BULLETIN of the

European Museum Forum

October 2002

Celebrations in Lisbon The Museum of Water in Lisbon, winner of the 1990 Council of Europe Prize, has organised a meeting to celebrate the 25th anniversary of this Award, which is run in co-operation with the European Museum Forum as part of its own European Museum of the Year Award scheme. Members of the EMF Committee act as jurors, making recommendations to the Council. The meeting was held in Lisbon from 19-22 September, and all previous prize winners were invited to be present, together with representatives from the Council of Europe and EMF.

The magnificent Water reservoir 'Mau da Agua' was the venue for the opening ceremony, with a concert and a speech by the Portuguese Minister of Culture, Dr Pedro Roseta. The following day was spent in the Steam Pumping Station which is the headquarters of the museum. Dr Pedro Roseta, together with Mr I. de Morais (Portuguese Minister of the Environment), the President of the Committee on Culture and Education of the Parliamentary Assembly of the Council of Europe, Mr Lluis Maria de Puig, and other contributors spoke about the history and meaning of the Prize, stressing the important role of museums in the process of European integration. Past winners illustrated their recent developments and spoke about the positive impact of the Prize on their museums. Presentations were made by representatives from the Municipal Museum, Rüsselsheim, Germany (1979 winner); Joanneum: The Provincial Museum of Styria, Graz, Austria (1983 winner); Neukölln Museum, Berlin, Germany (1987 winner); Argenta Marsh Museum, Argenta, Italy (1992 winner); and the Provincial Museum of Lapland, Rovaniemi, Finland (1994 winner). There was also a very welcome contribution from the Leventis Municipal Museum of Nicosia, Cyprus, which won the European Museum of the Year Award in 1991. The presence of a number of Portuguese experts provided the opportunity to link the discussions to the local situation. Among the various participants in the discussion were the President of ICOM Portugal and Director of the Gulbenkian Museum, Mr João Castel Branco, and Mrs Clara Camacho, co-ordinator of the Rede Portuguesa de Museus.

The meeting also provided another opportunity to enjoy the popular slide show and talk by Mrs Aleid Rensen-Oosting, one of EMF's Dutch Committee members, on '25 years of EMF: a quarter of a century of changes in the museum world'.

An interesting excursion to various historic sites related to the theme of water in Sintra and in the Lisbon area completed the programme, giving participants the opportunity to visit the magnificent 18th-century Aqueduct of about 50 km, an essential part of the Museum of Water, which is being carefully preserved by EPAL, the water company of Lisbon.

The initiative was planned and organised by Margarida Ruas dos Santos, director of the Museum of Water and National Correspondent of EMF in Portugal. During the meeting there was discussion on the possibility of establishing a permanent

network of the Council of Europe prizewinners, and a group is working on this project. Those winners who were unable to attend the Lisbon meeting but who intend to stay in touch with colleagues about this matter are kindly requested to contact the EMF administration.

2004 EMYA application forms will be available in November 2002 from the Administrator. The closing date is 31 March 2003.

Flood damage in the Czech Republic The Ministry of Culture in Prague released this approximate estimate of damage to cultural institutions following the August 2002 floods, together with details of the museums affected, and the damage caused.

Historical monuments and sites: 6,043,400 Euros

Museums and galleries (a) public, 47,040,000 Euros; (b) private, 8,000,000 Euros

Libraries (a) public, 674,000 Euros; (b) private, 12,050,500 Euros

Church property: 1,007,000 Euros

Theatres: 1,593,400 Euros

Music: 893,600 Euros

Mrs Katka Tlachova, President of the Czech ICOM Committee, has sent us this report on the situation in the country's museums. 'A major part of the Czech Republic has recently been affected by heavy floods, with serious problems in Prague and in the regions of Bohemia. The prime concern are people's lives and homes, but we now have time to evaluate the damage caused to the cultural heritage – historic towns, chateaux, monuments, museums and collections – where losses are estimated in billions of Czech crowns.

In Prague, buildings of the National Museum, the National Gallery, the Jewish Museum, the Kampa Museum and others were flooded, while in the south Bohemian town of Cesky Krumlov, which is on the UNESCO World Heritage List, the Egon Schiele Centre was under water. Many more institutions suffered serious damage. In the Prague city district of Karlin, the building of 'Invalids', housing the collections of the National Technical Museum, including archives of architecture, history of industry and material of the Army History Archive, found themselves at the bottom of a 3-metre deep lake.

At the Museum of Central Bohemia, in Roztoky near Prague, where water reached the second-floor level, interesting and modern exhibitions were completely destroyed, together with the archaeological collection. The same fate befell the unique conservation workplaces, which were used by cultural heritage institutions

all over the country, including the radiation room and the plasma-chemical conservation laboratory.

The town and fortress of Terezin, a national cultural monument commemorating the Second World War and the Holocaust, was completely under water. The damage caused to the fortress itself, the Museum of the Ghetto, the National Cemetery and other monuments, all recently renovated, is immense. The central storage of the National Museum in Terezin was also flooded.

However, we are very proud to say that, with a few exceptions, collection items were evacuated in time from exhibitions and storerooms located on the lower floors of buildings. This was made possible by the extreme zeal of all museum staff members, who did not spare any effort to save the collections, often to the detriment of their own homes. We gratefully acknowledge their work and express our gratitude.

The most serious damage was to the buildings themselves, most of which are listed historical monuments, and many will now have to undergo major renovation. Besides the enormous material losses of technology (computers, air conditioning systems, etc.), equipment and furniture, the saturated walls will seriously affect the microclimate and subsequently the condition of stored collections. If the buildings are not dried out within a short time we will be facing a 'second flood', because of the extreme humidity within the buildings.

A major problem was how to save archive material and books kept in the affected museums. Knowing that the most efficient immediate remedy for paper damaged by water is deep-freezing, works were directed in that way. A central depository for soaked paper was established in the cooling chambers of the Mochov food plant, and wet archive, museum and library collections have been deposited here. We are aware, of course, that simple deep-freezing does not mean safeguarding of the collections, and now hundreds of conservators will needed to dry and clean the items to restore them to their original condition.

We are very touched by the tremendous solidarity within the museum field. Since the catastrophic flood in Prague there has been a constant flow of offers of professional advice, manpower and financial contributions for the affected institutions. The Museums and Galleries Association of the Czech Republic has launched a public fund-raising campaign to help Czech museums damaged by the floods. The money raised will be distributed by the Association's Senate (on the recommendations of an expert working group) directly to the museums in need. The bank account number is 27-7705500277/0100, at Komercni banka in Prague (designation of payment: constant symbol 0558, variable symbol 9999).

On behalf of the Czech museums, we would like to express our sincere thanks to all of you who have manifested your interest, provided support and offered help. It came very quickly and in large amounts, and we really appreciate it a lot. At the moment physical help is not required, but the urgent need is for equipment and money. As already mentioned, hundreds of drier units will be needed for the buildings and to provide a sustainable climate for collection storage. Later, when the buildings have been cleaned and working conditions will be approaching

normal standards again, we will definitely need all kinds of conservation equipment and materials, professional consultancy and the physical help of skilled conservators.

Most of the museums in the flooded areas are striving to re-open their doors to the public as soon as possible, so do come and support us with your visit!

Note: two museums in Prague are currently EMYA candidates – the Museum of Decorative Arts and the Jewish Museum. The latter has set up a website with full details of the damage to its buildings and facilities, at www.jewishpragueflood.cz/

Sibiu in Romania has also suffered flood damage. The Open-Air Museum, the main department of the National 'Astra' Museum, was an EMYA candidate in 1993. Virgil Nitulescu, our Romanian National Correspondent, tells us that a report written by the museum's facilities manager states that 29 monuments are in need of urgent repair due to structural damage caused by water. Lack of funding is hampering conservation and restoration work, but before this can be carried out basic repairs have to be made. 42 buildings have damaged roofs and signs of biological infestation. Deterioration will be rapid as the roofs are mostly made of organic materials – straw, reed, shingles, thatch. The estimate of costs for basic work on this single museum is 15,081 Euros.

The Byzantine and Christian Museum in Athens is in a period of transition. Founded in 1914 and opened for the first time to the public in 1924 it now has more than 15,000 objects dating from the 3rd to the 19th centuries. The need to extend the museum's premises became apparent from the 1970s but it was not until 1993 that a start was made to build a new museum. When this is completed the present home of the museum, the villa of the Duchesse de Plaisance, will have been restored to its former glory and will house temporary exhibitions. The current major temporary exhibition '1884-1930: From the Christian Collection to the Byzantine Museum', focuses on the historical and ideological beginnings of the museum. This exhibition is housed in the new underground area of the museum, which has been designed in such a way as to leave the old historical building intact. By linking known and unknown works with relevant historical information on how they came into the Museum's possession, a new appraisal of the objects is made. The difference in ideological approach to organising the first Museum of the Christian Archaeological Society and the later Byzantine and Christian Museum, enhances the historical changes that have occurred in the appreciation and evaluation of Byzantine art. It also documents the museological axiom that, in each case, the primary motive force in organising the museum was its founders' attitude to the historical past. The exhibition then comes to the heart of the issue: How do we envisage the Byzantine Museum? What do we expect from the Byzantine Museum today? Ending on 31 October 2002, the exhibition can be seen at 22 Vasilissis Sophias Avenue, Athens. E-mail: protocol@bma.culture.gr www.culture.gr

‘Forgetting extermination is part of extermination’ (Jean-Luc Godard) The Musée International de la Croix-Rouge et du Croissant-Rouge in Geneva is holding an exhibition, ‘Mémoire des Camps’ (11/9-8/12/02) of photographs taken in concentration camps between 1933 and 1999. Everyone has seen these often anonymous images but this time each one has been placed in its context, the method of production explained to give it not just emotional impact but its true value as an historical document. Photographs taken inside the camps during the Second World War are of two very different kinds: those taken by the Nazis - identity photos, propaganda images, official posed pictures, and in stark contrast the far fewer pictures taken by the deportees themselves. Often blurred and snapped furtively, they were taken by those wanting to tell the world of the events which were taking place, and who risked their lives to do so.

The third part of the exhibition contains contemporary photographs, artists’ works in which the symbolic or metaphorical image also serves as a warning at a time when the memories are gradually fading. A programme of meetings and musical performances is being held in conjunction with the exhibition. The museum is at 17 avenue de la Paix, CH-1202 Genève, Suisse. www.micr.org

Historic signing of cultural co-operation agreement between the Isle of Man and Norway Manx National Heritage’s success in the portrayal of the Isle of Man’s heritage, both locally and internationally, has resulted in a major new historic initiative to promote the development of international cultural links with Norway. The Agreement for Cultural Co-operation between Manx National Heritage and the County of Rogaland was signed at a public ceremony on the island’s National Day (Tynwald Day) on 5 July 2002. The formal ceremony was staged at The House of Manannan in Peel (winner of the British Museum of the Year Award), in the presence of Their Majesties King Harald and Queen Sonja of Norway and the Presidents of the Manx and Norwegian Parliaments.

Although the Isle of Man is known for its long-standing historic (Viking) links with Norway, this is the first formal agreement for co-operation, and has already resulted in Stephen Harrison, director of Manx National Heritage, being asked to advise on museum developments in Norway. Immediate working links have been established with educational training colleges in the Isle of Man and Norway, and a major research and practical tourism project is under way as part of an EU partnership programme entitled ‘Destination Viking’. This will provide educational and tourist links between major Viking Heritage sites in the Isle of Man, Norway and elsewhere in Europe.

Hungary and Slovakia: Industrial Heritage Route 46 important sites are included in the recently formed industrial heritage network of Hungary and Slovakia. First an ‘iron trail’ was planned on the Austrian pattern on the joint initiative of the Hungarian and Slovakian national mining and metallurgical societies. However, the idea was changed slightly so that the greatest industrial achievements in Hungary’s history could also be presented. Now the industrial heritage network consists of all kinds of mining and metallurgical sites, not only the ones connected to iron.

By far the most attractive site of the industrial heritage route in Slovakia is Banská Stiavnica, which has been on the World Heritage List since 1993. The royal mining town, known as Selmecbány in Hungarian, was the centre of silver mining from the 13th century to the end of the 18th century. At present the greatest attractions are the old town centre, the open-air mining museum and the system of reservoirs. Hungarian precious metal mining had a leading role in Europe up until the 16th century. It is also proved by one of Europe's biggest gold treasures, that was found and can be seen in Sosice. Out of the 2,920 golden coins around 1,000 were made in Kremnica, once the most prominent of Hungarian mints. The oldest depiction of medieval Hungarian mining and metallurgy, the Saint Anna altar piece from 1513, can be found in the Gothic cathedral of Roznava. The first cast iron bridge made in Hungary in 1810 is also on display in Slovakia, in the town of Hronec.

Part of the sites that were selected in Hungary have also been completely developed. The museum library of the University of Miskolc was established in 1735 as the predecessor of the university, the famous school of mining and metallurgy in Selmecbánya. The foremost industrial monument of Hungary, the charcoal blast furnace from 1813, forms a unique industrial landscape with the metallurgical museum, the narrow-gauge forest railway and the Hámor reservoir by Miskolc-Lillafüred. The wrought iron gates of the county hall in Eger, made by Henrik Fazola in the 1760s, are masterpieces of Hungarian Baroque smith art.

Though in a poor condition at present, there are places included in the industrial heritage network that may have potential for development in the future. A most interesting site is the ore washing plant of the gold mines at Telkibánya with a rapidly deteriorating dam and other industrial buildings from the 18th and 19th centuries. Outstanding qualities are shown by the nine listed buildings and their plant of the Diósgyör-Miskolc iron and steel works, by the large colony near the factory, by the mining settlements at Miskolc-Pereces, Királd, Rudabánya and Salgótarján, by the office and public buildings as well as the colonies of the Ozd iron and steel works, by Hungary's first flotation plant at Recsk and by the ore preparation plant and reservoir at Gyöngyösoroszi. All the above sites come from the 19th and 20th centuries and became endangered by the change of the economic structure of the country.

The aim of the industrial heritage route is to link the sites of the declining heavy industrial region in North Hungary, also known as the Hungarian Ruhr, and those of the adjacent Slovakian territories in order to promote industrial heritage tourism as a tool for structural change in the area. Foundation of the network is accompanied by the publication of a small guidebook and other printed material for visitors in four languages: English, German, Hungarian and Slovak. Signs denoting industrial heritage will also be placed on selected sites and the network will also appear on the internet. Both other industries and geographical areas are planned to be included in the industrial heritage network in the future. The pilot project is financed by the PHARE CBC programme of the European Union. Dr Györgyi Németh, nemethgerogie@hotmail.com From TICCIH Bulletin, 16, 2002

A change at Tate Modern From January 2003 the Director of Tate Modern in London will be Vicente Todoli, the Spanish founding director of the Serralves Museum of Contemporary Art in Oporto, Portugal.

Wool and Ink – on poets' cardigans and authors' wool This is the intriguing title of an exhibition from Riksutställningar which can be seen at various locations throughout Sweden until June 2003. The pullover is a modest and functional item of clothing for the most solitary of workplaces, the poet's study. Many poets have written about pullovers, yarn and knitting; some have knitted garments themselves. The exhibition shows black and white portraits of authors as well as newly-knitted pullovers, cardigans and hats. Using colour pictures of the knitted garments, Olle Holm has created moods and settings for the authors and their works. The exhibition is based on Celia B. Dackenberg's book, Ylle & Bläck (2001) in which the poet's pullovers provide an angle of approach and an interpretive tool for the work of various authors.

Our man in Austria We like to keep up with former members of the EMF Committee, and a recent message from Fritz Waidacher, now retired as director of the Joanneum in Graz, informs us – in the last line of a long news-filled e-mail – that he has been appointed honorary Professor of Museology at Graz University, the first such appointment, as far as we know, in a German-speaking university. As a postscript, he also adds that his 'Handbuch der Allgemeinen Museologie', now in its third edition, has just been translated into Chinese and will be edited in Taipei by Five Senses Arts Management Publishers. At this point proof-reading by the author becomes rather a problem!

How many science centres are there in the world? In Ecsite Autumn 2002 Issue 52 Dr P-E Persson, of Heureka, the Finnish Science Centre, has been finding out. It has not proved an easy task as, firstly, there has to be an agreed definition of a science centre and, secondly, nobody is collecting data world wide using the same criteria. His findings are as follows (attendance in millions in brackets).

North America	440 (148)
Europe	280 (30.8)
Latin America	102 (16)
India	33 (6.2)
China	300 (25)
Rest of Asia & Pacific Rim	324 (48.7)
Africa	13 (0.6)
Total	1492 (275.3)

Unwelcome patter of tiny feet at the British Museum We have remarked in earlier issues on problems at the BM, but a recent report in a British newspaper (Sunday Telegraph, 01/09/02) by the Art Correspondent reveals: 'The British Museum, home to some of the world's greatest art treasures, is being overrun by an army of mice after it lost its frontline defence against rodents – eight cats.

Over the past 18 months the numbers of feral cats resident at the museum has dropped by more than half, leading to a boom in the mouse population that threatens not only the collections of ancient artefacts but food supplies and hygiene levels in the restaurants. Two years ago the cats – which were all part of the same family – were kept in a hut in a garden at the back of the museum. Now only three are left.

Ken Stanard, the head of the British Museum building and estates, said yesterday: 'We are battling with the mice, but I couldn't say for sure that we are winning. We did catch more than 30 a day or two ago but we get reports of sightings two or three times a week.' He said he could not explain why the cats had disappeared, but added that the museum, which was once a member of the Feral Cat Society, had been advised not to rely on them to get rid of its rodents.

Last week pest controllers were brought in to tackle the problem. 'We now use big sticky balls on a tray. The mice get stuck onto them, and can't get off', said Mr Stanard. 'We also use a box containing poisoned bait, which the mouse eats but can then go off and die elsewhere.' The traditional method of baiting a sprung trap with cheese had been ruled out on grounds of cruelty, he added. Mr Stanard said that late-night dining at the museum might have contributed to the problem. 'The mice are adapting to getting less sleep while benefiting from electric light to roam about late into the night searching for crumbs', he said.

Although the mice cannot get into storerooms, where doors are tightly fitted, it is easy for them to roam the rest of the museum because they can squeeze through a gap the width of a pencil. According to a report by the National Pest Technicians Association published last year, the rodent population in England has risen by 18% since 1999 and a further rise is expected this year. The increase has been blamed on the mild winters of the past three or four years, which have allowed mice to survive and breed for longer. The rising number of fast food outlets in urban areas also means that there is no difficulty in finding food.'

A home for elderly computers Now that computers are everywhere, it is difficult to collect them. Any museum wanting to show something of daily life in the late 20th century should have a few PCs on board as decorative material. What, however, do you want with these grey boxes themselves as cultural heritage? The Working Party on Collection Policy Computer History is tackling this question. It is conferring with museums that have old computers in their collections. They have to take care of large, unmanageable objects, such as punched card installations and remainders of early computers that filled a complete room, main-frames and mini-computers from the 1970s and more recent personal computers. And then they have not even grasped the essentials of ICT culture, software and contents. How should museums develop a sound policy for this new field of collecting?

Not the equipment, but the culture is the question. The computer is not only a technical apparatus, but also, especially, a phenomenon which in the second half of the 20th century greatly influenced our society. And if we want to collect expressions of this broad social phenomenon in an adequate way, then the various museums will have to tailor their collection policy to one another. The mutual cohesion of the collection should be a starting point for a museum's own policy. That may seem self-evident, but in reality it is about important innovations in thinking about collecting. Not only the lover of digital technology needs to be convinced of the importance of this technology, but rather the rest of the world. A working party established for computer heritage will now continue its work as a foundation. Gerard Alberts/Arjen Kok, Museumvisie, October 2002

Swedish politics The elections are over in Sweden and now, with the Social Democrat politicians campaigning for free entry to national museums, the debate is getting stormy. The editor of Swedish Museums has asked a number of museum directors for their views on the matter. Some are positive, while others think it will mean additional work for the museums in the form of wear and tear and employment of extra staff – and the State is unlikely to provide compensation. Svenska Museer, 4/02

Fashion Museum opens in Antwerp The MoMu collection is based on an inheritance from the former Textile and Costume Museum, which consists of a very diverse collection of clothing, lace, embroidery, fabrics and tools for artisanal textile processing, mostly from the Southern Netherlands. The oldest pieces date from the 16th century, but the main emphasis is on the 19th century. From 1977 onwards the Textile and Costume Museum steadily built up a collection of items relevant to our culture, including fabric printing blocks, patterns from the house of Valens and samplers. A collection of fashionable women's and men's clothing from 18th-20th centuries, regional attire from the Antwerp Campine area, bobbin and needlepoint lace, pieces of embroidery and church textiles add to the richness of the collections, and MoMu will add to this with creations, especially with creations by contemporary Belgian fashion designers. It will present its clothing and textile collections in accordance with a varied and dynamic exhibition policy that focuses not only on the actual pieces, but also on the underlying production processes. In searching for the artistic merit of its items the museum intends to collaborate with international guest curators from diverse disciplines and to involve other art forms whenever possible.

The museum has also acquired the Stodel Library, the result of almost 30 years of passionate collecting by the Dutchman, Wiebe Stodel, whose interest was regional attire. Over 6,000 volumes illustrate traditional costumes worldwide, as well as jewellery, body art and hairstyles. Antwerp Fashion Museum – MoMu, Nationalestraat 28, B-2000 Antwerpen, Belgium. tel 0032 3 470 27 70; fax 0032 3 470 27 71; e-mail info@momu.be

Pickles, anyone? An astonishing collection of 22 million pickled animals, including some collected by Charles Darwin and Captain Cook, is going on display for the first time. The specimens, previously hidden behind the scenes at the Natural History Museum in London, now fill 450,000 bottles on 17 miles of shelving in the museum's new £95m Darwin Centre. 'This is not an exhibition,' said Professor

Phil Rainbow, the museum's head of zoology. 'It's a working building full of scientists. We want to let visitors see what we do and why it's important.' The Week, Issue 377, 28/09/02

A photographic exhibition looking for a space Vassily Pankratov, one of our National Correspondents in Russia, reminds us that 2003 will be the 300th anniversary of St Petersburg. 'Big celebrations are planned and many exhibitions will be organised in the city, as well as in other countries. However, only larger museums in Europe and the U.S. can afford to borrow real objects and while many others may be interested, the costs are prohibitive.

Several years ago a photographer from London, Marcus Tate, made a good exhibition about our city. It was held in our premises [The State Museum of the History of St Petersburg] and was a success. After the exhibition all the photographs moved to the UK and they are all stored in the photographer's house in London. There are more than 100 of them, black and white, framed and matted. I think they would make a good show which would not be too expensive to organise – any museum with a modest budget could take advantage of it.' If you would like to take up this offer, please contact Vassily Pankratov, e-mail pankratov@museums.org.ru

What happened to New Museology? A fierce debate has been going on in Sweden since the Nordic Museum announced the list of thesis projects which have been accepted for the museum's research school. In the current issue of Svenska Museer (4/02) researcher Kjell Hansen attacks the themes selected. 'Is there nobody there who feels any responsibility for 'the new museology' which made its breakthrough some 30 years ago?' he wonders, feeling that the present orientation of the research school undermines its credibility in that museums are important institutions in society. In his article Hansen notes that on the thesis list there are no subjects dealing with industrialisation, urbanisation, mass culture, globalisation, migration, multi-culture, gender or identity. In his opinion the subjects chosen do not help to raise the reputation or standing of museums as a topic for a thesis.

John Letts, co-founder of the European Museum of the Year Award, has not been idle since his retirement from the Committee. On 26 September 2002 his brain-child, The British Empire and Commonwealth Museum, opened in Bristol after more than 10 years' planning. It is housed in Brunel's 1841 station building at Temple Meads, a listed building which is the world's first purpose-built railway terminus.

The museum presents the dramatic 500-year history of the rise and fall of the British Empire and the emergence of the modern Commonwealth. The subject is a thorny one, which has been avoided for far too long, and the museum aims to present a balanced picture of the achievements of the British Empire, emphasising the human experience of the people who lived with it, explaining how it worked and how it was run.

The museum has a large archive of photographs and more than 100 private film collections. A radio station has been set up in the building, Commonwealth FM, which will transmit programmes created by schools and communities.

After its long struggle to be born, the museum now has to find its place as a private museum in the 21st century.

New Museums in Europe 1977-83 – Special Offer for the EMF 25th Anniversary!

This publication, in English, comprises the museum texts of the first 15 editions of the annual EMYA brochure, together with a Foreword by Miguel Angel Martinez, then President of the Parliamentary Assembly of the Council of Europe, an article on 'Fifteen Editions of EMYA' by Kenneth Hudson, and one on 'Innovation and the Museum Scene in Europe' by Massimo Negri, who was also responsible for editing the volume.

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