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ICOFOM 2004 and in Future (2005 – 2007)

Dear ICOFOM Family, dear Friends

first of all I want to send my best wishes to all of you for 2005 – personal welfare and health, professional success and good luck in all issues.

After the 20th ICOM General Conference and the ICOFOM Annual Meeting in Seoul/South Korea (October 2004) and the ICOFOM LAM Annual Meeting in Antigua/Guatemala (December 2004) there is much to inform you about the really great events.

There is also to focus on the Elections that were very successful – especially because Martin Schaerer (Switzerland) was elected as one of the Vice-Presidents, Tereza Scheiner (Brazil) as a member of the ICOM Board.

Besides, both of the Honorary Presidents Vinos Sofka and André Devallées are of great inspiration to the work of ICOFOM:

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1. Report about the 20th General Conference of ICOM and the Annual Meeting of ICOFOM

My own journey to Seoul started already on September 25, 2004 because I had on the one hand to check the preparation of the Meeting – organization, Joint-Meetings, simultaneous translation etc.-. On the other hand I wanted to see the most important sights and museums in South Korea.

My individual program started with the study of the Doksugung Palace-Area, included the Royal Museum and the Museum of Contemporary Art. Deoksogung Palace was one of the five Royal Palaces during the Joseon Dynasty (1392-1910 p.Ch.). Besides the visit of both the Royal Museum and the National Museum of Contemporary Art presented a good impression of the Joseon Dynasty or the works of contemporary art in Korea. Moreover the Royal Museum is of great importance because of the presentation of objects awarded as World Heritage by UNESCO.

On the occasion of ICOM General Conference Museum of Contemporary Art presented a special exhibition about Korean landscapes. (Numerous other museums revealed also special exhibitions.)

The following day was dedicated to Gyeongbokgung Palace, National Museum of Korea and National Folk Museum in Seoul. This extensive area includes reconstructed buildings which reflect the areas of life and work as well as the circumstances of the late Joseon Dynasty. That site is also a "mirror" of the traditional rituals of Confucius. Particularly informative is the National Museum – situated on the same area – that contains a great number of pieces of the Korean World Heritage. The aesthetic and historic presentation focuses in the same way to the national cultural past.

The National Folk Museum, a museum for cultural history, was built up 1972. It is situated at the same area and is a synthesis between traditional and Korean architecture. It was restored and afterwards re-opened in February 1993.

It distinguished itself by a pro-visitor policy. The various parts of the exhibition show the history of Korean people, the traditional way of life and the circumstances from the beginning of life until death. Besides, it is characterized as a "Centre of Education" for target groups of each age and social stratum – by research, exhibitions, presentation of Korean cultures, symposia, performances of traditional and craft industries. (The children's Museum is situated in a side-wing.)

During my attendance to the museum I saw educational activities. They were arranged on the occasion of the Korean harvest festival. The main participants were both families and singles. Demonstrations and offers for experiments in the techniques were of great interest because they are in close connection to the objects in the museums, and therefore are stimuli to historical understanding.

On the occasion of the General Conference of ICOM a "Special Exhibition Commemorating the ICOM 2004 Seoul" was created. It was in dedicated to the topic "Wood and Paper" and related to the General topic of the Conference "Museums and Intangible Heritage".

Korean Folk Village (Bora-ri/Gyeonggi-do)

"Korean Folk Village" was not included in the program of General Conference. Therefore I arranged an individual excursion in order to see if this "Museum" was comparable to classic museum-conceptions.

Korean Folk Village – a kind of "living museum" in the style of European open-air-Museums is situated in the South of Seoul. It takes about two hours by public traffic.

On an area of about 260 hectare demonstrate 260 buildings of different regions the later Joseon Dynasty.

Excursion to Kyongju (Geijonghu)

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The main focus was on four particular sites of this extraordinary heritage.

- "Namsam Mountain" is a holy site of Buddhism situated on a hill. It was chosen by Shilla people and can be characterizes as a kind of Open-Air-Museum provided with numerous

Buddhist images and pagodes.

Sokpalsa Temple with Sokkuram Shrine and the sitting Buddha is an excellent work of Shilla Art. It may be the most important preserved site of Buddhism in South East Asia.

- “Pulguksa-Resort”

It is an extent site with several temples that represent Shilla Dynasty. It is estimated as “Nr. 1” of the historic sites in Korea.

- “The Thombs of Shilla” is an archaeological museum (like a “chamber of Archaeology”) that is situated in a thomb.

- “Kyongju National Museum”, the former “Japanese Government Museum” was installed after 1945 when Korea became an independent state. From the museological point of view deserves great appreciation. The outdoor-garden belongs to the National Museum. It is like a landscape of sculptures with artifacts of temple- and palace-sites and Buddhist sculptures of different kind. Besides, the Divine Bell of King Seongdeok (Cultural Heritage Nr. 38), urns and other objects related to the cult of the dead are shown on this fantastic site.

Last, but not least, the Jonmyo Royal Ancestral Shrine in Seoul – a famous funeral site – and the Ritual music give the impression of the extraordinary tangible and intangible heritage in Korea.

In this concern the General Conference of ICOM was a great enrichment – not only by the official part but also by the cultural discoveries.

(Hildegard K. Viereg)g

2. Elected Board 2004 – 2007

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3. Working Programme 2005 - 2007

2005 “Museology - a Field of Knowledge (I): Museology and Audience

The audience is the most important aspect of a museum. New museology emphasizes that.
Yet theoretically we have not advanced very far in developing and promoting this point of

view. Our knowledge is superficial about why people visit museums and downright lacking in why they do not. We know little about how people visit museums, although we are slowly acknowledging that there is more than one way and that no one way is exclusively the right way. We hear more and more about performance measures for museums but we literally do not know what to measure, so we still rely on that oh-so-blunt tool of attendance. The lack of theory is exacerbated when we add the layer of community relevance and community involvement. The 2005 ICOFOM Calgary Conference will start to address these big questions. (*Ann Davis*)

2006 Museology – a Field of Knowledge” (II): Museology and History

Museology and History is the second part of the “Trilogy”. It can be related to all periods of time and worked out concerning the historic approach of all types of museums. Therefore “Museology and History” takes not only the intended ideas and scientific progress of Historical Museums into consideration. Rather all other types of Museums – included the contents and originals - can be analysed in regard to the different periods of History. If we consider works of performing art e.g. in an Art Museum we can ask after the historical background: What are the circumstances in which this work of art originated? How did the spirit of the times influence the artist? Are there historic events that led the artist to create precisely this work of art? What about the philosophical background?
(*Hildegard K. Vieregg*)

2007 Museology – a Field of Knowledge (III): Museology and Natural Sciences

Museology and Natural Sciences is a broad field of research. To tell anything definite I would relate to Museums of Techniques and the History of Techniques, Botanical Gardens and Parks, Minerology, Palaeontology etc.

The most important for Museology is to check how natural sciences influence and return to the theory of Museology and to verify the interdependences.

(*Hildegard K. Vieregg*)

4. ICOFOM LAM Annual Meeting 2004 Meeting in Antigua/Guatemala ”Museums, Museology and Intangible Heritage in Latin America and the Caribbean: An Integral Approach”

Antigua/ Guatemala was the scene for XII. Annual Meeting of ICOFOM LAM, one of the both sub-Committees of ICOFOM. Antigua is situated about 50 km from Guatemala City. It is a town completely characterized by different settlements of orders. The city was built up in colonial style was entitled as World Heritage by UNESCO.

Up to now, parts of former settlements and churches of the orders of Capuchins and St. Francis is situated there, even though as ruins. In contrary the former cloister of the Jesuits is used as the institution of Universidad San Carlos (the former Jesuit church is also a ruin.) The former Dominican Monastery is a unique settlement. The whole settlement of an immense extent was reconstructed and preserved according to the rules of protection of historical monuments. It includes a hotel, both a Museum for Archaeology and a Colonial Museum as well as several archeological sites. The archaeological find, that were brought out and saved already on the occasion of former excavations (1996/1999) are the most important part of Museum presentation. Besides relics (glass vases, ceramics) are also shown in niches and showcases in the former cloister. Additionally, numerous altars, figures of patron saints, fountains from different periods and a crypt are presented “in situ”.

The owner of both the hotel and the museums agreed to provide works of art at any time for

an International Presentation on the background of ICOM.

The Meeting was prepared and organized in co-operation between ICOFOM LAM (Nelly Decarolis/ President of ICOFOM LAM/ Argentina) and Gladys Barrios (President of ICOM Guatemala):

The Board of ICOFOM LAM met firstly on Sunday, 5 December 2004 in order to discuss contents and methods, aims and the running of the meeting.

The opening of the Annual meeting took place in Museo K'ojom and under participation of the Minister of Culture of Guatemala. A Maya-group – Tzutuil – was also invited and presented Maya-rituals and ceremonies as “Intangible Heritage”.

Keynote-speakers were Dr. phil. Hildegard K. Vieregg, President of ICOFOM/ Germany (“Museology and Intangible heritage – ICOFOM and the World-Wide Vision”) and Dr. Tereza Scheiner, member of ICOM Executive Council/ Brazil (“On Ethics, Museums, Communication and the Intangible Heritage”). A very interesting report about ICOFOM LAM 2001 – 2004 was given by Lic. Nelly Decarolis, President of ICOFOM LAM (Buenos Aires/ Argentina). The second and third day of the Meeting was held in the University San Carlos, the former Jesuit settlement.

The main-focus of the Meeting was on the one hand on “The Manifestations of Intangible Heritage” and “The Latin American Identities, Heritage and Memory” and on the other hand on “The virtual Museum and the Cybermuseum”. More than 70 participants worked on these themes in working groups, and discussions according to reports given by museum experts from Argentina, Brazil, Guatemala, Mexico and Venezuela.

Another main emphasis was on visits to Museums in Guatemala City: Museum for Archaeology, Museum of Natural History, Museum for Colonial History, Fundación Cultural La Luz (Casa M.i:M.A/ centro Histórico), Museo Miraflores (Archaeology and Archaeological Park) – and in Antigua: Museum K'ojom, Museum for Techniques of Coffee-Production, Museum for Archaeology and the excavation Site of Santo Domingo.

The excursion to Tikal was a particular highlight. Tikal, 300 km north of Guatemala, belongs to the great site of Maya-Heritage. Tikal is situated in a protected area of about 500 qkm. Only the inside centre (16 qkm) includes more than 3000 monuments of the age of cultural ascendancy of the Mayas that lies more than 2000 years back. The Mayas presumably settled at this site because of the isolated location, the stock on flint, the trade relations to the highlands and the closely situated region of Belize. Already in the third century before Christ Tikal was a town of extraordinary religious, cultural and economical importance. It is supposed that Tikal was reigned by 39 generations of sovereigns of only one dynasty. The ruins of the Temples – Acropolis, Temples, Palaces, Pyramids – and the shrines are the most famous attractions of the Guatemalan Culture.

To summarize: Both Antigua Guatemala and the National Park/Protected Area of Tikal are on the list of “UNESCO World Heritage” since 1979.

It was a great choice to organize the Annual Meeting of ICOFOM LAM 2005 at this place. Thousands of thanks to the initiators and organizers: Nelly Decarolis (President of ICOFOM LAM) and Gladys Barrios (President of ICOM Guatemala).
(Hildegard K. Vieregg)

**MUSEOLOGY AND INTANGIBLE HERITAGE IN LATIN AMERICA AND THE CARIBBEAN
AN INTEGRAL APPROACH**
– sub-themes of the Meeting -

1. THE CATEGORIES OF IMMATERIAL HERITAGE

- The immateriality of objects: symbol, sign and meaning.
- The diverse forms of manifestation of immaterial heritage.
- The "musealization" of objects: attribution of values.
- Virtuality in the museal field.
- Towards an ethics of the new images.

2. THE LATINAMERICAN IDENTITIES: MUSEUMS, HERITAGE AND MEMORY

- Genesis of identitarian processes: the traces of memory.
 - Ideologic and mythic character of cultural identity: myth and reality.
 - The challenge of contemporaneity: cultural diversity and globalization.
 - Interpretation, presentation and transmission of immaterial heritage.
 - The latinamerican experience and preservation of immaterial heritage.
- (Nelly Decarolis)*

Hildegard K. Vieregg

Intangible Heritage: ICOFOM, Masterpieces of UNESCO and the Role of Museology

*Intangible Heritage is defined as "the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested inter alia in oral traditions and expressions including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship."*¹
(In: Article 2 of 'The Convention for the Safeguarding of Intangible Cultural Heritage'. Paris October 2003)

Main points

Starting from the definition of Intangible Heritage this contribution is dealing with the following main points:

Firstly, Museology, Tangible and Intangible Heritage represented in ICOFOM Study Series 2000.

This summary signifies general ideas and a classification of the articles in ICOM Study Series 2000 concerning the topic "Museology and the Intangible Heritage". It was an important step for preparing the theme "Museums and Intangible Heritage" for ICOM General Conference 2004.

Secondly, Intangible Heritage, Proclamations of Masterpieces by UNESCO and the Role of Museology

Thirdly, "Positive" and "Negative" Intangible Heritage

Fourthly, Challenges to Museums and Museology in the Future

¹ UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. Article 2 of the Convention for the safeguarding of Intangible Cultural heritage, adopted on 1st October 2003.
http://www.unesco.org/heritage/intangible/htmleng/index_en.shtml.

Framework for Intangible Heritage

Shanghai Charter

"Shanghai Charter" is a very good framework clearing up the importance of creativity, the adaptability of peoples, localities and communities as frame-conditions concerning ethical and everlasting values, traditions, languages, oral history and the various ways of life. Shanghai Charter was drawn up after the 7th Regional Assembly of the Asia Pacific Organisation/ICOM (October 20-25, 2002 in Shanghai/China), refers also to "Museums, Intangible Heritage and Globalisation". It describes in fourteen paragraphs the most important "contents" and responsibilities of Museums and Museologists in regard to "intangible heritage" related to Asia Pacific Regions. It also focuses on the significance of "intangible heritage" defined in the preamble, and moreover gives practical advice and tips for using and carrying out the various possibilities in order to safeguard the heritage.² 6 Shanghai Charter is both a model and a structure - exemplary for other regions of the world, too.

Thesaurus Museologicus

The "Thesaurus Museologicus" is also part of this framework. It is going to be elaborated as a specific project of ICOFOM since several years - by the expert André Devallées (Paris/France).

In this concern different criteria are involved and classified by museological points of view. They are - in each case - respectively clarified by examples of museums of various typology that are relevant for the conservation of the intangible heritage and its process of development.

In this concern the statement of André Devallées, Honorary President and Permanent Adviser of ICOFOM, as well as an expert in definitions is of particular importance. He wrote in his article "Museology and Immaterial Heritage. Musealisation and Visualisation" (2000): "Immaterial and virtual contents put some important museological questions:

The translation of the words 'intangible' and 'virtual' in English, 'immatériel' and 'virtuel' French, is very delicate, because their meanings are ambiguous in each language. The question is not settled to know, if all the processes (specifically dynamic) which are generally classified in immaterial range (because we cannot touch them) are not merely part of concrete and real things which are studied and exhibited with difficulty: These 'real things' that Duncan F. Cameron has named 'kinetifact' since 1968.

A second question is to know, what we name 'virtual', because it is non visible ... (biological, chemical and electronic processes) but given in reproduction by apparatus complex digital processes is not also merely real: it is not settled, if these processes have to be classified in the 'real thing' or 'substitute' range.

In this short survey, we might catch a sight of the immense possibilities provided by the new technology of information and communication leading to a without wall new range of museum integrating the world heritage."³

1. Museology, Tangible and Intangible Heritage 2000

The papers in ICOFOM Study Series 2000 represent in a scientific way different perspectives of Intangible Heritage from different parts of the world:

- *Cultural Identity and Diversity*

² Shanghai Charter, drafted by the coalition of participants in the Meeting was signed by Zhang Wenbin, President ICOM China; Jacques Perrot, President ICOM; Amareswar Galla, President ICOM Asia Pacific.

³ Devallées, André: Museology and Immaterial Heritage. Musealisation and Visualisation. In: Viereg, Hildegard/ Davis, Ann (Eds.): Museology and the Intangible Heritage, International Committee for Museology. ICOFOM Study Series 32. Munich/Germany and Brno/Czech Republic 2000. p. 52.

What you see here is an example from Jakutia in Siberia: on the one hand the shamans who are believing in magical rituals and on the other hand Jakute people on the occasion of a festivity. Both of them are from the same ethnic group – but their way to express identity and diversity is different.

- Inspiration, Spiritual and Cultural Heritage

In the context of museology also questions concerning inspiration, spiritual and cultural heritage, the eventuality of a cyber-world, play a particularly important role. Our example relates to shamanic-rites in the context of inspiration, hunting rituals that are also an important part of intangible heritage in the North of Siberia and last but not least to the horse-rituals on the occasion of festivities and the skills. The ornamented horse-blanket is characteristic for it.

- Musealisation and Visualisation

When we have to talk about musealisation and visualisation we have to go back to the history of museums to the Antique – but particularly to the time of Renaissance – by 16th century - when the cabinets of arts and curiosities presented the items discovered on the occasion of travels around the world or the achievements of Natural Sciences in the age of discovery. Musealisation today includes even the virtuality.

If we talk about visualisation and intangible heritage there is more practical relation: The Russian lady from Tolstoy-Museum visualises how people worked by the end of 19th century in Russia.

Or: A young girl in a German Art Museum is dressed in a costume and represents the kind of posture like the lady on the work of art. She not only visualises rather more portrays the lady who was painted.

- Modes of Philosophy

The modes of philosophy in different countries are also an important part of the intellectual intangible heritage – whether you consider the philosophers of Antiquity – Sokrates and Pythagoras – or philosophers of the modern times as Jean Jacques Rousseau or Wilhelm von Humboldt.

Additional articles in ICOFOM Study Series deal with museums of particular importance concerning the heritage in contrast to the traditional museum. An up-to-date facet was put by a contribution related to the intellectual dialogue between museum and school concerning history, art and culture, nature and techniques.

- Contemporary Approach

Sometimes is particularly emphasised on the contemporary approach. On the one hand the interrelationship between intangible heritage and contemporary art is discussed. On the other hand the methodology of dealing with relics of the totalitarian past in 20th century as a depressing and “negative” intangible heritage as well as the remembrance-culture of our society is focussed.

In this concern I relate particularly to the totalitarian past in both countries Germany – under Adolf Hitler - and Russia – under Joseph Stalin.

There was a very good example on the IVth Biennale in Krasnoyarsk/Siberia with the theme “Art of Memory” 2001. The exposition was partly open-air and partly in the Museum Centre. It had the motto:

”Memory is not only remembrance to the past but rather an indispensable condition for the future.”

2. "Intangible Heritage", Masterpieces of UNESCO and the Role of Museology

Let me first give a summary related to the different world of thought of the Masterpieces created by UNESCO.

- *Traditions of Communities – Festive Events*

The pictures show the famous Carnaval of Baranquilla in Latin America that was elected as one of the first Masterpieces.

It represents in a convincing way an important part of the daily life related to both society and museums.

In contrary the Japanese calligraphy – as a specific intangible heritage of countries in Asia shows how intangible heritage depends not only from tangible objects rather more from mentality, temperament and zest of life.

- *Economic Traditions, Crafts and Skills*

This example represents different crafts and skills. While the Indios in Latin America deals with techniques of harvest and are far-reaching independent from a fixed building, the Jakute-people in Siberia has to deal with the traditional forms of building a house against the temperature with until to 50 degrees under zero in a dreadful winter.

One may ask what relationship exists to Museology: There is to say that Museums in Siberia present and deal with those techniques in a similar way as Guatemalan museums – we could see in the coffee-museum in Antigua – do it concerning the harvest of coffee-plantations.

- *National Customs*

National customs are often in correlation with objects, artefacts, instruments, performances and cultural spaces. In this context ethnological museums and "Museums of World Cultures" play, on my view, a particularly important role because they are to be seen in the context and responsibility of an international evaluation, interpretation and intercultural development.

The pictures show examples from ICOFOM Meetings, the Meeting in Bahia 2003: The Christmas hayboxes. The Musicians in the museum in Pontal on the occasion of the Meeting in Rio, and an exciting performance in Hyderabad/India 1988.

- *Individual Cultural and Social Expressions*

Individual and common, cultural, social and creative terms of expression are independent from any physical form as e.g. language, literature, oral tradition, dance, songs and non-written music, but also the knowledge of long-established practices - shape a particular group.

On our examples it is Indian dancers, a dancing group from Ecuador which gave a performance in the Banco Central in Cuenca – on the occasion of the ICOFOM – and ICOFOM – LAM Meeting 2002, and social and individual performances of the Vienna-Waltz in Austria. I choose this example particularly from the reason that the next General Conference of ICOM will take place in Vienna.

The individual expression of the indigenous people in Australia – the Aborigines – shouldn't be forgotten.

In this sphere for example also theatre-museums play an important role because they are represents of the stage and ether kinds of performing arts. They are focusing on performances which take place on a certain place, at a certain time and in each case with ether visitors. Therefore they are connected to a unique power of statement, nevertheless concerning "tangible" heritage as e.g. the place of events, theatre-costumes, requisites of various kind. What remains from a performance to the visitors is only remembrance of immaterial and intangible nature.

- Knowledge of Long-established Practices

My last example related to the kind of the Masterpieces of UNESCO is on the knowledge of long-established practices as they are: building a boat by the Eskimos, building passion-groups as a technique that is very common to many countries during the Holy Week before Easter, Arts and crafts or playing instruments.

Metaphorical meanings of objects are making up the "tangible heritage" as e.g. its outward appearance, size and importance as cultural assets.

In this context is to focus on the important function of museums particularly concerning the acquisition and conservation of these objects, whose scientific interpretation in a historical context and an adequate presentation. Additionally, formal principles, exemplary in regard to exhibitions and the symbolic messages to the visitors shall be mentioned.

This examination is corresponding from this reason with an adequate context as of new "theories of heritage", immaterial, aesthetic and ethic values, virtual "reality", creativity, immaterial heritage and communities, the spiritual heritage, the interdependence between musealisation and visualisation, qualities of art and contemporary methods for art-interpretation, the relationship with the "negative" and indelible heritage of twentieth century as well as the commemorative culture of our society at present.

Examples for the Proclamation of Masterpieces 2001

Each consideration of definitions of "Intangible Heritage" was incomplete without the great reliability of UNESCO that is of serious consequences for the sciences of museums.

1998 UNESCO started the international initiative "Proclamation of Masterpieces of the Oral and Intangible heritage of Humanity".⁴ Usually, cultural heritage is associated with museums, memorial sites and monuments. Nevertheless, it includes also "Intangible Heritage" which can be defined as "the body of cultural and social expressions that characterize communities and are based on tradition."⁵

2001 the First Proclamation was carried out. At that time a list of 19 Masterpieces was proclaimed that covered the different kinds of Intangible Heritage as e.g. "The cultural Space of the brotherhood of the Holy Spirit of the Congos of Villa Mella" (Dominican Republic) to "Cross Crafting and its Symbolism" (Lithuania/Latvia) and "Nōgaku Theatre" (Japan).

2003 the Second Proclamation took place. Already between 2001 and 2003 over 60 associated States evaluated and recommended outstanding examples of intangible cultural heritage of humanity from the different continents to UNESCO. Finally, twenty-eight Masterpieces were selected that supplemented the first choice from 2001. They are from Africa (2), e.g. "The Oral Traditions of the Aka Pygmies of Central Africa"/Central African Republic; Asia (11), e.g. "The Wayang Puppet Theatre"/Indonesia; Europe (4), e.g. 'The Art of the Meddah, Public

Storytellers"/ Turkey; the Arab States (3), e.g. "Song of Saana"/Yemen; Latin America and the Carribean (6), e.g. "The Carneval of Barranquilla"/Colombia; Multinational (2), e.g. Shashmaqom Music/I Tajikistan and Uzbekistan. Looked at in this way Ritual Music and Songs, Arts and Creativity, Literature and Poetry play an important role, not only as "Masterpieces" but also in relationship to exhibits in museums.

At the same time, in October 2003, the "Convention for the Safeguarding of the Intangible Cultural Heritage" was adopted on the occasion of the 32^d session of the General

⁴ 2001 were 19 "Masterpieces" declared, 2003 28 pieces additionally; 2005 this proclamation will be continued.

⁵ International Jury for the Proclamation by UNESCO of Masterpieces of the Oral and Intangible Heritage of Humanity. (UNESCO: Intangible Heritage Activities Worldwide).

<http://www.unesco.org/heritage/intangible/htmlEng/index - en. shtml>.

Conference of UNESCO.

This Convention is followed by numerous Festivals and Events in different countries. One of the up-to-date is the "Children's Performing Arts Festival" in Suwon/Republic of Korea which children from five countries takes together: China, Democratic Republic of Korea, Japan, Mongolia and the Republic of Korea.⁶ Anyway, those Festivals could easily become connected with Museums that are most important representatives for the tangible heritage and intangible culture as a mirror of Cultural Diversity.

A study of a definition of Intangible Heritage usually leads to the result that the development is considered with reference to a positive development of culture and civilisation. In the most cases objects are presented in this way. The Masterpieces of UNESCO are also chosen in this positive way. Even exhibits in several so called "War-Museums" or in Memorial Museums are presented in an artificial and aesthetic way. Therefore it is necessary to focus on this issue particularly.

Literature and Stories as Intangible Heritage

In order to show an example for the realisation of a "positive" project concerning intangible heritage, I would like to relate to "International Museum Day 2004" with the topic "Museums and Intangible Heritage".

On this occasion - The International Museum Day 2004 - a very exciting Reading-Festival took place in Staatliches Museum für Völkerkunde (Governmental Museum for Ethnology) in Munich. Concerning its museum departments - Africa, India, China, Japan, Orient, North- and South America and South Seas - the museum is seeing itself as mediator between identifiable and foreign cultures.

Books - chosen for the target groups of children, youth and adults - fulfil in a specific way the conditions to bring the public home to the world, and to arouse both the pleasure in reading exotic literature and stories in context with the museum and in the interest on foreign ways of life.

On this occasion visitors tried with great pleasure to become well known with museum-objects by reading and listening to literature.

The trial to take museum-objects and appropriate literature in a context is not unusual, rather more the problem between the Staatliches Museum für Völkerkunde (Governmental Museum for Ethnology) and the target groups of the museum. Therefore for the reason of the Reading Festival was intended not only to present literature but also narrative traditions of foreign cultures in relationship to the exhibitions of the different departments.

In addition to the literature-events and readings an extensive creative supply in the "Workshop of Cultures" as well as specific information about the foreign countries and a filmlet were offered. There was also a bookshelf with books of different continents for browsing. Own reviews could be drawn up, novels could be drafted.

There was also particular information about narrative traditions outside Europe. The visitors could also have a critical look at book-production here and elsewhere. In this context and in a specific workshop was also offered to become familiar with various handwritings.

Anyway, the visitors could develop their creativities in drafting of masks, folding of Origami - figures, creating music-instruments and toys, getting known with Chinese and Arabian characters, adapt a figure for shadow play or knotting a piece of carpet; in this context they experienced the arduous physical effort of professional carpet-knotting.

"Negative" Intangible Heritage of 20th Century

In contrary to this positive project we have also to think about "Negative Intangible Heritage of the 20th Century".

⁶ The Festival is intended to create international friendship, understanding and peace between the five countries which were for a long period hindered to communicate because of political differences.

While usually Museums of different typology portray the "positive" cultural and natural heritage,

Museums concerning with "Contemporary History" and Documentations on "Memorial Sites" are closely related to "negative" intangible heritage e.g. Museums: Memorial in Caen/Normandy; Musée de la Grand Guerre/Péronne/France; Musée de la Paix Verdun. Memorial Sites: War memorials and commemorative ways; memorial sites on areas of former National Socialistic Sites (e.g. "Topography of Terror"/Berlin/Germany). Identification and remembrance are in this context also categories of the intangible heritage.

"Musée de la Civilisation in Quebec", "Museum of Mankind" in London or "Musée de la Civilisation Gallo-Romain" are also characterised by "remembrance" Identity" as intangible heritage. Nevertheless, the focus is different: The Museum in Quebec emphasises with the permanent presentations "Memory " and the "People of my Country" not on history rather on identity and character. In contrary "Museum of Mankind" in London stresses on anthropological relations, "Musée de la Civilisation Gallo-Romain" in Lyon on identification with a certain level of civilisation.⁷

In contrast to museums, memorial sites as authentic places and environments are particularly characterised by their leftovers of the history of former concentration camps or sites of war theatre.

Above all, the "Transition Project", one of the main projects of ICOFOM stands for dealing with negative" Intangible Heritage the conservation and preservation of former GULag Camps and the remembrance to totalitarian states as intangible and immaterial heritage. But not only the GULag camps are affected by this unhappy memory rather former and present totalitarian states all over the world - even countries where genocide is carried out like in Ruanda. Therefore the programme "From Oppression to Democracy" is the basis for the framework of the mission and action of the International Movement - finally established on the occasion of ICOFOM Annual Meeting 2000 in Brno, Czech Republic. Vinos Sofka, former President and now Honorary President of ICOFOM and Permanent Adviser of the Committee (Stockholm/Sweden) drew attention to the people responsible for heritage care to realize the fact that former totalitarian regimes are now history. This also transmits important intangible kind of memorial sites, written and visual documents, records etc. .⁸

Challenges to Museums and Museology in the Future

The UNESCO "Convention for Safeguarding of the Intangible Cultural Heritage" explains in a very convincing way, how the intangible heritage is as a developing process transmitted from generation to generation and needs permanent "revival" by communities and teams – in correspondence with historic conditions and circumstances of life in present. This is the requirement for the sense of identity and continuity, cultural development and creativity. People responsible for Museums and Memorial Sites are in this concern asked of ethical questions related to:

- Training programmes and workshops (e.g. "From Tradition to Innovation")
- Dissemination of knowledge concerning immaterial and intangible heritage
- Documentation and publications
- Exhibitions and museum-presentation.
- Interpretation of all those questions in our society.

The role of Museums and Museology includes also responsibility for records and transcriptions of immaterial and intangible heritage which by this way will be both

⁷ See: ICOM NEWS: Museums and Intangible Heritage, Vol 56. no. 4. Paris 2003.

⁸ Sofka, Vinos: From Oppression to Democracy. Changes in the World and European Upheavals - Heritage, Museums, the Museum Profession and Museology. In: Vieregg, Hildegard (Ed.): Museology - an Instrument for Unity and Diversity? ICOFOM Study Series pre-prints 34. Munich 2003. pp. 71-79.

"materialized" and recorded as immaterial heritage, and at the same time musealised independently from time and space.

'The City Network of Cultures' which is propagated by UNESCO and connected with a specific award could also be an important step to connect tangible and intangible heritage by the museums.

The interdisciplinary and intercultural dialogue that is enabled by this way is on its part an important component for a peaceful social life of men and peoples.

Wilhelm von Humboldt

Anyway, these thoughts are not innovative, and a recognition of our society or our period of time. Rather Wilhelm von Humboldt (1767 - 1835), the famous philosopher, in his "Theory of the Education of Human Being" thought about these questions almost two centuries ago.

He was one of the first who developed a "Theory of Museums" with the leitmotif: "The Life itself Provides the Topics". The reflection of Humboldt's ideas is also the starting point to his museum philosophy including anthropological, aesthetic and philosophical basis. Humboldt's museum philosophy is closely connected to the essential imagining of education. That is characterised by himself as "most tolerant interaction" between receptivity and activity, the human being herself/himself and the world outside, individual and universe.⁹

By this interchange culture is not only protected, rather life and "world" of the human being are involved into the developing process, particularly in the museums.

On the origin from education it supports human development and improvement. In this context particularly art and history, aestheticism and language are of great importance. Individual and social education without language is impossible rather language is the most decisive factor between the human being and the world as a whole.¹⁰

Hildegard Vieregg

Patrimonio Intangible: ICOFOM, Proclamación de la UNESCO sobre Obras Maestras, y el papel que desempeña la Museología

El patrimonio intangible se define como "las prácticas, representaciones, expresiones, así como el conocimiento y habilidades que las comunidades, grupos y en algunos casos los individuos, reconocen como parte de su patrimonio cultural. En algunas ocasiones se le conoce como patrimonio cultural vivo y se manifiesta entre otras cosas por medio de tradiciones orales y expresiones que incluyen el lenguaje como un medio para el patrimonio cultural intangible, las artes, las prácticas sociales, los rituales y eventos festivos, conocimientos y prácticas concernientes a la naturaleza y el universo, así como las artesanías tradicionales."

(Artículo 2 de "La Convención para Salvaguardar el Patrimonio Cultural Intangible", celebrada en París en Octubre de 2003.)

Puntos Principales

Iniciando con la definición de Patrimonio Intangible, trataré los siguientes puntos:

⁹ Vieregg, Hildegard: Wilhelm von Humboldt - Ideas on Education of Human Being: museological, philosophical and educational contemplation. In: Vieregg, Hildegard (Ed.) International Committee for Museology: Museology and Philosophy. Coro/ Venezuela 1999. pp. 179-193.

¹⁰ Lübbe, Hermann: Wilhelm von Humboldt und die Musealisierung der Kunst. In: Schlerath, Bernfried (Hg.): Wilhelm von Humboldt. Vortragszyklus zum 150. Todestag. Berlin 1986. S. 169-183.

Primero: Museología, Patrimonio Tangible e Intangible según la Serie de Estudios presentada en ICOFOM 2000.

Este resumen contiene ideas generales y una clasificación de los artículos encontrados en *ICOM Study Series 2000* sobre “La Museología y el Patrimonio Intangible”, el cual se constituyó en un elemento importante para la preparación del tema “Los Museos y el Patrimonio Intangible” para la conferencia general del ICOM 2004.

Segundo: Patrimonio Intangible. Proclamación de la UNESCO sobre las obras maestras y el papel de la Museología.

Tercero: Patrimonio Intangible “positivo” y “negativo”.

Cuarto: Los retos de los museos y la museología en el futuro.

Esquema para el Patrimonio Intangible

La Carta de Shangai

La Carta de Shangai constituye un excelente esquema que aclara la importancia de la creatividad, la adaptabilidad de la gente, localidades y comunidades como condiciones que respetan los valores éticos y duraderos, las tradiciones, los idiomas, la historia oral y los diferentes modos de vida. La Carta de Shangai fue redactada después de la 7ª Asamblea Regional de la Organización de Asia del Pacífico/ICOM (del 20 al 25 de Octubre de 2002 en Shangai/China) la cual también se refiere a “Los Museos, el Patrimonio Intangible y la Globalización”. Ésta describe en 14 párrafos el contenido y las responsabilidades más importantes de los Museos y de los Museólogos con respecto al “Patrimonio Intangible” relacionado con las regiones de Asia del Pacífico. También se enfoca en la importancia del Patrimonio Intangible definido en el preámbulo y además, brinda consejos prácticos para utilizar y llevar a cabo diversas actividades para salvaguardar el patrimonio.⁽⁶⁾ La carta de Shangai sirve como modelo y base ejemplar para cada región del mundo.

El Tesoro Museológico

El Tesoro museológico también forma parte de este esquema. Desde hace varios años se ha venido elaborando como un proyecto específico del ICOFOM por el experto André Devallées (París/Francia). Al respecto, se aplican y clasifican diversos criterios desde el punto de vista museológico. Estos son, en cada caso, aclarados respectivamente por ejemplos de museos de diversa tipología, pertinentes a la conservación del patrimonio intangible y su proceso de desarrollo. El trabajo de André Devallées, presidente honorario y consejero permanente del ICOFOM, a la vez de experto en definiciones, es de suma importancia. Devallées escribió en su artículo “Museología y Patrimonio Inmaterial, Musealización y Visualización” (2000) lo siguiente: “El contenido virtual e inmaterial da lugar a importantes interrogantes museológicas:

Es muy delicada la traducción de las palabras “*Intangible*” y “*Virtual*” en inglés, “*Immateriel*” y “*Virtuel*” en francés, ya que sus significados son tan ambiguos en cada idioma. La interrogante no está establecida, si todos los procesos (específicamente dinámicos) que son generalmente clasificados en un ámbito inmaterial (porque no los podemos tocar) no son simplemente parte de lo concreto y real, son estudiados y exhibidos con dificultad. A éstas “Cosas Reales” Duncan F. Cameron ha denominado “Kinetifact” desde 1968.

Una segunda interrogante es el saber a qué le llamamos “virtual”, porque no es visible (son procesos biológicos, químicos y electrónicos) pero son dados para la reproducción por el complejo aparato de procesos digitales, esto tampoco es real. No está establecido si estos procesos deberán ser clasificados como “cosa real” o “sustitutos”.

En este corto estudio, quizá podremos ver la inmensidad de posibilidades que provee la tecnología de información y comunicación dirigida a todo un nuevo rango de museos integrantes del patrimonio mundial.”⁽⁸⁾

1. Museología, Patrimonio Tangible e Intangible, 2000.

Los documentos en la *Serie de Estudios del ICOFOM 2000* representan de una manera científica, diferentes perspectivas del Patrimonio Intangible de varias partes del mundo:

- Identidad y Diversidad Cultural

Un ejemplo es el de Jakutia en Siberia: por un lado están los chamanes que creen en los rituales mágicos y del otro lado está el pueblo Jakute el día de festividad. Los dos pertenecen al mismo grupo étnico, pero su manera de expresar su identidad y diversidad es diferente.

- Inspiración, Patrimonio Espiritual y Cultural

También se pone en duda si lo relacionado con la inspiración, el patrimonio espiritual y cultural y la eventualidad de un mundo cibernético juegan un papel importante en particular en el contexto de la museología. Nuestro ejemplo se relaciona con los ritos chamanes en cuanto a la inspiración, los rituales de cacería también son parte importante del patrimonio intangible en el Norte de Siberia y por último, pero no menos importante, los rituales y habilidades hípcas celebradas en los días festivos. Los mantillones ornamentales en los caballos son también características.

- Musealización y Visualización

Cuando hablamos de musealización y visualización, debemos regresar a la historia de los museos de la antigüedad, pero particularmente a la época del Renacimiento por el siglo XVI, cuando los gabinetes de las artes y curiosidades presentaban artículos descubiertos en viajes alrededor del mundo o los logros de las Ciencias Naturales en la época de los descubrimientos. Hoy, la musealización incluye hasta la virtualidad.

Si hablamos acerca de la musealización y el patrimonio intangible existe una relación más práctica: una señora rusa del museo Tolstoy visualiza la manera en la que la gente trabajaba a finales del siglo XIX en Rusia.

O: una niña disfrazada en el Museo de Arte de Alemania imita la postura de la dama en una obra de arte. No solo visualiza, sino representa a la dama en la pintura.

- Métodos Filosóficos

Los métodos filosóficos de los diferentes países son también elementos importantes del patrimonio intelectual intangible –ya sea contemplando a los filósofos antiguos, Sócrates y Pitágoras, o a los filósofos de los tiempos modernos como Jean Jacques Rousseau o Wilhelm von Humboldt.

Artículos adicionales en la Serie de Estudios del ICOFOM tratan sobre museos de particular importancia acerca del patrimonio en contraste con el museo tradicional. Una reciente faceta se tomó como contribución relacionada al diálogo intelectual entre museos y escuelas acerca de historia, arte y cultura, naturaleza y técnicas.

- Enfoque Contemporáneo

Algunas veces se hace particular énfasis en el enfoque contemporáneo. Por un lado, se discute la interrelación entre el patrimonio intangible y el arte contemporáneo. Por el otro, la metodología de tratar con reliquias del pasado totalitario del siglo XX como un patrimonio intangible depresivo y “negativo” así como se enfoca el recuerdo de la cultura de nuestra sociedad.

En este tema me refiero particularmente al pasado totalitario de Alemania bajo Adolfo Hitler, así como de Rusia bajo Joseph Stalin.

Se presentó un muy buen ejemplo en el IV Biennale de Krasnoyarsk/Siberia con el tema “El Arte de la Memoria” 2001. Una parte de la exposición se presentó al aire abierto y otra en el Museum Centre, bajo el lema: “La Memoria no es solo un recuerdo del pasado, mas bien es una condición indispensable para el futuro”.

2. “El Patrimonio Intangible”, Proclamación Obras Maestras de la UNESCO y el papel que desempeña la Museología.

Primero presentaré un resumen acerca de la forma diferente de pensar sobre la Obras Maestras proclamado por la UNESCO.

-Tradiciones de las comunidades - Eventos Festivos

En las fotos podemos observar el famoso “Carnaval de Barranquilla” en América Latina, elegido como una de las primeras obras maestras.

Representa de manera muy convincente una parte importante de la vida cotidiana relacionada a la sociedad y a los museos.

En contraste, la caligrafía japonesa –considerándolo un patrimonio intangible particular de los países de Asia, demuestra que el patrimonio intangible no solo depende de los objetos tangibles sino más bien de la mentalidad, temperamento y sabor por la vida.

-Tradiciones Económicas, Artesanías y Habilidades

Este ejemplo representa diferentes artesanías y habilidades. En tanto que los indígenas Latinoamericanos se ocupan con las técnicas de la cosecha y lejos de tratar de conseguir independencia de una construcción fija, el pueblo Jakute en Siberia tiene que lidiar con la manera tradicional de construir una casa bajo temperaturas de hasta 50 grados bajo cero en el atroz invierno.

Nos preguntamos qué relación tiene esto con la museología. Los museos en Siberia se encuentran y se encargan de las técnicas de una manera similar a la que hacen los museos guatemaltecos, --como pudimos observar que el Museo del Café en La Antigua lo lleva a cabo respecto a la cosecha de las plantaciones de café.

- Costumbres Nacionales

Las costumbres nacionales a menudo están en correlación con los objetos, artefactos, instrumentos, presentaciones y espacios culturales. En este contexto, los museos etnológicos y los “Museos de la Cultura Mundial” desempeñan, desde mi punto de vista, un papel muy particular porque han de ser vistos en el contexto y responsabilidad de una evaluación internacional, interpretación y desarrollo intercultural.

Las fotos muestran ejemplos de las reuniones del ICOFOM, la reunión en Bahía del 2003, los pesebres navideños. Los músicos en el Museo de Pontal, en la Reunión en Río y una emocionante presentación en Hyderabad, India en 1988.

- Expresiones Individuales, Culturales y Sociales

Términos de expresiones culturales, sociales y creativas, individuales y en común, son independientes de cualquier forma física como p.ej., el lenguaje, la literatura, las tradiciones orales, la danza, las canciones y la música no escrita, pero al mismo tiempo el conocimiento de las prácticas establecidas por largo tiempo, conforman un grupo particular.

En nuestro ejemplo son los participantes de los bailes indígenas. Un grupo de baile del Ecuador que llevó a cabo una presentación en el Banco Central de Cuenca en la reunión del ICOFOM y del ICOFOM LAM en el 2002, al igual que presentaciones sociales e individuales del waltz de Viena en Austria. Escogí este ejemplo en particular porque la próxima Conferencia General del ICOM se llevará a cabo en Viena.

Tampoco debemos olvidar la expresión individual del pueblo indígena de Australia, los aborígenes.

En este ámbito por ejemplo, los museos-teatro desempeñan un papel importante porque son representantes del escenario y de otros tipos de arte. Se enfocan en las presentaciones que se llevan a cabo en ciertos lugares, en cierto tiempo y en todo los casos con diferentes visitantes.

Por lo consiguiente, están conectados a un poder de afirmación único, sin embargo relacionado con el patrimonio “tangible”, como es por ejemplo, el lugar de los eventos, disfraces histriónicos, y requisitos de diversos tipos.

Lo que le queda al público de la presentación son sus recuerdos de carácter inmaterial e intangible.

- *El conocimiento de prácticas establecidas por largo tiempo.*

Mi último ejemplo relacionado con el tipo de obras maestras declarado por la UNESCO radica en el conocimiento de prácticas establecidas por largo tiempo, como son: la construcción de barcos por los esquimales, la organización de los grupos de pasión muy comunes en muchos países durante la Semana Santa, las artes y artesanías, o instrumentos musicales.

Los significados metafóricos de objetos constituyen el “patrimonio tangible” como por ejemplo: su apariencia exterior, tamaño e importancia como bienes culturales. En este contexto es de enfocarse en la importante función de los museos respecto a la adquisición y conservación de estos objetos en una interpretación científica correspondiente a su contexto histórico y su presentación adecuada. Además a los visitantes deben mencionarse principios formales ejemplares respecto a las exhibiciones así como sus mensajes simbólicos.

Este examen corresponde a un contexto adecuado de nuevas “teorías del patrimonio”, inmaterial, valores estéticos y éticos, “realidad” virtual, creatividad, el patrimonio intangible y las comunidades, el patrimonio espiritual, la interdependencia entre la musealización y la visualización, cualidades del arte y métodos contemporáneos de la interpretación del arte, la relación entre el patrimonio “negativo” y el patrimonio indeleble del siglo veinte al igual que la cultura conmemorativa de nuestra sociedad actual.

Ejemplos de la Proclamación de Obras Maestras del 2001.

Cada consideración de definiciones del “Patrimonio Intangible” esta incompleta sin la gran confiabilidad de la UNESCO que es de consecuencias graves para la ciencia de los museos.

En 1998, la UNESCO comenzó la iniciativa internacional “Proclamación de las Obras Maestras del Patrimonio Oral e Intangible de la Humanidad”.⁽⁹⁾ Usualmente, el patrimonio cultural está relacionado con los museos, los sitios conmemorativos y los monumentos. Sin embargo, también incluye el “Patrimonio Intangible” que puede definirse como “el cuerpo de expresiones culturales y sociales que caracterizan a las comunidades, basado en la tradición”.⁽¹⁰⁾

En el 2001 se llevó a cabo la primera proclamación. Se proclamó una lista de 19 Obras Maestras que se refería a los distintos tipos de Patrimonio Intangible, por ejemplo: “El espacio cultural de la cofradía del Santo espíritu de los Congos de Villa Mella” (República Dominicana), “*Cross Crafting* y su Simbolismo” (Lituania/Latvia) y “El Teatro de Nōgaku” (Japón).

En el 2003 se llevó a cabo la segunda proclamación. Entre el 2001 y el 2003, más de sesenta estados asociados evaluaron y recomendaron ejemplos excepcionales de patrimonio cultural intangible de la humanidad de los distintos continentes de la UNESCO.

Finalmente se seleccionaron 28 Obras Maestras para complementar la primera selección del 2001. Estas son dos del África, por ejemplo: “Las Tradiciones Orales de Aka Pygmies de África Central” República del África Central; once del Asia, p.ej.: “El Teatro Wayang Puppet” de Indonesia; cuatro de Europa, p.ej.: “El Arte de la Meddah, “los Cuenta Cuentos Públicos” de Turquía; tres de los Estados Árabes, p.ej.: “El Canto de Saana” de Yemen; seis de la América Latina y el Caribe, p.ej.: “El Carnaval de Barranquilla” de Colombia; dos multinacionales, p.ej.: “Shashmaqom Musicl Tajikistan y Uzbejistan”. Desde este punto de vista, la música y las canciones rituales, las artes y la creatividad, la literatura y la poesía ocupan un espacio importante no sólo como “Obras Maestras” sino también en relación a las muestras en los museos.

A la vez, en Octubre 2003 se adoptó la “Convención para Salvaguardar el Patrimonio Cultural Intangible” con motivo de la 32ª. Sesión de la Conferencia General de la UNESCO.

Una cantidad de Festivales y Eventos en diversos países le siguieron a esta convención. Uno de los más recientes es “El Festival de las Artes de los Niños” en Suwon/República de Corea, en el que participan niños de cinco países: China, República Democrática de Corea, Japón, Mongolia y la República de Corea. ⁽¹¹⁾ Estos festivales fácilmente podrían conectarse con los museos que son los representantes más importantes del patrimonio tangible y de la cultura intangible como espejo de la Diversidad Cultural.

Trajes y Máscaras

- Museo Real en Seúl

El estudio de una definición del Patrimonio Intangible usualmente resulta en que el desarrollo es considerado como referencia de un desarrollo positivo de la cultura y la civilización. En la mayoría de los casos, los museos presentan los objetos de esa manera. Las Obras Maestras de la UNESCO son escogidas de esta forma positiva. Hasta las exhibiciones en los llamados “Museos de Guerra” o en Museos Conmemorativos son presentados de una manera artificial y estética. Por lo tanto debemos atender este tema en particular.

La Literatura y las Historias como Patrimonio Intangible

Para dar un ejemplo de la realización de un proyecto “positivo” en lo que a patrimonio intangible se refiere, me gustaría referirme al “Día Internacional del Museo del 2004” con el tema “Museos y el Patrimonio Intangible”.

En esa ocasión –el Día Internacional del Museo del 2004- un fascinante Festival de Lectura se llevó a cabo en el Staatliches Museum für Völkerkunde (Museo Gubernamental de Etnología) en Munich, y en sus museos similares en África, India, China, Japón, el Oriente, Norte y Sur América y en los Mares del Sur, el museo se ve como un intermediador entre las culturas extranjeras identificables.

Libros seleccionados para grupos objetivos de niños, jóvenes y adultos, satisfacen en forma específica las condiciones para traer al público al mundo y despertarles el placer de leer literatura exótica e historias en contexto con los museos así como interesarse en las formas de vida extranjeras.

En esa ocasión, los visitantes trataron con gran placer de familiarizarse con los objetos de los museos, leyendo y escuchando lecturas.

El reto de tomar los objetos de museos y literatura apropiada en un contexto no es inusual, más bien un problema entre el Staatliches Museum für Völkerkunde (Museo Gubernamental de Etnología) y los grupos objetivo del museo. El objetivo del Festival de Lectura no era

sólo presentar literatura sino también tradiciones narrativas de culturas extranjeras en relación con las exhibiciones de los diferentes departamentos.

Además de los eventos literarios y las lecturas, se brindó un extensa cantidad de material creativo en el “Taller de las Culturas” así como información específica sobre los países extranjeros y documentales filmicas. También se puso a la disposición estanterías con libros de diferentes continentes para hojear. Los visitantes pudieron sacar sus propios resúmenes y podían escribir sus novelas.

También se contaba con información sobre tradiciones narrativas del exterior de Europa. Los visitantes pudieron tener una visión crítica sobre la producción de libros allí y en otras partes del mundo. En este contexto y en un taller específico también se ofrecía la oportunidad de familiarizarse con varios escritos.

En fin, los visitantes podían desarrollar su creatividad en hacer máscaras, papiromansia, crear instrumentos musicales y juguetes, conocer personajes árabes y chinos, adaptar figuras para jugar con la sombra, o anudar alfombras; en este contexto experimentaron el arduo esfuerzo físico de la elaboración profesional de las alfombras.

El Patrimonio Intangible “Negativo” del Siglo XX

Contrario a este proyecto positivo, también debemos pensar en el Patrimonio Intangible “Negativo” del Siglo XX.

En tanto que usualmente los museos de diferentes tipologías presentan lo “positivo” del patrimonio cultural y natural, los museos relativos a la “Historia Contemporánea” y la documentación en “Sitios Conmemorativos” se relaciona cercanamente con lo “negativo” del patrimonio intangible, p.ej: el cementerio de Caen, Normandia, el museo de la Gran Guerra en Peronia, Francia, el museo de la Pax Verdun. Sitios Conmemorativos: Monumentos de Guerra y rutas conmemorativas, los monumentos en áreas anteriormente identificadas como Sitios Socialísticos Nacionales (ej: “La topografía del Terror” en Berlín, Alemania.) En este contexto, la identificación y el recuerdo también se constituyen en categorías de patrimonio intangible.

“El Museo de la Civilización” (en Québec), el “Museo de la Humanidad” (en Londres), o “el Museo de la Civilización Gallo-Romain” también se caracterizan como “identidad del recuerdo” y como patrimonio intangible. Sin embargo, el enfoque es diferente: El museo en Québec hace énfasis en las presentaciones permanentes de “Recuerdos” y “La Gente de mi Tierra” no en la historia, más bien en la identidad y el carácter. Por lo contrario, “El Museo de la Humanidad” en Londres hace énfasis en relaciones antropológicas, el “Museo de la Civilización Gallo-Romain” en Lyon en la identificación con cierto nivel de la civilización. ⁽¹²⁾

En contraste con los museos, los cementerios como lugares y ambientes auténticos, son particularmente caracterizados por sus remanentes de la historia de los campos de concentración o sitios del teatro de la guerra.

Sobre todo, el “Proyecto de Transición”, uno de los principales proyectos del ICOFOM apoya trabajar con el patrimonio intangible “negativo”, la conservación y preservación de los antiguos Campos de Gulag y el recuerdo de los estados totalitarios como patrimonio intangible e inmaterial. Pero no sólo los Campos de Gulag sufren por esas memorias infelices, más bien los estados totalitarios en todo el mundo, antiguos y actuales, –inclusive los países donde se lleva a cabo casos de genocidio, como Ruanda. Por lo tanto, el programa “De la Opresión a la Democracia” es la base para el marco de trabajo de la misión y acción del Movimiento Internacional –establecido finalmente en el Congreso Anual del ICOFOM en el 2000 en Brno, Republica Checa. Vinos Sofka, ex presidente y ahora presidente honorario del ICOFOM y Consejero Permanente de ese Comité (en Estocolmo, Suecia) instó a la gente responsable del cuidado del patrimonio a darse cuenta que los

regímenes totalitarios ya han pasado a ser historia. Esto también transmite clases intangibles importantes de sitios conmemorativos, escritos y documentos visuales, registros, etc. ⁽¹³⁾

Concluiré con un corto resumen sobre

El Reto del Futuro a Los Museos y a la Museología

La “Convención por Salvaguardar el Patrimonio Cultural Intangible” de la UNESCO explica en una forma muy convincente, cómo el patrimonio intangible es como un proceso de desarrollo transmitido de generación en generación y necesita permanentemente ser “revivido” por las comunidades y los equipos –en relación con las condiciones y circunstancias históricas de la vida actual. Este es el requerimiento para el sentido de identidad y continuidad, desarrollo cultural y creatividad. A la gente responsable de los Museos y los Sitios Conmemorativos se les pregunta, a este respecto, puntos relacionados con:

- Programas de capacitación y talleres (p.ej. “de la tradición a la innovación”)
- Popularización del conocimiento respecto al patrimonio inmaterial e intangible
- Documentación y publicaciones
- Exhibiciones y presentaciones en museos
- Interpretación de todas esas preguntas en nuestra sociedad

El Papel de los museos y la museología incluye también la responsabilidad de los registros y transcripciones del patrimonio inmaterial e intangible el cual, por este medio será “materializado” y registrado como patrimonio inmaterial, y al mismo tiempo musealizado independientemente del tiempo del espacio. “La Red de la Ciudad de las Culturas” promulgada por la UNESCO y conectada con un premio específico podría también ser un paso importante para los museos de comunicar el patrimonio tangible y el intangible.

El dialogo interdisciplinario e intercultural propiciado de esta forma, es un componente importante para una vida social pacífica del hombre y de la gente.

Wilhelm von Humboldt

En fin, estos pensamientos no son innovativos, y el reconocimiento de nuestra sociedad y nuestro período del tiempo. Más bien, el famoso filósofo Whilhelm von Humboldt (1767-1835), en su “Teoría de la Educación del Ser Humano” pensó estas preguntas hace ya 200 años.

Fue él uno de los primeros en desarrollar una “Teoría de Museos” con el lema: “La Vida Misma Brinda los Temas”. Las reflexiones de Humboldt constituyen también el punto de partida de su filosofía de museos que incluye bases antropológicas, estéticas y filosóficas. La filosofía de museos de Humboldt está cercanamente relacionada con la imaginación esencial de la educación. Esto lo caracteriza él mismo como “la interacción más tolerante” entre la receptividad y la actividad, el ser humano mismo y el mundo exterior, el individuo y el universo. ⁽¹⁴⁾ Por este intercambio la cultura no sólo está protegida, sino la vida y el “mundo” de los humanos está involucrado en el proceso de desarrollo, particularmente en los museos.

En el origen de la educación apoya al desarrollo humano y su perfeccionamiento. Particularmente el arte y la historia, la estética y el lenguaje gozan de gran importancia. Sin el lenguaje, la educación individual y social es imposible, más bien, el lenguaje es el factor decisivo entre el ser humano y el mundo en su totalidad. ⁽¹⁵⁾

Traducido por:

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ICOFOM Annual Meeting 2005

Museology – a Field of Knowledge (I) : Museology and Audience.

Dates: 30 June to 2 July 2005 (3 - 6 July 2005 Optional Excursion to Charlotte Islands by boat)

Place: Calgary (University)/ Canada/ Charlotte Islands

Working Programme

ICOFOM Trilogy 2005 - 2007: “Museology – a Field of Knowledge”

2005 Museology – a Field of Knowledge (I): Museology and Audience

Some people restrict audience to education, therefore we should discuss it. Audience is fundamental to Museology, but it is often ignored. While it is often done by educational point of view – our point of view is a theoretical one. The theories of museology and audience also bring together a number of things we have done recently, including diversity, society and intangible heritage.

Draft-Programme

ICOFOM Annual Meeting

Calgary

30 June to 2 July, 2005

29 June: Registration
 Board Meeting

30 June
 Registration
 Keynote address: I hope to be able to get Duncan Cameron
 Working session
 Tour of University to Calgary Museums

1 July (a national holiday in Canada)
 Keynote : Robert Janes
 Working sessions
 Tour of local museums

2 July
 working sessions

committee reports
 annual meeting
 tour of mountain museums
 final banquet

Optional after conference tour to the Queen Charlotte Islands

3 July travel day
 tour. on a boat, July 4 to 6

Price: Registration and after-conference tour costs still to be determined.

Transportation: Calgary has excellent airline connections to most parts of the world.

Weather: Weather at this time of year should be very good, warm and sunny during the day (20 to 24 Celsius) and cooler at night. Bring layers for the evening and comfortable clothes for the trip to the mountains, where we will go on a short hike. Dress in Calgary is casual. Remember that Calgary is 1000 meters above sea level.

Accommodation: in University of Calgary Student accommodation, on campus.

1 bedroom, 2 twin beds, bathroom at end of hall\$22.00 per person
 1 bedroom, apartment style.....\$33.00 per person
 hotel suite, queen bed.....\$ 89 to \$109 per room

PLEASE NOTE ALL PRICES ARE IN CANADIAN DOLLARS, which, today 22 October, 2004 is worth about \$0.80 US

Conference Theme: Museology and Audience

The theme asks how museum visitors make sense of their museum experiences. We will examine theoretically free-choice or informal learning and behaviour. The conference will not focus on visitor studies, demographics and statistics. Rather, departing from Falk and Dierking writing in Learning from Museums, we will ask do visitors to museums learn and if so what do they learn and how do they learn? How do visitors make meaning in museums? The theme works with and departs from people, visitors and non-visitors, rather than museum.

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Call for papers – ICOFOM 2005

Offers of papers are invited in respect of the general topic: “Museology – a Field of Knowledge (I): Museology and Audience”

Conference Theme: Museology and Audience

The theme asks how museum visitors make sense of their museum experiences. We will examine theoretically free-choice or informal learning and behaviour. The conference will not focus on visitor studies, demographics and statistics. Rather, departing from Falk and Dierking writing in Learning from Museums, we will ask do visitors to museums learn and if so what do they learn and how do they learn? How do visitors make meaning in museums? The theme works with and departs from people, visitors and non-visitors, rather than museum.

The theme may be parsed into three:

- 1 Broad theory of making meaning in the context of community and society
- 2 Parsing audiences
 - Learning contexts such as personal, sociocultural and physical
 - Audience groups such as tourists, learning challenged, economically challenged, aboriginal, families, etc.
 - Non-visitors

(Ann Davis/ Calgary/ Canada)

Thoughts of other members of ICOFOM Board:

- ”- Creating museum audiences – strategies for museums to reach into community and create audiences where previously there might have been none.
- Allocating scarce resources to public programmes – choosing between conservation, exhibition, research and audience demands.
 - Negotiating different audiences and their often opposing agendas, philosophies and ideologies.
 - The return of cultural property – a discussion of the museum’s duty to a specific audience which rejects the function of the museum to the point of demanding material culture be released from the museum – this is usually encountered in museums which hold indigenous material culture.
 - Is it ‘dumbing down’ or is it audience expansion?: a discussion of the introduction of ‘Disneyland’ style exhibits for example at Te Papa in Wellington NZ. Rides, a simulated earthquake and time travel machines have drawn in a big audience and have enthused especially young children. What does this new entertainment style of museology mean for cherished museum values?”

(Jennifer Harris/ Melville/ Australia)

”I suggest the following themes:

- Museum and the dictatorship of attendance
- The rules of museology vs the rules of attendance
- the position of the visitor.”

(François Mairesse/ Morlanwelz/ Belgium)

"Some of my initial thoughts have drifted in the direction of museum-audience communication and collaboration, how audiences and their desires are identified, and, the changing nature of audiences."

(Lynn Maranda/ Vancouver/ Canada)

"To consider the audience as a 'marked' is one perspective, ie how the museum can 'sell its products'; the other – which has not to be forgotten – is 'participation' and 'dialogue'; ie the museum as an instrument for community development."

(Marc Maure/... Norway)

Modalities for the publication:

ICOFOM will accept contributions (up to 8 pages, references and literature included) to the academic discussions on Museum Theory. They must be written in computer. Pages must be in size A4, text written in Arial 11-size, saved as "doc."- file, if not possible as "rtf." – or – "txt."-file. Please, use flow-text and don't format.

Don't forget: name and address of the author, country and institution.

Offers of papers should be submitted as soon as possible. The absolute **dead-line is May 15, 2005. Papers presented after this dead-line cannot be included in ISS**

Contributions may be sent to: E-mail: imuseum-s@pc-future.de or E-mail: Vieregg.hildegard@pc-future.de. A disc and a printed paper must follow by mail directly to

Dr. Hildegard K. Vieregg, President of ICOFOM. International Institute for Museum Sciences and Studies Munich. Geranienstr. 7, D- 85521 Ottobrunn- Riemerling.

Nachruf Prof. Dr. Arnold Vogt

Hochschule für Technik Wirtschaft und Kultur (HTWK) Leipzig/ Germany



Am 29.12.2004 verstarb plötzlich Dr. Arnold Vogt, Professor für Museumspädagogik am Fachbereich Buch und Museum der Hochschule für Technik, Wirtschaft und Kultur Leipzig (FH), im Alter von 52 Jahren.

Sein Berufsweg führte Dr. Vogt nach dem zweiten Staatsexamen für das Höhere Lehramt zu Tätigkeiten in verschiedenen Museen, u. a. im Lippischen Landesmuseum Detmold und im Stadtmuseum Münster, er erhielt Lehraufträge zur Denkmals- und Museumspädagogik an der Universität Münster; 1993 wurde er als Professor an die HTWK Leipzig berufen.

Die überregionale Außenwahrnehmung des Studiengangs Museologie hat Prof. Vogt ganz wesentlich mitbestimmt. 1997–2003 war er Voting Member im International Committee for Museology (ICOFOM), einer Gliederung des Internationalen Museumsrates ICOM. Er leitete den Arbeitskreis Museumspädagogik in der Konferenz für Geschichtsdidaktik e.V., war Gründungsmitglied und seit 2002 Ehrenvorsitzender des Arbeitskreises Museumspädagogik Ostdeutschland e.V. Besonders setzte sich Prof. Vogt für die konzeptuelle Fortentwicklung des Schulmuseums Leipzig/Werkstatt für Schulgeschichte ein; er initiierte die dieser Institution zugrunde liegende Kooperation von Universität, Stadt und HTWK Leipzig.

Für die Studierenden hielt Prof. Vogt vielfältige fachlich-intellektuelle Herausforderungen bereit, war interessiert an ungewöhnlichen Projekten. Diese veranschaulichten Ergebnisse aus seiner Lehre innerhalb der Hochschule, aber auch für breite Öffentlichkeiten im Naturkundemuseum Leipzig, im Jahn-Museum Freyburg oder im Kreismuseum Rathenow. Auch mit seiner krankheitsbedingten schwersten Körperbehinderung füllte seine Professur mit erstaunlichem Einsatz aus.

Schaffensfreude und Selbstdisziplin zeichneten Prof. Vogt besonders aus. Neben Lehre, Hochschulselbstverwaltung, Mitwirkung in verschiedenen Fachverbänden sowie der wissenschaftlichen Begleitung des Automatikmuseums der HTWK Leipzig und des Schulmuseums Leipzig fand er noch Zeit und Inspiration für eine bemerkenswerte Anzahl wissenschaftlicher Publikationen. Drei wissenschaftliche Sammelbände sollten allein 2005 in seiner Mitherausgeberschaft erscheinen, darunter die 2004 in Zusammenarbeit mit der Universität Paderborn veranstaltete Fachtagung „Vom ‚Mittelpunkt der Welt‘ in der Wewelsburg zu didaktischen Herausforderungen an NS-Gedenkstätten“.

Prof. Vogt war ein anregender Gesprächspartner, der über aktuelle geschichtsdidaktische und museologische Fachdiskussionen stets im Bilde war. Seine Kolleginnen und Kollegen in der HTWK Leipzig wie im museumspädagogischen Berufsfeld schätzten seine stets entgegenkommende, liebenswürdige Art und den freundschaftlichen Umgang. Arbeitseifer und Hilfsbereitschaft sind die Bausteine dieses vielgestaltigen Arbeitsfelds, das Prof. Vogt in aller Bescheidenheit ausfüllte. Die Studierenden, Mitarbeiterinnen und Mitarbeiter und das Kollegium werden ihn vermissen.

(Prof. Dr. Dr. Markus Walz)

On 29 December 2004 Arnold Vogt, Professor for Museum Education at the University for Techniques, Economics and Culture (Hochschule für Technik, Wirtschaft und Kultur/ HTWK) in Leipzig/ Germany died in the age of only 52 years.

His profession after two state-exams for Higher Education led him to different museums, as e.g. "Lippisches Landesmuseum Detmold" and "Stadtmuseum Münster". He gave lectures on Museum- and Heritage-Education on the University of Münster/ Germany. 1993 he was appointed to a professor on HTWK.

Prof. Vogt had immense influence to the exterior perception of the course of studies in Museology. 1997 – 2004 he was a voting member of ICOFOM, an International Committee in ICOM. He led the working group Museum-Education in the Conference of the didactics of History, was a member of the inaugural meeting of the Study Group Museum Education East-Germany, and since 2002 honorary chairman.

Prof. Vogt particularly devoted all his energies to the development of a conception for the "School Museum"/History of Schools in Leipzig. In this concern he also initiated the co-operation between University, HTWK and the city-administration of Leipzig.

In regard to the students Prof. Vogt offered a broad spectrum of professional-intellectual challenges and was interested in innovative projects. The various results of his teachings on the one hand on HTWK and on the other hand for the public are not only presented in Museum for Natural Science in Leipzig and but also in Jahn-Museum Freyburg and the Regional Museum of Rathenow.

Although he was seriously physically handicapped he fulfilled the obligations as a professor

with undiminished effort.

Enthusiasm and self-discipline was a particular feature of him. He dedicated his creativity to teaching, University administration, co-operation with different associations as well as by scientific accompaniment of "Automatik-Museum" of HTWK and School-Museum Leipzig. Besides he dedicated time and inspiration to an enormous number of scientific publications. For 2005 he planned to publish three anthologies as co-editor. One of them – a co-production with the University of Paderborn - related to the expert Meeting "From the Centre of the World (Wewelsburg) to didactic challenges concerning Memorial Sites (in regard to National Socialism)".

Prof. Vogt was an exciting conversationalist who was precisely informed about museological and didactical fields of research. He was an exceptionally esteemed colleague not only at HTWK Leipzig but also as an expert on the field of Museum Education -and always on friendly terms with his team. Enthusiasm on his work and readiness to help are "modules" of this various field of professionalism.

Both the students and the colleagues will miss him.

(Markus Walz/ Translation: Hildegard Vieregg)

New Publications:

Maroević, Ivo: Into the World with the Cultural Heritage. **Petrinja 2004.**

Schärer, Martin: Die Geschichte einer Suppenschüssel. L'Épopée d'une Soupière. The Saga of the Soup Tureen. Museological approaches. Vevey 2004. ISBN 2-940284-16-4

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 Institute of Arts and Culture. Krasnoyarsk, Belokurikha and Barnaul, Russian Federation, September 6 – 13, 2003.

Ed. By Hildegard K. Vieregg, Suzanne Nash, Brigitte Sgoff, Vиноš Sofka: ICOM International Committee for Museology. Munich. Museums-Pädagogisches Zentrum, 2004. 262 pp. (ICOFOM Study Series 33 final version). (Multilingual: English/Russian - English, French, Spanish; Abstracts in English and French). ISBN 3-929862-97-2.

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[ICOFOM STUDY SERIES ISS 33 - final version \(pdf\) \(1,4 MB\)](#)

Krasnoyarsk / Barnaul in Siberia RF, September 2003



Museology and Intangible Heritage II. International Symposium, organized by ICOFOM (Oct. 04 – 06, 2004). 20th General Conference of ICOM (Oct. 02 – 08 2004. Seoul, Korea 2004.)

Ed. by Hildegard K. Vieregg, Brigitte Sgoff, Regina Schiller: ICOM International Committee for Museology. Munich. Museums-Pädagogisches Zentrum, 2004. 148 pp. (ISS 33 Supplement). (Multilingual: English, French; Abstracts in French. Complete ICOFOM Bibliography 1980 – 2003 in English and French). ISBN 3-929862-98-0.

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El ICOFOM NEWSLETTER es un boletín académico que se publica cuatro veces al año para ser remitido a los miembros del ICOFOM y a estudiantes de Museología, manteniéndolos informados sobre lo que acontece en el Comité Internacional para la Museología.

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