip. A lot of the broken human fates passed before them. And all of them had one painful, mute question in their eyes: “For what? How long must we be here, far from motherland?” How was it possible to answer them?

Occupations on the ship were established at once On Sunday there were confirmation classes, three study groups on the Finnish language and one on Russian (for Finnish speaking people). Children learned to make toys and other useful things. A drawing competition, a competition on throwing javelins at a target, excursions and other interesting activities were organized. The coffeemakers had especially a lot to do (coffee is a national drink of the Finns). From 6 am until 11 pm anyone could have a cup or two of tasty Finnish coffee. There was not a drop of alcohol on the ship. It was the condition of the sponsors. But even a long voyage must come to an end. The parting was sad; everybody had become good friends, so the main subject before parting was a discussion about our next meetings and trips. The people, altruists in the best meaning of this word, who organized this trip were not concerned about the costs, time, and energy spent in order to meet their compatriots who are cut off from their historical motherland because of someone’s tragic error.

During these ten and more years of the existence of the Finnish society on the territory of Krasnoyarsk, the members keep up cultural and friendly communications with our historical motherland. We continuously take trips on the territory of the Krasnoyarsk region in places of
Finnish settlements. We visit their families, we work with the problems of rehabilitation they have, we solve the problems of young people coming to Krasnoyarsk to get further education. We help them to find a place to stay in families of other Finns, or in hostels at high schools or private flats.

The Krasnoyarsk Museum Center is a place where all national cultural societies of Krasnoyarsk can meet. In the interethnic cultural center “the Strelka” (the Krasnoyarsk Museum and Cultural Centre) we have the possibility of having a working Finnish language school. The sad part of this is in the lack of a constant teacher. Also there are problems with finding a teacher's residence.

During the calendar year (except for summer holidays) we organize meetings in the interethnic cultural center of this museum and house of culture, that include the colorful holiday “Hamvala” with national costumes and scenes from “Halevala”, the Karelo-Finnish epic of Elias Lurnrot. This holiday on February 28 gathers a great number of spectators and participants, with Finnish national food and traditional articles made by Finnish women: sewing, knitting, weaving – in each Finnish house the originality of each family was always saved. And the loom was not just a relic on the first working floor of a good Finnish house.

“My house” – say Finns with pride, is the aim of our lives. A great number of people also gather to celebrate Christmas. On this day the priest from Finland comes and meets with the believers – Finnish Lutherans. Finns come from all over the region to this and to other holidays. In 2002 we made two trips to places of the region, the southern in June and the northern in September. Among the participants were representatives from Finland. In June we met the representatives from Helsinki, whose aim was to collect material for the book “Finns of Russia”. A Finnish priest took part in the excursion trip to northern settlements of the region in September. He had already worked nine years with the Finns of Siberia, and gave whatever assistance was possible to the Finns and their families he visited in the different places of region. The camera group of TV-2 in Finland and members of our Finnish society “Ingria” participated in this trip as well.

One cannot overestimate the meaning of our group activities, the communication with the people who had suffered so much in this life and who despite of this met us kindly and with open hands, and with great hope that their life improves. Finland supported Finnish families. For understandable reasons, the interest to study the native language has risen among a third generation of the Finns of Siberia – i.e. for the grandsons, and for many great – grandsons or the original Finns who came in exile. On January 21, the day of the native language, we took part in a “round table” on the subject “Building a system for studying national languages in the Krasnoyarsk region” that was held at the regional administration. It would be good if the administration of the city and the region assisted financially as our society – Finns – cannot pay to study Finnish (they are students receiving small grants, and young pupils).

A parliament for foreign Finns was held from November 15 – 20, 2002 in Helsinki. At this time there were seminars on their concerns. At the gathering of the society “Suolia Seura”, we collected information for further activities with the people in Krasnoyarsk. There were the seminars on social and legal problems, on activities with the elderly people. The Parliament itself was held on the last three days, with reports from Finnish delegates from all over the world. There were also representatives of Siberian Finnish societies, from Omsk and Irkutsk. The next Parliament of foreign Finns will take place in four years, in 2006, in St.-Petersburg. In Inekeri Liitvo we met the St.-Petersburg’s branch, where there were discussions with the heads of the branch concerning the improvement of the activities with the societies of Siberia. We were promised that the attitude to us would be changed. A man lives with hope.

During this past year members of “Ingria” took part actively in many national creativity festivals, for which they were awarded presents and certificates by the administration of city and region. Russia is multinational country. At the scale of the Krasnoyarsk Region we probably have all nationalities, including Hungarians, Yugoslavs, Italians and many more, who each bring their language and their talents. Museums today become not only keepers and collectors of original national culture, but also centers of cultural communication, the realization of leisure, centers where interaction and diversity exist.
The future open-air museum at Verkhniy Suetuk village

Veera Alekseevna Oinets-Nikolaeva

There are about six thousand Estonians who live in the Krasnoyarsk Territory. The first Estonian migrants came 150 years ago. The map of Krasnoyarsk Territory preserves the names of the very first villages, Narva, Petseri, Estonia, Rapina, and Verkhniy Suetuk. The original Estonians were political convicts; then came migration connected with the lack of available land in Estonia during 1893–1914. The third wave was the deportation in the 1940s and 1950s [under Soviet occupation of Estonia]; and the most recent, but much fewer numbers, were young people came to the All Komsomol Buildings.

The Setu Estonians settled at the confluence of the Khan and Mana rivers. The center of the Setu settlement area became Haidak of the Partisan district, where in 1915 the school and church were built. In Siberia the linguistic barrier preserved the Setu culture, their national language, folklore and cultural awareness. It is important that they were working with a rural, self-sufficient economy, which has been partly preserved up now. The Setu brought with them various agricultural implements, patterns and looms to Siberia; which helped the survival of their folk costume. Up to the 1950s these were the only clothes the Setu wore. The Setu also brought various seeds with them. Certainly changes took place in Setu culture, as the climate and other conditions were different in Siberia. The Setu mastered some new types of work, such as: timber rafting, hunting, gold prospecting, fishing, and other occupations. The Siberian Setu culture is interesting for Estonians because they have kept the old cultural character, which vanished long ago in Estonia.

The Estonians who lived before in the Aban and Dserdzinsk districts have preserved the Võru dialect of the Estonian language, typical for South Estonia, and kept it unchanged, just as it was brought to Siberia in the 19th century.

The first Estonian settlement was Verkhniy Suetuk, today an oasis of Estonian culture in Siberia. In 2000 Verkhniy Suetuk marked its 150th anniversary. The first Lutheran church in Siberia, built in 1888, is in the settlement. The only Estonian school in Siberia continues to teach there, where the teacher, who is from the University of Tartu in Estonia, has been working for four years.

At the end of the 19th century Verkhniy Suetuk, or the Lutheranian colony as it was called earlier, became known all over Russia. In the beginning of 1893 a peasant from Verkhniy Suetuk, Maxim Meller, was invited to take part in the Columbus World Exhibition in Chicago, named and held in honor of the 400th anniversary of the discovery of America, and to send barley specimens from the harvest of 1892. Among the 11 Russian specimens Meller's was the best. The famous barley-grower's descendants still live today at the settlement. Meller's great-great grandson became a manager of the brass band and now he is the chief of the settlement.

Every year the Estonians gather together around the traditional "Yanov's fire" and there we can hear the famous 100-year old brass band. It is the best brass band in the neighborhood. Jakov Käsk, a passionate lover of music, founded the band. Together with the schoolteacher, they asked Mr. Ju. G. Zimmerman, a big manufacturer in Leipzig; to make a gift of brass instruments for an orchestra. The straight-forward letter from a remote place in Siberia touched Mr. Zimmerman; and soon after a brass band was formed at the settlement. In 1941 the members of the brass band were sent to the front. In 1947 the children of the musicians who died there decided to revive the orchestra. On Maarya päev holiday, 7 April 1947, the first performance of the renewed orchestra took place. The brass band influenced not just the cultural life of the settlement, but of the whole area. During the last 15 years Ärni Lell has been manager of the brass band. Under his guidance it was awarded the title of Folk-orchestra. The band

The Siberian Estonian culture differs from the Estonian culture of the main territory. Researchers call it the culture of the “Siberian Estonians”. The Estonians have enriched the multinational culture of Siberia. They brought to Siberia new methods of agriculture, vegetable growing, their own recipes for food products and their conservation (sausage, cheese, ham); they taught the local women how to knit warm woolen clothes.

Siberian Estonian culture has been subject to assimilation, as are other cultures of Siberian minorities. An assimilation process is inevitable when there is a long isolation from the historical motherland. If a group looses its language and culture, it becomes blind. The group changes into faceless people, who are easily manipulated. To revive a disappearing language is a very difficult, but it is of great value. Language represents the common property of any culture in the world, which, in times of globalization, we begin to value and understand better.

“The Museum-Village” idea has existed for quite a while. The regulations and documents for registration have been prepared, the project has been discussed with the Estonian ambassador and with the Krasnoyarsk vice-governor for external relations. But the extent of the job is beyond the power of an enthusiast alone. It is necessary to consolidate our common efforts for the preservation of the unique national village and its mode of living.

At the initiative of Marc Maure, the Norwegian museologist, in August 2002 we visited the settlement in order to carry out Antoine de Barry’s project the “Oasis Mast” [a tall mast, like a totem pole, visible from a great distance]. After the Sunday church service we told the village about the project. Never was the “Mast” adopted so unanimously. The pastor, Jaan Kenzap, the village chief, Ärni Lell, and the teacher, Anne Salm, were enthusiastically willing to help. Just then Suetuk remembered the open-air museum project. The “Oasis Mast” is of cultural importance for the whole territory. The project consolidates peace; the Mast symbolizes a place of the meeting cultures, of nationalities. Antoine de Barry’s Masts of have been established under UNESCO patronage in Mali (1990), Canada (1992), Spain (1994), Germany (1997), and France (1999). They are planned in Brazil, Ireland and for the first time in Russia. The mast network creates an opportunity for opening to the world and interacting with it.

The Mast will be erected near the church. After the foundation is made, but before erecting the Mast, the villagers will hold a symbolic ceremony. They will bring one or more objects, essentially reflecting their past life, history, profession, tradition, or their future. All the people and their objects will be photographed, their stories will be written down, and a booklet or paper will be published. It will illustrate for future generations how they lived in the settlement, and their history that was written by village people themselves. A manual in 30 copies, written by the village elders, will also be issued. Two copies will be sent to each Oasis for their national libraries. Thus the cultural exchange among them will begin.

In September 2002 we presented the project in the Krasnoyarsk international exhibition the “Glass and Window”, telling about the past, present and future of the settlement. In August 2003 we again visit the village with Antoine de Barry, and will prepare a memorial token of the project at the village. We are certain that this will promote the organization of an open-air museum there and the preservation of Siberian Estonian culture.
The indigenous minority nations of the North live on the huge space of the united North of Krasnoyarsk Region from time immemorial: the Evenks, Ences, Dolgans, Kets, Selcups, Mganasans, and Nentsy. The estimated number includes about 17,000 people, or 0.48% of all the population of the Region (according to data of census of 1986), covering extremely sparsely populated areas.

Despite of the small number, they were the first to come in a remote antiquity, they occupied these territories with severe climatic conditions, gave the names to many geographical characteristics, which have been kept in the titles of modern national-state and administrative and territorial divisions of the Siberian region. The territory of traditional habitation of these nations includes more than half of all the territory of the Region, as they had a nomad way of life.

The main traditional kinds of survival from time immemorial are hunting, fishing, reindeer farming, and collecting. Without abandoning their traditional use of nature, the nations began to be engaged in gardening, animal industries, animal farming and other kinds of rural activity. For each nation there is an ancient history, going back centuries, saturated and rich in events kept in the national memory. However, the history of adhering to a structure of the Russian State of our nations is in own way full of tragic moments and in many respects holds boarded up secrets untouched for centuries. The indigenous nations with very small populations and widely spread over the North, just as other nations of Russia, have an historical destiny of their own, with its ups and downs, whether under the Russian empire, the Soviet Union or today's Russian Federation.

A paternalistic policy was adopted in the Soviet period of the history of our country, which remains today concerning the scarcely populated indigenous nations of the North. It is assumed that these nations, up to the moment of joining the Russian State, were wild and backward, living in the boundless spaciousness of the Siberian taiga and tundra. There is no written or legal substantiation for the basis on which these nations with their territories came into the structure of the Russian State and are still there. The state and society attempted to help them over time, but had forgotten to ask them what they wanted.

The project “Kuyumba” was founded at the initiative of our organization. Its purpose was to compile family trees of the indigenous nations of the North living in the settlements at Baykit, Kuyumba, and Osharovo, of the Miryuga-Baykit region of the Evenkiya autonomous area, and also in the Sovrechka settlement of the Turuhansk region and Velmo settlement of the North-Yenisei area of Krasnoyarsk Region. These territories were long inhabited, and were still engaged their traditional activities. Today their territory has become the object of industrial development (Tahomo-Yuruchensky, Vankorsky, and Tagulsky hydrocarbon fields, gold fields in the North-Yenisei region).

During the implementation of the project we found the following problems: the loss by the people of the North, first of all by young generation, of skills of traditional using of nature and knowledge about effective control and usage of their grounds. In threatening conditions there is a transfer of ecological and ethnically significant information. This part of heritage of the nations of the North is in the hands of the nations: leaders, experts and guardians of traditions, unique people. With the loss of last generation living in a traditional way, the source of information can completely disappear.

1. The active development of territories near the Evenkiysky settlements of Kuyumba, Osharovo, and Miryuga began in 1970. At that time the Evenks still were safely engaged in reindeer farming, hunting and fishing (these activities cannot be separated as they are the main staples of their traditional way of life). Another population consisted of “Angarces” – (an ethnic
1. There had been special and trusting relations between “Angarcas” and Evenks for a long time. Both peoples were engaged in their own activities, trying not to upset the unwritten laws of relationships and the use of nature, and also not becoming involved in the private affairs of each other. In severe climatic conditions the relations of groups were based on mutual understanding and respect. On the boundless taiga spaciousness they always helped each other. But with the start of the industrial development of the North, the people from other areas intruded and upset their way of life. All the taiga was sectioned with structures, the relief of the territory was broken as a result, with direct danger for the indigenous population. Field workers were introduced who at the sight of a reindeer used armed hammers as a weapon, in spite of the fact that their hosts were near them. Other kinds of dogs that were not characteristic for the area were brought with them, and as a result of it there was a disturbance of the gene pool of the Evenkiyskaya Layka. The people from other territories had begun to settle and to take over the traditional activities and hunting of Evenks, but they did not did hunt like the indigenous population. During the thirty years of gas and oil prospecting and extracting, the companies, with the connivance of both the local and regional government bodies, did not respect the legal base for the preservation of the survival conditions of the indigenous population. As a result, reindeer farming, the main source of existence for the Evenks, vanished. The predatory policy of government bodies and reindeer farming are incompatible systems. Reindeer farming created the ethnicity of all the natives of the North. It is transportation, independence, language, customs, culture, nutrition, clothes, employment of the population, and financial maintenance. With the loss of reindeer farming the Evenks of the North-Yenisei region became isolated from their tribesmen. The Evenks living in the that region endured the full loss of their history and their language through cultural assimilation with the Russian population. While compiling family trees, we arduously restored the titles of the Evenks' names, dates of birth, and of mothers and relatives, Just one remembered that they were from a kind of Momol and Tonkul. To this terrible picture of the modern existence of Evenks can we add that among them there are no elders, their common number hardly more than 40 men, and only four of them are adult men, the remaining are woman and children. For the North-Yenisei Evenks hunting and fishing have remained traditional occupations. The absence of binding threads between the past and present for the young generation has spawned ignorance of the past, and they hesitate and are afraid to name themselves Evenks. In region the demographic situation has changed, and now includes celibacy of the men, low birth rate, and a high death rate.

2. In the adjacent North-Yenisei region of Krasnoyarsk Region gold mining had begun many years before the crude oil production in the Baykitisky region of Evenkiya. These activities had caused many Evenk families and communities, including the Mironovs, Kochnevs, and Yadonzevs, to migrate further deep into the taiga in the area of the Kuyumba and Poligus settlements. Those who could not, or who had not wanted to leave the areas of their grand parents together with their herds of reindeer, step-by-step lost the reindeer and ceased to be engaged reindeer farming. At the end they moved to the settlements, degenerated, and their civilization died. The predatory policy of government bodies and reindeer farming are incompatible systems. For today in the Krasnoyarsk Region, reindeer farming was kept only in the Turuhansky region among the Evenks living on the territory of Soviet lakes, along the routes of Argishes which drove into Yamalo-Nenezkiy, and the hunts in the Mansiysky and Taymirsky (Dolgano-Nenezky) autonomous areas.

The exploration for gas and oil are carried out on the territories where the Evenks had their traditional occupations, but active exploitation of resources is not conducted yet. Therefore the groups in these areas have kept all the seams of their culture and history, but it is quite different
in the Baykitsky region of Evenkiya and the North-Yenisei region. Here the work should be conducted very cautiously, it is impossible to give such arguments as “in the development of the fields there will be new jobs”. For whom? For the mining company, but not for the indigenous nations. There will be increased wages – for whom? Let's discuss – for whom, and when?

The mining of mineral resources is an irreplaceable use of nature, more often with disastrous ecological consequences. It is recognized all over the world. Industrial development and business live according to their laws, alien to natives and ruining them. Reindeer farming vanishes with such an invasion, we can observe it in the Baykitskiy, North-Yenisei regions. The remainders of the minority indigenous nations of the North will be compelled to settle forever in settlements with the social, economical and demographic consequences of seeing their own culture flow away. It is necessary to avoid rash solutions, and as much as possible to allow the most ancient customs, traditions and philosophy of the indigenous minority nations of the North to live in new conditions, for at the present something can be salvaged.

Conclusion

Within the framework of our subject “Museology for safeguarding biodiversity”, and with regard to the geological exploration and the industrial development soon to strike the settlement of Sovrechka in the Turuhansk area of the Krasnoyarsk region, it is necessary to protect the third group of the indigenous minority nations of the North. This territory is protected for the traditional use of nature at the federal level. There are regional laws “about reindeer farming”, including classification and standardization of the technology of reindeer farming, and a regulation of production relations with taking into consideration the geographic and zone factors, the tribal reindeer breeding of northern taiga reindeer, and veterinary help. Before the time of Perestroika, on the northern territories the cooperative points earned by each hunter functioned, which is why there was state booking in advance for furs, meat, fish, and other products. It was the guarantee of a wage for each hunter for his future produce, and provided pension security. It is necessary to restore this system at a regional level, then the indigenous minority nations of the North can provide for themselves independently.

Executive bodies should become not formal, but real guarantors of the observance of the rights of the indigenous nations of the North, in this case, the reindeer farmers. All actions concerning Sovrechka’s Evenks, should be open, with trilateral participation among all the parties. There should not be separate negotiations between oil and gas drilling and the indigenous nations on the one hand, and the authorities and the oil and gas industry on the other. With trilateral agreements we shall be able to keep the traditional use of nature of the reindeer farmers and to enforce those who dig the ground to use secure technologies in the industrial development of hydrocarbon. Income from taxes will allow improvement of the economic situation of reindeer farmers, with gradual transition to self-maintenance.

The scheme of inter-relation of the interested parties. (It is erratic to consider that on the top of a pyramid there is an authority).

Interregional association of power of reindeer farmers of Sovrechka

Constitution of Russian Federation

Executive bodies

Fossil fuel industry
General information about the organization

The inter-regional public organization “Association of the indigenous minority nations of the North of Krasnoyarsk Region and Evenkiya” was founded in 1995, at the congress of these nations of the Krasnoyarsk Region of Evenkiysky and the Taymirsky (Dolgano-Nenezky) autonomous areas. It was registered on November 3, 1995. It represents eight ethnic groups of the indigenous minority nations of the north, and covers two territorial divisions of the Russian Federation: the Krasnoyarsk region, and the Evenksky autonomous area. It includes 6 collective members (Association of the indigenous minority nations of the North “Arun” (“Revival”) of the Evenksky autonomous area), the Association of the indigenous minority nations of the North of the Krasnoyarsk Region Turuhansky, North-Yenisei, and Yenisei regions, the Norilsk industrial region, and the Regional Association of Kets, representing about six thousand people.

The organizational structure: The supreme body is the congress of the indigenous minority nations of the North of the Krasnoyarsk Region, which meets once in four years. In the period between congresses, a Coordination Advisory Committee of seven people, headed by the President of Association, gathers not less then twice a year, and there is a permanent executive council of three people. It is a collective member of the Russian Association of the indigenous minority nations of the North, Siberia and Far East (RAIPON). It has advisory status with the plenipotentiary of the President of the Siberian Federal district of the Russian Federation.

The purpose of the Association: To protect the economical and national-cultural rights, and the development of a national self-consciousness of the indigenous minority nations of the North in the region.

The main methods of action: Coordination of the activities of collective members. Participation, as the main coordinator, in the implementation of the regional target program for 2000–2003 “Social and economic development of the territories where are living the indigenous minority nations of the North of Krasnoyarsk Region”. It oversees the agreements about cooperation with government bodies of the Krasnoyarsk Region, economical arrangements for licensing agreements with oil and gas drilling, theme conferences, representation and protection of the interests of the members and separate representatives in government bodies, court, and consulting activity. The Association has held youth conferences and seminars on traditional activities in new economic conditions, and helps students with training and integration into student life. The activity of the Association is regularly mirrored in the regional mass media.
The Symposium of Krasnoyarsk

Part II

The International Transition Programme: From Oppression to Democracy
Strategies of Museum positioning as an Instrument for Development

Tatyana Georgievna Butova

Research conducted at the Krasnoyarsk State University can be used to illustrate the potential of marketing for the scientific and practical tasks of museology. During the last few years the author has been researching the ways people spend leisure-time, the needs and requirements of the population of Krasnoyarsk for cultural the services of cultural institutions. This report will give some of the results of this research.

The comparative analysis of the demand structure has shown that the demand of the population of Krasnoyarsk for museum services is not very much compared to that for other institutions and cultural products (diagram 1).

Diagram 1. Demand for cultural services among the population of Krasnoyarsk

The analysis of the demand dynamics has shown some increase for museum interest in the year 2001. This low level and dynamics of the demand for museums’ services is undesirable for Krasnoyarsk, considering their great potential. Besides, the results of the survey show that the potential demand for museum products is twice the size of its real demand, accounting for 20% of the replies.

To find the reasons for the low demand for museum products among the population of Krasnoyarsk two types of research were conducted: a sociological survey an association test. The results of the survey among museum visitors have shown that the main factor restraining museum attendance is being busy (55% of the replies), 15% said they were lazy, 10% said they had no company. Ten percent of the respondents found it hard to answer. Such minor reasons as lack of information and financial difficulties have also been shown.

The association test gave an opportunity to find another reason for low demand for museum products – perceiving the image of museum as a social institution. People of the same age and social group – postgraduate students of the faculty of economics, Krasnoyarsk State University – have different images of museums. Let’s take two diametrically opposed images as an example:
one said it was like “a warehouse with molding rags” and another called the museum a “temple of art, a place where one can feel the bond of times, the greatness of the individual as creator”.

It should be noted that the selection of persons interviewed was not random. Postgraduate students already have higher education and are mostly employed in business, that means they are not only consumers and initiators of museum attendance for their children and friends, but they are also potential sponsors. That is why their attitude to museums is an important indicator of business people’s attitude to museums. The author’s personal observations while attending museums of Krasnoyarsk show that some museums do not attract the public at large. Museums should use the results of the association test to audit what they offer and change the image of museums in minds of potential consumers and community.

The test revealed different views on the functions of museums. More than half the interviewed think that museums have cognitive function in such spheres as history and arts. The rest refer to museums as places of cultural recreation and entertainment. It has been noted that the results of the test correlate with the results of a sociological survey of target groups (the visitors of Krasnoyarsk museums).

This survey was conducted in 2002, following an agreement with two museums, which had been marked by respondents as most the popular ones: the Krasnoyarsk Regional Museum and the Krasnoyarsk Museum Center. Institutions that develop successfully show an interest in scientific research, while those unfortunately those museums that do not attract the public are not interested in defining the reasons for the attitude of potential visitors.

The results of the survey gave an opportunity to define which museums are the most and least popular among the population of Krasnoyarsk. It should be noted that among the most attractive museums visitors named the Krasnoyarsk Regional Museum, Krasnoyarsk Museum Center and The Museum of Literature.

From our point of view, one of the reasons for the low demand for museum services among the population of Krasnoyarsk is that museums do not place themselves according to their specific character. This leads to their aiming at the same target markets and to competition between museums, and in some cases to loss of their image, so that it damages their reputation as cultural institutions.

To formulate a strategy of museum positioning, a research on visitors (i.e. target segments) has been conducted. On the basis of this research a portrait of museum visitors has been made, with a comparative analysis to show their particularities

**Comparative analysis of the Krasnoyarsk Regional Museum and the Krasnoyarsk Museum Center**

The comparative analysis of target museum visitors has revealed fundamental differences in sex, age and purposes of museum attendance. The main purpose of the Krasnoyarsk Regional Museum attendance is cognitive (51% of persons interviewed), Krasnoyarsk Museum Complex – entertainment (41%). The analysis of the factors influencing the respondents’ choice of museum gave an opportunity to define museums appeal. The main indicator of the appeal of the Krasnoyarsk Regional Museum is its cultural-historical specialization, the wide range and depth of exhibitions. The attractions of the Krasnoyarsk Museum Centre are the innovative activities, which provide variety of exhibitions and museum arrangements.

Data can be used to develop strategies of positioning, adapted for every museum, taking into account the particularities of its target visitors. On the basis of the comparative analysis of surveys, charts of perception have been drawn up to formulate strategies of positioning. Two one-dimensional charts have been made: by purpose of visit, and by indicators of appeal.
The charts of museum perception illustrate that the museums being investigated work on different target segments and do not compete. Using information obtained as a result of compiling the charts, the following strategies of the museums positioning can be suggested:

<table>
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<tr>
<th>Krasnoyarsk Regional Museum</th>
<th>Krasnoyarsk Museum Center</th>
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<tr>
<td>Self-positioning based on the advantage of being the largest museum in the region because of the number of historical exhibits, broadening the outlook in the sphere of history and culture</td>
<td>Self-positioning based on the advantage of being a place of entertainment and recreation, combining the opportunity to get to know about new trends in culture</td>
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The strategies of positioning will let museums create the necessary image in the public mind and motivate the public’s choice of museum. The strategies will also give museums an opportunity to concentrate on their target groups and to adjust their supply to the needs and wishes of specific visitor categories. Additionally, museums can join their efforts to attract visitors to museums in general, i.e. to increase the demand for museum services, and not to compete with each other but to unite to provide their visitors with a greater variety of museum products to cover their requirements. It will ensure not only survival, but also increase the development and the social importance of museums.
Archive institutions in the Krasnoyarsk Territory, because of the mission of archives, are places that protect the wealth of documentation and work for the safeguard of the historical heritage. The task of the archives is not to interpret history and its different events, but to collect and preserve documents, and to provide them to professionals, that is to say, historians. It is regrettable that the contemporary situation of historical science is such that the larger part of the dissemination of historical knowledge is carried out by archive workers.

In the last decade new directions were formed for the research work of archive institutions which are connected with new approaches to the use of archive documents, such as the opening of regional competitions in diverse fields, round tables, archive lectures, conferences, etc. Collaboration of archive workers with scientific, public, and cultural enlightening organizations is developing in different forms. The great interest in history of scientists, of experts in local lore, and of the cultural public in the towns and the regions, has led to the arrangement of conferences and lectures. These events are organized annually by the Committee for archives, the Krasnoyarsk Territorial State Archives, and the Centre for the protection and studies of documents of contemporary history.

Archives open their doors to everybody who is interested in the history of the State and the Region: to scientists, specialists for local lore, genealogists and students. Following the laws of the Russian Federation, we make available for them the documents about different periods of our national history. Impartiality, sensitivity and caution are very important when studying Russian history of the 20th century. Many contemporary studies sin by subjectivity and emotional evaluation of the events. Because of that, one of the basic conditions, in our opinion, is the active participation of the fundamental scientific discipline on the protection of the cultural heritage.

It is regrettable that in the framework of today’s discussion we must say that the main problem in the study of historical heritage is not the lack of money, but the absence of co-ordination between all the institutions and organizations. The representatives of historical sciences more and more rarely visit the archives. The generation is now gone of scientists who taught history not according to textbooks, but according to the original sources, which were at their disposal in the archive institutions of the region. Young teachers at universities and schools very often don’t know how to interpret the historical documents. Their knowledge is based on different schoolbooks from different years, which had different – and often changing – objectives. The result is that a new generation is now reaching adulthood, which poorly understands the importance of historical knowledge, and does not feel that they are part of the State, the nation, and the family.

Increased attention of archives for cooperation with scientific institutions, such as Chairs of social and humanistic disciplines at universities, has been noted in the last few years. There is great potential for the development of the collaboration of archivists with historians in the sphere of building the computerized base of archives. Participation of scientists in the selection of the documents, agreement on types and forms of such reference books, and in the preparation of these publications will hopefully provide a guarantee of their high scientific level, and of the rational and effective use of the documents. The publication of the 5-volume schoolbook reader “The Krasnoyarsk Territory in the History of the Fatherland”, and of the collection of works “The Krasnoyarsk Territory in the System of Inter-ethnic Relations of the 17th – 20th Centuries” are examples of this development.
“The Suitcase of Memory”: a theme for an exhibition

Olga Podborskaya

For many years our family kept the suitcase that my father, Leonid Kalistratovitch Podborskoy, had returned home with after seven years of Vorkutlag (Vorkuta Prison Camp) in 1946. Everybody released from the camp received such a “downy” suitcase, made of plywood, spacious, with a padlock and a rag handle.

When my Dad was confined again, this time not in the camp, but in the exile settlement, simply for his previous imprisonment, the suitcase followed him in his endless exile in the Krasnoyarsk Territory, where, in fact, I was born in the village of Motygino, Udereisky district, two days after the death of Stalin – on the 7th of March, 1953.

We were rehabilitated in 1955, and we moved to Krasnoyarsk, where my Dad’s parents and siblings lived. Dad started working as a Senior Engineer at the Combine Factory, which provided us, to our sheer delight, with a 17 sq. m. room in a barrack on the street with name that pretty much suited our family – Lagernaya (Camp St.).

There were four of us living in the room – Dad, Mom, my Mom’s older son and me. My childhood memories are very bright: everyone loved me and pampered me as much as it was possible in our conditions. The main thing for a child is peace of mind; no material goods can replace it. My Dad spent a lot of time with me, devoting me every free minute. I was his late and only child.

We were a bit cramped in our room, and I had a place of my own for playing under the table. I felt good there – there was a large oilcloth on the table, with its corners hanging down to the floor, covering my place from the eyes of others. The place belonged to me alone. I dragged Dad’s “exile” suitcase under the table and arranged an apartment for my dolls – there was a kitchen, a bedroom, and even a school.

The suitcase was an important thing, I would say, part and parcel of my private childhood life. I tagged along with my parents, especially after my Mom, and they, to give them due credit, took me along with them everywhere, even to the movies, to the latest show. Once we went to see a French movie, “Les Miserables”, based on the book by Victor Hugo, starring Jean Gabin. I was under five years old, but I remember it perfectly well.

My child’s mind was impressed for many years on by the amazing doll, which I had never seen before and didn’t even suspect could exist in the world. Jean Valjean, an ex-convict, gave this doll to his adopted daughter, Cosette, on Christmas. The doll had a fancy hairdo, wore a beautiful hat and some amazing dress. In short, it wasn’t just a doll; it was the dream of any girl. Of course, no one could give me anything like it back then, there weren’t even such dolls in Krasnoyarsk, not to say on our Camp Street. But the dream has stayed with me for my whole life.

Later on we have moved to another place – we had two rooms and a kitchen then, my Dad’s suitcase remained my place for playing, it was the main character in my games and was sort of following me, as it used to follow my Dad. The years went by, my Dad passed away; I grew up, graduated from university and moved to live and to work in Norilsk. I took the suitcase along (I kept my Christmas tree decorations in it). During the journeys the suitcase developed a crack, but it remained useful and was of benefit for us.

When my daughter was 18, I told her the story about her grandfather’s suitcase and about my childhood dream – in spite of the fact that I’m 50 already, I still want that doll. I guess I’ll buy it for myself. Then my daughter told me not to buy it – she will give it to me for my birthday. I was very glad to hear it. The circle of life came to close. I am making an exhibition based on my Dad’s “camp” suitcase in his memory, and my daughter is presenting me the doll for the exhibition as my childhood dream come true. I’d like to seat the doll on a swing, together with the suitcase and all its belongings as a symbol of eternal childhood and joy. My Dad was a great optimist.
The Symposium of Belokurikha and Barnaul
Abstract

In the following papers you will find contributions to the XXVI Annual Symposium of the International Committee for Museology (ICOFOM) of the International Council of Museums (ICOM) on the theme “Museology – an Instrument for Unity and Diversity”.

In the first two chapters of Part I the contributions reflect the main ideas of the Symposium: to understand the unity and diversity of traditional cultures and the role of museums in preserving cultural heritage. The third chapter of Part I reports on museums and tourism in the context of ethnic cultures and the Siberian territory.

The papers in Part II cover the theme of the symposium on the programme “From Oppression to Democracy”, an international project of UNESCO and one of ICOFOM’s core projects, which incorporates fundamental problems of contemporary museology in its action.

The participants of the Symposium and the authors of the papers are the leading Russian and foreign scientists and museum workers from Sweden, Brazil, India, St. Petersburg, Moscow and the Siberian region. The problems discussed are complicated, and scientists from countries all over the world try to find the most productive ways of solving them.

We hope the published materials will help to develop the cooperation of scientists in preserving the cultural heritage.

Olga Nikolaevna Truevtseva
Part I

Museology –
an Instrument for Unity and Cultural Diversity
The humanistic nature of culture

Anatolii Stepanovich Kondykov

A characteristic feature of cultural policy in modern Russian society is familiarization with the national historical experience at the levels of both the whole nation and the separate regions. Everywhere people are trying to learn their historical origins, spiritual backgrounds, traditions and customs, which their ancestors lived by – the century-old cultural heritage that has been passed on to the following generations.

Russian culture is unique by its nature; it is remarkable for its originality and its powerful spiritual and moral strength. We have accumulated the unique experience of the co-existence and interaction of cultures that differ by ethnic, social, confessional, customs and other characteristics. This applies entirely to our region. It determines one of the chief tasks of creative work in culture – the idea of national-cultural revival.

In present-day life a new situation emerges in the relationship of culture to the whole social sphere. If in the past culture was regarded mainly as a product of social relations, now it is determined as the dynamic strength that forms a way of thinking and living as a method of familiarization with the material world. Culture is a means of socialization and development of the creative potential of a personality, a system of values and norms serving to spiritually bind the society. The education of young generations with humanistic values of democracy, respect for the individual personality as the highest value, observance of his or her rights and liberties, refusal of totalitarian systems, has become a task of primary importance for all social institutions of culture. These values are first of all important in the educational system, in libraries, and institutions for the protection and preservation of historic-cultural memorials.

Museums play a specific role as scientific research, cultural, and educational institutions. The increase in the number of museums throughout the Altai Territory serves as an inspiring confirmation of this. The Vice-Rector of a scientific school and Head of a department of the Altai State Institute of Arts and Culture (ASIAC), Professor Olga N. Truevtseva contributes to their development. She leads research on the scientific development of museums in Siberia, the study of memorials of history and culture and their registration as exhibits of museums, the preservation and reproduction of the cultural heritage of Siberia, in close cooperation with the Russian Institute of Philosophy and Theory of Culture of the Russian Academy of Sciences. This unique and very important scientific practical activity is part of a more complex problem, the “Preservation and Reproduction of the Cultural Heritage” and became a common objective of scientists at ASIAC.

Russian institutes of arts and culture, institutions of artistic education, and informational centers, now play a particularly constructive role in the development of culture in society. In ASIAC a number of new professions and fields of study connected with the cultural heritage of Asian and Siberian nations are offered, and specialists of strong qualifications are being prepared. These are specialists of museology, specialists in the sphere of world arts and culture, popular arts and culture, folklore, scientific-cultural tourism, and so on. A number of ethnic artistic groups are organized and give performances. The post-graduate study for the profession of “Museology, conservation and restoration of cultural objects” has now been opened. Scientific conferences, round-table discussions at local and international levels are held regularly, together with the coordinator of international projects supported by UNESCO, Doctor of philosophy and law, and honorary professor of ASIAC, Vinoš Sofka, and the Chairperson of the International Committee for Museology, Dr. Hildegard Vieregg.

The wide-ranging activity of the team of ASIAC as an educational, scientific and artistic center in the Siberian region, and particularly the Altai-Sayanskaya mountainous area, inspired the initiative to create, by decision of the Coordinating board of culture of the interregional association “Siberian Agreement”, the Siberian center of folk artistic culture.

The work of the center gives the opportunity to combine separate research, often crucial, on uniting organizational, intellectual, material and other resources in the development and realization of the broad aims of learning the culture of the Siberian people, and the preservation and development of the cultural heritage at the local and international levels.
International co-operation in projects on preserving the history and culture of nations

Vladimir Ivanovich Matis

The development of international cooperation in different spheres of culture and education in the last decade of the 20th and the beginning of the 21st century has taken on a global character. All countries are interested in the further perfection and development of this process, and uncoordinated activities could not help to meet the crisis and bring international relations to the level of modern requirements.

Mutually beneficial cooperation is necessary, including not only financial assistance, but first of all the exchange of specialists and students. To a greater extent than any other form of exchange, this would contribute to information give and take, the application of new methods, improvement of administration, creation of a flexible system of management, the preservation of history, culture and the whole spiritual heritage of nations.

Obviously, every nation should determine its own national destiny, supporting the spiritual life of the nation regardless of whether the state is poor or rich. However, as practice shows, no society touched by a universal crisis can deal with it independently. That is why striving for international cooperation on a large scale should become the principal objective of the cooperation strategy of any country.

Without denying the importance of exchanging of views at different international forums, it is necessary to apply real practical measures, establishing effective contacts among cultural and educational workers in all contributing countries to settle common problems. Mechanisms for transferring scientific results should be strengthened wherever they are obtained; everything new should be distributed quickly and surely. Eventually all participants of international cooperation benefit and are enriched when contacts are based on partnership, mutual cooperation and follow definite principles.

These principles are: to approach the appropriate levels of Russian and international scientific, cultural and educational associations, to develop fundamental ideas that are of universal significance, to exchange scientists, teachers, post-graduate and under-graduate students, and to establish joint scientific and educational structures intended to solve universal theoretical and practical tasks.

In Siberia different cultural and educational projects are realized with the assistance of the countries of Europe and America. The strategic purpose of these projects is to reach mutual understanding among representatives of various cultures in the multi-cultural surroundings, to integrate the international socio-cultural space and to carry on a dialogue.

The need for international cooperation and exchange is dictated not only by a cognitive interest, but also by the need to acquire new methods of research and understanding the how and why of phenomena in this country. An example of close cooperation connected with permanent complexity in international contacts is global education.

It is clear that forms of international cooperation and integration will be different in different regions and with different countries. It is not just borrowing initial results and models from the West or the East for Russia. There is a fundamental difference in national approaches, in the traditions of different countries. In the West the individual and individuality have been traditionally of prime importance, in Russia adherence to “unity of the nation in religion”, “collectivity”, “solidarity” was formed by its history. Nevertheless, it is necessary to take into consideration joint planning, the development and application of innovations, reviewing plans and programs. Practical measures are needed such as strengthening and improvement of administration, reforms in the system of the personnel training, improvement of training aids, opening new experimental and joint research laboratories, reinforcing education in international culture, and many other considerations.
The work of state agencies, local authorities, and municipal museums in preserving the cultural and historical heritage

Lyubov Aleksandrovna Nikitina

The spirit of the age and of the originality of our territory is represented by more than 4000 registered and newly discovered monuments; of these more than 1000 are monuments to the dead in the years of World War II. According to the reports of the State Informational Computation Center of the Ministry of Culture of the Russian Federation, somewhat more than 80 000 immovable historic objects are registered by the government in the Russian Federation. A considerable part of these (about 80%) are in unsatisfactory condition; 70% of them require urgent measures.

Cultural and historical property help to interpret the variety in our historic space, and the role of state and municipal agencies is to safeguard and protect it from both man-made and natural destruction.

In our territory in 2003, preservation work on 14 monuments of archeology and restoration work on 30 monuments of architecture (among them seven are of federal importance) are being conducted; another 20 objects are being completely repaired.

The territorial structures relating to the protection of monuments, which are the committees and departments of culture in towns and regions, are regulated by a resolution of the Altai Territorial Legislative Assembly. Following resolution number 169, article 1 from December, 28, 1994, methodical, legal and practical work on heritage objects are carried out under the direction the Committee of Culture and Tourism, together with the Center “Heritage”. At the same time, the Federal law concerning objects of the cultural heritage (monuments of history and culture) of the Russian Federation, passed in June 2002, stipulates that numerous legal acts and instructions must be implemented at both federal and regional levels.

The law establishes specific authorities for the areas responsible for the protection of monuments of the Russian Federation. At the same time, according to article 72 of the Constitution of the Russian Federation, the protection of historical and cultural property is under the jurisdiction of both the Russian Federation and the regions. The legal grounds for the protection of historical and cultural property in the Altai Territory has been established. At present work is being carried out on specific legislation of the Altai Territory concerning objects of the cultural heritage. The legislation is being discussed by the local authorities, the municipal and regional agencies of culture, the public, and students of local history.

Considering that lately our legislation has undergone significant changes, it is particularly important for us to define the functions of the agencies of public administration and control in the protection and use of the cultural heritage, and to differentiate between the power of the federal agencies, and that of the local authorities. The Civil Code of the Russian Federation, the Town-planning and the Land Code of the Russian Federation, and the laws about the cultural heritage, have influenced the development of the protection of the cultural heritage. Taking this into account, our task is to define clearly in the regional legislation what is the authority of the local agencies in realizing the function of discovery, registration, management, control, preservation and restoration, protection, and the use of objects of the cultural heritage belonging to the municipality. It is important to define the order of financing and leasing within their competence, and also guidelines for the registration of cultural heritage objects that are locally significant.

In the legislation about the cultural heritage of Altai Territory, using our experience, we are working out methods of joint operations between state authorities and local authorities in the sphere of use and preservation of the historic heritage.

Recently a concrete method of cooperation with the local authorities has developed through the standing workshop “Laboratory of a Governor” whose work is run by the leading specialists of the center “Heritage”. Cultural workers and the main specialists of towns and regions of this territory...
are invited for participation in the workshop – they are land surveyors, architects, ecologists, lawyers, etc. It has become customary to carry out our work at joint sessions of governments of towns and regions with the Committee of Culture and Tourism of the territorial government, and the center “Heritage”. The sessions are conferences and workshops, and meetings of the Regional Guidance Board. As a result, the attitude of the government to memorials of history and culture is changing totally. The work of some regions can serve as an example.

An example is the work of the Coordinating Board on the cultural heritage in the Mamontovo region (chief P. F. Mitelev), the Talmensk region (chief I. V. Zharkov), and the Kuryinsk region (chief V. N. Soloviev). The role of the Mamontovo regional museum of (director L. A. Gulderova) deserves special attention for its organization and the coordination of the protection of the cultural heritage of the region. Under her direct leadership the museum has become a center of organizational work. Assisting the school archeological group, the Committee of Culture carries out studies of local lore, and also cultivates in schoolchildren a love of their region.

Books about the history of regions contribute significantly to the preservation of the specificity of towns and regions. Speaking about the role of municipal museums in preserving the historic-cultural heritage, it is worth dwelling on the museum of Zmeinogorsk (director V. Smirnova), which became a center for the history of ore-mining production. The town government, the committee of culture, and the museum together are working on including Zmeinogorsk into the Russian program “Revival”.

Recently the attention and interest of the government and the public for our cultural heritage has increased greatly, but anxiety for the safekeeping of memorials of history and culture is growing. Every year the threat of irreplaceable loss of ancient architecture and the damaged condition of archeological memorials due to natural causes is growing. Our cultural heritage very often suffers from lack of financing, and reclamation, industrial development, and modernization of age-old streets and centers.

To settle problems of the protection of the cultural heritage, research on it, repairs and restoration, it is necessary to make a budget for funds-in-trust (from leasing, privatization), that would increase financing, and also to raise additional financing from federal targeted programmes such as “The Russian Culture”.

Today energizing and improvement of the protection of the cultural heritage is needed, in particular the cohesion of scientists in our leading institutes of higher education (the Altai State University, the Barnaul State Teacher’s Training University, the Altai State Technical University) and the state agencies responsible for protection of the cultural heritage. To achieve this, I think it is necessary to resume operation of the social council under the territorial government, in which all interested parties could participate.

With regard to the enactment of the federal law, the fundamental changes in the system of public administration of the protection of cultural heritage have been implemented by monitoring in the territory. Groundwork has begun in making a single state register; the forthcoming work will specify the differentiation between federal property, the property of federal subjects, and municipal property with regard to objects and sites of history and culture.
The first pedagogical museum: The history of its creation and development

Elena Aleksandrovna Polyakova

The first pedagogical museum appeared in Russia in the 19th century. In 1864 the Pedagogical Museum for military schools was opened in Saint Petersburg. Similar museums were not only created in Russia, but also in the countries of Western Europe and America. This new type of museum was connected to school reform starting in 1860, where scholastic teaching was replaced by new theories based on principles of training in subjects and teaching by participation. As a result of these transformations, in Russia there are museums focused on educational tasks (pedagogical, children's and school), based on mutual relations between museums and schools.

The specificity of pedagogical museums required the participation of teachers and pupils in the state educational process. Workers of pedagogical museums should keep up with theoretical and practical movements in training and education, and focus themselves on everything of value for active training. Systematizing this material gave the teachers, without considerable loss of time and work, the opportunity to see technical things used during training (instruments, maps, models, and so on). Pedagogical museums have revolutionized traditional education, promoting methods of hands-on and visual training, providing the complementary study of school program material. At the turn of the last century, pedagogical museums had become the logical partner which connected out-of-school and school education, a partnership good for the mutual relations of museums and schools, since these two educational establishments supplemented each other harmoniously.

The three committees responsible for activities in the All-Russia pedagogical museum were: the scientific and educational, the auxiliary, and the administrative. The scientific-educational department was responsible for educational work. The auxiliary department was responsible for the functioning of the library, publishing, and workshops. The administrative department was responsible for organizational and economic questions.

To carry out the work of the scientific-educational committee, there were the following departments: “Pedagogical”, “Mathematics and Astronomy”, “Physics and Chemistry”, “Natural History and Geography”, “Humanities” and “Technology”. Each department had highly specialized units, which provided a spectrum of services. Units on the psychology of education, labor processes, physical education, preschool education, non-scholastic adult education, and fine arts, entered into the structure of the “Pedagogical” department. The departments “Mathematics and Astronomy” and “Physics and Chemistry” had units of the same name. The department “Natural History and Geography” supervised the unit of general natural history, botany, zoology, physiology and anatomy, geology and mineralogy, and geography. The “Humanities” department was responsible for the units on native languages and the literature, material culture, and foreign languages. In sub-divisions of the “Technical” department there were units for chemical manufacturing, mechanical manufacturing, mining and metallurgy, electrical engineering, technologies of artificial alloys, and building arts.

The public and large-scale character of its activity was the basic condition for the museum to do a productive job. Besides excursions and exhibitions, and giving advisory help on the selection of methodical and visual aids, a series of lectures were given to teachers in the museum on the disciplines of corresponding departments for teachers and pupils.

The All-Russia Pedagogical museum played the important role in national education. But political and ideological changes in Russia at the end of the 1920s brought about reforms of school education. As a result, the idea of participation and visual training was replaced by the school-centered concept. It meant that museums should obey the interests of the school, and serve only as original illustrations for school textbooks. The educational function of a museum was reduced to the ideological influence it could have on an audience.

Pedagogical museums have given place to a new form – to museums of the history of education which finally appeared to be more sturdy, and have already a definite prospect of development as educational museums today. But they are devoted to the history, instead of to the theory and implementation of education.
The pedagogical paradigm of culture

Tatyana Anatolevna Raikina

If we start from the fact that culture possesses a penetrating character at both the levels of the community and of the person, it is important to consider culture’s social role, from the point of view of didactics, as a means of upbringing, of making a person cultured. This position is of fundamental importance in modern Russian society in today's situation of the spiritual deficiency of the daily influence of mass culture.

The role of such social institutions as libraries, centers of heritage, and museums, is of particular importance, not only as main keepers of the spiritual heritage (that is often unique in the region and the nation), but also as institutions involved in the education and upbringing of the population. Preserving and transmitting the cumulative century-old experience of material and spiritual cultures to new generations, these institutions incorporate new generations into the constant process of the creative understanding of the historic-cultural heritage. The heritage is thus linked up with the present and future, and in many respects provides continuity of the spiritual development of generations. This rich cultural heritage of the Siberian people should be the subject of comprehensive and complete learning and use as a powerful spiritual and moral strength, particularly by institutions of education in the socialization of young people in the best traditions of their nation.

In our opinion, an important direction is the search for mechanisms for the active transmission of spiritual values of native cultures. This applies to the making of democracy, of civic feelings of individuals in the pedagogical practice of all parts of the educational system, together with museums and other cultural institutions related directly to the historic-cultural heritage. It is necessary to synthesize the cumulative working experience in this direction, providing its results on a large scale as well as at the regional level.
The semantic diversity of the concept “museum”

Olga Prokopevna Reshetova

This paper sums up the most important specific features of the “museum” that are rooted in history and demonstrates its derivatives. I would like to refer to the works of J. Stepanov who used the term “concept” in the field of culture. J. Stepanov initiated and developed the theory of concepts in culture that is the most important in culturology and other related sciences. According to his views, the word “museum” has a multiplicity of meanings, reflecting a number of related ideas.

Dictionaries of English etymology describe “museum” as “a building devoted to learning and the arts (regarded as “a home of the Muses”); built for the exhibition of objects of art or science; a scholar’s library, study.” This ancient meaning of “a scholar’s library, study” corresponds to the contemporary understanding of museum as an educational, scientific, research center.

On many occasions several terms were declared to be of identical meaning, they are: “Cabinet”, “Kunst-Kammer”, “Chamber”, “Closet”, “Study”. The terms of ancient Greece, France, and Germany: Pinacotheca, Penetralia, Repository, Coditorium, Guardaropa, Anticamera, Scrittoio, Rarotheca, Cimeliarchium, Thesaurus, all showed the qualities of inspirational values, privacy and secrecy, rarity and splendor. It should be pointed out that there are many real differences between all these terms. Nevertheless, we may reasonably assign the words to one concept in the way that I have suggested here. This is not to say that some terms do not attempt to bridge the gap in one way or another. “Museum” has incorporated elements of meanings of previous terms, they are the building blocks of the larger semantic unit. Thus we may speak about the multiplicity of the word museum and the “cluster” of ideas, knowledge, associations, and feelings with which the word museum is accompanied. What we refer to by the concept “Museum” reflects the experience of many generations.
The humanistic basis of museology

Lyudmila Mikhailovna Shlyakhtina

The twentieth century was an epoch of global socio-cultural transformation. The main feature of it was the accelerated rate of living, with both public and technical changes having not only positive, but also negative effects, expressed, for example, in the development of dehumanizing tendencies. In the search for opportunities to revive lost unity and knowledge, without which the further development of society is impossible, there are references to museums.

In the last decades, many researchers have focused on the problems of museum communication in general, and museum audiences in particular. In the varying historical conditions, often connected to a worsening of national and religious conflicts, museums continue to remain the centers of safeguarding the cultural heritage, including traditional culture. However, they also experienced serious transformations, changing the system to become more open to society, receptive to satisfying public curiosity about the collections, research, and projects.

The change of views about culture, and the recognition of each epoch’s right to its own vision of the world, have allowed us to rethink of the museum space as “alive”, developing, having the force of an informational and emotional influence in a continuum. In this space the visitor, understanding this function, has the opportunity “to communicate” with cultural realities which no longer exist. The translation of the spiritual and cultural experience of mankind is carried out in the time subject-spatial environment of a museum. It is necessary to emphasize that a particular culture in a museum appears not only as a real experience, but also as nourishment of the person’s private world.

The person in a museum, feeling the influence of the historical and cultural environment, makes the internal act of self-identification, correlating the sights and representations, knowledge and experience, ethical and aesthetic criteria with norms of other epochs, peoples and cultures. Being the original “theatre of culture” the museum allows us to plunge into the past and to find sources and roots. However, the modern person often prefers to use less figurative and authentic, but more operative and accessible ways of receiving information. There is a displacement of centers of attention and interest because of the wide distribution of multimedia and the Internet, this virtual culture carrying the threat of self-identification in modern culture with it. In this context the museum is one of the few institutions that create conditions and opportunities for personal cultural identification.

The 21st century will test our systems of museum work. Nevertheless, it is obvious that the inherent humanistic mission of a museum will be filled with new content and will find new features. In a branch of museology, a science with an interdisciplinary character, an area of knowledge is clearly developing in which the object is the person. It is museum education. It must help individuals to become the human being they strive to be. This task will have a special value in this century. Scientists call this century the intellectual-information one, or information-humanitarian.

The pedagogical process of interpretation and translation of the historical and cultural potential of a museum is concentrated on developing the person through entering into culture and understanding of its significance and values, or, one could say, education by culture. Educational activity in a museum is built on the transfer of cultural norms and values, the social experience accumulated in objects of material and spiritual culture. In this context culture is considered to be the reproduction of a system of examples of behavior, the awareness of people, and also the subjects and the phenomena in the life of the society. The understanding of the subjective world helps not only to fully examine the material heritage, but also to use that coded information with a view towards historical and cultural interpretations that will define museum-pedagogical projects.
Municipal museums of Altai in 1999 – 2002

Elena Aleksandrovna Svetlova

An analysis of the students’ final qualifying work in museology at the Altai State Institute of Arts and Culture

The spiritual riches of people are determined by their ability to keep the memory of history in order to protect and develop their national and cultural traditions, and to form new generations. Museums play an essential role in this task, in particular municipal museums, which collect, keep, restore, classify and exhibit objects that are valued for their role in history and culture.

The turn of the 20th to the 21st centuries is characterized by the search for new museum models that are appropriate for the changed conditions of public life. A process of adaptation to a new social and intellectual context is ongoing. The introduction of legal bases of museum activities; the reassessment of the values of science, culture, and museology; and dismantling of the uniform cultural space determined by administrative decrees demand new ideas and forms of museum work. Museums must also change the former inefficient methods of interaction with society; they must introduce experience from abroad, and adapt to the conditions of market economy.

The question of the preservation of municipal museums is particularly acute, as they have a specificity that is distinct from other scientific, educational and entertainment establishments. The orientation of a municipal museum to provide reliable information gives it an important mission in forming historical consciousness. As a rule, the first researchers in historical and cultural collections became the museum’s founders. They told about the collections in detail, and shaped the work of the museums. This is the basis of the source study analysis.

The students' final work at the Faculty of Museology covers the above area. At the end of 2002, the Faculty had materials on Altai, Biysk, Kamensk, Kuria, Kosixa, and Mamontovo in the study of local lore museums, the museum of the history of mining of Zmeinogorsk, and G.S.Titova’s and memorial museum. The students investigated twelve municipal museums. The subjects of the students' work are varied, but they have identified unique collections everywhere, recalled the history of the development of a museum in a particular territory, and written new biographies of museum founders.

The opening of a Museum Laboratory is planned for 2003 in the Institute. Its task is to build the databank that will allow us to present the general picture of municipal museums in the Altai territories, and to participate in the development of international programs, to be guided in professional questions of museology, and to collect new information on museum work.
The interaction of museology and sociology

Raisa Afanasevna Trofimova

The historical core of museology does not exclude the necessity of establishing a correlation with other sciences, including sociology, which teach the laws of how social relations in society function and develop. Regretfully, we must say that the connections between museology and sociology are rather limited today (in Russia in any case). It does not serve these sciences; their investigative opportunities and influences on public life are limited. Museums did not become keepers of sociologically significant information; museologists, as a rule, do not see the difference between history and social history, do not aspire to reflect in their collections the processes of the transformation of relations between social groups that have different status. Sociologists, on their side, seldom think about deepening their scientific contacts with museologists, and the task of transforming museums in specific sociological experiments seems to them extraordinary and unrealizable. Meanwhile, it is obvious that sociological research and forecasts of the development of various social and ethnic groups would be much more productive if museum information were taken into consideration. N. Berdyaev wrote: “The nation is not only human generations, but also the stones of churches, palaces and manors, gravestones, old manuscripts and books. And to catch the will of the nation, it is necessary to hear these stones, to read the decayed pages.”

The use by sociologists of the museum’s information about the history of social groups that have a different status is one possible interactive channel between museology and sociology. But it is not the only one, and not the most important. The minimum use of a given channel gives us the opportunity to speak about the paramount importance of other directions connected with the interaction of museology and sociology.

The core issue is the recognition of the methodological importance sociological theories for museology. The question is, first of all, the sociological concept of social time, and, according to this concept, every social group has its time. Classic studies of sociology by P. A. Sorokin and R. Merton have established that every social group has their events, significant for all its members, and these events become important for their social history. Every social group has not only its historical time, but also its own measures, which depend on its organization, functioning and development. Museologists do not take these ideas into consideration, because they understand the conception “time” in their own way, understanding time as an abstract, mathematical thing, based on astronomical phenomena. Such thoughts about the time are, in fact, an artificial and conditioned construction, characteristic of western civilization and appearing most natural and correct to them. It allows synchronizing various historical events, but does not correspond to eastern traditions of judging historical time, nor does it relate to concepts of time developed scientifically in sociology, psychology and other branches of knowledge. The principal cause of a mismatch between museological and sociological approaches to interpreting social history is in the understanding of social history as a circuit of interactions of people within the framework of social groups and between these groups. By virtue of this mismatch sociologists seldom find in museums the material necessary for their science, and museologists do not consider that it is necessary to connect the information collected and kept by them with sociology.

The third direction of cooperation between museologists and sociologists has a scientific-methodological character. Accepted empirical sociology is qualitative and quantitative. Qualitative methods of gathering information and its analysis should be more actively used by museologists when studying the relation of the population and authorities to museum activities. This applies to defining models and the strategy of the development of museums in various regions, and to the decisions on different significant problems for museum matters. Practically all sociological methods are quite applicable for studying conditions, problems and prospects of museology. We must emphasize the importance of methods of research on museum exhibitions, where experts in different branches of sociology must be used.

The interactions between museology and sociology are not reduced to only three marked directions. They can become more versatile and multidimensional. This development will be useful for both sciences, and, finally, for society whose interests they serve.
The museum is an historical concept, which has changed during its centuries-old history. From “a temple of muses” – a place devoted to muses, representing the arts in ancient Greece, to “storehouses of wonders” in the days of Peter I, and from the cultural and educational establishments of 1930s to the 1970s, it has become a modern social institution.

Centuries-old development of museum practice and museum matters has led to the development of a scientific body of knowledge – museology – the science about museums. The museum as subject, and museum management, reflect the specific attitude of a person to reality. Museology developed dynamically in the second half of the 20th and the beginning of the 21st centuries. These decades are marked by the search for new forms of work in global museum practice. The efforts of museologists play an active role in perfecting forms of museum activity. Museological research allows us to best determine the basic orientation of museum activity in modern conditions.

The ambition of the population to maintain the preservation of their cultural-historical heritage has caused the rapid growth of provincial museums. In turn, this has led to a decentralized museum policy, shifting the emphasis to activities with the local population, and, finally, to the development of the concept of the “integrated” museum.

The core of this concept is the expansion of the educational function of a museum, its orientation to various types of visitors, attracting the attention of the public not only to history, but also to contemporary problems. On the practical level, this concept was realized through the expansion of communications with schools, opening access to collections, involving teachers in planning the exhibitions, the use of modern media to familiarize the public with collections.

Participation in the revival of ancient crafts became one of the most effective forms of work of the integrated museum. The concept of the integrated museum has been achieved best in the activities of ecomuseums. An ecomuseum must become the social institute working closest with the public through direct involvement of the population with the preservation of the humanistic basis of mutual relations between the individual and nature. Thus the person and society's revival and development are considered not only as object of musealization of their cultures, but also as the subject of the museum activity aimed at preservation.

New directions of practical museum activities, such as musealization of objects of historical and cultural significance, are also developing actively. Museums are included in the tourist industry; recreational and cognitive tourism are the most active. Another new direction of museum activity is the preservation of the non-material heritage. Modern directions of museology are guided by the practice of museum work. Museology and museum practice are two sides of one coin – the preservation the heritage.

Museology is enriched by means of those processes that take place in museums and allow us to synthesize the particles of experience scattered among them. Today museums should share the knowledge of museum processes. Innovative forms of work that we see today in a lot of museums are caused by the necessity of adapting museum activity to visitors' needs. Today museums cannot be limited to only documenting history. The modernization of museum processes consists in searching for forms of reproducing the cultural heritage. Thus museum communications should involve the visitor in the essence of cultural traditions, awake in him feelings of pride of his cultural roots, aspiring not only for the use, but also for enriching the cultural heritage.

Thus the main practical task of a museum is the presentation of historical and cultural material relevant to various features of a museum audience. The task of museologists is the development of this body of knowledge. The Faculty of Museology and Heritage, and the Laboratory of
the Municipal Museum of the Altai State Institute of Arts and Culture are working towards this objective. Sociological research has been carried out in municipal museums of the Altai territory since 1989, which allows defining the basic tendencies of the development of museums in Altai. Research results are published in scientific series.

Since 2001 we are working on the creation of the directory “The Museum Compass of Siberia”. The second issue of “Museums of Western Siberia” can be consulted on the Internet. We have held scientific and practical conferences at the international and inter-regional level, and published the material of the conferences.

We have just issued the first number of the almanac “Keepers of heritage”. The Association of Municipal Museums of Altai has been founded. The XXV Annual Symposium of the Committee for Museology of the International Council of Museums (ICOM) will allow us to verify directions of museum development in different countries, and to concentrate the efforts of museologists and practical workers on the solution of concrete problems of the preservation and promotion of the cultural heritage.
The museum network of Siberia began to develop in the 19th century. Revival of the old Siberian museums (in Irkutsk, Barnaul) and the creation of new museums (in Minusinsk, Krasnoyarsk, Tobolsk, etc.) are characteristic of this period. These processes were caused by changes in the economic, political and cultural life of the country. Problems of the organization of Siberian museums, features of building their collections, their participation in world and All-Russia exhibitions, and many other events, found their way to the pages of the central and local press.

There is not a lot of coverage about the activity of Siberian Museums at the turn of the last century in central editions of newspapers. The magazines “Russian Riches” and the “Bulletin of Europe” which described collections of Siberian museums during their participation in All-Russia fairs (Moscow 1882, Nizhni Novgorod 1896) and world fairs (Paris 1900) are worthy of note. Reviews often had a rather general character. The authors of these articles (N. Annensky, S. Elpatjevsky, P. E. Kulakova, etc.) partially described the participation of Siberian museums. Only two articles devoted to museums in Tobolsk and Minusinsk are printed in the St.-Petersburg edition “Living Olden Times”. Articles about Siberian museums do not appear in the magazines “Son of Fatherland”, “Domestic Notes”, or “Russian archive”.

The Siberian press is represented by the editions: “East Review”, “Siberia”, the “Siberian Bulletin” (Irkutsk), the “Siberian Collection”, “News of East-Siberian Department RGO”, the “Siberian Newspaper”, “Siberian Life” (Tomsk), the “Siberian Page”, the “Tobolsk Provincial Sheets”, “Siberian Territory”, “Year-book of the Tobolsk Provincial Museum” (Tobolsk), “Steppe territory", the “Note of Western-Siberian department PGO” (Omsk). The articles describing the activity of Siberian museums that you can see in newspapers and magazines issued in neighboring territories to Siberia are the “Ekaterinburg Weekly”, and the “Volga Bulletin”.

In the newspapers the “Siberian Page”, “Steppe Territory”, the “Siberian Bulletin”, the articles about museum activities were published in sections: the “City Chronicle”, the “Annals of Siberia”, “Chronicle”, “Internal News”, etc. The regional press reported on the activities not only of local museums. For example, the Irkutsk newspaper “East review” has information about activities of museums in Minusinsk, Krasnoyarsk, Barnaul, and Tobolsk. The majority of articles of these editions described the work of the museum in Minusinsk, because this museum had unique collections on the history and the nature of the territory. Collections of this museum received high appreciation at the All-Russia and international fairs.

The number of features on museums considered separately depends on their activity. The volume varies from insignificant notes of some lines about receiving objects in its collection, to annual reports of several pages. Excerpts of annual reports of museums included facts about collections, financial problems, details of museum libraries, and outlined the organization of their internal work.

Thus, the activity of Siberian museums was widely described in periodicals at the turn to the 20th century. All kinds of museum activities have found their reflection in publications. It allows us to make a complete representation about the development of museum matters in region.
Part II

The Ethnic Culture of the Peoples of Altai
The use of technologies in keeping the cultural-historical heritage
The Kemerovo Museum of Archaeology, Ethnography and Ecology of Siberia at the Kemerovo State University

Natalya Aleksandrovna Belousova & Larisa Yurevna Kasatikova

The concept of the role of museums in society has changed. The museum has evolved from being a storehouse of material assets to become a cultural institute, which uses its treasures not only for research, but also in scientific and educational spheres, stimulating the understanding and interest of all categories of the population in the cultural heritage.

Research on museum materials, ordering them for easy access, and introducing them in wide educational and scientific processes are necessary conditions for raising interest in the cultural-historical heritage, which is carried on by museum collections.

The problem that museums today come up against is how to use improved means of communication for the work with visitors. In times of continuous automation, when many parts of our life are already permeated with computers, the role of the computer in museum practice is naturally also considered. The new approach in regulating the tasks of cataloguing and the use of collection materials has greatly improved overall conditions. Valuable items of information on collections, rare and worthwhile details, are unfortunately still not included in structures of the electronic catalogues. The main purpose of the application of computers in museums is to develop and to use effectively various methods of the representation of museum collections both on display and in storage through the computer terminal.

The Kemerovo Museum of Archaeology, Ethnography and Ecology of Siberia at the Kemerovo State University, has chosen the path of the so-called "individual" computerization in museums, based on concrete needs and economic resources. While building an exhibition, the exhibits that are unique and have a specific importance are selected from the basic collections. This brings up the need to process and to enter into a computer memory the data regarding the exhibition materials for educational and scientific publishing work.

The database of the exhibits from the collections of a museum is part of the electronic catalogue of the ethnographic and archaeological collections, including the system of registration, storage, updating and viewing of the information in a form convenient for each individual user. It is possible to create a database with as many records for the description of exhibits as one needs. The stored information is submitted as a card file, where cursors located at the right bottom corner of a card invite the user to thumb through the pages. The circuits of museum halls and show-cases are developed in the computer, which allows the reader to define precisely and quickly both the location of a concrete object, and its accession number in the exhibition space.

The structure of a database of an exhibition allows to storing the following information:

- The administrative location of the archaeological object, or place of the ethnographic, zoological subjects;
- The name of a collection (if it is an archaeological item, then the name of a collection corresponds to the name of the monument);
- Registration number of the object;
- The name of an object;
- The material, the subject is made from;
- The dating of the object;
- The engineering and manufacturing of the object;
The database programme is designed for convenient and obvious input and viewing of the information, search on inquiries in any combination, and the performance of elementary statistical tasks. When entering information into the catalogue it is necessary to take into account the standardization of museum indexes. Standardization is understood as the change of the multiple-valued characteristics (words, phrases, abbreviations etc.) into standard ones. The creation of an information retrieval system for a museum exhibition that is readable in an inter-museum database and the Internet will attract the attention of researchers and museum visitors. It is clear today that the information provided by museum activity can become a powerful factor in the preservation of the cultural and historical heritage of different areas and regions of Russia.
“Overseas” Asians in Russian Altai

Vladimir Sergeevich Boyko

The purpose of this article is to examine the main features and dynamics of the ethnic structure of Russian Altai in Soviet and post-Soviet times. Special attention is paid to the “Overseas” Asian ethnic component of given region, currently a strategically important border of sovereign Russia. Its ethno-cultural structure was formed under the impact of many historical, geographic and geopolitical factors, all of which were heavily influenced by the Soviet totalitarian-administrative system. The research is based on both archival and field work, as well references in Altai regional departmental records.

Historically Altai is an indigenous Asian area in cultural and ethnic terms, although it was colonized by Russian and other Slavonic peoples in the 17th to 19th centuries. Nowadays there is a small aboriginal Turkic population – the Altaians. Their political leaders established in 1992 a Republic within the Russian federal framework, directly subordinated to Moscow. The majority of the Altai Province population is ethnic Russian, although there are some other Slavonic and European components. The remaining Germans (about one hundred thousand) were permitted with much delay to establish their national-administrative district – Halbstadt. This project was energetically supported by the German government who tried to stop German emigration, but without significant results.

During the first post-Soviet decade, Russian Altai accepted thousands of Russian-speaking migrants from newly independent Central Asia – about 6% of the total population. But the stagnation of local economies slowed down the immigration flow and it actually ended. However, the ethnic structure of Altai slightly changed due to the coming of several thousand Asians – Kazakhs, Kirghiz, etc. Ethnic Asians – former Soviet citizens – were able to apply for Russian Federation citizenship until 2001 and many did this. More recent migrants are subject to some restrictions and legal regulations when moving to Asian Russia. The situation became more complicated for them as Altai Province received the special status of border region (restrictions in selling lands, special, although still visa-less border-crossing procedures, etc). However, one can witness the slowly but continuous “Asianizing” of Asian Russia by former Soviet Turks and their ancestry. This phenomenon may be considered as more preferable in cultural and geopolitical terms than “Sinization” of the Russian Asian borderlands by Chinese, although the Chinese “threat” is specifically less relevant to Russian Altai, because it borders with the thinly populated, mostly Uighur and Kazak areas in the autonomous region of Xinjiang. There the Chinese authorities are most interested in closing their border to migration in order to preserve stability in this potentially dangerous Muslim-populated region.

One challenge of a religious nature cannot be ignored by the Russian side either. It is the spread of Islam and the institutionalization of Islamic ideology due to the political liberalization in Russia in late 1980s to 90s, which resulted in creating religious organizational and institutional structures in the Russian borderlands, first of all those located close to Central Asia. The first Islamic network – an organization called “Mahdi,” was established in Altai in 1992 – its founders were local Tartars, Central Asians, but some “overseas” Asians also took part in this enterprise. For instance, exile Afghans (numbering about 300 in Barnaul and organized in an Afghan Fraternity) soon initiated the construction of mosque, which was ordered from Tashkent.

As for East Asians, there is a concept according to which the Altai aboriginal population is a close relative of Koreans linguistically, etc. The explanation is that the forefathers of Koreans were migrants from Manchuria and Siberia who moved to the peninsula some 4,000 years ago. Some historical (archaeological, etc) evidence proves this inter-relation, which was, however, broken during the middle ages and modern times. While Koreans developed sophisticated state/governance patterns, the Altai population remained for a long time tribally-organized herdsmen. As for the Korean migrants, they came first to Russian Altai in the late 19th century. Their numbers had grown since the Japanese occupation of the Korean peninsula in 1910. Koreans assimilated quickly: they learnt Russian, converted to Russian Orthodoxy and adopted
Russian citizenship, they married Russians and sent their children to Russian schools. Assimilation improved their social advancement. By now there are about five hundred Koreans in Russian Altai. Generally, the efforts of their community to preserve and develop their national cultural heritage are currently not successful. Even in large cities, such as Barnaul, they have not succeeded enough organizationally – the Korean Center of the Altai Province works poorly.

The Vietnamese in Barnaul numbered an average of about two thousand during the 1980s. They were affiliated and contracted with the main local industries. Demographically the Vietnamese were primarily a female community, although it progressively became more mixed. The Vietnamese were usually remunerated with goods, and because commodities in the Soviet Union were in short supply, and their dormitories were the centers of smuggling. Currently the Vietnamese community in Barnaul counts about 200 persons. It has decreased ten times since its “golden” years in the 1980s. This remaining group is legalized via quasi-contracting with educational centers and institutions, or joint ventures. The short and relatively trouble-free story of the Vietnamese presence in Altai shows an important mutual guest-host adaptive potential and demonstrates great prospects for further exchange of peoples and economic collaboration of two friendly nations, both having Asian connections and interrelated historical experience. Under favorable circumstances, Altai Vietnamese might build the bridge between their motherland and Asian Russia and contribute to their renewed rapprochement in starting in the 21st century.

The conclusion is that carefully controlled “Asianization” of Asiatic Russia might be a beneficial process, holding opportunities of integration and geopolitical strategy within Greater Central Asia, and all of Asia. Russia not only has special interests in this macro-region, but also can be established as being an integral part of it.
Ceramic toys of the Altai Region:
a study of penny whistles

Marina Veniaminovna Dubrovskaya & Liliya Vasilevna Zhivova

The collection of toys of the Russian population in Altai in the State Artists Museum of the Altai Region is famous for comprising six different traditions. The traditions in our museum collection illustrate different stages of the development of toys, from zoomorphic penny whistles, which look like the most ancient forms of toys, connected with archeological material, up to the cast penny whistles and penny whistles with polychrome coloration, to small products in decorative plastics.

A bird penny-whistle from the Kytmanovsky area and birds with skates from the Tumentsevsky area (by the artist A. I. Gorozhankna) have something in common with archeological finds (analogous form and size). The combination of a zoomorphical image, with a compact shape and a whistle, located at the back of the toy, belongs to the most ancient types of toys. In the Altai region the artist K. S. Shepelev made rather large penny whistles in the form of cockerels and birds. They were cast with triangular bodies and with lengthened necks and small holes for eyes. Both these traditions are old and still continue.

G.V. Shadrin, the artist from Aleysk, produced penny whistles of the simplest form, an obtuse a triangle that reveals the antiquity of the tradition. Penny whistles differed only in the modeling of heads (birds had caps, lambs had horns, etc.). It is a “wandering” tradition, and it is impossible to define what ethnographic group brought it to Altai. The immigrant from Voronezh province, A. M. Novikova, who lived in the Petropavlovsk area, cast penny whistles of animals in addition to the traditional birds. These toys are created from her own inspiration, and are not connected with any tradition. Her dolls of two different sizes (mother and a daughter) remind us of the factory doll – empty inside, dressed in clothes from remnants, with painted faces.

In the Troitsk area, the descendants of immigrants from the Tambov province, I. M. Boronin and two his co-workers, made penny whistles and continued the traditions of the village Romanovo of the Lipetsk district in Tambov province. These are toys of a city type, with a complex form, and rather large. The whistles are hidden in the tails of animals; all of these toys are more a tribute to tradition than they are things for making sounds. These penny whistles are decorative, with polychrome painting; they represent the city version of a national rural toy. It is a toy for a trade, and not for a purchaser from a village, but for the buyer from the city (The resort city Lipetsk was near Romanovo). This toy has been transferred to our territory where its character has become lost in mass production, and it has continued its existence as a parallel craft.
Characteristics of research on Altai arts and crafts

Aleksei Vladimirovich Edokov

Studying Altai arts and crafts is especially compelling, not only for the study of the history Mountain Altai [now an Autonomous Republic], but for forecasting the further development of national art in modern Russia, because it plays a special role in interethnic relations. The theory of arts and crafts of Mountain Altai, its accomplishments and originality, the attitude to art and culture of the past and also to the folk art of the nearest Turkic-Mongolian peoples; its condition now and prospects of development in the future, should become the object of research. Altai arts and crafts are not only seen as a phenomenon of national art consciousness, but also as a scientific source, as they are an important factor for studying problems of the ethnic genesis and cultural – historical interrelations of Turkic peoples.

The recognition of the territories of the Altai Republic, areas of which are now on the World heritage list of UNESCO as protected ecological sites, has changed the attitude towards the historical and cultural heritage of the Altai. Considered earlier only as subjects for scientific research, objects of arts and crafts of the Altai peoples have become spiritual and information resources, in addition to a large potential in culture and economy. On June 29, 1994 the law “About the historical and cultural heritage of the peoples of the Altai Republic” was adopted.

Researchers in arts and crafts have addressed the in-depth study of folk art with emphasis on semantic interpretation. It is connected, first of all, with two circumstances: the expansion of the source study base, and the increased interest in the interpretation of stories and images of Altai art.

One of the branches of cultural psychology is “the psychology of the ethnos”. It is the field of the higher mental functions investigated by the analysis of cultural – historical products – language, myths, folk art and customs. The analysis of the culture of the Altai peoples as revealed by their decoration, allows us to make assumptions of their spatially shaped way of recognizing the world.

The latest research of ethno-biologists has shown that, among the contemporary Altai, the majority of them think on the base of spatially shaped perception, and for mastering new information, the connection of visual, tactile and other nonverbal signals are necessary. Not by chance, many local persons have found recognition in art and culture (literature, painting, music, theatre, manufacturing of national crafts and souvenirs). The number of them is greater than the number of those who seek recognition in the field of the exact sciences. That fact that representatives of small nations choose nontraditional professions is probably caused by social stimulation. The opportunities for study at high schools and technical schools, especially those that do not take into account their psycho-physiological characteristics, is probably the main reason for poor progress among students of an indigenous nationality.

In studying the history of the arts and crafts of the Altai, we have come to the conclusion that their ancestors generated their material culture in the conditions of their active adaptation to special forms of cattle breeding.

In the present culture of the Altai Republic, national arts and crafts are expressed in various forms. Traditional ornamental motives are included in people’s modern art culture. They are used in the design of printed editions, in amateur art, in architectural decor, in manufacturing souvenirs. At the same time, separate kinds of decorated products lose their value because the conditions of a modern life inevitably conduct to disappearance from life of traditional Altai objects, such as felt and wooden tents, leather and wooden vessels. Cheaper objects of mass production are more popular. Metal, faience and glassware have replaced the traditional utensils; the modern apartments of the Altai don’t look like theirs any more. This process is natural, but at the same time it creates problems for workers of education and culture of the Altai Republic. Their task now, under new conditions, is to save the achievements that used various materials in the centuries-old development of the arts and crafts of the Altai.
The first Poles appeared in Siberia nearly 400 years ago. For a century and a half the existence of the big Polish groups in Siberia (deported after the Polish revolts of the years 1861 and 1873) was problematic. They brought their special culture to Siberia and scarcely strove for assimilation.

Polish culture, which did not have its own state during a long period of the time, acquired a special role in saving the language and traditions, in developing the spirituality of the nation. This attitude was prominent in the “first wave” of the deported. “The Polish cultural influence” often was rather considerable, sometimes up to defining (e.g. Buriatia).

Repressed Poles deported to Siberia in the 1930ies looked differently at this problem. Their posterity is still afraid to recognize its Polish extraction, which makes interaction with them more difficult and distorts the real picture of the social and national structure. During the last ten years Poland has been supporting Siberian Poles, giving them some chance to learn the language and the basics of their culture, organizing learning trips to gather first-hand acquaintance with the country, supplying the teaching centers with necessary technical equipment. But recently there is a marked slack in interest, which is common not only for the Polish Diaspora, but also for other national associations outside their country of origin.

The problem is not the repatriation of the Polish Diaspora – they are totally integrated into contemporary Russian society. The most important issue of harmless and fearless national identity is that the goal is not self-protection, but the potential instrument of spiritual, cultural and professional growth. One more important issue in some cases is the restoration of the lost bonds with relatives (it often has not only a personal significance, but also a social-historical meaning).

National cultural co-operative groups organize teaching the language, traditions and customs, culture, history of the nation. The base has been created for it (exercise books, belle-letters, reference books, audio/video materials). All these can be used for a wider group of persons and often more efficiently (taking into account of the different motivations) – for students, philologists, culturologists, art critics and other specialists. The most effective instrument here seems to be using the information about cultural and social life of European countries, which are represented by national-cultural associations.

The most active interaction between museums and national-cultural associations allows identification of the cultural specificity of the region, and can act in the process of cultural awareness, create the artistic appearance of the territory, integrating the historical-cultural legacy with living traditions and modern art.

There are some spheres of national-cultural associations (e.g. work with archive materials) which could be used more professionally. This work often has only a local character, not finding its way to the end user of the information.

There are places where such initiatives and actions rarely meet understanding and acceptation, with the exception of Khakassia and Buriatia where the activities of national associations are supported due to the special interest of the local politicians. The passive politics in these questions is short-sighted, because it limits the development of particularly helpful trends (science, economy, social transformations etc).

To agree to the existence of the national diversity in the region, to observe the interests of people with different world views and different social experience, we need to create an environment which will encourage values, so necessary today, such as tolerance, respect to national and confessional differences.
The acquisition of ethnographic collections of the Kemerovo State University and the preservation of the ethnic traditions of the peoples of Southern Siberia

Tatyana Ivanovna Kimeeva

When building its collections, the ethnographic department of a museum defines the basis of its activity and allocates specific areas of the culture of the peoples for their study, preservation and display. The guidelines for collecting are defined both by the tasks of a museum, and the level of development of ethnographic science in the region.

Significant ethnographic research at Kemerovo State University on the aboriginal peoples of Southern Siberia – the Shortchs, the Teleuts, the Khakass, connected with the collecting activity, has been carried out since the 1970s by regional ethnographer D. V. Katsuboy, ethnographers V.M. Kimeev and D. V. Founc, and the museum researcher T.I. Kimeeva. Before receiving the first ethnographic collections, the museum was a division of the faculty of Archaeology at Kemerovo State University. For this reason material entered the collections without a specially developed program for the acquisition of ethnographic objects. Along with objects that contain the ethno-cultural specificity, were household-historical belongings. The basic forms of acquisition were the scientific expeditions, along with gifts and official purchases. Beginning in 1990, museum acquisition involved systematic, complex work on the building of ethnographic collections. The scientific cataloging of the ethnographic collections is done electronically, following a system developed in the museum.

The planning of collection acquisitions by the KMAEE is done today according to modern scientific methods. Objects of traditional household culture are now used first of all as the basic source for the creation of exhibitions. This group includes objects, the manufacture of which initially conveyed a character appropriate to a traditional household-cultural type. In the Shortchs collection there are the instruments of a trade: the taiga hunt and hand crafted skis. The related phenomena that characterized in the past certain household-cultural behavior are also included here, for example, the adoption of Mattocks-Abyuls' personal facilities by the Shortchs and the Khakass. The superiority of one attribute and the variability of the others are supposed in grouping the allocated subjects. For example, the preservation in Teleut and Khakass female costume of the traditional cut and the replacement of factory cloth with fabrics used in the past. Here it is necessary to use the objects of real life that are not manufactured now – tubs, cups, etc. Especially important are cult objects that were made for temporary use, for example by the Orekkeners and Shortchs, the Amegenders, Enekelers and Teleuts.

The objects acquired by an ethnographic department, in which the original cultural traditions survived and preserved, are basically individual elements of national art crafts that existed in the past. Traditionally these objects were made both at home and as handicrafts, for example, the art of weaving leather belts by Teleuts. These pieces are distinguished by their adaptation to modern conditions. The leather lash of the Bachat Teleuts in the first half 20th century were in demand in the local markets.

The third acquisition group is characterized by the national painting tradition in the culture of the people, influenced by the inner processes of modernity. It is suggested to acquire here the objects that have no roots in traditional – household culture, but today they reflect certain national particularities of the people. Here we must take into account the reflection of urban processes in the formation of cultural conventions. It can be the clothes of amateur collections that reflect the national colors, but have lost concrete ethnographic affiliation. Such phenomena enter into the sphere of professional interests of an ethnographic department of a museum, and are subject to identification as narrative sources. But a museum does not need to acquire them.
Thus, the collecting work of the KMAEE is guided by the preservation of a close interrelation of similar groups and the processes of cultural dynamics of society. Based on the materials of the Shortchs and Teleuts in the ethnographic collections, KMAEE scientific literature is used by the national-cultural centers of the Kuznets Basin for the revival of traditional crafts, the reconstruction of authentic clothes, and the building of folklore collections.
Museums and traditional culture

Larisova Ivanovna Klokova

Museologists judge that museological knowledge is indispensable for their various activities with the public. Museums reconsider the content of their work, creating a new image, aspiring to meet the needs of the modern individual. Based on the conditions of their own institution, museums of all levels build, or try to comprehend, an independent strategy for their activities. To attract visitors, and to define their place in cultural life, museum employees must be very responsible and must understand clearly the different processes in society, in culture, and in museums themselves. Helping the visitor to understand the cultural environment of the region under study, using its potential, being guided by a reliable reflection of historical events, museums carry out their special mission by forming historical, moral and cultural consciousness.

The self-awareness of a nation, the preservation of the spirituality of a people, is based on its own history and culture, and is manifested in many ways. Preservation of national consciousness and of culture is a guarantee of the preservation of the majority of people today. Understanding this necessity and aspiring to a dialogue of national cultures, we should ensure the presence of the representatives of these cultures, capable of speaking in the voice of the national culture.

The document about cultural diversity, recently adopted by UNESCO, states that the right to culture, to assistance in the preservation of heritage in its specificity and diversity, is an integral part of human rights. Objectively, museums should play the leading role in it, especially where it concerns non-material property. The danger of the loss of the non-material heritage, which threatens the world, is mentioned in the list of priorities by the General Director of UNESCO.

The president of the French commission at UNESCO, Jean Favier, defines the 21st century as becoming: “the epoch of the priority of the spiritual heritage”. The list of what this heritage includes becomes long: there are gestures, customs, ways of existence and thinking, of countries and of the peoples in it. Related or not with them directly, the modernization of a society and globalization threatens them, and non-material property can disappear if we do not take it under our protection.
Role of the individual in the formation and preservation of the cultural heritage of indigenous people in Mountain Altai

Yulia Aleksandrovna Kochemarskaya

Museums, libraries, archives are included in a number of agencies which participate in the process of the preservation and furthering of the cultural heritage. Historically the activity of libraries and museums developed synchronically within the framework of the preservation of carriers of information. Interest in the ethnic-cultural heritage of the indigenous population of Mountain Altai was reflected in the activity of the Gulyayev family. The unique library of materials of the study of local lore and the mineralogical objects, collected almost for a century by Stepan Ivanovich Gulyayev and his son Nikolay Stepanovich Gulyayev, were always accessible to scientists. They provided the study material for various scientific organizations of Russia. The information value of these collections for experts and scientists of that time was the factor which attracted the attention of Stepan Ivanovich Gurkin and Grigory Ivanovich Gurkin, the first politicians of the national state of the Altai peoples in the Kara-Karum territorial administration. Understanding the value of these collections for the growth of national consciousness and national culture, representatives of Kara-Karum territorial administration suggested to N. S. Gulyayev to donate the library.

The transfer of the library and collections to a museum as a gift is an important humanitarian action to the support of culture. Many intermediaries from both parties participating in this transaction complicated Gulyayev's cooperation with Altai's administration. The request to fulfill specific targets of the recipients without taking into consideration the intention of the donors had a strong negative effect on the outcome. The unpractical approach of the head of the department of national education, B. F. Dobrynin, required sending part of the books to the organization of teacher's courses without informing the owner. It almost led to cancellation of the donation. Understanding, that conditions of a gift do not guarantee the safety of the collection, Nikolay Stepanovich Gulyayev insisted on its cancellation. Monetary indemnification, certainly, could not compensate all the costs of a collection, which was not Nikolay Stepanovich's intention. B. F. Dobrynin's ambition led to discord. Accused of money making, N. S. Gulyayev wanted to break off relations with the Kara-Korum and to have his books returned. Only Stepan Ivanovich Gurkin's intervention smoothed over the conflict.

Then the library and the museum could become a starting point of the newest phase in the history of culture of the Altai. Intolerance, the pursuit of narrow aims, discrepancy between the general idea and how it was carried out, were reflected in the cultural contacts between two national cultures, and were finally solved. Only frank admission of error through intermediaries led to the renewal of the transaction between Gulyayev and the Kara-Korum.

The roles of S. I. and N. S. Gulyayev and S. I. Gurkin in contributing to Altai culture cannot be overestimated. This cooperation is not just one example of Russian protection of the representatives of an ethnic minority, but the continuation of mutual understanding of representatives of two nationalities. The Gurkin brothers wished to fill the cultural collections of a small ethnic group as part of the Russian society, the cultural property of the Russian nation, considering that cultural cooperation is more important than national pretensions.

In the beginning of the 20th century revolutionary events had a bad effect on fate of libraries. In the opinion of researchers, 178 copies of books have been identified from the collections in the territory of Mountain Altai and the Altai territory (Blysk, Barnaul). The interest of people in other cultures through the achievements of their own culture, and tolerance, form the basis of cultural syncretism. The preservation of heritage in libraries, museums, and archives in many respects depends on the vision of the people involved. Only the descendants can make the final evaluation of the role they played, thanks to the noble mission of museums.
Traditional national clothes of the old residents of the Soloneshensk area had common grounds with other ethnographic groups of the villages of Altai, but at the same time were characterized by a vivid local originality. The common characteristics are found in the cut, color, and use of ornaments, and also in other components of the costume. A specific feature of the clothes of the old residents of the Soloneshensk area is the use of factory fabrics in making clothes for celebrations, and additional elements to the basic details of the clothes, such as: multi-layered headdresses, aprons of various forms, decorated belts and their functional purpose.

In the Soloneshensk area it is possible to identify two basic styles belonging to the various ethnic groups: the Polyatsk style with a “round” over dress, and the Kershatsk style with a cape. The Polyatsk over dress style (a cloth around the body with shoulder straps) consisted of a shirt, the over dress, a petticoat, an apron, a belt, and a multi-layered headdress. The basic component of clothes was the shirt. The female shirt with “lastovki” had the most ancient cut and consisted of two parts. The top part, the “sleeves” were sewed from a purchased fabric. Its rectangular details were incorporated skillfully, creating the size of the form. The bottom part was made from the coarse material and was called “stanovina”. An overdress with shoulder straps was put on top of the shirt. Under the overdress women wore long wide skirts – “niziky”, on which hem laces were sewn. Added to this costume was the apron with sleeves – an over sleeve, or an apron with “wings”. These aprons carried out not only a utilitarian function, but also provided protection.

Belts were a necessary part of the clothes. Belts were used both in the basic costume, and in the outer clothing. The woven belts of the villages Sibiryachikha, Topolnoe, and Soloneshenkoe were famous for their bright local originality, and had a specific functional purpose. The ceremonial headdress of married women was called the “kichka”. It consisted of a cap with a firm rigid cap-peak; embroidered with silver and/or decorated with beads, and the head was covered with a big cashmere shawl. Women wore a “shashmura” on the head in everyday lives.

The Kershatsk women's costume consisted of a shirt, a cape, an apron, a belt, and “shashmura”. The capes were sewed with sleeves, or without sleeves. Under capes without sleeves women put on a shirt with yoke and with rather narrow sleeves. The belt to the cape was not woven, but plaited “on a plug”. The shashmura was put on the head, and a scarf or a coverlet was tied onto the shashmura. The shoes were made of cow leather. Thus, the over-dress costume of the ladies' wear, which began in extreme antiquity, continued to exist among the old residents of the Soloneshensk area down to the 1950s, keeping the typical features and the local originality of various ethnic groups.
The role of the midwife in the ceremony of birth and christening

Albina Vasilevna Kursakova

The establishment of collective farms in the villages of Altai in the 1930s led to essential changes in outlook and the way the peasants lived, in particular, expressed in the departure from developed family and household traditions. However, echoes of traditional culture continued to exist in the country environment for a long time.

For example, in the villages of the Tretyakovskiy area up to the middle of the 20th century there were ceremonies connected with the birth and christening of children. The distant remoteness of some settlements from the regional center, and low level of health services of the population, encouraged the energetic activity of local doctors, including midwives.

In the village of Novoalleyka, Barbara Petrovna Boyarchenkova, nicknamed Pershikha (she received her nickname from the name of her husband Perfila) worked very successfully as a midwife between 1930–1960. Old residents said that she was modest, devout, and respectable. Pershikha could deliver babies very successfully, and help the mother and child during the postnatal period, and she did it highly professionally.

When Pershikha came to a woman in childbirth, she read prayers, and put on a white apron in which she usually delivered the newborn babies. It was necessary to hide the delivery from strangers who should not see the child; therefore grandmother Pershikha tried to remain unnoticed and went to the house of the woman in childbirth through the gardens.

The assistance of a midwife in delivery required skill, when necessary, to support the mother, to correct the position of a child, to receive the baby, to cut off the umbilical cord. People who talk about her remember that grandmother Pershikha successfully delivered even in difficult cases: "If the Child was rolled up in the umbilical cord, she could unwind it. My girl was wound up in the umbilical cord, when the doctor said: 'Barbara, come as quickly as you can, there are some guts here.' Mum ran, did something with her finger and everything was all right."

Immediately after the birth the midwife looked after the woman and the baby: she washed them, and removed the afterbirth. She washed them in the bathhouse six times, then she left the house of the young mother. Just before leaving she did the ceremony of washing the hands, symbolizing postnatal purification of the mother and midwife. The young mother gave the grandmother gifts: soap, a towel, material for a dress. All the members of the family drank tea at this moment. In the week after the washing of the hands the grandmother "immersed" the newborn, and made a partial ceremony of a christening. Thus she read prayers, gave the child a name: "She did everything as in church", old residents said.

These moments of the ceremony of birth and christening in villages of the Tretyakovskiy area until the 1960s have come down to us from ancient times, and are evidence of the preservation of cultural traditions of Russian peasants of Altai.
Cossacks represent a significant part of the old remaining population of Altai and were the first settlers there. The study of their folklore in Altai began in the 1930s–1940s. F. Zobnin and V. Plotnikov wrote about the folklore of the Altai Cossacks in their research and publications.

In 1897, F. Zobnin, making a trip to the Cossack area in Biysk, visited some of its points down to the village Charyshskoye. In the settlement Ploskoye, an outpost of the village Werkh-Alleyskoye, Zobnin saw a wedding ceremony. He remarked that the Cossacks liked to hold “games” from Easter until Trinity, on Sunday and on holidays. Zobnin wrote in his publications about jumping-around dances and game songs with connections to the jumping games. The folklore researcher J. R. Koshelev remarks that in pre-revolutionary Cossack folklore lyric genres dominated, mostly on intimate household themes, and recruiting, marching, and prison songs. This tendency is still present, as recorded by the author of the article in the 1980s on the Cossack descendents in Altai.

One can not find absolutely identical songs in modern recordings from the majority of publications of the Altai Cossacks’ songs at the turn of the 19th to 20th centuries. These are only subject and figurative text collections, and a change of genre is observed. Modification of the song's text is seen when separate subject motives in the lyrics become independent songs. As a whole, the repertory of songs which best preserved the traditions of Altai Cossacks are in the village Tulata in the Charyshskoye area. However, they contain only some remaining elements of the early folklore, which describes the circle, as outlined by Koshelev.

The Cossack folklore of Altai represents the synthesis of diverse sources of various ethnic groups of Cossacks with the old residents of Siberia. However, it entered through a channel of old-resident folklore traditions. This fact is shown by the nature of the repertory and the songs' stylistics, with basically two-voices, and by the uniform singing manner in the deep chest register. The principles of performing with improvisation, which are given by the parameter of tradition, are defined by the moving mechanism of alternative transformations of melodies – the third interchangeability of steps within the framework of the basic triads, and in second-third sets of sounds, across and vertical. And this regularity is characteristic of the folklore songs of the Altai Cossacks and old residents.
The Kumans, an indigenous population of Western Siberia, live in Biysk, and in the Krasnogorosoltonsk, and Turochaksk areas of the Altai Republic. The Kumans have a very long history. Their ancestors, the Kumany (also known as the Polovtsi in southern Siberia) played an appreciable role in the medieval history of Russia, and in the ethno-genesis of such peoples as Russians, Ukrainians, Hungarians, etc. The modern approach to the study of the cultures of the Kumans (language, ethnos, etc.) should be based on the recognition of the multi-ethnic origin of this people, and their significant role not only in Altai, but also in Russia.

The Kumans – who are they? Turkish Dinlins, known in Chinese chronicles from the third century BC on, are, as Kumans say, their ancestors. They were tall, fair-haired or red-headed, and blue-eyed. Today's Kumans anthropologically belong to the "southern Siberian" mixed racial subtype. Their racial characteristics are a mingling of European and Mongolian people, closer to the Ural type of Finns, and they speak the Turkic language. The origin of the Kumans is connected not only with Turkish Dinlins, but also with the descendants of the Scythians, who, having lost the languages of their ancestors, for a long time "were dissolved" into the Turkic-speaking population.

Archeological evidence says that in Northern Altai and adjoining areas of Siberia, there were typical cultures called in Russian "Verkhneobskaya" and "Srostinskaya", who had features that were characteristic of the Kumans. In the 6th to 8th century AD, the Kumans participated in the creation of the first Turkic state “The Great Él". The first Kagan was Toumen from the Kuman family So.

In the ninth century the state of Kumanku occupied the territory from Irtysh up to Baya and Katun. The summerhouse of the Kagan was in the town of Kamania, at a location that is not known today. For 300 years prior to the rise in the 13th century of the Mongolian Empire, the nomad camps were distributed in Kumanku far to the west, down to the steppes of eastern Europe. The rise of the Kuman descendants of Khan Ashina was favored in the second part of the tenth century by the Russian prince Oleg. In the middle of the eleventh century, the Kumans appeared on borders of Kiev Russia and settled in the steppes, having expelled the Pecheneg from these places. L. Gumilev writes that there were about four to five hundred thousand Kumans, and there were six to eight million people in all of Eastern Europe at that time. The Russians called the Kumans the "Polovtsi" from the color of their hair, from the word "polova" – cut straw), Muslim people called them the "kipchaki". Gradually many of them began to accept to be baptized, and to settle on a border zone among Russians. The Kumans who lived in the Slavic environment. are mentioned in Russian folklore as "berendei".

In 13th century the Kumans lost their unity and their steppe territories along the borders of Kiev Russia, and started to assimilate among other people. Baptized Polovtsi assimilated into the Russian and Ukrainian environment, and other Polovtsi who were among the Tatars of the Crimean and Volga region became Moslems in the 14th century.

By the end of the 13th to 14th centuries, the Kumans who stayed to live on the historical native lands (the foothills of Altai, the basins of the rivers Biya, Katun, the Swan, Charysh etc.) saved their traditional culture and interacted with Lamaism. The culture of the Kumans was based on a close connection of the person with nature (hunting, fishing, gathering pine nuts, etc.). Their widespread shamanism represented the religion and philosophy of nature.
In 1640 the Kumans met the 200 friendly Russian Cossacks who came to Altai from the Kuznetsk prisons. They called themselves "Cheldonoy", i.e., people who have come from Don "chel" – road, “Don” – the river Don). These Cossacks married Kuman women. Then the Old Believers and other Russian peasants immigrated to Altai. So the Kumans too became Russian citizens. For three and a half centuries they lived in close connection with Russian culture, mastered agriculture and the Russian language. The majority of them became Orthodox who were called “Jyasashnyje”. Others have remained “pagans” and adhered to ancient traditions and ceremonies, believing in the authority and magic of shamanism. These Kumans saved the knowledge of the native language and features of traditional life more than the others. Gradually, their natural habitat (“a nourishing landscape” as L. N. Gumiljev called it) and traditional crafts began to disappear under the influence of cultivating arable lands and cutting down forests. During centuries the Kuman mingled with Russian people, thus the number of Kumans decreased significantly.

After the October revolution of 1917, the eradication began not only of shamanism but also of the Orthodox Church. In the census of 1926 the Kumans were not written down as a separate people; all of those living in Mountain Altai became the "Altai". In the 1930s the teaching of the Kuman language ended in schools.

Since 1993, by the decision of Council of Ministers and a Council of Nationalities of the Russian Federation, the Kumans have the status of minorities of the North and have the right to benefit from federal programs on the development of their native language, culture and economy. The workers of the scientific laboratory on the study of Kuman culture at the Pedagogical University (L. M. Tukmachev, V. S. Novikov, etc.) have developed the federal programme “The Kumans are children of the mountains” (2004–05).

The programme is based on the constitutional law on the equal rights of peoples of the Russian Federation, on the preservation and development of cultural originality, and on the protection and restoration of a cultural – historical environment. They also have defined the guidelines for the activity of the State cultural-ethnic Center of the Kumans in Altai.
Kuznetskaya matrioshka:
The Kuzentsk sets of nesting dolls

Elena Pavlovskaya

The Kuznetsk sets of nested dolls first appeared in 1993 Margarita Leonidovna Dautova, a famous, the former pupil of the Studio. Creation, was the creator of this Matrioshka.

The 'Kuznetsk' dolls appeared much later than the traditional Russian sets of nesting dolls which can be found from the end of the 19th century. They differ from the static wooden sets whose faces represented the prevailing cannon of beauty. It is possible to identify some types of Kuznetsk nesting dolls, where the sets are typically built around a theme Kuznetskaya Matrioshka can be conventionally divided into several groups:

- Matrioshka as an image
- Matrioshka as a game,
- Matrioshka as a mood
- Matrioshka as a souvenir, and
- Matrioshka with a plot.

The workshop that makes the Kuznetsk dolls is composed of women who started a business in answer to the unemployment in the city of Novokuznetsk after the break-up of the Soviet Union. M. L. Dautova invented a style wherein the dolls speak. She introduced print as an active element of painting. She created original Matrioшки as books, based on Russian fairy tales, creating sets such as: "A Magpie is a Thief", "Terem-Teremok", "Masha and the Bear", "Kurochka Ryaba" or Matrioshki-Chastushki ("Stamp with your foot, don’t spare your boot", "Oh, oh what little boys").

The Kuznetsk nesting dolls are mobile, easy, and have personality. The proper nice look has disappeared, and is replaced by the charm of spontaneity. They are more provincial, without a sophisticated shine. The "Provincial" set is an ingenuous girl, looking at the world trustfully and surprisingly. She doesn’t know evil and accepts this world joyfully and frankly. Developed in a spirit of peace, in unification with nature, admiring sunrise and sunset, each flower and bird, they are very different from the experienced "know-it-all" inhabitants of the big cities, The set “Semyonovna” is the self-confident Aunt, who will not concede the smallest kopek to anybody. The doll set “Coquette” is a little girl who early has understood the irresistibility of female beauty, playing without falseness and joyfully presenting the twinkling glance of a coquette.

In traditional Russian nesting dolls the central interest is the more or less elaborate costume, whereas the person is static and stylized. In the “Kuznetsk” nesting doll, a modern vision of the world is imposed on tradition. The individual with his diverse levels of feeling is in the foreground. Emotional emphasis is given by the movement of the hands, which are not shown on the traditional models.

The “Kuznetsk” nesting dolls can include elements of other kinds of Russian design tradition. But these elements are changed, mixing with the Siberian vision of decoration, becoming something entirely new. The color scheme of the “Kuznetsk” nesting doll is not as bright and gaudy as their Volga region girlfriends. The color scale is sustained in warmer, lighter and milder tones. The traditional Russian dolls are basically all feminine, but in the “Kuznetsk” nesting dolls quite often the female dolls in the set alternate with the image of a Russian muzhik, especially naughty youths. We find “The pages of towns history” and of stately merchants in “Ivan-Ivanovich”. Age limits for the “Kuznetsk” sets do not exist. They range from the little boy in the set “Lullaby” to images of grandmothers and grandfathers in “Grandma’s hands”.

That the “Kuznetsk” nesting dolls are popular and in demand means that they have a future. They will be written and spoken about as an historical phenomenon in the creativity of the people of Russia. And we will be proud of it.
The first national ballet “The Silk Tassel” as an object of the Altai people’s cultural heritage

Nadezhda Ivanovna Smolyaninova

The history of the art of ballet of many countries shows that every ballet theatre starts its life by putting folk dancing on the stage. It is necessary to mention that up to the middle of the 20th century, the Altai people had no professional ballet school, nor was Altai folk dancing as developed as it is presented by some other nationalities.

One of the first professional ballet-masters who turned to the difficult question of the study and development of choreography in Mountain Altai was M. A. Teimurazova-Zaraiskaya. A professional ballet-dancer, she graduated from the well-known Tbilisi ballet-school in 1927, and then during her career as a ballet-dancer she found herself in Gorno-Altaisk [Mountain Altai] in 1947. From 1947 till 1948 her activity was closely connected with the Gorno-Altaisk Regional National Theatre. Under the guidance of I. S. Zabrodin the theatre had built its own original national repertoire. Such performances as “Uch-Kis” by N. U. Ulagashev, “Tcheinesh” by P. V. Kuchiyak, and “Ai-Tana” by Tch. E. Enchinov were produced.

The Altai people’s dancing on the professional stage was first mentioned in the annual report of the theatre during this period. Here you can also find the first appearance of P. V. Kuchiyak’s work “Torko-Tchachak” (“The Silk Tassel”) – an Altai fairy-tale which laid the foundation for the repertory of the future ballet. In 1947 K. Rastegaev, a dramatist, created the scenario of the performance. The music for the performance was composed by A. M. Ilyin. The dancing was staged by the ballet-master M. A. Zaraiskaya. In 1947 “Silk Tassel” was planned to be a musical-dramatic performance with some separate dancing items. There are no notes of the dances of that performance. Zaraiskaya had a rich choreographic imagination. The performance was to be very interesting, but the spectators didn’t see it because of theatre fell into financial difficulties.

In the summer of 1948 M.A. Zaraiskaya left the theatre and moved to Barnaul where she was invited to work at the amateur art activities group of the Barnaul Blended Yarn Fabric Production club. It was one of the cultural centers of the city at that time, with an amateur dancing group, and a repertoire that included folk dancing. When she came there, its repertoire changed and classical ballet dancing became a part of it, adding classical dancing as well as folk dance. The first large classical performance by M. A. Zaraiskaya in Barnaul was “Walpurgis Night” from Charles Gounod’s opera “Faust”.

One cannot say that the new unusual choreography with a mix of classical and folk dance was warmly accepted by the spectators. The group had to establish the right of classical dance to exist for many years. All those years M.A. Zaraiskaya had been maturing to the idea of creating a ballet, with the Altai as central theme. For several years she studied the Altai people’s history, read their fiction in order to glean the characteristic features of these people.

For a deeper study the Altai people’s customs and ways, of life two expeditions through Mountain Altai were organized (1959, 1960). They were going to look for some information about national folklore dancing. M.A. Zaraiskaya made a lot of notes. The participants of the expedition memorized the smallest nuances: the swing of one’s body when singing, the way the girls “run their shoulders”, interrelations between the people, the gesture with which a girl took cover from the youth. Choreography was to be made of these uncoordinated elements of the plastic arts.

The libretto for “The Silk Tassel” ballet was written by V. V. Osipov, and. the music was composed by A. M. Ilyin. E. G. Efimov helped the ballet master Zaraiskaya to stage the “Silk Tassel” ballet, in particular by working out the ballet production. The first night of the ballet took place on 27 May in 1961. The composer of the music, A. Ilyin, and the leader of the Altai Regional Philharmonic society, E. Brusilovsky, accompanied the ballet. They played the two grand pianos. The stage sets were made by A. N. Berdichenko, an artist of the Altai State Drama theatre and M.S. Lyadov, an artist of the club. The dresses for the performance were
Smolyaninova: The first national ballet “The Silk Tassel”


The ballet told about the Altai people’s life before the revolution. They were subjugated and broken-spirited by the shamans and robbed by the Cara-Khans. People freed themselves from oppression and celebrated their victory in the end of the performance. For this great work the group was awarded the title “National Ballet Theatre”. When the Altai people watched this ballet in their home mountains, they said: “It’s our ballet”.

The group became well known. There were publications about them in the central newspapers. An all-union amateur festival of the arts was held in 1963. The members of the commission who came to the National Ballet Theatre in order to inspect the work of the group and the ballet “The Silk Tassel” were the Meritorious Artist of the RSFSR and prize-winner of the State prize of the USSR V. A. Preobrazhensky, N. V. Spasovskaya, and some soloists of the Bolshoi Theatre. V.A. Preobrazhensky said: “Your ballet is original. It’s remarkable when a National Theatre doesn’t use anything already known, but chooses its own way. The Altai people did have their own ballet, they even had no such a word in their language. Nevertheless it’s great!”

The National Theatre of the Barnaul Blended Yarn Fabric club was rewarded by the diploma of the first degree of the all-union amateur art’s festival. The staging of the first ballet whose theme was Altai was a great event, not only for Barnaul, but for the culture of Mountain Altai as well. The spectators always received the performance very well and it received sustained applause. Not all the scenes from the first version were saved, but some of them are still used: the variation of Torko, the adagio of Torko and Ballbacki, the Shaman’s dance, etc. The music of the gifted Siberian composer A.M. Ilyin is also of interest.

The choreographic art of Russia and the Altai Republic has made great progress. The style of classical dance developed clearly in its own direction, as well as in synthesis with the national Altai people’s dance. The school of classical ballet has made progress since its coming into being on the professional stage as well as in amateur choreographic activity. At present the tendency of “refined” classical dancing prevails in it, the all-Russian style of ballet. Isn’t it worth the effort to turn to the experience of the past?

The first national ballet “Silk Tassel” is a unique achievement of the cultural heritage of the Altai people. It is displayed in the museums of the Altai Republic and of the Altai territory.
The role of Altai museums in preservation of the ethnic and cultural heritage of Russian Germans

Oksana Viktorovna Sukhova

The destiny and history of Russian Germans, and the revival of their traditional culture, are urgent problems today. Not only the contemporary generation of Russian Germans, but people of other nationalities living near to them, want to know everything about the reasons of their settling in Russia and about their culture and national traditions. “Traditional or national culture of an ethnic group is a necessary stage in humanizing the individual and its contacts with spiritual values”.

The first immigration of Germans to Russia began in the second half of 18 century, in 1763 after the decree of Empress Catherine II regarding permission for visas for foreigners to enter Russia. The first settlers from Germany lived in South Russia and in Povolshie. The migration to Altai was officially permitted in 1865. The village Shenfeld (Sheltjenkoye) in the Slavgorodskij region, founded in 1890, became the first German settlement in Altai. But the mass German migration to Siberia began during the Stolypin reform. The north-eastern part of the Kulundinskaya plain became the area of German settlements, where 118 villages were founded. Today Germans are second largest group in Altai. They live on different territories of Altai, but most of them live in German National, Tabunskij, Blagoveschenskij and Mikhajlovskij regions.

The mass emigration of Russian Germans to Germany began in the 20th century. The impossibility of fulfilling their cultural and educational needs was the reason. The life of Germans in Russia was full of difficulties, and now we can speak about the crisis of their spiritual culture in Altai. Germans are leaving Russia today because they want to preserve their traditional culture and native language. Every past emigration of Germans from Russia led to a loss of German culture, but emigration today leads to the entire disappearance of the ethnos. Only changes in economics, politics and culture can stop this process.

Museums play the great role in preservation of cultural heritage of Russian Germans. “The museum is the highest authority which is able to restore the life”. The main function of the museum in our society is the preservation of the social memory. A museum`s exhibit carries the memory of different generations to our descendants and helps us to study the cultural and historical processes in the life of society. The German population in Altai is displayed by a great number of exhibitions and exhibitions dedicated to the history and culture of their ethnicity, and the activity of some museums can be a good example for the others.

The Slavgorod Museum of Regional Studies, with considerable attention given to the German population in the area, was opened in 1978. The head of the museum is Svetlana Balitskaja. On the ground floor you can see an exhibition on the history of Slavgorod and of German settlements in Altai. The exhibition "Germans in Siberia" displays furniture, musical instruments and different domestic items. Photos and documents tell about first the settlements of the newcomers, their life and culture, showing the difficult pathway of settlers through Siberia, and includes a display on the October Revolution and the Soviet period. The second part of the exhibition is dedicated to the history of the German National Region formed by several villages.

The Museum includes the Art Gallery and German cultural center. The Art Gallery represents pictures of the famous Russian-German artists Peter Dick, Alexander Bem, and also the pictures of young modern artists Alexander Rak, Julia Mikhno, Victor Osetrov. Another exhibition is devoted to “Russian-German Writers”, telling about the life and creation of Voldemar Herdt, Vistor Klein, Evald Kazenshtain and others. Visitors can look through the books and photos of these writers.
One cannot overestimate the role of museums in the preservation of ethnic culture. Today museum workers have not only to make and maintain ethnographic exhibitions, but to attract more and more visitors. The workers of the Slavgorod museum look for new forms of museum activities. Their aim is to broaden the educational function of their museum, and work with different population groups. It is realized through developing contacts with schools, collaboration with teachers by planning of exhibitions, and taking part in the cultural life of the city.

The Slavgorod museum has developed some educational programs for pupils based on its collections. The museum together, with colleagues from the German cultural center, trains guides who can speak German. Every year they prepare the mass celebrations of Christmas, Pancake Day, and Whitsunday.

The Museum in the village Polevoye of the German National Region tries to preserve the traditional culture of Russian Germans too. The Museum was founded in 1985. The head of the museum is Julia Haidebreht. The museum began its existence when, before leaving for Germany, native Germans donated their belongings. The museum staff has recreated the life of the first settlers, using their objects: a large bathtub, a spinning-wheel which is more than 120 years old, a cradle, clothes that show their adaptation to the new motherland.

A fine cupboard is displayed in the “German national room”. On the walls you can see beautiful serviettes with national pictures. Peasant clothes are very interesting too because they present all the national features. The “country shop” room is filled with different goods – irons, kerosene lamps, sledges of all kinds show the country life of the first settlers.

Religion was very important for settlers. Rare photos, crosses, an old Holy Bible tell about the spiritual life of settlers. Photos of the first inhabitants of the village, where Ann and Isaak Dick have the place of honor. This hall narrates by means of letters, diaries and historic documents about the migration and deportation of Germans to Russia and about their fates. Regarding Soviet times, a room is dedicated to the life and activity of the communist Ernst Telman; the kholkoze in Polevoye is named in honor of him. The exhibition also tells about the fate of Ivan Usoltsev who was killed in Afghanistan. The art hall displays pictures by the Russian German artist Anna Dick, a former inhabitant of the village, and an exhibition of children’s drawings.

The workers of this museum do everything possible to create a national park of history and culture. With the recreation of the interior of a peasant house, the museum displays the integral ethnographic picture of the German’s life in Russia which is successfully enhanced by different exhibitions. An important task of the museum is the revival of traditional arts and crafts, associating people who can draw, weave and make different things from birch bark. Modern exhibits, which are made and demonstrated during excursions, are added to the exhibitions that consist of original objects. So the museum takes part in the life of the village and contributes to the dissemination of knowledge about the traditional culture of Russian Germans.

The idea about foundation of a museum in the village Mikhailovka appeared in the beginning of the 80s. The village was founded by Lutherans, settlers from Sarstovskaya province. Settling there was not permitted by the authorities, but Germans lived there anyway. The museum is a department of the Altai Museum of Regional Studies. Initiators of foundation were the chairman of the regional executive committee, P. Terekhov, and the former headmaster of the school, N. Nikushov. Their work was voluntary. They appealed to the villagers and asked them for help in collecting exhibits. An old school building, a monument of architecture and history built in the beginning of the 20th century, was given to the museum in 1983. On 7 May 1990, the museum was officially opened. At the museum you can see an exhibition hall dedicated to the Great Patriotic War [WWII], a nature corner and a hall dedicated to the history of the village. The head of the museum is Olga Shtolts. The life of Russian Germans in Altai is represented in the exhibition “German national arts”, which includes a unique spinning wheel from 1885 used by four generations of the Shander family; a German Holy Bible was presented to the museum by the Tseller family.

There are small exhibitions dedicated to the life of Germans in Altai at the Folk Museum in the regional center “Rodino”, at the Museum of Russian German Literature in Kusak, at the Museum of Regional Studies in Podsosnovo. It is very difficult for regional museums to survive
in modern Russia. Insufficient attention to museums from the government bodies, non-stable financing, lack of rooms and equipment for keeping collections, and the lack of trained museum workers. But in spite of this, museums are “living” and preserving cultural traditions through the involvement of villagers in this process, through the revival of traditional handicrafts, and giving people the access to museums. Museums help that we do not to lose German ethnicity, they help the Germans of Altai to feel their originality, and help to insure awareness that there are people interested in the preservation of the national culture of their heritage.
The ethnic culture of the minorities of the North and national treasures of Yamal: the Yamal Regional Museum

Genadii Stepanovich Zaitsev

The Yamal Regional Museum was founded in the Yamal area on August 27, 1991. The basic collection of the museum consists of seven thousand objects. These are archeological finds, ethnographic exhibits, archival documents, etc. The result of the museum’s work is ten exhibitions, hundreds of articles in newspapers and magazines, scientific collections, and archeological and ethnographic expeditions. Scientists from Moscow, Saint Petersburg, Tomsk, Novosibirsk, Tyumen, Tobolsk, and also from the USA and Finland, cooperate with the museum.

The museum workers are the authors of studies of local lore published in “The History of Yamal” in two editions, “Sketches of a history of Yar-Sale”, and “The Book of Memory of the Yamal area”. About one thousand copies of books on the history and study of local lore and ethnography have been recently added the museum collections. There is a video shop in the museum on historical and local lore with about 60 videos, including the unique slide and film collection “Sacred Places of Yamal”.

The museum has been created for preservation of the ethnic culture of minorities of the sparsely populated North and peoples living in the region. The main treasures of Yamal are the people, carriers of a unique culture. The ethnographic section is proposed in all its breadth in the Yamal museum. There is a tent (a Nentsy dwelling), household objects of aborigines, national clothes, Nentsy children's toys on which it is possible to judge methods of family education, the so-called ethnic pedagogic.

When a model of a sacred place of the Nentsy was made in the museum, reindeer breeders and hunters began to visit it and to make the ceremonies. Once the shaman, Hudi Yauly, came from the tundra and carried out the shaman’s ceremony (there was the real shaman's tambourine in the museum collection). The museum became “sacred” for the Nentsy and now they often visit it and bring sacred things: “nytyrma” – spirits of ancestors, “syadaiev” – idols, “myad-pukhacha” – keeper of the tent (it is passed on along the female line).

There are plenty of sacred objects of indigenous peoples, a lot of the shaman's ritual material, including true tambourines, which have been in the museum for 50 to 70 years. Visitors can see the religious representations of northerners in these exhibits.

The museum represents the life of the minorities of the North in their native habitat. The culture of these goods is inextricably related to the tundra and reindeer. The Nentsy took over the huge herds of reindeer in the tundra hundreds of years ago. Today in Russia the richest livestock of reindeer is in Yamal – more than six hundred thousand heads. The preservation of traditional ways has helped to save the unique culture of the Nentsy in Yamal. A man – a reindeer – tundra – is the sacred triad and the vital force of the person.

The word “tundra” was taken place from Finnish word “tunturi” (flat land without a forest). M. V. Lomonosov gave the definition: “places overgrown with moss are called tundra”. The typical tundra is an empire of mosses. The snow in the tundra lasts from 220 to 280 days a year. The tundra dictated the laws of life to animals and people. In the area above the polar circle the indigenous peoples have achieved amazing results in their adaptation to nature. The museum, through the exhibits and exhibitions, shows the ability of people to be to alone with all of nature, with an environment.

From the moment of their initial settling in the Sub-Arctic region, people were connected, first of all, with reindeer. They probably, also ventured to penetrate into the tundra with reindeer. Following the
reindeer, people began to adopt a lifestyle, where in the summer they went to the tundra, and in winter they went to woods. The unique culture of the Nentsy was formed in this way.

The Nentsy belong to the Samit group of the Ural language family. The Nentsy are the most numerous people of the sparsely populated North. Twenty-six peoples of the Russian north are widely settled in the open spaces of the tundra, and in part of the taiga from the mouth of Northern Dvina up to the mouth of the Yenisei in the east. The geographical distribution of Samit peoples, including the Nentsy, has given rise to various interpretations concerning the place and time of their origin.

The Yamal Museum shows the culture of peoples until and including the Nentsy epoch. During the Middle Ages – the period previous to the connection of Siberia to Russia – two cultures coexisted in Yamal: its southern part was dominated by the Nentsy, and the western and northern areas by the Sikhirtya. These mysterious words – Sikhirtya were heard about in Nentsy legends during centuries. Several decades ago ethnographers and archeologists began to research it. Two peoples lived as neighbors for a long time, and their cultures were mutually enriched as they cooperated with each other. The Sikhirtya have disappeared, they assimilated with the Nentsy. But there are legends, fairy tales, and epic songs about them, and archeological objects accredited to them were found on the Yamal peninsula. Excavations have been carried out there since 1928.

Recently huge reserves of hydrocarbon raw material have been discovered on the Yamal peninsula. Of all the surveyed reserves of gas in Russia, 90 % are concentrated in Yamal. As the intense industrial development is going on in the peninsula, the inhabitancy of indigenous people decreases. There are fewer and fewer pastures in the tundra, and the number of reindeer will gradually be reduced. The unique balance a man – a reindeer – tundra will be broken, which will lead to changes not only of inhabitance, but also to modification of their unique culture. The main task of the museum is to save elements of a living culture that had existed during the last centuries. Museum workers are actively striving in this direction.
Part III

Museums and Tourism
The influence of tourism on Altai culture

Rimma Nikolaevna Bogdanova

At first sight, it seems that the question of the influence of tourism on Altai culture has nothing to do with museology. But museums should play a very important role in the influence of tourism on Altai culture. Certain tendencies appeared along with the revived interest in the Altai national culture, in almost every sphere: language, traditional arts, and spiritual culture.

In connection with the development of tourism, we can now see national yurts, products of national crafts, and national clothes that in principle look like the clothes of Ataians. People who have nothing to do with the culture of Altai try to show the culture of the Altai to visitors. But they don't study the culture and the history of these people or their crafts. The culture and the traditions of the Altai suffer from it. For example, you can see a poorly made quadrangular yurt with a Chinese roof that has no connection with the historical and national traditions of the Altai. Dolls are sold that are dressed in national Altai clothes but with the wrong proportions, alien to the spiritual views of the Altai.

Visitors with kind intentions tie up ribbons [to wishing trees], but, not knowing the culture of the Altai, they offend them instead of showing respect. They tie up things different from ribbons, from dirty socks to handkerchiefs. Somebody pretends to be a "shaman", somebody sells souvenirs, bringing in money, etc. and they contend that it is all national culture. Unfortunately, there is no examination, stating the qualifications to sell or display a national product, and giving a license for privileges, or exempting such products from taxes.

The Altai artisans who know how to manufacture national crafts well are not protected in any way from encroachments on their copyright. Their knowledge and long-term experience is often used by rich enterprises and without any compensation to the creators, and the artisans have no money to protect their interests. Perhaps such phenomena caused the "legendary conservatism" of the Altai. Some adherents of national conservatism agree that the Altai Shuuri peoples do not need to worry. But in what way will our culture develop? Or have we decided to transform ourselves into a museum piece? If yes, where are the limits of our antiquity? Who shall we choose to call "natives"? In past times we did not understand the native language, and did not know the spiritual culture of the people with whom we should live, but today there are practically no people who do not know Russian, and many speak English, German, and other languages. Perhaps, it is time for a national referendum. Perhaps it is necessary to include Altai Culture in the school program.

With the revival of Orthodoxy in Altai, work on translations became more active. But people engaged in the translation of religious texts have no references. There is a difficult specificity in this job, and there are no special authorities that the translator can consult. Or else the work is neglected, and we will understand later that the interests of the Altai language and people were not observed. We must address this question from rational positions, having rejected personal views.

One question is raised here – the dividing line between Altai and not Altai culture. Such things as taxation, relations with authorities and other questions have not been mentioned, but even from this small question it is already evident that there are a lot of unresolved problems in the field of the Altai national culture. And the person who wishes to choose employment connected with the national culture would have problems for which he cannot find the answer. Sometimes he can even involuntarily break the law, because he can't find the law regulating and protecting national interests of the Altai.

The simultaneous development of tourism and globalization is a great problem. It is terrible to think what will happen to Altai culture and to the Altai people in the decades to come, if we do not have even one institute seriously engaged in these questions at a proper level.
Using museology and tourism in the historical and cultural heritage of the Ongudaisk Region

Svetlana Borisovna Chaltchikova

From ancient times the original peoples of the Altai Republic had a unique culture, outlook and morals, where the individual thinks that his life is a part of common nature. The Ongudaisk region is the geographical center of the Altai Republic. The area of the region is 11745 hectares, the region has 10 administrative departments, and the population numbers 16,4 thousand people.

There are more than 300 groups and complexes of archeological remains on the territory of the region. Many of them are in picturesque places, or sites for cult purposes. A lot of these landmarks are famous and popular, not only within professional circles, but also with the general public, for example archeological finds from Scythian graves in Shibe, Tuekta, Bashadar; the unique finds of the bronze age from the Karakolsky tombs, the ancient complex “Yalomanskoje Gorodishche”, and many others.

We see an opportunity to preserve these unique works of the historical and cultural heritage through museums, with the creation of open-air museums in the burial ground complexes Sooru, and Bashadar; at the palaeolithic excavations in Kara-Bom, the religious-cult center Bozyr-tush. The creation of a museum on the burial complex of Tuekta, and the creation of the museum-park “Eryine” on the Yalomansky complex should also be envisioned. Burial ground complexes becoming open-air-museums will present groups of archeological objects of various historical periods, among which are the royal tombs of Pazyryk’s time. Materials of excavations of the Tuektinsky and Bashadarsky tombs are stored in the Hermitage and in the museums of Moscow and Novosibirsk. The basic purpose of these projects is the restoration, reconstruction and preservation of the unique complexes for carrying out scientific, educational, and tourist activities in ways that will not bring damage to the cultural property.

The complex “Kalbak-Tush” in Mountain Altai is the largest complex with many rock carvings and stones with runic writings. It includes more than five thousand figures of various epochs from the bronze age until ethnographical times, and more than ten inscriptions of runes. Research on this complex has attracted great interest in the scientific world. Reports of research during the 1970s–80s are published in Paris. On the basis of this complex, the museum of Ancient Fine Arts of Mountain Altai will be created through restoration and reconstruction of the original complex. The cultural property for the suggested museums is mostly identified, because all of the objects are on the relevant geographical sites of area.

The first attempt to create an open-air museum on the territory of republic was in the Ust-Koksinsky area in 1992, on the ancient burial ground “Chendek” at the village of the same name. The historical and cultural museum-park “Eryine” is planned on the territory, with an area of 2225 hectares at the mouth of the river Big Yalomanka, above where the rivers Big ligumen and Katun merge. The central base part is to be in Yalomanskoje Gorodishche – the remains of the largest medieval city in the territory of Mountain Altai, with one hundred houses and a fortress. The foundations of the buildings that are preserved and their arrangement show the architectural plan. Irrigation systems on nearby terraces and roads leading from fields around the mountains are indicators of the cultivation of the ground. There is an ancient melting forge, an astronomical observatory, a sanctuary, sentry patrol points, tombs and funeral enclosures on this territory.

The objective of the first stage of work is the restoration of buildings and sites to their original form on this territory. This includes the reconstruction of the life and culture of the medieval Turkis by displaying interiors and exhibits of objects used for their economy, the creation of an agrarian historical landscape with animal farming, and the application of this reconstruction to tourism. Drawing up scientific programs and their realization, the edition of scientific and popular publications and the creation of a recreational center is a second stage.
The identification of objects of the archeological heritage in the area as well as in the Altai Republic raises many problems. Large significant complexes are opened, but elementary passes to them have not been made out. Gaping holes of excavations can turn into dumps. The creation of historical and cultural parks and a network of open-air museums will lead to a fundamental shift in the improvement of the protection of cultural property, to developing belief in their importance.
The establishment of museum management and marketing in Russia

Yurii Vladimirovich Klyuev

In the last decade of the 20th century, the two concepts “management” and “marketing” were incorporated into the administration of post-Soviet Russian enterprises, organisations and firms. This was due to the democratisation of economics, where primary importance is given to the principles of free competition in both domestic and international markets. This tendency in economic development influenced museum establishments as well.

Museums faced the problem of using new technologies in administration, and of changing the structure of their establishments. The former methods of administration became outdated. Under modern conditions, museums have to use those methods of management which correspond to the conditions of a market economy. The marketing behavior of budget-driven organizations forces museums to address the experience of non-profit making organizations accumulated by various countries with market economics. Now every museum should realize that the knowledge of not-for-profit marketing is a very important aspect of their activity and learn to use this knowledge correctly and define its place in the market. Not-for-profit marketing, as it is known, is an activity directed to creating, supporting or changing the positions and relations of target audiences with regard to specific organizations and professional activities.

A museum is an establishment that has an inflexible, conservative organizational structure with rigidly fixed functions in different departments, and workers’ duties oriented to an unmoving routine. These museum structures do not correspond to the conditions of marketing economics and they do not assist the dynamic competitive activity of museums. Flexible adaptive structures are needed today. They should not resist the changes of the external environment, but on the contrary they should change together with it.

Modern management is based on the fact that the external environment is extremely changeable and movable. Many people believe that the dynamics of the new Russian reality is mainly caused by transition processes taking place in the country, and the time will soon come when life will be quiet and stable again. However, judging by the experience of other countries, stability is possible only in several spheres, namely in the field of business culture, in establishing reasonable moral and legal norms. As for the rest, it is expected that the change and movement in the dynamics of life’s environment will increase, in a word, what will happen is that which is a fundamental feature of all civilized countries.

Management is an effective administration tool with which goals are reached, and marketing is a system of a market control, which when used correctly can lead to raising the organization’s effectiveness, the reduction of its expenses, and growth of its market. Museum marketing (market study, consumer study, promotion of the museum’s goods and services) and financial administration (attracting financial sources – fundraising and effective control of the resources) are basic today.

A museum is one of the numerous phenomena of the social-cultural sphere that has its own specific features in organization and social significance. It appears today to be little required by its users. This is connected with the fact that new approaches and principles are not applied to the administration of museums. As a result, in spite of having rich exhibition materials, museums cannot attract visitors. In contemporary conditions they act the same way they did 10 and 20 years ago, refusing to put into practice management and marketing.

But time does not stay in place. And now the vital problem of museum action becomes not only using marketing, but having the skill to control it effectively.

The existing scheme “museum-visitor” has aged. Museum activity is not limited to the framework of the visitor. Visitors are only a small part of those for whom a museum must work.
Many people can never be visitors of a museum but they will be customers of its services (e.g. buying printed goods, taking part in its events). When looking at a museum’s activity and its effectiveness, it is necessary to concentrate not on visitors but on the customers of museum services – contact audiences.

Today museum marketing is not a single action but a constant process, involving the development and realization of a marketing concept. That is to say, the activity directed to the study of the market and the economic state of the market, to the real consumer demands, and orienting the consumers to the goods produced and the services provided. Marketing as a concept of museum administration in our society has not yet been generally recognized. The future of museums depends on how quickly their directors will learn to administrate marketing effectively.
The main directions of commercial activity of West Siberian museums

Iliya Sergeevna Klyueva

The work and life of museums has recently been marked by a number of fundamental changes caused by the explosion of the information revolution, and the rapid process of globalisation. In Russia these changes were followed by the transition from a planned economy to a market economy, from a rigidly controlled political system to the less predictable democratic processes.

Today marketing relations gradually penetrate into all the spheres of life. A very important task now stands before museums: not only to survive under new economic conditions, but also to seize the opportunity to develop. Experience shows that new, more modern forms of work, including commercial activity, allow museums to improve their cultural and entertainment activities, making them increasingly effective and competitive.

With regard to the global integration process, with activities corresponding to a global level, to be competitive for a museum means, first of all, that it is necessary:
- to present a wide range of services;
- to fulfill, apart from the main functions of museums, a recreational one as well;
- to organize different meetings on the experiences of change (participation in symposiums, conferences, seminars) on local, all-Russian and international level;
- to be involved in the sphere of tourism;
- to develop commercial activity that generates income to improve the museum’s work.

Commercial activity as one of the aspects of museum activities raises many questions. Today the museums of West Siberia, as well as museums of other regions, must address an objective – to preserve the culture left after the crushing rebuilding period, to save the historical heredity accumulated over decades. To reach this goal, museums must be provided with financial means. However, as published analyses show, the incomes of museum establishments in the world are the sums of state investments (30–40%), sponsor support, donations; participation in competitions, grants (30%); paid services; entrepreneur activity (with commercial activity as a part of it).

Commercial activity is a new kind of work for the museum establishments of this country. It started with a new turn of economic development of Russia, namely with new economic conditions of economics – that of the market economy.

Under the category of the commercial activity of a museum one should understand the kind of museum activity connected with trade and purchase operations directed to increasing income, but not its main function.

Museums can implement their commercial activity through:
- organization and conducting festivities;
- displays-fairs, auctions;
- souvenir shops;
- cafes, restaurants;
- printed materials, video films showing the activity of the world’s museums, etc.

The commercial activity of museums should not be the main goal of their operations. Museum commercial activity implies a widening the sphere of museum activity, enlarging the number of museum services, changing the role of museums in the life of society. The more money accumulated by museums, the more possibilities they have for to carry out their projects that are directed to the revival of people’s interest to the history of their country. The problem is not to change the educational activity into commercial one. Commercial activity is only a new form of work of museum establishments under marketing conditions.
The commercial activity of museums as a source of finance is of great importance. It is clear that the museums of West Siberia have not have accumulated enough experience of working under marketing conditions since the beginning of the reforms. So it is necessary to use the experience of the overseas museums in marketing conditions and to learn how to apply it, taking into account the specific Russian character.

Under conditions of economic freedom museums have the opportunity to develop commercial activity. However, the commercialization of museums is connected with not only financial and economic relations, but with the mental nature, the creative essence and the specific esthetical character of this special, delicate sphere of human activity. That's why today it is very important to solve the problem of how, in our modern complicated economic conditions, to unite commercial interests and museums without prejudice to their high social mission.

So what is important is not how many types of commercial services will be adopted by museums, but that these income making services do not contradict with the main activity of museums. Only the optimal ratio between a museum's commercial activity and its mission will allow museums to survive competition and to take a deserved place at the market of museum services.
The historic cemetery of Kolyvan: study and preservation

Galina Aleksandrovna Kubrina

Historic necropolises are very valuable memorials of history and culture, combining ideas of materiality, spirituality and evidence of the past. Today, the interest in graveyards has increased, as the interest in history is growing. This is an indicator of modern society’s search for historical knowledge, and the gradual democratization of social-historical views. The necropolis of Kolyvan is one of the oldest in Altai, dating from the beginning of the 19th century. There are buried the managers and masters of the Kolivan stone carving factory, whose production occupies a deserved place in the history of world culture, bringing fame to Russian art.

Headstones, mostly gravestones, are made of gray Altai granite with carved texts and drawings. Of the numerous burial places, 43 are have been attributed, helped by the undamaged state of gravestones with carved texts, archival records, and interviews with the inhabitants. The headstones of the 20th century are more damaged, especially as these memorials were destroyed at the time of the anti-religious campaign of the 1930s.

Important research work remains to be done on information gathering about headstones, and compiling a list of masters working in the factory. Study and systematization of headstones will give the opportunity to study society’s attitude to cemeteries, changes in social and religious perceptions, and cultural symbols, where the elements of the headstones are also significant. The necropolis of Kolyvan is on the territory of the modern cemetery, and needs to be studied and registered as museum exhibits.

The historic cemetery was cited as a memorial of history and culture in resolution no. 169 of the Altai Territorial Legislative Assembly of December 28, 1994. A fenced-off area was delineated and measures required to put the burial places in good order were stipulated in resolution no. 69 of the Kuria Representative Regional Assembly from June, 11, 1995. The repair and restoration work to reconstruct 16 memorials was carried out, registration documents were drawn up to safeguard them, and the job is being completed with the cleaning of granite headstones from atmospheric pollution, and protection with a water-repellent compound.

The careful upkeep of cemeteries, common graves and separate burial-places is one of the oldest traditions in Russia. Study and registration of the historic necropolis of Kolyvan as museum exhibits is a part of the program of the protection of historic necropolises in Altai. The revival of Russia is impossible without the revival of the memory of our ancestry, a tradition of the care of graveyards.
Territory museums: a recreational resource for tourism in Altai

Anatolii Izotovich Lomakin

Altai has a significant network of state and municipal museums. By the beginning of 2002 there were 64 museums in the Altai territory, five of them state and 59 of them municipal. The most famous are: the Kolyvan Museum of Mining, the Museum of the History of the Literature, Art and Culture of Altai, the Zmeinogorsky Museum of the History of Mountain Manufacturing, the Memorial Museum-Park of V. M. Shukshin, the Museum of Local Lore of V. V. Bianki, and one of the oldest museums of Siberia, the Altai State Museum of Regional Studies in Barnaul, which is 180 years old.

More than five thousand tourists visit the Altai territory annually. The basic areas of excursion are the foothills and Mountain Altai. The infrastructure of tourism has developed rather quickly in these areas: hotels, camping sites, sports and entertainment establishments are being built rapidly. Unfortunately, potential opportunities for museums are used not enough. In many respects it is caused by the backwardness of the museum network in which the basic establishments are the municipal museums constructed with traditional technology of the 1960s–70s.

At the same time, there are a lot of museums in Siberia that can be significant for the development of tourism, such as: open-air museums, nature reserves and nature-historical parks, national museums, cultural-historical centers. The Kemerovo, Irkutsk, and Tyumen areas, and the Krasnoyarsk territory, have significant experience in the creation of such museums. It is necessary to more actively introduce these models in modern museum construction.

Another important area for the development of a museum network is the musealization of objects of historical and cultural heritage. There are in Altai 4884 monuments/objects of history and culture, including 165 objects of federal value. Of these 623 are monuments/objects of architecture, 29 of the arts, 514 of history, 2670 of archaeology, and 1048 monuments/objects of the Great Patriotic War [WW II]. The lag in musealization is changing today.

A big work of musealization was carried out during the preparations for celebrating the 200th anniversary of the Kolyvan grinding factory. It is possible to create a unique nature-historical park including the whole complex of natural and historical objects: the Kolyvansko-Voskresensky stone-cutting factory, the museum of mining, the destroyed settlement Kolyvanstro, the remains of the Beloretsk fortress, the White Lake, the White River, Sinjuha mountain. Already today the territory adjoining a factory can become a favorite place of tourists, despite the remoteness from a tourist base.

Now work has begun on musealization of the Pavlovsk melting factory and the adjoining territory. It is intended to use the recreational opportunities of the environment: a factory pond and a pine forest, the Kasmala and Funtovka rivers, and located in this area are the working camps for schoolboy holidays, the Pavlovsk children's convalescence sanatorium, rest resorts of various enterprises, a sport complex. The results of this work can be the transformation of Pavlovsk and its vicinity into a nature-cultural, museum-recreational territory.

Diversification of the basic lines of development of museums will attract tourists to museums. It is necessary to increase the amount of services given by a museum. It is important that the means to attract tourists should be diversified and original exhibits displayed. Municipal museums do not possess enough original objects of history and culture. Therefore the exchange and sharing of thematic exhibitions of municipal museums with state museums is important, this exchange has special value for the attraction of tourists to municipal museums. The organization of travelling exhibitions is also necessary.

Such forms of work as routes recommended for the day off, the organization of family outings, and children's tours, are overlooked, although the first steps in this direction are already
undertaken. Travel agencies of Rubtsovsk gather children's groups for excursions to Zmeinigirsk from time to time, which visit the Museum of the History of Mountain Manufacturing.

Travel agencies in Novosibirsk, Belokurikha, and Barnaul organize one-day excursions to V. M. Shukshin's home. Development of these services to tourists cannot be fulfilled because of the lack of a place to stay. Only transit visiting of museums that are well-known in Russia is possible in Zmeinigirsk, Kolyvan, and Srostki. The absence of elementary conditions of residence does not permit expanding the number of museums which are interesting for tourists: the museum of regional studies in Kurya, Anatoly Sobolev's memorial museum, the museum on the Chuysky path, are located near main thoroughfares.

The Museum of Regional Studies in Biysk is very interesting for tourists, too. Biysk is a gate to Altai; all the tourist routes pass by a museum located near the main line connecting the center with Mountain Altai. The administration and the personnel of the museum are ready to work with an important tourist route, but the demands of a normal job limits elementary service, and both museum buildings in Biysk need reconstruction.

A major area for the improvement of museum activities and their inclusion in the tourist industry is the training of guides, with at least some knowledge of foreign languages. No higher educational institution of the territory is engaged in preparation of guides with knowledge of foreign languages.

One of the problems of the promotion of museum values in tourism is the lack of advertising in printed form: booklets, guidebooks, albums, directories, encyclopedia. For the successful promotion of the services provided by the museums of Altai and their participation in the All-Russia, inter-regional and regional exhibitions, fairs are necessary. Unfortunately, museums do not pay great attention to this. To successfully include museums in the tourist industry, it is necessary to work jointly with museums, culture management, educational institutions, travel agencies and companies. Only in this case is successful development possible.
In the Altai territory today there are many museums built by companies, diverse entities, and educational institutions. Their exhibitions tell about the history of organizations and their branches.

Within the State Institute “Altai-autodor”, the methodological cabinet of the history of the roads of Altai, created in 1999, is actually a branch the regional museum. The museum exhibition and the exhibits on engineering are built on the collections of the methodological cabinet of “Altai-autodor”. It is a unified museum complex explaining the history of road building and the development of the network of roads of the Altai territory during the past 300 years. Set up close to a recreation zone for the townspeople, at the entry to Barnaul, the complex at once attracts attention and can be an outstanding tourist attraction for our city and territory.

As of today, the exhibitions of the methodological cabinet of “Altai-autodor” consist of the sections “Archaeology of the roads of Altai”, “Mining roads of the Altai territory, 18th–19th Centuries”, “Chuya highway – from camel to automobile, 19th to 20th centuries”, “Stone-carving in Kolyvan, 19th–20th, centuries” and so on. In addition to these exhibitions, there are other interesting tourist attractions in the regional branches of “Altai-autodor”, for example, in Biysk and in Kolyvan.

In 1992 in Biysk, at the initiative of U. D. Nikishin, head of the regional department, a museum was built of the history of the most ancient and beautiful road of Altai, the Chuya highway. The employees of the methodological cabinet of the State Institute “Altai-autodor” conducted an analysis of the history of the Chuya highway, giving more precise data. Moreover, the information on the poorly explored periods of the history of roads was filled in from literature and archive sources.

In 2002, in the village of Kolyvan, in the Kuryinsky region of Altai Territory, the ancient buildings of the Kolyvan Stone-Cutting Factory were repaired. The factory was founded in 1802, and since 1999 it has been attached to the system of “Altai-autodor”. A museum was established in the main building of the former Kolyvan grinding factory, where the water wheel that in old times drove grinding machines has been installed. The research-and-production center “Heritage” designed the project for the renovation of the building, and the Alta State Technical University prepared the scientific plan for the renovation of the hydraulic engineering facilities of the plant. Both projects were carried out by “Altai-autodor”. Today this complex, a valuable monument of the industrial architecture of Russia in the 18th and 19th centuries, is a fine tourist attraction with an excursion service.

Thus, the review of several excursion attractions built on the basis of “Altai-autodor” visually show that some branch museums are equally as valuable as similar municipal and federal cultural attractions. To our mind, local government bodies should include museums of enterprises in the tourist museum circuit, so that all inhabitants and guests of Altai can have with a full picture of the sights of the region.
Geoinformation (GIS) technologies in the development of museology

Irina Mikhailovna Mikhailidi & Sergei Vikentevich Kharlamov

Modern computer technologies, and in particular, web-based technologies, have drastically changed many branches of human activity. This also applies to museology. Today many museums of the world have their own web sites on which users can receive the information about the permanent exhibitions of a museum and its most interesting exhibits, and also about research on the collections. The purpose of these sites is to make museums closer and more accessible to people and, first of all, to those who cannot visit a museum directly, because it is too far or for other reasons.

However, regarding small museums at a regional level, we must first find out about this museum and how to get to it, and then find what we are interested in. One of the traditional ways of resolving this task is publishing guidebooks and tourist maps. Computer technologies help us here. These technologies are known as geo-information systems (GIS). They are used for creating digital maps of objects of the natural and cultural-historical heritage, publishing these maps, and for releasing tourist compact discs or developing specialized tourist web sites.

GIS allow creating dynamic maps at user request, for example, a map depicting only picture galleries. Additionally, the user may receive information on any interesting object in the form most convenient for him: for example as texts, photos, sound, or video-clips. One of the most promising directions is mobile GIS, giving web services on territorial objects. For the territories having much natural, historical or cultural property, we need to create tourist GIS systems to provide information on:

- natural and historic and cultural monuments and sites of the territory
- museums
- services to tourists
- tourist road maps;
- tourism circuits;
- Planning for the development of the territory.

The users of such tourist GIS are various enough, including departments of regional administrations on culture and tourism, tourist enterprises, and ordinary citizens who wish to choose suitable tourist routes or to visit natural and cultural-historical sights of region. In this presentation the use of GIS for creating digital tourist maps of the Altai Region and the Republic of Altai is described. These maps were used for the publication of posters and tourist booklets. They also are a basis of the cartography unit of the official site of Altai Region devoted to tourism.
“Slavic” advertising in museum exhibitions in the Altai Territory

Tatyana Mikhailovna Mikhailyuk

In the last decades of the 20th century and at the turn of the new one, there has been an expansion of video, audio and printed advertising texts in information and communication in Russia. This variety of expression raises the specific question about its limits and consequences in the immense national, social, and cultural space that is united territorially. Partially the answer to the question can be found in the exhibitions of different museums of Biysk and Barnaul, devoted to the history of business and advertising, the history of the Barnaul distillery, etc. Regional museum exhibitions show that at any historical stage, actions developed and formed the market. Management of advertising, as a creation of Russian and world history, helped to moderate its possibly negative effects in the evolution of this institution as a socio-cultural activity based mostly on a dialogue, commonly accepted norms, and community standards.

The principles of the socio-cultural sphere of advertising in south-western Siberia, and particularly Altai Territory, refer to different aspects of the community life of settlers of Slavic origin to their production, work, and art. From the examples shown in the museum exhibitions in Altai Territory, we can observe stable forms of human communication development, in which advertising has been the most important form of communication. It acts as the expectation of an effective dialogue, transferring relations of spiritual value which help a person (or a group) to make his or herself a valuable nation-cultural individual and part of the community.

Today researchers in the sphere of culture speak about priorities of nation-cultural traditions, the “vitality” of the Slavic style, and the stability of Slavic traditions in modern mass culture and advertising. Printed advertising production displayed in museums shows that in industrial drawings the Slavic or Russian style seems to be very close to the principles of architecture based on the standards of Russian history. A distinctive feature of the Russian (Slavic) style is special characters and the refinement of ornamental decorations. Referring to ornaments and their contemporary use in regional advertising, it is noteworthy that the concentration of pragmatic, visual representational information is actively used by all participants in the regional advertising dialogue.

In the ornaments of the Altai Slavic settlers, beginning with the ancient myths of their culture, a man and everything decorating him, his home, utensils and food, tools and domestic animals are considered to be the microcosm, a small model of the universe. That is why it should be noted that in the newly designed ornaments placed on packaging and labels of the regional advertisements with the use of Russian and Slavic ornamental patterns, symbolic cosmological characters are also used.

In the patterns of Slavic ornaments of modern Altai advertising projects, as well as in the classical examples of the Slavic trade advertising of Altai merchants at the turn of the 1800s to the 1900s, the artistic part of a pattern also includes its communicative function (to represent a personality, ethnic belonging, social position, etc.). According to this logic, stability in the representation of an ornament reflects the constancy of social and lingo-cultural Slavic traditions of feasts, melodies of songs, and dance movements, which speak about the reliability and firmness of their base. This optimistic Slavic meaning is naturally transferred from the past to the present by the originators of Altai regional advertising and contributes to purchasing Altai high-quality production by the consumers.

In this case, the dialogue of regional traditions is shown as an adjusting adaptive system of effective communication, where the phenomenon of “the communicative interrelationships area” brings understanding. The expressive character of traditional Slavic culture leads to interaction of the subjects and on the whole appears as a universal mechanism for understanding the origin of social, cultural and personal meanings.
Obviously, we can compare the atmospheres of market relations and advertising in Russia and Altai in the 1800s and 1900s, when the community contributed to the development of Russian things, including the Russian (Slavic) style of advertising. At that time this style was considered as a sort of a social requirement under the appearance of the new capitalistic Russia and new relations between merchants and manufacturers, the Altai Territory included. This phenomenon is explained by the appearance of new social groups, such as merchants and manufacturers, who wanted to show that they were as convinced and high-minded patriots of their Motherland as everybody else, and this optimistic tendency is now being revived.
Including the collections of the municipal museums of the Tyumen region in the tourist circuit.

Status of the problem today

Nina Alekseevna Mogilat

In the Tyumen region there are practically no stable tourist zones, although the region possesses political stability, exotic cultures of different ethnic groups living on the territory, a satisfactory amount of historical, cultural and archaeo-ethnographic remains, natural sites and interesting exhibitions in the museums of small towns and settlements.

In the south of the Tyumen region there are 23 municipal museums, which protect and display more than 115 thousand museum pieces. All the museums operate in conditions of insufficient financing and limited number of visitors. The development of museums as tourist attractions could create a stable source of income.

But museum tourism is at a low point – the museums do not show that they have cultural attractions and authentic museum items. The problem is, however, far more complicated: it is rather the creation and development of complex museum programmes taking into account many other factors, such as the distance from the regional center, the absence of unique objects in the collections, insufficient recreation services, etc.

In the concept of development of museum tourism in the Tyumen regional museum are included ideas of tourism, connected with the heritage and stable ecological tourism.

Introduction of the exhibitions and collections of the municipal museums in tourist circuits can be followed by the example of Nizhnii Tavdinsk municipal regional museum situated 70 km from Tyumen. The museum is 10 years old, the collections have 3 000 registered units. Until 2002 it was a typical district museum with minimal financing, free entrance, without complementary sources of income. The museum was visited by the local people and the pupils from the nearby villages.

The appointment of a new director in 2002 resulted in rethinking the prospective and activities of the museum. In addition to the building with the regional exhibitions, the musealization was also done of a Russian manor house with outdoor buildings, the bath house with sauna, and the garden. At the present time Nizhnii Tavdinsk museologists propose traditional activities: boat outings on the river, visits to the Russian steam bath house, fishing on the river, Russian cooking of locally grown products, tasting of Russian traditional beverages, performance of Russian ceremonial songs, participation in ethnic holidays, etc. In the museum they bake wonderful bread, and supply for the tourists fresh milk and cream from the local produce. Projects are prepared for tourist visits to settlements of the local national communities, mineral monuments and sites, the “Urochishche Orly” and “Lipnyak Shaitanskii” state memorials of nature, biological and zoological sites, the “Ishimbai” lake and marsh complex, and archeological memorials.

Great attention is given to the participation of the local populations, and for ensuring for them income from these activities. The ecological and pedagogical component is obligatorily present in of all these actions. Finally, the last point of the exploration of the region is aquatinting the tourist with this knowledge through display in the museum exhibitions.
The Nizhnii Tavdinsk museum offers today sufficiently qualified tourism outputs which, can cover 20% of its budget. On the basis of the marketing studies carried out by the regional museum, the following conclusions can be drawn regarding the necessary investments in the present phase:
- improvement of the image of the museum as the “visit card” of the village, showing what kind of treasures the territory has.
- publication of a guidebook and publicity products
- creation of the necessary conveniences for the tourists (good information boards, path-markers, organization of receiving the tourists, reparation of the reception building, etc.)
- elaboration of innovative programmes
- improvement of infrastructure
- training of personnel
- enlarging the scope of advertising
- marketing research and follow-up.

In the near future, with the aim of improving the attractiveness of the Nizhnii Tavdinsk museum for the tourists, the specialists of the Tyumen regional museum will create a programme for the development of the museum collection of the respective museums as the material and thematic basis of all types of communication. This will be done in the framework of the district’s regional programme “Heritage-Nasledie” (“Completing and restoring the collections of municipal museums”). At the same time, exceptional objects will be selected and a programme established for their restoration, which will be also financed by the regional budget.

It is necessary to note that 98% of the tourism in the Tyumen region is “exit tourism” – people who live there visit other regions – and only 2% “entry tourism”. In the regional center, in Tyumen itself, there are more than 100 travel agencies, mainly private, which offer their services in the sphere of inland tourism, preferably on inter-city commercial tourism routes. At present time there was no success in getting them interested in plans and perspectives of tourism in municipal museums.

Consequently, to show a living museum of the peripheral zones is the direct responsibility of the state museums which have appropriate resources. The Tyumen regional museum has such means (comfortable tourist coaches, tourist department in the structure of the museum) and also a programme for the inclusion of the exhibitions of non-governmental museums in tourist activities, which we will put on the level of the regional long-term programme. The project is based on the concept of the development of the regions, the position of municipal museums and of the foreseen development of different types of tourism in municipal museums of the Tyumen region. The project suggests day-off excursions, scientific-educational tours, summer student internships, summer camps and excursions for children, discovery and adventure outings. We hope that we will succeed to carry out our plan for the inclusion of municipal museums in the long-term tourism programmes. This will make it possible for the small museums and protected territories of the region to create additional sources of financing.
Prospects for the musealization of archeological objects in the Altai Region:
the programme to develop tourism in Altai

Petr Ivanovich Shulga & Kirill Yurevich Kiryushin

In global practice, the archeological heritage is used extremely widely in various spheres of the life of society. Archeological objects are the symbol, the original identity of some countries (Greece, Italy, Egypt, etc.). Global practice shows that objects of the historical and cultural heritage are everywhere required by the tourist industry. The archeological heritage is integrated into the sphere of cognitive tourism. And the consequence of it is the advanced museum-tourist industry. There is some experience in the use of archeological objects for tourist purposes in the Altai territory.

In 2000, according to the decision of the Administration of Altai territory, in the Sentelekathe valley, the first stage of the musealization of the “imperial” tomb (barrow) of the famous Scythian cultures (VI to III centuries B.C.) has been carried out. Now one of authors is working on the research and restoration of ancient barrows at the campsite “Zazubra” in the Charyshsky area.

At the same time, one may say that, despite of the presence in the territory of many sites of archeology that are scientifically important and adaptable to musealization, work in this direction is conducted poorly, and their use in sphere of tourism is only in the discussion stage. The decision “The development of tourism and sports in the Altai area” of 4 April 2002 opened a new stage in development of the tourist industry in there. Extensive work has been going on for about a year. The bridge was built through the Katun river, roads are laid and tourist complexes on the left bank of the Katun, from Arshan-Su to Aya are being built.

Unfortunately, the Russian tourist industry has the disadvantage, which is striking in Altai, of being only orientated to the operation of attractive mountain landscapes, with a low level of knowledge about available historical and cultural resources, and no interest in their development. For this reason, in the “Decision about the development of tourism in the Altai area” the issue about the use of the archeological heritage in tourism was missing. Projects for tourist complexes provide the whole set of entertainment services: rafting on the Katun river, construction of courts for tennis and volleyball, billiards, bowling and discos. But developers do not take into account the opportunity to use of objects of the historical and cultural heritage for tourism.

Instead of careful use and musealization of popular ancient cultural property, during the 2002 work on the site of a former Tavda settlement, dating from the second half of the first century B.C., this ancient grave site discovered in the mouth of the Tavdooshka river was completely destroyed when digging a ditch under an artificial reservoir. In the case of the musealization of the Tavdooshka burial barrow, this object could independently attract tourists who are interested in antiquities, supplementing the entertainment program devoid of archeology designed for tourists who visit these places for of health and rest.

In September, 2002, the authors of this article inspected the building site of the Open Company “Altai-lime”, the Tavdinskye caves and the pine terraces of Katun. In a forest, three km. from the mouth of the Tavdooshka river, a single barrow four meters in diameter was found. It was possibly built three thousand years ago, during the Scythian times. This grave site should lead us to finding new suitable objects for musealization of the historical and cultural heritage of Altai by planned research of the woods on the left bank of the Katun. Excavations can provide the opportunity to clear away passages to corridors, now inaccessible to researchers and tourists. It is quite simple to combine excavations in the Tavdinskye caves with carrying out traditional excursions as well in Denisov’s cave.

Tourist routes can include ancient objects located far from the tourist base, but included in certain routes. So, for example, there are numerous and easily accessible archaeological sites, settlements, medieval cities and stone sculptures on the right bank of the Katun near lake Aya.
This resource is accessible, and should be used. The remains of two large medieval fortresses with rich finds three km. from the Tavdooshka river near Cheposh village are very interesting for musealization, excavation, and making excursions. Research and musealization of these fortresses would provide an opportunity to build a remarkable tourist attraction.

Thus, using already available materials on the archeology of Altai, it is possible to create exhibitions in which the history of Altai can be presented from the Stone Age. The combination in one place, with museum objects of archeology and a museum shop for souvenirs and literature, can be very interesting for both Russian and foreign tourists.
Barnaul and Belokurikha

Part II

The International Programme:
From Oppression to Democracy
Repression by retaliatory bodies against the indigenous population of Mountain Altai: the struggle of the Soviet authorities with the national insurgent movement in Siberia in 1919–1922

Valerii Anatolevich Barmin

In the winter of 1919, Soviet authority was restored after the destruction of Kolchak's army on most of the territory of Siberia, including the Altai province. There were different reasons for resistance to the newly established Soviet authority on the part of peasants, who formed the major part of the insurgents. The new authority had not done justice to its heroes – the guerrillas, but had taken some measures that had provoked sharp indignation and caused numerous insults to their environment. Among other reasons, it is necessary to mention the discontent of guerrillas when their groups were in the regular Red Army or in the labor army. It caused wide-scale desertion of the former guerrillas.

The policies of the surplus-appropriation system caused especially sharp discontent in the population of Altai province and in the eastern part of Siberia. Erroneous calculations by the authorities, as a result of which the real amount of bread produced by the peasants was overestimated (it was considered that surpluses totaled more than 1 million poods [16.3 million kilos] V. Barmin). The extremely rigid actions of the Soviet authorities during the surplus-appropriation system that was more like ordinary robbery, led to mass discontent and resistance. As a result, the former guerrillas fighting along with Kolchak began the armed struggle against Soviet authority. Frequently heads of such resistance were the known guerrilla commanders who had great authority, not only with former guerrillas, but also with the population.

As the struggle developed, the insurgents were joined by former White Guard officers, representatives of officials, the remains of the Cossack and Kolchak divisions. These people often were professionally educated; and they became the heads of groups. The ideology of the movement was socialist-revolutionary. The population of Mountain Altai rendered the most fierce, persistent and longest resistance to the Soviet authorities. This was due to many reasons, first of all because of the small number and weak influence of the party organizations, the remoteness from areas where the armies were based, the geographical configuration that complicated fighting operations, and the absence of roads.

Cruelty and marauding were the main features of the divisions of the regular Red Army in their struggle against the insurgents and in their relations to the indigenous population in this region. In the beginning of 1921, cases of the connection of local residents with groups of insurgents became so widespread that Galling, the commander of the armies of Mountain Altai, was compelled to issue a special order. The commander drew the attention of the executive committees to the fact that mobilization by the "gangsters" Kaigorodov and Tyryshkin and others met the active response of the population. It is important to note that the heads of the insurgent movement took into consideration the importance of mutual relations with the indigenous population of Altai and avoided opposition with it. Moreover, there are examples when the same Kaigorodov gave to "foreigners" goods and food, seized by him at the Soviet military units and in warehouses.

In the middle of the 1920s the national insurgent movement on all the territory of Siberia, including in the territory of Mountain Altai, was suppressed. However, forms and methods of the Soviet authority were in many cases so unfairly severe that they left a deep trace in the political and economic life of the country for many years.
Nationalization of cultural property in the Simbirsk Province and building the collections of the Museum of Arts (1918–1926)

Luiza Petrovna Bayura

The main body of the collection of Ulyanovsk Regional Museum of Arts, founded in 1895, was made at the time of the nationalization of cultural property after the October revolution. The breakdown of order occurring in the atmosphere of chaos and ruin of the first post-revolution years had its own characteristics in Simbirsk. The article is devoted to the history of the nationalization of the cultural heritage in the Simbirsk province. For their research, students of local lore and historians used the documents that are kept in the files of the Record Office in the Ulyanovsk region.

The problem of the preservation of cultural property appeared in Simbirsk after the February Revolution of 1917. Large-scale agrarian disorder took place in the Simbirsk province. It severely crippled the cultural heritage concentrated in country estates. Members of the Simbirsk Scientific Archival Committee, and the Extraordinary District Assembly that took place in December of 1917 made an appeal for the creation effective measures to rescue the cultural property in Simbirsk. However, all the measures considered by the district assembly and the Archival Committee turned out to be morally unreasonable or nearly unrealizable. The owners of art collections confronted with oncoming chaos were left to fight for themselves. The local authorities mostly did not put obstacles such as way pogroms on the estates of noble families.

The Soviet government strove to prevent the catastrophic destruction of the old culture. This is evidenced by numerous appeals and addresses to peasants, workers, soldiers and sailors. Meanwhile, in the province what happened was not what the leaders of the Revolution had imagined or wanted. Excited by populist slogans, peasants understood nationalization in their own way as “distribution of property rights”. By the spring of 1918 the necessity of changing the cultural policy of the Soviet regime became obvious. At the suggestion of the newly formed Department of Museums and Protection of Memorials of Art and Antiquity, two fundamental documents were drawn up. The Decree on the Prohibition of the Export of Objects of Particular Artistic and Historic Significance, and the Decree on the Registration and Protection of Memorials of Art And Antiquity in the Possession of Private Persons, Associations and Institutions were promulgated.

On October 11, 1918 a few days after the publication of the Decree on the Protection of Memorials, an organizational meeting of intellectuals regarding the foundation of a provincial museum took place in Simbirsk. At the same time, the question about an independent museum of arts was brought up. In January 1919, the provincial department of public education of Simbirsk published the so-called “Obligatory Resolution”, prescribing all citizens and organizations to register all cultural property in the local departments of public education within a two-week period. The so-called “emissaries” — representatives of the department of museums and the protection of cultural property directed from Moscow and Petersburg, helped efficiently in the study of historical and cultural property and their registration as museum pieces. The emissaries took part in rescuing the treasures in the big estates of the noble families: the Akshuat estate of the Polivanovs, the Usolje estate of the Orlovs-Davidovs, the Koptevka estate of the Chertkovies, etc.

The local intellectuals, artists and teachers of educational institutions, played a major role in preserving the cultural property of the Simbirsk region. Among them there was A. N. Ostrogradskiy, a graduate of the Petersburg Academy of Arts, and first director of the Museum of Arts, who made a professional inventory of works, and became the first researcher and restorer of rare pictures of Dutch and Flemish masters of the XVII century.
To sum up, it should be mentioned that the nationalization of art works in Simbirsk province, as in the whole country, happened extremely painfully, at first spontaneously, and was accompanied by the mass destruction of cultural property. Nevertheless, even in the atmosphere of ruin and civil war, they managed to save artistic historical treasures in the Simbirsk province from complete extermination. The collection of the Simbirsk Museum of Arts includes large patrician collections with all their particularities. This character of the collection makes the originality of the modern Ulyanvsk Museum of Art.
The first post-revolutionary years were marked by the development of the extensive study of local lore and the development of museums, in what is defined in literature as the “gold decade” of the Soviet period of local museums. It is characterized by the post-revolutionary enthusiasm and creative activity of the broad masses, by efforts of the government to educate people, and by replacing the professional work of the “old” intellectuals with other spheres of public life.

In the second part of the 1920s local museums with their initiatives and democratic ways began to find themselves in contradiction with the implementation of the command-administrative system, the centralization and unification of public work. At the end of the 20ies and at the beginning of the 30ies many local museums and publications ended their existence, the access to archives decreased sharply, students of local lore were subjected to defamation and repression. Thus, in Altai in 1932 the local department of the Geographic Society was disbanded, as was the “Barnaul community of revolution veterans of 1905” (the former association “Kraeved”) in 1935. Regional research began to stipulate that only the officially approved ideological doctrines should apply, which could change depending on the vagaries of the political situation.

A definite impetus for the development of the study of local lore and museology was given at the time of the social and political thaw in the late 50ies and 60ies. In just these years in Altai the local department of the Geographic society was restored, publication of research activities and teaching aids for the study of local lore became more active. In the 60ies to the 80ies scientific methods were introduced more broadly into historical research, regionally oriented courses were included in curricula of educational institutions; and regional tourist activity began to develop. However, in these years the historical study of local lore failed to fulfill its creative potential and become a true mass movement. It was still under the hard pressure of ideological organs aimed at regulating and unifying historical research in regions, to include them into the course of all-Union social and political campaigns.

The unprecedented enthusiasm for the historic study of local lore, especially at schools, attracting a number of unused sources, and the fundamental broadening of subject-matter for research, were closely connected with the profound reforms which took place in our society from the end of the 80ies and the 90ies. The historical study of local lore and museology, promoting the development of initiative and self-dependency, contribute significantly to strengthening democratic tendencies and setting the fundamental prerequisites of civic society.
“Deportation of nations and repression in Altai”: Program of the Laboratory of Historical Study of Local Lore in the Barnaul State Pedagogical University

Mikhail Aleksandrovich Demin & Tatyana Kirillovna Shcheglova

The program reflects the interest of contemporary society in insufficiently studied aspects of their local history, on themes earlier closed for research, and on problems of the most recent period. The urgency of the program is connected to gathering unique material while there is still time about the fates of people subjected to repression in Altai, studying the origins and development of a totalitarian regime in various places and the democratic and opposition feelings, which always existed in different layers of the population. Huge, emotionally laden, and almost unrecognized, the material keeps the memory of the victims of retaliatory action, and other eyewitnesses of these events. Not only the uniqueness of such evidence as an historical source, but also civic duty requires us to collect and save for posterity the memories of former political prisoners, the members of their families and the whole environment.

The Laboratory for the historical study of local lore of the Barnaul State Pedagogical Institute interviewed the participants of these tragic events and, first of all, their victims. Even judging from the inexact data on Altai in 1920–1950, about 20 prisons and corrective camps and some ten times more “business trips” existed. Some of them, connected with the names of the poet N. A. Zabolotsky and the philosopher A. F. Losev, are known to the whole country (Mikhailovka, Borovlyanka, Alambai). The existence of others is forgotten. The archive of oral resources in the laboratory has large collections of audio materials. The laboratory plans to prepare for printing the collection of the memories of the inhabitants of the territory subjected to repression, and also a popular sketch on the history of political terror in Altai for high schools.

Victims of unreasonable accusations suffered not only physically, but also had to undergo heavy ideological blackmail, persecution, and insults through all the channels accessible to the state, from collective-farm assemblies to party congresses.

Deportation of nations subjected to repression was a part of the policies of the Stalin regime. Altai became a place of resettlement of Lithuanians, Germans, Ingushs, Kalmyks, Moldavians and other ethnic groups. There are local territories in Altai at present where banished peoples live (the Moldavian families in the Soloneshensky area, German villages Prutskoe, Shakhi, Zolotukha, the German national area, the Chuvash village Volga of May Day area, etc.). The laboratory of historical study of local lore collects the memories of this category of persons subjected to repression in places where they now reside, sometimes in groups, sometimes scattered. Stories of the Lithuanians and the Germans living in Barnaul, and also Germans from the German national area, Tretyakovsk, Zmeinogorsk, Loktevsk, Pavlovsk and other parts of the territory are written down. This work has not only scientific interest, but will promote restoration of the historical value of innocently injured peoples, to encourage their spiritual revival. Today the problem has arisen of the adaptation of deported national groups to their new places of residence: the migration of Germans from Altai leads to the loss of qualified personnel, and the decline of once strong German villages that has an adverse effect on the economy of the territory.

The theme “Deportation of nations and repression in Altai” will have the practical output of laboratory research, as well as identifying the burial places of Stalin's victims, putting in order the tombs, the protection and establishment of memorial markers. Through the search for and interrogation of former prisoners, their relatives, prison workers and eyewitnesses, a cemetery was found at a place of executions from the 1920s to the 1950s in the area of the Barnaul city prison, and together with other organizations the investigation of the territory was completed.
Museology plays an important role by reflecting social-political processes connected with the change of the leaders of states. These events, especially in totalitarian regimes, not infrequently illuminate fundamental impacts on the development of society, and at the same time appear to be a striking indicator of mass awareness of that or another epoch.

Mourning and memorial events connected with the death and funeral of Joseph V. Stalin at the beginning of March 1953, were organized in the whole country. At the meetings, speakers very often with tears in the eyes expressed sorrow of the death of “our native father and teacher”, called for strengthening alertness and demonstrated full support to the leadership of the country, promised to exceed the 5-year-plan and to increase work production.

The reports in the official documents and in the press reveal a sincere sorrow that appeared in all layers of the Soviet society. This corresponds in many ways to the reminiscences of those who personally have experienced these events. We queried different categories of persons, those living in the country and in town areas, representatives of the intelligentsia, workers and peasants. The majority of them said that they received the news about the death of the leader as a personal tragedy, participated whole-heartedly and wept openly at the meetings, reflecting with anxiety about the fate of the orphaned country.

The analysis of the cause of this phenomenon aims first of all to point out the existence of deep socio-psychological factors.

Among the motives related to the country the researchers mention the formation in social awareness of the emotional-imaginary picture of the world, trust in the justice of the social system, the concept of a charismatic type of political leader, who is a universal guarantor of stability and defender of the simple man against killers and chaos. The powerful official propaganda machine single-mindedly connected the name of Stalin with all achievements of reaching peace and ending war. Events in the atmosphere of worries and mass fear compelled people to perceive with anxiety the death of the leader, and the uncertain future.

It is important take into account the public resistance to changing the political myth about the terrible but just leader – the hero destroying enemies in the name of a better and bright future.

The study of social consciousness at the turning point in a period of Soviet history allow us to explain more profoundly the sources and particularities of totalitarianism, and to better recognize the complexity and contradictions of contemporary socio-political processes connected with the establishment and reinforcement of the democratic foundations of the civic society in our country.
The role of libraries in the building of a civic society in Russia with regard to activities of the Altai Regional Universal Scientific Library

Lyudmila Valentinovna Farafonova

The organization of a free and wide access to information is a significant element of democratic changes and the construction of a civic society. This includes the possibility of the open exchange of information for social structures and for individuals.

The Altai Regional Universal Scientific Library, named for V. Ya. Shishkov, as a central public library for the Altai Region, possesses unique collections containing 1,300,000 items, and promotes the creation of an open information environment, thus actually influencing social, economic and cultural development in the region.

Maximum access to information is possible only on the basis of comprehensive acquisition. Every year more than 2,000 books and documents covering multiple fields of theory and practice are added to the Library's collections.

Items in foreign languages rank high among the Library's acquisitions. In order to give our readers first-hand information the library has subscribed to such newspapers as The Times, Die Welt, Le Monde and the periodicals Le Point, Time, The Economist, Kulturchronik, Magazine littéraire, Beaux-Arts, National Geographic, Holland Horizon, Deutschland, etc. At the users' service are reference materials in print and non-print formats: The Encyclopaedia Britannica, Who's Who in the World, Brockhaus Enzyklopadie, Deutsche Biographische Enzyklopädie, Russian Biographical Archives, etc. The library cooperates with many foreign organizations and collections and institutions: the German Cultural Goethe Center at the Germany Embassy in Moscow, the British Council in Moscow, The Embassy of France, the Library of Congress – USA, the Pro Helvetia Foundation, the Special Libraries Association, and the Germany Research Society.

The readers of the Library have access to global information resources through the Internet. Our institution is an active participant of the EIFL Direct (Electronic Information for Libraries), which provides the users with instantaneous access to a great amount of electronic scientific and socio-political periodicals.

The Library acquires not only modern sources of information but also old books that keep memories of our antecedents. Among these books are such gems as manuscripts and Cyrillic print books of the 17th to 21st centuries, the collection of books from the library of Kolyvano-Voskresenskiye (Demidov) works, the Barnaul kazyonnaya (State) library, etc. The Altai Regional Library is the only depository of books about Altai in our country: these books are the basis of the collection of local printed materials.

The Library's challenge is not only to collect information resources but also to forward it to the users. The number of readers annually is 92,000 persons: students constitute 70%, and are the most active users. The readers can get free and wide access to information resources through the service system in the reading rooms, which includes reference, consulting and information services.

The legal literary right of citizens is a characteristic of a civilized society where everybody feels protected from any form of arbitrariness. To help the public find information on legal issues, the library has created the Public Legal Information Center. The opening of the Center satisfies the interests of different groups of the population; here people can get information, federal and local legislative and normative documents, free of charge and in the required form.
Another important area of the Library’s activities is the support to the information requirements of the system of local government and the administration of the authorities’ activities, including information on the situation and the development of the world community, which is essential for adopting effective administrative decisions.

The Library actively supports the public activities of different non-governmental organizations “The Altai Society for Invalids”, the “Cultural Initiatives” society, “The Slav Society”, “The Petrovskaya Academy of Sciences and Arts”, “The Russian Cossacks Union – Altai Branch”, creative associations of art and culture workers. Joint projects (conferences, social events, book presentations, exhibitions) held by the Library and public organizations together facilitate formation of public opinion and play an important role in promoting pluralism of ideas, opinions, attitudes and positions. Days of Culture, organized with representatives of different ethnic communities (Jews, Poles, Germans, Armenians) have become traditional. Dialogues of cultures help reach mutual understanding and tolerance typical of civilized relations between people.

In our opinion, libraries play one of the leading roles in the practical realization of the constitutional right of freedom of information. The information potential of the Altai Regional Universal Scientific Library is open to all social groups, administrative and public structures; which is why the further development of the Library as an information and social institution satisfies the interests of democratic reforms in the region.
The history of political repression in the Altai territory

Vasilii Fedorovich Grishaev

Even today there are people who are sure that “Stalin did not put people into prison for nothing”. Meanwhile, the results of rehabilitation say that the machine of Stalin’s repression basically trampled on innocent people. So, in Altai today “because of the absence of the character of a crime” already about 48,000 people condemned on the basis of the 58th “political” clause are completely rehabilitated. And rehabilitation continues. Even though the number of persons subjected to repression is not promulgated, it is scarcely more than the number of rehabilitated.

Repression in Altai began at the end of 1919, right after overthrows of Kolchak and restoration of the Soviet authority. There were periodically lists of persons sentenced to be shot under the eloquent name: “For what the Checka [police] punishes” in the newspaper “Red Altai”. There were members of retaliatory groups, volunteers of Kolchak’s armies, etc. From the beginning of the 1920s their numbers were filled with participants of the peasants’ rebellions motivated by the surplus-appropriation system. They continued in Altai up to the end of 1922. Large forces of the Red Army, and forces especially appointed by communists for this purpose, participated in their suppression. Official propaganda wrote about Kulak mutinies, but they were in fact peasant revolts. At the end of 1920s the dispossession of kulaks and violent collectivization generated a new wave of revolts.

On January 7, 1933, at the Incorporated Plenum of a Central Committee, Stalin told about success in building collective farms, but at the same time he declared, that “in a number of collective farms anti-Soviet elements rule”. He called them “Kulaks”. It reinstalled reprisals against the afflicted peasantry. To confirm the words of the leader, security officers forged the grandiose “Plot in the agriculture of Western Siberia”. Its Altai branch alone ostensibly included 1102 persons from 123 settlements in the plot. One of these items was the village Srostki – Vasily Makarovich Shukshin’s native land.

The Belokurikha resort was in trouble too. In only one year, 1937, 65 persons were arrested, from doctors to watchmen to hairdressers. They were accused that they had ostensibly taken part in the counter revolutionary organization preparing armed revolt with the purpose of overthrowing the Soviet authority. And its head was the doctor and the chief of medical services of the resort, Bolshakov Nikolay Semenovich. Thirty-seven persons out of 65 were killed, the others were sentenced to various terms in prison camps. Military men in the Field Army were condemned for intending to contact enemies, stocking German leaflets, or defeatist attitudes. Three thousand eight hundred and three persons from our territory were subjected to repression at this time, and of them 356 were shot.

In April 1997, the regional administration accepted the decision about the preparation of the book “Victims of Political Repression in the Altai Territory”. The task is to tell about the history of repression, and the main purpose is to proclaim the names of victims. At present time five books have been published, covering the period from 1919 until May 1945. It includes brief information about the 37,873 persons rehabilitated, and also has plenty of documents of the People's Commissariat of Internal Affairs [NKVD].
Musealization of political repression by the Soviet State in the Topchikhinsky Territory of Altai

Tatyana Nikolaevna Ivanova

The history of Topchikhinsk, in the Altai territory, has been scientifically very poorly researched. Many historical facts are known only as legends, or the history is superficial with little documentary information in the collections of regional museums or archives. Today, the regional museum in Topchikhinsk, under the direction of a committee on culture of the local administration, functions as a centre for the study, preservation and reproduction of the historical-cultural and natural heritage of region. Their efforts were confirmed with the program “Penitence: memories of victims of political repression” whose primary goal is the methodical and systematic study and musealization of one of the “white spots” in the history of the Topchikhinsk area. It is the first stage of compiling data lost during decades.

This program gives the guidelines for the musealization of political repression in the Topchikhinsk territory of Altai in 1930–53. The aim of this program is to gather, to document and to preserve the historical-cultural heritage of that period, in order to carry out scientific and educational work with the population, and first of all to preserve memory. The word “penitence” in the name implies that all activity contributes to wisdom from lessons born in the past. The first stage of the program was the study of the history of one of the largest branches of the Siberian NKIVD camps of the USSR in Altai, the Chistunka camp. Its activities at different stages of development have been established chronologically; for which S. V. Pozdin and T. V. Donskih, history professors, have done considerable research.

Restitution of the fates of prisoners and employees of the camp seemed to us an important problem: we should find autobiographical details, understand the stereotypes of thinking and the reasons for the unusual situation. We had a real opportunity to discuss with former inmates and guards, who stayed to live in the area after the camp was disbanded. The facts pieced together from the recorded documentation of lives have shown who were the victims of Stalin’s repression. There were no overseers: the officers, the security guards – “the children of time” were all victims.

The process of collectivization and the destruction of private enterprise is studied just as carefully. Today there are valuable historical sources for the restitution of events: the old residents, the materials of the commission on returning property rights to rehabilitated citizens in the archives of a regional department, and the filings of the regional newspaper for 1935 in the archives of the publication. The facts regarding the deportation of Germans, Kalmyks, and Poles are known to us; work on documents and interviewing witnesses of those events has begun. The urgency of the study is beyond a doubt: now we have the opportunity to speak openly in the country about the victims of the political repression of the Soviet State.

I shall say a word about the basic forms of musealization of this theme. For the first two years of the program, the collection of “The history of Chistunksk Camp 1932–53” was mainly photographic documents. Today there are audiocassettes and memoirs, photos, personal papers, and photocopies – copies of papers uncovered by research. The collection is not complete, but work on the search for subjects and historical objects continues.

The photo-documentary exhibition “Penitence: memories of victims of political repression” is based on the memory of victims of political repression, carried out for the first time in the area. It opened in November 2001 at Komendantska, a settlement of the Kirov Topchikhinsk area that was shown, according to the stories of eyewitnesses, to be a place where the prisoners were buried.

A cross was placed there and a civilian funeral held for the deceased. The local priest of the Russian Orthodox Church consecrated a monument. It was followed by a meeting that became a dialogue between the inhabitants of the settlement and the former prisoners and employees of the Siberian camps. The museum conducts active scientific and educational work on the theme, including excursions and lectures. The travelling photo-documentary exhibition will be opened.
on October 30 – the day officially established for houses of culture in the territory as a Day of memory of victims of political repression “The Government camps, the camp at Chistunka settlement”. Materials are periodically published in the regional newspaper on the progress of the program.

We must note the active participation of teachers in studying this topic – regional specialists and their pupils. So in a regional study of local lore, schoolboys’ works were submitted on settlements in Kirov, Topolny, Kluchi, former branches of the Chistunksk camp. One of them won first place in similar regional conference. We must also mention that an important result of the program is the recording and protection of immovable monuments of history.

The work brought to light objects subject to protection, representing historical value: burial places of prisoners, apartment houses of officers, the camp office, the power station, orchards, ruins of brick-works, remains of a barn, and many more. Together with the research and production centre “Heritage” the appropriate documents have been prepared on some of them for state records. In the final stage of implementation of the program, with the development of a memorial complex and exhibition area, the project will become “The Museum of Political Repression of the Soviet State”.

Ivanova: Musealization of political repression by the Soviet State
The resistance of Altai peasants at the end of the 1920s to the 1930s

Yaroslav Apollonovich Klimuk

The question about the resistance of “Kulachestvo” [the land-owning peasants] to the policy of its liquidation attracted the attention of state figures, publicists and researchers from the beginning of 1930s, but the view-points of Soviet and Russian historians to this problem were one-sided. Historical science before perestroyka in the middle of the 1980s considered countryside resistance, according to a doctrine of the “Brief Course on the VKSP (b) [the All-Union Communist Party (bolsheviks)]” about strengthening the class struggle in the process of the construction of socialism. This resistance was judged as the anti-Soviet activity of the lowest form of class of exploiter – the Kulachestvo with “its ideology, party, and leaders” (Chayanov, Kondratev etc.). Modern researchers (brought up on the same “Brief Course”) approach the problem from tactical positions, frequently using the facts only to acknowledge the rule of Stalin's brutality, and not mentioning the deep processes in country at the end of 1920s – early 1930s.

The years of the New Economic Policy (NEP) gave the peasantry the opportunity to restore the agriculture of the country. During this time the “new Kulachestvo” lived in the country. These were peasants who had won land during the Civil War and wanted to work on the land. The original “Kulak” at this time, in our view, left the political and economic arena and went abroad with the remains of the broken White movement. The consequences of the Tambov revolt were quickly overlooked, and in the second half of the 1920s the state began to approach the capitalist part country, raising the food tax, depriving the right to vote of a significant part of peasantry. It displeased everybody, but, first of all, the most prosperous peasants. Thus, when the authority more resolutely bore down on “the capitalist elements”, the particularly active forms of resistance developed. The transition to continuous collectivization and liquidation of Kulachestvo as class led to armed revolts.

The Altai peasantry, as well as the Siberian, was richer than the peasantry of the European part of the country. The first impact of the state machine in 1928, before the beginning of continuous collectivization, was directed at them. During his trip to Siberia, Stalin tried those totalitarian methods that were to be transferred all over the country a year later, and reached their apogee during the continuous collectivization. In 1926–27 the peasantry first used passive forms of resistance, such as propaganda against measures of authority in the country, reduction of a facilities, slaughter of their livestock, but the judicial processes connected with the 1928 crisis in the production and distribution of bread, provoked greater resistance in the countryside.

The review of political activity of the Kulachestvo in the Rubtsovsky district said on February 20, 1928: “The methods and the forms of the struggle take on a more fiercely aggravated character. Cases of terror, arson of collective-farm bread, and damage to agricultural machines has become frequent. There are more widely used economic methods of pressure on the poor and the medium-sized farms, accompanied by threats, intimidation and provocative actions.” The height of the resistance of the peasantry is at the end of 1929 – beginning of 1930, when the mass reprisals were developed against the peasantry. The abundance of country revolts, including one of largest on Altai-Uch-Pristan happened in this period.

The originality of the Uch-Pristanskoje revolt is that the organizer and ideological mastermind was an operative OGPU agent on the Uch-Pristan’s area Frol Dobitin. His characteristics were noted: “He is skilled, advanced and knows the work of the OGPU well”. The fate of this man is surprising; after the defeat of the revolt he was not found. The consequences for other participants in the uprising were that 91 men were killed in the Soloneshensky area alone.
The next dogma of the Soviet historiography about the country resistance is the rule that only the class-alien element of the country, the Kulachestvo, acted against Soviet authority. As it was noted above, the “Kulachestvo” of the 1920s differed from the pre-revolution movement, but it was not the only layer in country that expressed discontent to Soviet policies. Medium sized farms as well as poor ones were among the opponents of the measures of the Soviet authority. The discontent of former red partisans is especially characteristic of Siberia. At regional congresses and meetings they expressed discontent with the policy of “raskulachivanie” [expulsion of kulaks, division and distribution of their lands to others]. So the former partisan of a settlement, Malinovka of the Kozma Korobov area, declared in a country meeting: “you are robbers, you need to be banished, you have plundered all the peasants. But wait, we shall break your necks.” And there were a lot of such cases. Nevertheless it is necessary to understand that the peasantry in most cases struggled not with the Soviet authority, but with the Bolsheviks, with Stalin's repressive machine which was tried out on peasantry. The slogans against the Bolsheviks were characteristic of Siberia, because the Soviets of Siberia were not Bolshevist during the revolution and the Civil War, and the concepts “Bolshevik” and “Menshevik” were vague. Therefore even the most “anti-Soviet” Uch-Pristanskoye revolt used the slogans: “Down with murderous Stalin!”, “Soviet authority without communists”, “Down with collective farms!”

Thus, it is possible to say that at the turn of the 1920s to the 1930s, the mass movement of the peasants, in which the various layers the countryside from the prosperous down to the poor were involved, developed in Siberia. The movement was not a struggle with Soviet authority; it was essentially flares of resistance to the violent and repressive policy that was carried out against the peasantry. The peasant movement became in historiography the “raskulachivanie” It significantly frightened the authorities, because of the participation in it of former Red partisans, who had broad experience in the battle conditions of the Siberian woods. By virtue of the heterogeneity of the peasantry, the methods of resistance were various, from reduction of facilities to armed revolts, but all of them were directed against the birth of totalitarian methods and were, as a matter of fact, the first actions against totalitarianism. They had not only tried to avoid repression, but had provoked the tightening and mass distribution of reprisals.
The period marking the end of the 20th and the beginning of the 21st centuries, when people must adjust to life in modern society and to democratization processes, has revealed the importance of the material and non-material cultural heritage in the historical memory of humankind. The experience of the 20th century, which gave birth to totalitarian, repressive regimes in practically all the planet's countries and destroyed millions of innocent people both psychologically and physically, should not be forgotten. This goal is served by the use and enhancement of the rich cultural heritage represented in documents, everyday items, literature, art objects, music, oral folk arts, etc., that characterize the epoch and are gathered in museums.

In 2000 the Museum Department became a participant in the elaboration and realization of the UNESCO Transition Project and included the issues connected with the work on the project into different fields of its activities (educational, research, publishing). The Museum Department is the central State educational institution for people who work in different museums of *Russia – federal and municipal, large and small, with staff of only two or three people. These museums are of all different types – museums of local lore, art museums, literature museums, national part museums, etc. The Museum Department of the Academy comprises ten teachers, professors and senior lecturers, who are highly skilled specialists in different spheres of museum work: exhibitions and display, museum sociology, cultural and educational activities, computer technologies, collection management, museum architecture, administration and marketing.

Every year the museum department accepts more than 150 people from different parts of Russia. A considerable number of them work in museums of north and north-east Russia which, as a rule, operate on territories of indigenous nations: Khanty, Mansy, Nentsy, Chukchi, Koryaki, etc. We offer long-term (two to two and a half years) and short-term (one to three weeks) programmes. The long-term programme is supplementary professional training. It is given for those who do not have special museum training, but work in a museum, usually for a short period of time. This programme combines full time and part time courses, and it covers five sessions of one month long each, during a period of two years. The training programmes are focused on mastering museum professions, such as collection management, exhibitions, and museum education. To obtain the diploma, a project must be defended where the student has worked out a museum concept, designed exhibition and display, or educational programmes of the museum where the student works. The students usually use theoretical research and the experience of Russian and foreign museums.

The short-term programme of professional skill improvement is devoted to actual problems in different spheres of museum activities. It combines theoretical and practical classes on basic museum work. On completing the course, students receive a certificate of fulfilling State standards.

To further the improvement of professional skills, the Museum Department also has a creative laboratory on museum education. All-Russia scientific and practical conferences, held annually in different regions of Russian from Krasnoyarsk to Karelia, have become the accepted form of work. The central problems of each conference are the problems of education and reaching the widest audience possible, while using all the possibilities a museum has to offer. The theme of each conference includes topics on specific programmes and new technologies. Since 2000 the conference programme also includes questions concerned with implementing the Transition Project, and its influence on museum and educational programmes.
In 2000 the Museum Department of the Academy created the International Museum Studio (IMS). It is oriented to museum workers of all the countries of the Commonwealth of Independent States and the Baltic region. The collapse of the Soviet regime at the end of the 20th century in these countries also led to the collapse of cultural connections in the museum sphere, which had existed not only for decades, but for centuries. The IMS helps to join specialists together and to understand the democratic changes which are taking place in every country where cultural politics keep changing and new museum models are included in the process of democratization and the creation of open societies. In 2002 only representatives from the Baltic countries took part in the sessions, but in 2003 the IMS was also attended by museum workers from Latvia, Kazakhstan and Russia. On completing the course, a certificate is given on the improvement of professional skills. The IMS helps the professional communication between specialists, addressing the problems of the modern world, when museums and their heritage have become an important factor of cultural and educational development, based on the principles of democratization and openness. Classes in the studio address the whole range of problems of the international museum movement and the questions connected with the implementation of the Transition Project.

All of the museum management studies in the various staff training courses include topics that help to understand processes that take place in a totalitarian state. Its spectrum is quite wide: from the lives of personalities both famous and not, victims of the regime subjected to repression, many of whom were annihilated, to oral and folk arts, music that gave bright images of the epoch (songs, Chastushki, etc.). Professional teachers present different interesting forms and methods of work during the courses through round-table discussions, project seminars, and exchanges of experience. In the future these find their place in other museum organizations, with the necessary adaptation to regional and local museum features. For example, in the Norilsk museum of north-east Russia, an edition of “Memorial” is edited and published, with the mini-research of school children, devoted to documentary research on the ex-prisoners of the Norilsk camp, many of whom lived in the city after their release. Their tragic fates cannot but affect the young people and leave an indelible trace on their lives. They find in their research all the terrors of the repressive regime, such as destroying a young woman’s life only because she was taken prisoner-of-war, and after the war was sent to a new captivity in the Norilsk camp. The museum exhibition draws attention to the personalities of the ex-prisoners who were building a powerful metallurgical complex.

The A. Al. Akhmatova Museum in Saint Petersburg has taken the initiative to gather information and data given to the museum by visitors concerning people subjected to repression. It is very important not to forget anybody or anything. Historical memory serves both the past and the present. Why did this museum become an initiator of the action? Anna Akhmatova was a great Russian poet who in who own life experienced all the difficulties of the repressive system: her husband’s arrest and execution, her son’s arrest and more than fifteen years in exile, as did many of her friends and relatives. Not to mention her own fate: for many years she was forbidden to publish her works.

The Museum Department of the Academy gathers information about collections, exhibitions, and educational programmes devoted to the life of the people’s in the period. The information about the “Transition Project” is given to all the students. These days more than fifty museums in Russia have signed the Declaration of Interest in the Transition Project, and become participants of the International Movement. The museums are from all over Russia – the center, north, and east. Museum workers understand that the totalitarian repressive system had its influence all over the territory of Russia, not only in prison camps. We plan to publish the works of our teachers and students (extracts from diploma projects, conference presentations, research materials, etc.) devoted to different aspects of the study and popularization of the cultural heritage, revealing the evil brought by the repressive regime that annihilated human dignity.

Museums in Russia, being a sphere of culture for many years, continued to develop under the totalitarian system, which influenced all its parts: building collections, exhibition design and display, educational work, organizing and implementing museum research. We have a great

* “Memorial” is a vast network organization, with headquarters in Moscow, in which thousands of volunteers from all over Russia research, document and publish material about the lives of victims of the Soviet repression.
deal of work to do in bringing up to date the cultural heritage when building museum concepts that are based, first of all, on the documentary use of museum collections. It will result in improved exhibition, display and educational work.

Museum workers who complete our course at the Museum Department become involved in the process, which is implemented in practical work in their museums, for example in new modern concepts, exhibitions and display, and educational programmes for the widest audience. It is also very important to take into consideration that a new generation has grown up and how difficult it is for them to imagine life in those circumstances (if it is at all possible). Museums that have primary sources as evidence of the epoch can visibly, figuratively and emotionally impact on consciousness, historical memory and human morality.

The Museum Department intends to create “A Museum of all Museums of Russia”, using a system of rotating exhibitions, which would reveal the features of the museum organization in Russia since its birth until the present. Exhibits and displays can be devoted to particular museums (of course, based on the museum’s materials) or personalities who have played an important role in our country’s museum formation and organization, materials about their lives kept in different museums of the country, or specific historical periods recorded about museums, etc. This kind of museum can be an illustration of the cultural development of Russia while focussing on museums, and a kind of and a kind of “training aid” in retrospective. Creation of such a museum will have a great significance in involving younger generations – schoolchildren, students – in the understanding the necessity of democratization in Russia, raising human dignity, human rights and individual freedom.

Coordination of all organizations who work on the problem is really necessary. These days an Internet site of the Academy is being worked out. The Museum Department is going to have a special column with all new information concerning the goals of its work, including the “Museum of all museums of Russia”. Thus museums can help, and do help, the development of democratic Russia, broadening and enriching the perception of the country’s history with new knowledge and emotions, both positive and negative, forming the moral basis of the people. And in this process of realizing the potential of the cultural heritage kept in museums, an important part is played by the Museum Department, by bringing into the system of museum specialist training all the new approaches and knowledge that stimulate museum activities in the democratization of modern life.
The Old Believers of Altai try to live with Soviet authority in the 1920s

Irina Vasilevna Kupriyanova

The Old Believers showed ability to adapt to various, even the most adverse, social and economic conditions. They never renounced the main values of their religious-ideological concepts in their relations with the Russian government during the entire history of their existence. The major factor of these mutual relations was the skill to reconcile opposite tendencies: both resistance to authority and observing laws, isolation from the state structures and, at the same time, readiness for dialogue with them. After 1917 the earlier experience of the Old Believers appeared to be inapplicable, because it did not have a tradition of dialogue with an atheistic authority, which was established in Russia for the first time, and life demanded that they find new ways.

The first transformations of Soviet authority were a threat to economic and confessional interests of the Old Believers, which is why the Old Believers took part in the counterrevolutionary movement. During the civil world their major motive was based on a position of loyalty, trying to understand, however, the activity of the new authority.

Members of Old Believer communities gave due credit to the efforts of the Soviet State to overcome economic ruin and the rebuilding of a national economy, and carried out the laws regulating their religious life. But the problem of the relation to the Soviet authority remained one of the most important for the Old Believers. Negative tendencies in the relation to the Soviet authority by the Old Believers, as well as by the prosperous Siberian peasantry, began to amplify from the middle of 1920s with the deepening of contradictions in the new economic policies and the increase of the tax burden on the peasantry.

The negative reaction of the Old Believers to changes in the social policy of the Soviet authority was reflected in their illegal legislative activity, in particular, in the establishments of congresses in the district. The congresses, which took place in the Bashelaksky and Soloneshensky areas in the middle of 1920s, considered questions about authority and other problems of an economic and religious life of the Old Believers. The critical approach prevailed in the development of the position of their relation to authority. In particular, at the congress in Tumanovo in 1925 some participants acted with criticism of the policy of the Soviet authority “towards the countryside”. The Tumanovsky-congress of 1926 discussed the relation to authority more critically, which caused the intervention of the Village Soviet who dispersed assembly.

In second half 1920s the discontent of the Old Believers and their refusal to obey was caused by such actions of the authorities as the all-Union population census of 1926, and forming village cooperatives. The Siberian Old Believers called on their co-religionists not to let the census takers enter their houses and not to give them any information. The relation of the Old Believers to the cooperatives was determined by their desire to avoid the danger of mixing with people of other religions, especially acute during Soviet times. The Old Believer clergy called the cooperatives “an establishment by the devil which has not been stipulated by the Holy Writ” and did not allow Believers to enter it.

Thus, the growth of the opposition of the Old Believers to the government, caused by ideological and administrative pressure on prosperous peasantry and on religious associations, is observed before the beginning of systematic collectivization. The relation of the Old Believers to the internal policy of the Soviet authority should be further studied and revised.
The life and creativity of the Altai artist G. I. Gurkin

Vera Nikolaevna Muraveva

A lot of books and articles are written about the creativity of the outstanding Altai artist G. I. Gurkin, but all has not been said. He was born in 1870 in an Altai family with kinship to the Choros. The artist was deeply impressed with the majestic nature of Altai and at an early age he began drawing copies of the reproductions in the magazine “Niva”. Then he went to a workshop that manufactured icons – a unique place where G. I. Gurkin at that time could satisfy his artistic aspirations. On the advice of his friend A. V. Anohin – the outstanding collector and researcher of musical folklore, ethnographer and composer – the young Altaian went to St. Petersburg to study. I. I. Shishkin and A. A. Kislov were his teachers at the specialized institute.

In the beginning of the 1900s collectors and admirers of art bought the pictures of Gurkin with pleasure. The artist's major characteristic was his skill in showing the glory and unique bewitching beauty of Altai. G. I. Gurkin was a landscape artist, where the documentary-cognitive approach dominated. He was one of the first Altai artists who realized the importance of enlightenment and he was interested in the opportunity that art provided in the image and understanding of nature.

The years 1906–1917 are the period of creative maturity of the artist and his recognition in Siberia. Gurkin was a member of the Tomsk Society of Friends of the Arts and he constantly looked after the fate of small peoples. Gurkin was a real son of the mountains, and he could express the special understanding of the Altai for nature. Altai people spiritualize the Altai: they don't see a dead stone but the living spirit. There are “stones of worship” in the central part of Asia and the cult of mountains is very important for the inhabitants of Asia. G. I. Gurkin's reference to the theme “Khan-Altai” is natural, as this theme was mentioned in national songs, legends, in shaman mysteries, and in various cult ceremonies of the Altai.

At the same time as his work on landscapes, the artist created pictures and studies devoted to the life of the Altai. Gurkin made many sketches of ethnographic character – homes, subjects from daily life, and types of the Altai – that gave them documentary information value. In 1919 the artist left for Mongolia, and then in 1920 went to Tuva, where he became interested in the national culture of the indigenous people. Gurkin made sets of sketches of national ornaments, decorations, clothes, and buildings – which helped him to enter into the sphere of the spiritual life of these peoples and to compare their culture with the culture of the Altai.

In 1925 the artist came back home to Mountain Altai and during ten years continued to work fruitfully. But in the terrible 1930s Gurkin met the same fate as the best sons of the country. In the beginning of the summer of 1937, the artist and his son Gennady were arrested and killed. And only in 1956 were they completely rehabilitated by the decision of regional court, because of “the absence of the character of a crime”.

243
At the end of 1980s the Altai State Museum of Local Lore started to build a new collection on the theme “Repression in the Soviet State 1917–1950”. Employees of the museum collected exhibits in cities and areas of the territory, working most often with the families of relatives subjected to repression. As a result of their search, the collection numbers about thousand storage units: photos, documents, memoirs, personal things of the people subjected to repression who belong to different social groups, nationalities, and faiths.

Based on the materials of the collection, the Altai State Regional Museum prepared the exhibition “People and Their Destinies”, devoted to the memory of victims of political repression in 1917–1950. The epigraph of the exhibition was lines from "Requiem" by the well-known poetess A. A. Akhmatova: “I would like to mention everybody by name/ They have taken away the list and there is no place to find it.”

The exhibition had more than 400 exhibits from the collection. The most representative collections are those relating to the peasants who were subject to repression during the 1920s–1930s (lists of the country houses for the dispossession of kulaks, facts from reports about the dispossession of kulaks, photos from family archives and so on); and collections relating to individuals: H. G. Rakovsky, the outstanding statesman, the journalist L. S. Sosnovsky, who was banished to Barnaul in the 1920s. The part of the exhibition devoted to convicts from the Ukraine is significant for its social importance and emotional impact on the visitors.

In 1937–38, the years of “the great terror” representatives of intelligentsia – doctors, teachers, art workers – were subject to mass reprisals. The personal things and documents of the Barnaul doctor Smirnovy, the teacher Kirkiny, and the scientist Velishanyny are displayed the exhibition. The Altai artist G. I. Gurkin became the victim of terror. He was shot on the accusation of espionage, as was the journalist and poet P.A. Kazansky. The Museum pieces include pictures of the artist, collections of verses, family photos and legal documents showing the tragic fate of these people.

During the Second World War on the eastern front the peoples of the Northern Caucasus and Crimea – Kalmyks, Chechens, Ingushs, and Germans – were violently evicted. Altai became the place of their exile. Among materials about deportation is one of the most interesting complexes of the exhibition. It is about the military designer Adolf Dik who was banished after the war to Biysk. His personal archive in the museum collection covers more than 300 storage units. For the first time, information about the settlement in the territory of Altai of concentration camps and prisons in Topchikhinsky, Mikhailivsky and other areas is included into the exhibition. The exhibition also includes the materials of the public organization “Memorial” created in 1988, whose aim is to preserve the memory about the victims of political repression. Work on building the collection into a museum is proceeding.
The GULAG system in the Topchikhinsky area of Altai

Sergei Vitalevich Pozdin

The building of the camp system in Western Siberia relates to the period of the civil war. It was basically a camp of forced hard labor for captured officers of the White Army. It is known that in 1921 camps of forced hard labor existed in Barnaul, and Slavgorod.

On July 11, 1929, the Council of national commissioners adopted the decision about the creation Corrective Labor Camps (CLC) [a term used for the camps of the GULAG system], in the remote areas of the country. The purpose of the labor camps was the rapid colonization and successful use of the riches of the outlying territories. Thus, the legal base was created for the organization of the new, more ramified and severe system, which entangled all of Siberia. The Siberian camps began to acquire a network of separate camp points (CLCs) with specialized camp branches throughout all of Western Siberia, on a large scale. Investigative work with former prisoners has shown that in September 1932 there already was a group of camps in Borovlanskia, and a branch of the Siberian camps in Verhneobsky. Documents appear in the spring of 1934, which deal with the most examined and oldest camps in the Altai part of the Siberian camp system.

According to eyewitnesses, it was founded in 1932 when, on the bare steppe, the stage was set for prisoners from Central Asia. They lived in tents until the camp was built. At present, documents confirm that in the spring of 1934 the camp functioned for agricultural purposes, which character it kept until 1953. The number of prisoners during the 30 years was not known, but by 1937 it had not less than three camp branches, with women's and men's areas. Additionally, from the record of the accounts of winter fodder in 1937, it is possible to draw the conclusion that the camp had a big farm with large horned livestock and horses. We have more exact data from the certificate of inspection of the camp in 1942 in connection with its partial reorganization. At that time its agricultural specialization was in meat and dairy products. Besides, in the Altai foothills the camp had two business contacts in Korgon and Sentelekt.

On fields that belonged to the camp, prisoners raised not only fodder crops, but also vegetables, grain, and had two orchards. In difficult wartime conditions, its equipment included 37 combines, 10 tractors and as many lorries. Prisoners also built factories and made crafts: brick factories, a bakery, a mill, a workshop on tailoring fur coats from a sheepskin, oil products. In 1942 a farm had 3671 prisoners, of whom 1112 served time under clause 58 as political criminals. Conditions of the maintenance of prisoners in the camps were the harshest. In only 1943, 418 people died from illness. The guards pursued escapees with dogs or shot them on the spot. Inside the camp repressive measures of punishment were applied. For example: former doctor V. V. Mitskevich was repeatedly condemned and finally killed for a political joke told in the barracks. In total, as a result of reprisals, for the period from 1937 to 1942, 33 prisoners were killed, and 20 received new terms for 10 years of imprisonment with loss of civil rights for 5 years. In May, 27, 1946, at the Chistunsk CLC of the Siberian improvement camp GULAG (Chistunsk) there were 4,569 prisoners. Despite the structural transformation, the camp kept its agricultural specialization.

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The type of prisoners changed somewhat over the years. In the Chistunsk CLC the invalids, those who had been mutilated in camps or before arrest and the elderly who could not be used for heavy work, or who had lost work capacity owing to illness or were weakened from famine and the other reasons, began to leave. With the change of the functional purpose of Chistunsk camp, the maintenance for prisoners was up to 400 grammes of bread; the food ration was increased a little also. There were only three types of camps in the GULAG system for 1946.
The attitude of the detention system to the prisoner had also changed. After 1946 basically there came detainees who were front-line soldiers from nearby villages. From childhood they knew: who sits in the camp and for what, but also they had gone through “a great purgatory”, civil war. Ideology was the principal motive for their work. The position of the state in the relation to prisoners had changed, from a policy of their destruction to the most effective use of their work. Hence, camp reprisals stopped inside, the rough treatment and violence to the prisoners was punished rather strictly. The condemned began to receive a salary, in each camp branch there were clubs and a bath, small shops with essential commodities, first-aid posts were opened, and in Komendansk a tuberculosis clinic, a maternity home, and a kindergarten for children who were born there was constructed.

In 1951 the Chistunsk camp was transformed into a branch camp of the Management of corrective-labor camps and colonies across the Altai territory. In this period timbered spacious barracks were built on a place where there had been small underground houses, and the salary was increased. At this particular time prisoners began to eat and live better than the inhabitants of the nearest collective farms, where famine and poverty still reigned.

By a repressive policy the State broke the lives of simple peasants of whom there was a majority in the camp, and who did not see any difference between a camp behind barbed wires and a local collective farm, which had become a prison for them. For this reason, in the period from 1946 to 1953 in the Chistunsk camp there were people who willingly wanted to remain in the jails. There were both detention workers of the camp, and prisoners. On April, 27, 1953 the Chistunsk camp was finally liquidated. The camp chief Colonel Nizhul'ko asked the prisoners to remain in the former camp facilities under contract. In place of the Chistunsk camp, a plant for the production of meat and milk was established. The new plant also covered the former camp branches: the settlements Kirov (former Komendansk), Keys (camp branches 3 and 4), Topolny (camp branch 6), Garden (camp branch 5) where now former prisoners and employees of the camps lived in peace.
“Time has chosen them”: Activities of the Altai State Regional Museum on people’s destinies in the 1930s – 1940s

Nadezhda Pavlovna Stepanishcheva

The significant changes in public and political life in the middle of the 1980s played a positive role in the development of the theory and practice of historical science. It promoted new opportunities in the broader use of a unique resource, the secret documentary materials from special archives. Historians, museologists, and local lore experts got a chance to study this particular period, considering people’s destinies in a context of reliability of facts and events.

At the end of 1980s and the beginning of 1990s the Altai State Regional Museum organized an exhibition using unique material from new research for visitors to judge themselves. The exhibits told about the fate of the local intelligentsia, merchants, peasantry and representatives of other layers of society such as former government employees, who suffered from repression and Expatriation, and the dispossession of the kulaks. It is very important to note that our scientific museum workers did their best to search for new documents and exhibits for organizing exhibitions in the museum. Many citizens of Barnaul and the Altai Territory donated unique documents from their personal archives. Besides, it was no easy matter to organize complex research expeditions to many parts of the Altai Territory such as the Krasnogorsky, Zalesovsky, Zmeinogorsky, Charyshsky, and Topchikhinsky regions, and others. Some interesting exhibits were found in the Barnaul area.

One of the first exhibitions in the period of democratization of our society was organized in 1989. It was named “From the History of Trade and Business in Altai” (The author of the project is K. Metelnitsky). That exhibition revealed the role of merchants and businessmen in the socio-economic development of Altai at the end of the 19th and the beginning of the 20th centuries, not only in trade but in construction, transportation, agriculture, and in strengthening foreign economic relations with neighboring countries and regions.

The other exhibition was named “People and Their Destinies”. It was organized in 1988–1989. The author of the project is I. V. Popova. This exhibition is a result of research expeditions in the Altai Territory. It is dedicated to people who suffered from political repression in the 1920–1940s. The exhibition reflected those political events that influenced people’s fates. During the following years of museum work the theme of repression found its reflection in many sections of new exhibitions. They were dedicated to different events and problems of our society, but the tragic pages of our history have always attracted people because they experienced life’s hardships.

The great crisis of the fate of peasants in Siberia began in Altai. All the power of state repression fell on the peasantry. A great number of peasants suffered from confiscation, eviction, arrest, and were the object of huge propaganda campaigns. It was the starting point of collectivization. Documentation, photos and exhibits of the exhibition “We Shall Create Our New World” witness those past events. But this exhibition is very current today. It is popular among students of universities, colleges and schools. So, the theme of overcoming totalitarianism is always in the center of demonstrations and exhibitions in the Altai State Regional Museum. They are used as a base for scientific-educational activity for visitors of different categories, from pupils and students to men in state and public life. On the basis of these exhibitions, the museum has held scientific and methodological teaching, round tables, discussions and seminars for adopting progressive methods of work for the leaders and local lore experts of the Altai Territory.
George Lavrov: his life, creativity and epoch

Natalya Stepanovna Tsareva

The subject of this paper is the life and creativity of the Russian sculptor George Dmitrievich Lavrov (1895–1991). The history of Soviet art is directly connected with the history of the country. This history, with its rising and falling, revolutions and wars, victories and defeats, and its terrible, ruthless attitude to the human person, with its totalitarian ideology in which there was no place for creative individuality, and conformity was the only way for talent that got under wheels of the severe state machinery to survive was reflected as in a mirror in George Dmitrievich’s destiny.

The history of Russian art of the 20th century has “white spots”. Many masters, triumphantly included in the “revolutionary” 1920s, were simply deleted and forgotten in the following decade. If not, they were lost in Stalin’s camps. They tried to retain the right to create, accepting sometimes the most improbable compromises of totalitarian times. Art museums, with their scientific and educational activity, are called upon to remove these “white spots” in the history of art, and to its restoration without political classification.

Inspired by these ideas, five years ago I began to study the creativity of the unjustly forgotten Russian sculptor George Dmitrievich Lavrov. As a result of this research, there were exhibitions, TV and radio programmes, articles and, at last, a book: “George Lavrov. His Life, Creativity and Epoch”. Today I intend to talk about those pages which, it seems to me, are connected to the theme we discuss: “Museology and reflection on the negative sides of history”. In the creative life of this artist there was everything: a trip to Paris by order of the government, study with well-known French sculptors E. A. Bourdelle and A. Maillol, and participation in the well-known French salons. He made acquaintance with A Pavlova and worked on her portraits, held meetings with French communists, cooperated with “L’Humanité”. His trip was followed by a triumphal return to Moscow, and creation of the best-known sculpture in the 30s “Thanks to Comrade Stalin for our happy childhood.”

This was followed by 15 years of camps and internal exile, where the reward for the “nomination” for the Stalin prize was to give the sculptor-convict a loaf of black bread, some tobacco and 50 grams of alcohol, which the security chief drank to his health. He received first prize at the Siberian exhibition in 1947, but was excluded from the Union of artists; he received recognition of his authorship of the invention of “a volumetric pantograph”, and was finally rehabilitated in 1954. The first personal exhibition of the artist took place only at the decline of his life in 1982 when the artist was 87 years old. Works of the master are stored in many state and private collections of the world, in London, Paris, Kiev, Minsk, Moscow, Pskov, Krasnoyarsk, Tomsk, Abakan, and Barnaul, among others.

G. D. Lavrov died in the summer of 1991, and three days prior to his death he was shown on Finnish TV, just as the August putsch was taking place in Moscow. The artist in his last interview spoke about sculpture, about history, about monuments of the past epoch, which should not be destroyed because history will be incomplete without them. Up to the end of his days he was devoted to the profession and carried love of art through all his life, through all his difficulties and privations.
The collectivization of agriculture in the beginning of the 1930s and the work of the Altai Museum of Local Lore

Svetlana Anatolevna Yugova

In the 1930s the state policy aimed at the liquidation of a truly democratic basis of public life, mass repression, and the forming of a limited historic consciousness, found its reflection in the activity of Altai museums. Gradually after the All-Russia Museum Congress (1930) and the All-Russian Central Executive Committee resolution “About the Condition and Problems of Museum Construction in the USSR” (1934), the curtailment of mass local lore movements began. The conceptual orientation of museums changed and began to serve to ideology. One of the directions in museum activity was the support of agricultural collectivization and the proof of its necessity.

The Altai Museum of Local Lore worked in the Altai Territory at that time. During the years its name was changed from, in 1920 the Altai Central Soviet Museum of Public Education of Altai Regional Executive Committee, in 1930 it became the Barnaul Regional Museum of Local lore, and since 1937 it is the Altai Museum of Local Lore. The department of social construction of the Altai Museum of Local Lore popularized the ideas of agricultural collectivization. Examples of this propaganda are the exhibitions: “The Process of Collectivization in 1928–1931”, “The Bolshevik party Fights for Agricultural Collectivization 1930–1934”, “Class Fighting in the Village in 1930–1934”, “Organizational and Economic Consolidation of Kolkhozes”, “First All-Union Congress of the Best Kolkhozniks 1933”, “All-Union Congress of the Best Kolkhozniks 1935”, “The Victory of the Kolkhoz Way of Life”, “Mechanization of Agriculture” etc.

The materials foe these exhibitions were the portraits of K. Marx, F. Engels, portraits of the best workers, and drawings entitled: “Joining the Kolkhoz”, “Expulsion of Kulaks”, “Kolkhozniks Reading Comrade Stalin’s Article ‘Giddiness for Success’”, “Opposition to Collectivization”, “Arson of Kolkhoz Property”, “Wrecking of Kulaks”, etc. There were diagrams showing the rise of agricultural collectivization, and the classics of Marxist-Leninist quotations about the peasants joining the revolution, and Stalin’s quotations concerning collectivization and class-fighting in the village.

In spite of the fact that the museum was rich in other exhibitions (the Barnaul Creamery collection of goods, patterns of Mordvinian embroidery and handicrafts, the books from the forest department of the museum, Altai people’s utensils, etc.) the process of collectivization and industrialization was stressed. Research workers of the museum worked in the Altai Territory Archives, collecting the evidence necessary for exhibitions. Thus, T. I. Medvedeva was working in the regional archive of the administration attached to the People’s Commissariat of Internal Affairs [NKVD] on the theme of “Collectivization of Agriculture and Kolkhoz Life”.

The exhibitions corresponded to the events taking place in the country (kolkhoz formation, dispossession of the kulaks, temporary deviation of the government from its policy etc.) and gradually stopped simultaneously with the appearance in the country of the consequences. The number of articles devoted to the Siberian study of local lore and museums diminished in the 1930ies. The Altai Museum of Local Lore collected Xerox copies of Lenin’s letters, booklets about the USSR Council Congress, Stalin’s speeches, press-cuttings about the Party Congresses and about the kolkhoz movement, materials about the best workers in agriculture, and the letters sent to the V. I. Lenin Central Museum, to the Barnaul House of Party Education, to libraries, and to the kolkhozes of Altai Territory. So, at the time of collectivization in the USSR, the activity of the Altai Museum of Local Lore maintained the government policy and proved its necessity.
The documents in the collections of the Altai Archives: their role and significance in making civic society and in the prevention of the revival of a totalitarian regime in Russia

Galina Dmitievna Zhdanova & Natalya Ivanovna Razgon

In January 1993, to implement a Presidential Decree, the Security Department administration of the Russian Federation in the Altai Region launched the transfer of archival and investigative records on its citizens – residents of the Altai Region sentenced for treason according to article 58 of the RSFSR Criminal Code, to a newly set up center. It is the Center for keeping special documentation attached to the Altai Administration Committee on Archival Affairs, since March 1996 a special documentation department of the Archives Office of the Altai Regional administration.

Those records cover such crimes as espionage for foreign states, armed riots and seizure of power, terrorist acts against Soviet Government representatives, counter-revolutionary propaganda and agitation, etc. According to various facts, on only the territory of the Altai Region, from 40,000 to 60,000 people were incriminated of such crimes, who afterwards were exonerated. It is necessary to accentuate the diverse national composition of the repressed people in the Altai Region. Most of them are Russians. Additionally, 1919–1939 witnessed the institution of criminal proceedings according to article 58 CC against such nationalities as: Ukrainians – 2868, Poles – 758, Germans – 2636, Jews – 118, Kazakhs – 153, Hungarians – 83, Koreans – 60, Chinese – 186, Estonians – 236, Latvians – 268, Austrians – 47, Greeks – 10, as well as Byelorussians, Lithuanians, Tatars, Turkmen, Finns, Serbs and so on.

On the whole, by 1 January 2002, 31,435 records dating from 1919 to 1975 had been transferred to state keeping. Archival and investigative records are the most interesting and the unique primary source to study Russian history during the mass political repression period. In 1996–1997 the specialists of the Archives Office developed the programme “Registration of individuals subjected to repression on political motives (p. 55 CC RSFSR)”, and began to work out a topical database on the repressed people.

The principal source of information on the repressed victims to fill in the data bases is obtained from their personal cards, which are based on the facts from archival and investigative records of the collection R-2 “FSS administration in the Altai Region”. Each entry provides: the number of the archival and investigative record, the last name, the first name and the patronymic of the repressed.

The entry includes the date and the place of birth, the nationality, the position and the place of work, the residence at the moment of the arrest, the date of the arrest or of giving a written statement not to leave the locality, the name of the prosecuting body, the date and the article of the sentence, the punishment, and if it is a capital punishment (shooting) – the date and the place of the execution. Finally, information is given on exoneration – who passed a resolution on exoneration or cessation of the case under an exonerative clause, and where.

The data base also provides the page “Other Information”, which contains references to other records on the accusation and the sentence of the sane individual (sometimes there are 2–3 and more previous convictions under one or some different articles), and references to museum items (medals, badges, bank-notes, editions, etc.). By 18 April 2001 the electronic database size was 22,4 Mbytes, and includes information about 39,400 citizens, each having been accused and sentenced by both judicial and extra-judicial bodies for crimes, specified in article 58 CC RSFSR, committed on the territory of the Altai Region during 1919–1939. The work is still in progress.
The database allows us to efficient and active information search, and is most helpful:
- as a scientific and reference catalogue to the records of the R-2 collection;
- in compiling lists of archival and investigative FR-2 records (in accordance with the Roscom archives’ instructions, the records were not listed, but just attached to the indicated files and handed over for state keeping, following the reference catalogue available at the FSS administration in the Altai Region);
- in the work on social and legal references;
- in the work on the implementation of topical requests made by citizens and institutions about the history of political repression in the Altai Region;
- in the book “Victims of political repression in the Altai Region” (vol. 1, 1919–1930; vol. 2, 1931–1936; vol. 3, 1937). The edition of the present book is the perpetuation of the memory of those who innocently died or suffered from political repression; it is our contribution to the creation of an objective understanding of our history.

In 1995 the Center for special documentation initiated a programme of replying to social and legal requests from institutions, organizations and applications from citizens, connected with the re-establishment of the legal rights of those who were exonerated and those who were recognized as victims of political repression. The repressed people and their relatives began to know the materials of archival and investigative records. That was when the employees of the Centre had idea to collect the recollections of citizens about that period, their persecuted relatives, the fate of their families; and to make an archival compilation containing the above mentioned recollections as well as personal documents of the oppressed people, especially photo documents.

This resulted in opening the archive collection R-3 “Compilation of documents of people who suffered from political repression on the territory of the Altai Region”. A special questionnaire for those people was published in the mass media. Besides the questionnaires, mail was sent to more than 300 citizens as a part of the work pertaining to social and legal references, and correspondence with citizens on the recognition of their rights and interests. The completed questionnaires were entered into the records of FR-3 and now represent written recollections of citizens about that time (some of the recollections are expressed in verse). People also enclosed some personal documents (diplomas, certificates), along with photographs. In addition, the compilation carries such items as manuscript “Notes” by V. L. Sosnovsky (a former GULAG convict, now a chairman at the branch of the society “Memorial”); memoirs by V. G. Korolenok and M. P. Ishutina on exiles of the dispossessed Kulaks from the Altai to the Narymskiy Region; the manuscript book “The Bitter Taste of Bread” on the material in the records about the repressions of 1937–1938 by the amateur historian G. G. Matsegorov.

Since 1995, the special documentation department of the Archives Office in the Altai Region has studied museum items in the materials of archival and investigative records FR-2 “FSS administration in the Altai region”, along with numerous and diverse personal documents. All these items and documents were confiscated during searches by the officials from the State police organizations successively called the GPU, OGPU, NKVD and now MGB, and attached to the records as material evidence. They present a very wide range of objects: personal documents (passport, certificate and mandates, membership cards, etc), published editions (newspapers, magazines, books and booklets), photographs, badges, shoulder straps, decorations, bank notes, and more. At the present there are 255 museum items that have been recorded, and the work is yet to be done. In 2000 the Archives Office opened a working memorial room to commemorate the illegally repressed resident citizens of the Region, the basic exhibition of which was entirely based on the museum items and documents that had been discovered.
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Manifiesto de Cuenca

Museología y presentación en América latina y el Caribe ¿Original/Real o Virtual?

En la ciudad de Cuenca, Ecuador, a los 25 días del mes de octubre de 2002, los asistentes al XI Encuentro Regional del ICOFOM LAM, reunidos en Sesión Plenaria con el auspicio de autoridades internacionales y nacionales y del Museo de los Metales, en cuya sede se llevaron a cabo las deliberaciones sobre el tema propuesto, reafirman la vigencia de las recomendaciones emanadas de la Mesa Redonda de Santiago de Chile (1972), la Declaración de Caracas (1992) y las Conclusiones de los consecutivos Encuentros Regionales del ICOFOM LAM (1992/2001). Asimismo, agradecen a todos aquellos que en forma institucional o individual colaboraron en la realización de este Encuentro, en especial a la Presidente del Comité Internacional para la Museología (ICOFOM) y a la Directora del Museo de los Metales de Cuenca, Ecuador, quienes han brindado su incondicional apoyo para llevar a cabo este evento que reunió a destacados representantes de museos de diversos países del mundo para debatir el tema “Museología y presentación ¿original/real o virtual?” e informan que dentro del marco enunciado fue constituido un grupo de reflexión donde se analizó la mencionada temática, basándose en la realidad de los museos latinoamericanos.

Finalmente, con el objeto de ampliar conceptos y aunar criterios, se propone iniciar el debate del ICOFOM LAM invitando a los representantes de Argentina, Brasil, Ecuador, México, Perú y Venezuela a manifestar sus opiniones sobre el tema del evento. Los participantes ratifican que es prioridad de los museos de América latina el permanente desafío de dar respuesta a los problemas sociales y educacionales de la región. Siguiendo esta línea de pensamiento, consideran necesario buscar alternativas que conlleven a una apropiada aplicación de las nuevas tecnologías para alcanzar dichos objetivos institucionales.

La síntesis de las opiniones emitidas al respecto se expone a continuación:

- si bien en la actualidad se observa una creciente tendencia hacia lo virtual, es ésta una cuestión sumamente compleja que se presta a las más diversas interpretaciones;
- hasta el presente no ha sido posible homologar ni unificar las variadas definiciones que versan sobre lo real y lo virtual en los museos de la región;
- existe un conflicto entre lo virtual y las funciones que cumple el museo en el tratamiento y la presentación de la cultura material;
- es necesario profundizar prioritariamente la problemática terminológica y su relación con la informática, a efectos de definir lo que es virtual y lo que es digital para comprender lo que representan las nuevas concepciones, sus herramientas y sus estrategias de trabajo;
- la dificultad en la obtención de recursos no impide a los museos de Latinoamérica proponer, adaptar y adoptar nuevas tecnologías;

Asimismo, la necesidad de reflexionar sobre la relación existente entre las nuevas tecnologías y la realidad de los museos latinoamericanos llevó a los participantes a incorporar enfoques éticos, sociales y de gestión.

En este marco se consideró que:

- si bien las nuevas tecnologías no presuponen una mejor calidad en las relaciones humanas y comunicacionales, tampoco deben considerarse una amenaza sino un desafío que ofrece múltiples alternativas, donde se pueden amalgamar tradición e innovación en beneficio de la diversidad cultural que caracteriza la identidad de América latina.
- los museos latinoamericanos tienen como eje orientador su compromiso con la diversidad, por lo cual es importante que dispongan de condiciones técnicas y/o tecnológicas adecuadas para que las diferentes comunidades puedan expresar sus ideas e ideales en forma integral;
- se asiste a la culminación de una época de grandes desarrollos tecnológicos, motivo por el cual habrá que definir prioridades y líneas de discusión en el ámbito museal donde persisten problemas esenciales no resueltos, como aquellos que se refieren a la concepción y presentación de exposiciones;
- la creatividad es una de las características de los profesionales de museos de América latina, quienes deben hacer uso de esa capacidad para interpretar y presentar, en forma democrática y respetuosa, el patrimonio tangible e intangible a efectos de que los museos de la región reflejen en forma integral la diversidad cultural de sus comunidades;
- merece ser destacada la labor de la antropología al respetar los valores de los grupos étnicos de la región y la misión de la museología latinoamericana al transmitir ese respeto a través de exhibiciones donde se manejan acertadamente datos e información de carácter mágico y religioso en su dimensión sagrada;
- desde hace más de una década, impulsado por el ICOFOM LAM, se está desarrollando un modelo de museología latinoamericana que contempla, desde su creación, las múltiples particularidades identitarias de la región.
- es necesario continuar trabajando ininterrumpidamente en la sistematización de las diversas líneas de pensamiento que fundamentan el conocimiento museológico en el contexto de la realidad contemporánea y de las características culturales que identifican a América latina y el Caribe.

Para finalizar, los participantes decidieron dejar pendiente la siguiente pregunta, invitando a todos los interesados a responderla a partir de una profunda y exhaustiva reflexión:

¿Cuál es la relación entre el Hombre y el Objeto a través de la informática?

Se destaca que las ideas manifiestadas precedentemente, expuestas en la Asamblea Plenaria del XI ICOFOM LAM llevada a cabo en la sede del Museo del Banco Central de Cuenca, Ecuador, el día 25 de octubre de 2002, fueron aprobadas por unanimidad.

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Cuenca Manifesto

Museology and Display in Latin America And The Caribbean: Original / Real Or Virtual?

On this 25th day of the month of October 2002, in the city of Cuenca, Ecuador, participants of the 11th ICOFOM LAM Regional Meeting at the Plenary Session sponsored by international and national authorities and those of the Metals Museum, venue where the meetings on the proposed topics were held, reassert the recommendations stemming from the Santiago de Chile Round Table (1972), the Caracas Declaration (1992) and the Conclusions of the successive ICOFOM LAM Regional Meetings (1992/2001). The participants wish to thank all those who, either institutionally or individually, helped to hold this Meeting, particularly the President of the International Committee for Museology (ICOFOM) and the Director of the Metals Museum of Cuenca, Ecuador, who provided their unconditional support for this symposium, which brought together the most renowned museum representatives from several countries throughout the world to discuss the subject of "Museology or presentation: original/real or virtual?". They hereby report that within the above framework, a group was set up to analyze the above topic, based on the reality of Latin American museums.

Finally, with the purpose of enhancing concepts and unifying criteria, the proposal is to trigger the ICOFOM LAM debate, inviting representatives from Argentina, Brazil, Ecuador, Mexico, Peru and Venezuela to set forth their opinions on the topic of the conference. Participants hereby ratify that the priority of the museums in Latin America is the permanent challenge of responding to social and educational problems in the region. Along this line of thought, they consider it necessary to seek alternatives, which entail an appropriate application of the new technologies for achieving such institutional objectives.

Herewith follows a summary of the opinions stated in this respect:

- although currently there is a growing trend towards the virtual, this is an extremely complex matter which can be construed in the most diverse manners;
- to date it has not been possible to ratify or unify the many definitions about what is real and virtual in the museums of the region;
- there is conflict between the virtual and the museum’s task in treating and presenting material culture;
- it is necessary to mainly prioritize the terminology problem and its relationship with information technology in order to define the virtual and the digital and understand what the new conceptions are all about, as well as their tools and working strategies;
- the difficulty to obtain resources does not hinder Latin American museums from proposing, adapting and adopting new technologies;

Likewise, the need to reflect on the existing relationship between new technologies and the reality of Latin American museums led participants to include ethical, social and managerial approaches.

In this framework, the following was considered:

- although the new technologies do not presuppose a better quality of human and communicational relationships, they should not be considered a threat but instead a challenge that provides several options where tradition and innovation can interweave to favor the cultural diversity that characterizes Latin American identity;
- the guiding crux of Latin American museums is their commitment towards diversity; therefore it is important that they have the appropriate technical and/or technological conditions so that the different communities can comprehensively voice their ideas and ideals.
- we are witnessing the end of an era of great technological developments, which entails the need to define priorities and lines of debate within the museal environment where unsolved essential problems still persist, such as those on the conception and presentation of exhibitions;

- creativity is one of the features of museum professionals in Latin America who must use this capability to interpret and present, in a democratic and respectful manner, the tangible and intangible heritage so that the museums of the region can comprehensively reflect the cultural diversity of their communities;

- it is worth highlighting the contribution of anthropology, which respects the values of the region’s ethnic groups and the mission of Latin American museology, which conveys the above-mentioned respect through exhibitions where data and information of a magical as well as a religious nature, in their sacred dimension, are appropriately handled;

- for over a decade, and promoted by ICOFOM LAM, a Latin American museology model is being developed to include, as from its creation, the several identity peculiarities of the region.

- It is necessary to continue working uninterruptedly in the systematization of the various lines of thought that underlay museological knowledge in the context of contemporary reality and the cultural features that identify Latin America and the Caribbean.

To conclude, the participants decided to leave an open question to all those interested in answering it on the basis of profound and exhaustive reflection:

**What is the relationship between Mankind and the Object through Information Technology?**

It is emphasized that the above ideas voiced at the Plenary Session of the 11th ICOFOM LAM Meeting – held at the Central Bank Museum of Cuenca, Ecuador on 25 October 2002, were unanimously approved.

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