



Participant of Attic Sessions  
 and the Attic session  
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## Statement from the Chair

*Léontine Meijer-van Mensch*

### Happy autumn!

This Newsletter is again a worthwhile read! I am happy and grateful that most contributions came from a new generation of museum professionals and academics. I think that this is so important for COMCOL, deliberately wanting to be an open forum and not an in-crowd network. We want to try to stay tuned for recent developments in the theory, ethics and practices

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of collecting issues and most of the interesting developments I believe come from bottom up.

We should always be very aware of creating space for the next generation. Therefore I am happy to announce that from next issue onwards we will have a new chief editor of COMCOL Newsletter. Kim Smit, who is on the board of COMCOL since 2013, will take over from Eva Fägerborg next year but Eva will remain active in the editorial team. I would like to take the opportunity to thank Eva for all her good work, energy and most of all wisdom!

Creating inclusive networks has to do a lot with access. Unfortunately until now our website was only in English, but due to the wonderful translation work by Carla Prat Perxachs for the texts in Spanish and Jacques Battesti for the texts in French we are becoming more and more inclusive. Thank you so much for all your work, and I can now say we have a wonderful website that hopefully will reach a larger audience.

During the last couple of months we have not been sitting still. The preparations for our Annual Meeting this coming December in Celje (Slovenia) are in full swing and I can't wait. You will find more detailed information in this Newsletter and please stay updated via our website and several social media channels.

As you probably know, the COMCOL board has been asked to be guest editors for an issue of *Museum International* on the theme of the International Museum Day 2014, "Museum collections make connections". This is of course for me a big honor, being the chief-editor for this issue. The journal is expected to be published, in collaboration with Wiley Blackwell by December 2014.

This issue on the theme "Museum collections make connections" will be based on three assumptions. The first assumption is that in an increasingly digitized world, objects and collections are more relevant than ever. The second assumption is that collections are a means, not an end, raising the basic question: which collections and for what purpose? The third assumption is that in order to create bonds between visitors, generations and cultures around the world, museums need to ensure that their collections are dynamic. As the British Museums Association stated in its *Collections for the future* report (2005): "All users would benefit if museums shared their collections

more widely, as well as collaborating on collections management and collecting." At the moment we are reviewing the articles and it is lots of fun! The collaboration with 'ICOM headquarters' in Paris is not only very good and fruitful, but also very pleasant.

Something less pleasant is the possible closure of the Museu da Maré in Rio de Janeiro. As you probably will remember, we visited the museum last year during the ICOM triennial conference. Please become active and sign this important petition. Let us hope this important museum can continue its work!

Happy reading, stay tuned and I am really looking forward to seeing you in Slovenia!



*Léontine Meijer-van Mensch, Deputy Director, Museum of European Cultures, Berlin*



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Fourth annual COMCOL  
conference

## Collecting and collections in times of war or political and socialchange

3 - 6 December 2014,  
Celje, Slovenia

*Dear colleagues, COMCOL members and friends*

*Develop your knowledge, share your ideas, inform yourself of new trends, expand your professional network and make some new social connections ...*

- 2 keynote speakers
- 30 speakers from Europe, Asia and America
- Current and various topics from theoretical and practical perspectives
- Special program; prepared by students of the Reinwardt Academie Amsterdam and Department of Ethnology and Cultural Anthropology of Faculty of Arts Ljubljana, Slovenia
- Workshop in Vitanje at Cultural Centre of European Space Technologies
- Attractive social program
- Enjoy the city of Celje and its museums, history and heritage
- Post-conference excursion to Ljubljana

**Program:**

<b>3 December</b> Wednesday		COMCOL Board meeting
	Afternoon	<i>Open registration desk</i>
	16.00	<i>Celje, guided city tours</i>
	19.00	<i>Evening reception at City Kino Metropol – viewing of short documentary films and a welcoming party</i>
<b>4 December</b> Thursday	9.00 - 9.15	Greetings and introduction
	9.15 - 10.30	Keynote speakers 1. Leontine Meijer-van Mensch, Germany <i>Profiling, mobilizing and reflecting on collections and collecting</i> 2. Jože Hudales, Slovenia <i>Slovenian Museum Collections – interpretations and reinterpretations</i>
	10.30 - 11.00	<b>Break</b>
		<b>Cultural heritage and museums in time</b> Moderator: Jože Hudales
	11.00 - 11.20	3. Božidar Jezernik, Slovenia <i>Nationalising the past</i>
	11.20 - 11.40	4. Marija Jauković, Serbia <i>From a Museum to an Artifact</i>
	11.40 - 12.00	5. Virginia M. Curry, United States of America <i>Rethinking the museum experience</i>
	12.00 - 12.20	<b>Break</b>

4 December  
Thursday

- 12.20 - 12.40 6. Rajko Muršič, Slovenia  
*Critical Overview of Basic Concepts and Policies: Cultural Heritage in Historical and Political Perspective*
- 
- 12.40 - 13.00 7. Branko Šuštar, Slovenia  
*Educational Heritage with Dissonant Political Dimensions: Youth Organisations of Totalitarian Regimes (from Balilla-GIL and Hitler-Jugend to Pioneers) in some Museums in Europe*
- 
- 13.00 - 13.30 **Discussion**
- 
- 13.30 - 15.00 **Lunch**
- 
- Collecting practices and urban phenomena**  
Moderator: Eva Fägerborg
- 
- 15.00 - 15.20 8. Minna Sarantola Weiss, Finland  
*The Introduction of Urban Ethnography in Helsinki*
- 
- 15.20 - 15.40 9. Thomas Jarmann, Switzerland  
*Collected «Swissness»: The Significance Of The Tape Collection of Fritz Dür For The Swiss Radio International and Its Manifestation Of The «Geistige Landes-verteidigung».*
- 
- 15.40 - 16.00 10. Ali Nazia, Great Britain  
*Collecting in a changing city: Birmingham, the heart of socio-political metamorphosis*
- 
- 16.00 - 16.20 11. Alenka Pirman, Slovenia  
*Protesting and Collecting. An insight into a competitive musealisation.*
- 
- 16.20 - 16.50 **Discussion**
- 
- 16.50 - 17.20 **Break**
- 
- Collections and exhibitions**  
Moderator: Elisabeth Tietmeyer
- 
- 17.20 - 17.40 12. Vivian Rivas Gingerich, Venezuela  
*Museum collection strategies based on constitutional rights*
- 
- 17.40 - 18.00 13. Anna Nadolska-Styczyńska, Poland  
*Hope dies last. Non-European ethnographic collection of the Lodz Municipal Museum of Ethnography as an example of a collection not completely lost.*
- 
- 18.00 - 18.20 14. Mario Buletić, Croatia  
*The role of traditional musical instruments and folk music in a wider socio-political discourse in Istria*
- 
- 18.20 - 18.50 **Discussion**
- 
- 20.00 The Mayor's Reception

5 December  
Friday

## Reflecting and using collections to memorizing war

Moderator: Leontine Meijer-van Mensch

- 
- 9.00 - 9.20 15. Alys Cundy, Great Britain  
*Imperial War Museum*
- 
- 9.20 - 9.40 16. Inkyung Chang, Korea  
*Transforming the indignity into the integrity of survival and perseverance - The Museum of Sexual Slavery by Japanese Military*
- 
- 9.40 - 10.00 17. Tone Kregar, Slovenia  
*Missing years*
- 
- 10.00 - 10.20 18. Nina Gorgus, Germany  
*The "sleeping" collection: the history of the First World War collection at the historisches museum Frankfurt as a paradigm of the handling of museum collections nowadays*
- 
- 10.20 - 10.50 **Break**
- 
- 10.50 - 11.10 19. Mariana Francozo, The Netherlands  
*The Pre-Columbian Art collection at Oporto, Portugal: spoil of war or hidden heritage?*
- 
- 11.10 - 11.30 20. Olle Westerberg, Sweden  
*Collecting a Soldier – from helmet to memory*
- 
- 11.30 - 12.00 **Discussion**
- 
- 12.00 - 13.30 Visit of Museum of Recent History Celje or Regional Museum Celje
- 
- 13.30 - 15.00 **Lunch**
- 
- Panel discussion / Reflections of socialism - Part 1**  
Moderator: Andreja Rihter
- 
- 15.00 - 16.30 21. Andreja Rihter, Slovenia  
*Cultural Heritage as part of Socialism Historical period in Slovenia*  
22. Sandra Koštric, Slovenia  
*How "Socialist" Museums Survived Post-Socialist Transition: the Case of Slovenian National Museum of Contemporary History in Ljubljana*  
23. Aleksandra Momčilović, Serbia  
*The Museum of Yugoslav History – Chronicles of Anxiety in Times of Ideology Turnover*  
24. Vojislav Martinov, Serbia  
*Distorted mirror of Serbian bourgeoisie*  
25. Višnja Kisić, Serbia  
*Collections of Foreign Art: a cosmopolitan or nationalistic endeavor?*  
26. Katarina Živanović, Serbia  
*Forget / forget me not: From dominant, trough subaltern, to ... Oppositional potential of the heritage of socialism in Serbia*
- 
- 16.30 - 17.00 **Break**

**5 December**  
Friday

**Panel discussion / Reflections of socialism - Part 2: visual arts**  
Moderator: Zdenka Badovinac

- 
- 17.00 - 18.30 27. Meta Kordiš, Slovenia  
*Collection Policy of Art Museum and Nationalistic Ideology*
28. Asta Vrečko, Slovenia  
*Construction and deconstruction of "East art"*
29. Rajka Bračun Sova, Slovenia  
*The Permanent Collection Display of Modern Art at Moderna galerija Ljubljana: Knowledge Construction and Communication*
30. Andreja Kaučič, Slovenia  
*Attitude of the new government to the cultural heritage after the World War II in Slovenia*
- 
- 19.30 Museum of Recent History Celje:  
*Student's poster exhibition and interaction: Museum object (Department of Ethnology and Cultural Anthropology)*  
*Social event – tasting of bear from Brewery Laško*
- 

**6 December**  
Saturday

- 9.00 - 13.00 **Excursion to Vitanje, Cultural Centre of European Space Technologies (KSEVT)**  
• *Mobility group session – students from Reinwardt Academie*
- 
- 13.30 - 15.00 **Lunch break**
- 
- 15.00 - 17.00 Conference afternoon program  
• *Working groups*  
• *Annual meeting*  
• *Closing remarks*
- 
- 19.00 Closing event – music performance with a video projection,  
Goran Bojčevski and Stane Špegel
- 

**7 December**  
Sunday

- Post-conference tour – Ljubljana visit by bus:**
- *Visit of exhibitions in the capital, related to the conference topic (National Museum of Contemporary History and City Museum of Ljubljana),*
  - *Visit of Ljubljana castle – sightseeing and lunch with stunning panorama of the old city center,*
  - *Accommodation in City Hotel Ljubljana,*
  - *Visit of Art Hostel Celica, former military prison as an example of revitalization of militant architecture, Evening reception at the Museum Coffee Shop at Slovene*
  - *Ethnographic Museum*

**Conference fee:**

- Members of ICOM 150 EUR
- Students and accompanying persons 100 EUR
- Non-members 200 EUR

**Conference fee includes:**

- Main program
- Conference material
- Lunches and coffee breaks
- Excursion to Vitanje
- Museum visits
- Guided tours
- Opening and closing events

**Excursion to Ljubljana  
7 December:**

- 50 EUR

**Registration for conference and excursion:**

<http://www.bragi.si/comcol2014/> or [comcolcelje@gmail.com](mailto:comcolcelje@gmail.com)

Registration for excursion till 31 October 2014 at [comcolcelje@gmail.com](mailto:comcolcelje@gmail.com). We pre-booked some rooms in City Hotel Ljubljana (70 EUR). Please let us know if you want to avail of this deal.

**Please make your payment for conference (and excursion) fee to:**

Muzej novejšje zgodovine Celje, Prešernova ulica 17, 3000 Celje, Slovenia (EU)

BANK: Banka Slovenija, Slovenska cesta 35, 1000 Ljubljana, Slovenia (EU)

IBAN: SI56012116030375760

SWIFT/BIC CODE: BSLJSI2X

**Accommodation:**

- Hotel Evropa (<http://www.hotel-evropa.si/en/>, for booking write to [info@hotel-evropa.si](mailto:info@hotel-evropa.si))
- Hotel Celeia (<http://www.hotel-celeia.si/en/>, for booking write to [info@hotel-celeia.si](mailto:info@hotel-celeia.si))
- Hostel MCC (<http://www.mc-celje.si/en/>, for booking write to [hostel.vodja@mc-celje.si](mailto:hostel.vodja@mc-celje.si))

They will provide special prices for COMCOL participants.

When registering, please mention you are the guest of COMCOL conference.

Do not use booking.com, in order to get special lower price for the conference participants.

**How to get here:**

- Jože Pučnik Airport, Ljubljana (<http://www.lju-airport.si/en/Main>)
- Ljubljana – Celje by train or bus (<http://www.slo-zeleznice.si/en/passengers/slovenia> or <http://www.ap-ljubljana.si/eng/>)

**Follow us online:**

- Museum of Recent History Celje (<http://www.muzej-nz-ce.si/?lang=en>)
- ICOM Slovenia (<http://en.icom-slovenia.si/>)
- Facebook profile Comcol Celje (<https://www.facebook.com/profile.php?id=100008193285980>)

Be part of fresh and innovative museological event! See you in Celje!

COMCOL organizing team

## Museu da Maré in need of support

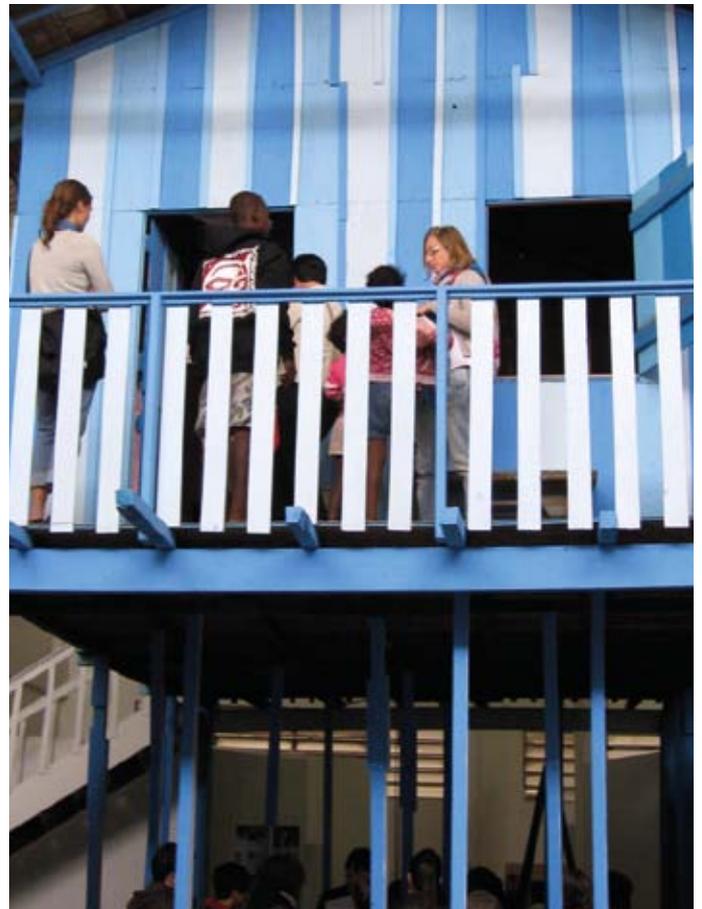
*Last year COMCOL visited the renowned Museu da Maré in Rio de Janeiro and had the privilege of getting deeper insights into the impressive work of this favela museum (see e.g. COMCOL Newsletter 23). Now the museum is threatened and in strong need of support. We ask our readers to write letters of support and send them to Paula dos Santos [paula.dossantos@ahk.nl](mailto:paula.dossantos@ahk.nl) or directly to the museum director Luiz Antonio, [luizantoli@gmail.com](mailto:luizantoli@gmail.com).*

Links for more information:

<http://oglobo.globo.com/cultura/ameacado-de-despejo-museu-da-mare-mobiliza-comunidade-14000424>

[https://secure.avaaz.org/po/petition/Prefeitura\\_do\\_Municipio\\_do\\_Rio\\_de\\_Janeiro\\_Eduardo\\_Paes\\_Salvar\\_o\\_Museu\\_da\\_Mare/?dmlzqib&pv=2;](https://secure.avaaz.org/po/petition/Prefeitura_do_Municipio_do_Rio_de_Janeiro_Eduardo_Paes_Salvar_o_Museu_da_Mare/?dmlzqib&pv=2;)  
(online petition)

<http://museudamare.org.br/joomla/>



COMCOL delegates visiting Museu da Maré  
15 August 2013.

Photo Eva Fägerborg.

See below the call for support:

The Museu da Maré in Rio de Janeiro is facing a very difficult time and needs your support. In 2005, the museum was installed in empty and long time abandoned building complex at the favela da Maré after signing a contract with the Libra Group, an international business for transportation and logistics.

With the recent “pacification” of the favela by the police, real estate speculation has begun in the region. A few weeks ago a representative of the company called the museum director to say that their contract would be terminated and they would have to leave immediately. The museum has already received an eviction notification. This could mean the end of Museu da Maré, leaving a deep scar in the favela and in the museum field in Brazil.

As a friend of the museum, I have been asked to gather support from the international museum community. International support is key to make Libra and Brazilian authorities understand that the Museum da Maré is highly regarded and that it makes a difference. It is not because it is located in favela that it deserves less respect; on the contrary, your support will show that a small museum in the favela can help change the world.

There is a strong mobilization in Brazil. At this moment, there is a proposal waiting for the mayor’s approval to list the work of the museum as immaterial heritage of the city of Rio de Janeiro. This would later allow local authorities to declare the museum building as being of public interest. This is the time to show the mayor and Brazilian authorities the relevance of the museum.

Therefore, I would like to ask you if you would be willing to write a letter of support, in the name of your organization and member organizations (Brazilians like to hear from institutions). It would be even better if you would allow us to use your logo next to your name (Brazilians also like logos).

I hope you are able to help, it will make a difference!



*Paula dos Santos*

*Lecturer Heritage Theory, Int. Master’s Degree Programme, Reinwardt Academie, Amsterdam*



*paula.dossantos@ahk.nl; www.ahk.nl/en/reinwardt/*



Location of the first open depot in Celje old city centre.

Photo Rafael Počivašek

## ***Project Open depots. From the museum depots to the city window displays***

***Tanja Roženberger***

In the Museum of Recent History Celje, the greatest problem for an effective and adequate protection and preservation of different materials is the lack of storage premises. The current premises for the storage of museum materials are scarce, partly inadequate and also often difficult to access. One part of the collection is located in storage areas in the museum building, where a part of the attic has been converted for these purposes. The more sensitive museum material (documents, photo library, archives, textiles etc.) is

stored in this part of the building, as the premises are more adequately furnished for this purpose. A temporary depot is arranged on the ground floor of the building while bigger depot premises are leased in a near-by warehouse.

While we were looking for a solution to this topical issue of where to store the museum items, a project was developed about the use of empty business premises in the old town centre, especially those whose window displays are facing the main Glavni trg and the near-by streets. The collection material suitable for such a deposit/exhibition, have been selected based on the following criteria:

- origin/Celje, region
- typicality/rarity/uniqueness
- diversity and attractiveness
- tradition
- possibility of development (related to modern items)
- resistant materials
- security

We have prepared a list of collections and materials appropriate for deposit in these window displays. The Artisan's collection encompasses tools, models, accessories and products of individual artisans, who



At the opening.  
Photo Sherpa.

worked in Celje and its immediate vicinity from the second half of the 19th century until the present day. This collection also includes equipment from workshops and personal belongings.

The museum holds various pieces of equipment and products of well-known and recognised merchants, entrepreneurs and artisans from Celje (eg. the Rakusch store equipment, the equipment from Pavić fur trade shops, the Presker chandlery, Tomažin and Chiba millineries etc.). The scales and weights collections, related to the tradition of scale-making in Celje, comprises scales from various historical periods, including the modern ones, used for various purposes and of different types. We have kitchen scales, weighing scales, letter scales, numerous pharmacy scales, scales for gold coins, and pocket scales.

The majority of the collection from the enamelware factory Westen/Emo consists of kitchenware – pots, saucepans, frying pans, bowls, plates, strainers, scoops, jugs, kettles for water and tea etc. About one third of the collected items originate from World War II, the rest of them come from the post-war period.

The dentist's collection brings together old dentistry instruments, devices and equipment, which were used mostly by Slovenian dentists and dental technicians, and they represent the development of dentistry in Slovenia. The majority of the collection was donated to the museum in 1991 by a dentist from Celje, Franc Štolfa. The collection, which was assembled at that time, has been growing ever since, mostly with the purpose of saving and protecting medical technical heritage.

We prepared the collection "Children's Life" in the museum in 1995, the year in which the first, and still the only, Slovenian Children's museum, Herman's Den, opened. Children's pushchairs are among the oldest items in the collection. The pushchairs are made from various materials, they are deep, sports, with a hood or without. The collecting policy states that the materials in the collection are related to the child and his/her existence in the 20th century. Each and every museum item talks about the time of its origin, it reflects the past together with its use and often, also in the case of pushchairs, the status symbol.

Due to the limited exhibition space, the majority of these materials are not displayed. Moreover, we also have problems in accepting new items into the collection because of the lack of storage facilities.

## The first “Open Depot”

On 18 May 2014, at the International Museum Day, which this year was entitled “Collections make Connections”, the Museum of Recent history Celje opened the first “Open Depot” in the old town centre in the vacated window display of the former Rakusch store/Železninar hardware store. It installed there rich commercial equipment, which had formerly been on display there. The equipment of the Rakusch store/Kovinotehna (Železninar) hardware store presents the cultural heritage from the area of business and cultural history. The store operated in the house in Stanetova ulica for a full 156 years and sold a wide range of products – from hardware, construction material, farm tools, and even items for households and interior design. The D. Rakusch hardware store was renowned for being one of the biggest stores in this part of Europe to send its goods by catalogue sale to merchants across the entire country (first it belonged to the Austro-Hungarians and later on to Yugoslavia). In 1945 the store became the property of the State, and the company was the basis for the future Kovinotehna company. The store operated in the same location under the name “Železninar” until 2004. The house with one of the oldest merchant’s traditions in the city has changed ownership several times, and thus the Museum of recent history Celje in 2002 documented the equipment of the store that has the status of a cultural monument. Five years later the museum displayed items from their (overflowing) depots there because we wanted to preserve the authenticity and integrity of the collection.

The installation of the “Open Depot” was very successful and positively received, even rumours started among the inhabitants of Celje that “the Železninar store had reopened!” At the opening, former workers, vendors and other “in situ” visitors gathered, and stopped time and brought the past to life with their memories, which they used to create the new memory location. Thus the Open Depot 1, the collection of the Rakusch/Kovinotehna equipment connects the past with the present, while addressing the future and bringing generations together, joining our memories and stories. It connects the town centre with a movable heritage and contributes to the heritage of the town. It is a new cultural anchor for the local inhabitants, and forms an urban and local identity with an urban make-over.



Former workers at the opening of the first open depot in Celje old city centre.

Photo Sherpa, 17 May 2014.

By exhibiting/depositing in empty business premises in the old town centre of Celje, we achieved several objectives: new depot premises, new contents in the vacated business premises, the highlighting and presentation of the tradition and heritage of the town, the accessibility of cultural heritage and its dialogue with passers-by. With the project “Open depots”, the museum steps out of the museum building among the inhabitants of Celje, and thus contributes to the development of the Celje town centre, expanding the knowledge of the cultural heritage while creating a public cultural space.



*Tanja Roženbergar, MA, Museum of recent history Celje, Slovenia.*



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The creators of the Foundation of Disinherited Goods; from left to right Dieuwertje Wijismuller, Kate Marchand and Jolande Otten.

Photo taken by Frank van Delft (from "Frank van Delft Photography" <http://www.frankvandeloft.com/index.html>)

## *Disposal... Gone But Not Forsaken*

**Lori Beth Buckley**

Stichting Ontferfd Goed (SOG)/Foundation of Disinherited Goods (FDG) is a non-profit organization established in 2012 by three cultural heritage professionals in the Netherlands: Kate Marchand, Jolande Otten and Dieuwertje Wijismuller. These entrepreneurs saw an opportunity to generate public and governmental awareness for challenges faced in the heritage industry by purchasing, through personal funds, the orphaned collection of the former Scription Museum in Tilburg. The founders of the FDG believed that by making this purchase they would not only help prevent the collection from being lost from the public sphere, but could also focus professional attention on issues related to collecting practices and encourage institutions, such as museums, to collectively optimize their resources. In other words, they wanted to use the collection as a marketing tool to generate discussions about museums working together before they acquire new items and promote the idea of museums developing their collections in unison. In their opinion, this can be achieved if and when museums make comparisons between similar collections, only acquiring items that are not available for loan from another museum, and encourage deaccessioning initiatives to dispose of

items which no longer meet the selection criteria of the museum or the identity of the collection.

Therefore, since its inception, the Foundation of Disinherited Goods has become a specialized organization in advising, dismantling and upcycling institutionalized collections in the Netherlands with the aim of educating, enlightening and involving professionals, the general public and governmental agencies in the collection process from acquisition to disposal. In order to accomplish this, the foundation works on a tier system comprised of three phases: consulting, adopting and upcycling.

### **Phase I: Consultation**

After contact has been made with a willing institution, whether it is a company, museum, government entity, business, foundation, or other organisation, the FDG begins collaborating with the institution by helping them establish or improve their collection policy. This is done to help the institution keep a long-term strategy in mind with regards to their identity or mission, as well as help them set specific criteria for assessing the collection. Once the policy is complete and the clients have independently decided which objects no longer fit within their parameters, it is recommended that they deaccession the items from the collection and proceed with disposal initiatives.

At this point, the Disinherited Goods representative(s) can guide project workers through the best deaccessioning and disposal methods and procedures to follow based on the Netherlands Guideline for Deaccessioning of Museum Objects (LAMO). It is always recommended that this toolkit be used in combination with the ICOM Code of Ethics for optimal transparency. Accordingly, if any items are found to be of national heritage value, the FDG can assist in ensuring they are placed in an appropriate institution for safeguarding. However, if items have been on the Dutch Relocation (Herplaatsings) Database, advertising available objects to other museum, for more than three months without receiving interest, it is recommended that further disposal initiatives take place. Depending on the client's wishes, they can either move forward with recommended disposal practices independently or donate their remaining objects to the FDG. If the latter is chosen, objects are moved to the foundation's location at De Gruyterfabriek in 's-Hertogenbosch

where they are photographed, registered and included in the collection, ready to undergo phase two.

## Phase II: Adoption

This phase marks the point where the public is directly involved in the work performed at the foundation. This is primarily seen through the process of *adoption*. This term was specifically chosen for the act of selling an object to an *adoptive parent* because the foundation wishes to instill a sense of awareness in the new owner, asking that they acknowledge, appreciate and respect the cultural significance of the item. This is also why the FDG uses the *Adoption Certificate* in the transaction process. This document specifies which objects are being adopted from which sub-collection at the foundation and records the vital information of the adoption parent so the FDG will always have a record of where the items found a new home. The form also states certain conditions which encourage the new parent to “care for the object through appropriate means” and “showcase the objects when possible to a third party”.



Durk van der Ploeg leaving De Gruyterfabriek with typewriters from the former Scription Collection as the first artist to participate in the upcycling initiative. Photo taken by Patrick van Berkel, Independent Contract worker (through his company CEES cultuureducatie en services) of the FDG for educational programs and Fenix Design projects.

/ Stichting  
Onterfd Goed

# Adoptie Certificaat

**Titel:** \_\_\_\_\_

**Objectnummer:** \_\_\_\_\_

**Serienummer:** \_\_\_\_\_

**Prijs:** \_\_\_\_\_

**Adoptievoorwaarden:**

De \_\_\_\_\_ te \_\_\_\_\_ verklaart ondergetekenden dat bovenstaand object, afdeling uit bovenstaande collectie ter adoptie is overgedragen. Stichting Onterfd Goed verklaart dat object niet behoort tot het Nederlands erfgoed dat in een museum omgeving moet worden bewaard. Met dit certificaat verklaart de Stichting Onterfd Goed afstand te doen van object volgens geldende richtlijnen van de erfzucht voor musea. Adoptieouder verworft het volle eigendomsrecht en verklaart zorg te dragen voor gezond beheer en behoud van het ter adoptie overgedragen object. Presentatie in de breedte zin van het woord van object ten behoeve van anderen, wordt zeer op prijs gesteld en aangemoedigd. Heers kan Stichting Onterfd Goed een adviseerende rol vervullen. Deze overdracht wordt geregistreerd tenzij een overzicht te krijgen van de nieuwe adoptieouders van de objecten uit de verwerste bovengenoemde collectie. Deze gegevens zullen niet worden gebruikt voor commerciële doeleinden en uitsluitend ter beschikking zijn van Stichting Onterfd Goed. Stichting Onterfd Goed ziet er op toe dat vertrouwelijke gegevens van persoonlijke aard, daarmee samenhangende informatie of andere vertrouwelijke aangelegenheden niet worden vrijgegeven wanneer de gegevens over de collectie ter kennis van het publiek worden gesteld.

**Stichting Onterfd Goed**

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\_\_\_\_\_

\_\_\_\_\_

Veermarktwade 8  
Ruinste 441, ingang 11  
5222 AG 'n Hertogenbosch  
06-5795533  
info@ontertfdgoed.nl  
www.ontertfdgoed.nl  
Facebook: Stichting Onterfd Goed  
Twitter: @ontertfdgoed

Truostek Bank 26.4705.022  
RIBN 54887521  
S.O.G. is niet BTW-plichtig.

**Adoptieouder**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Adresgegevens:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Example of an actual Adoption certificate of the FDG.

A second form of involvement is carried out by conducting educational workshops. Various programs aimed at students from primary schools to master degrees are organized to create awareness and understanding about the less familiar task heritage professionals must carry out. The hands-on activities of the workshops challenge graduates to think critically about the fate of an item or entire collection by considering questions such as: what rights and obligations do heritage institutions have regarding disposal procedures? What alternatives are available to disposal procedures? While younger pupils focus on topics such as waste and recycling and are encouraged to think about creative (re)uses for the items.

Additionally, the foundation wishes to continuously involve leading professionals and the public in discussions centered on sensitive or uncharted subjects in the cultural field. The FDG does not claim to have the answers to the challenging questions posed, but rather has the desire to openly and transparently



One of the finished designs created by Durk van der Ploeg with typewriters from the former Scription Collection.

Photo taken by Stichting Ontferfd Goed.

discuss and reflect upon current as well as future trends. Due to this belief, the foundation hosts and participates in many debates centered on relevant issues including projects on which they are currently working. Other topics can range from (re)examining the role and authority museums have as collection keepers to changing the way government(s), heritage professionals and members of society view heritage institutions. Examples of questions related to these topics are: Who owns the collection? Who decides what to collect and what to discard? Why are museums solely responsible for safeguarding heritage? Why aren't safeguarding responsibilities placed on willing and able citizens?

If objects are not adopted within a year, even after being showcased in Arts and Crafts tradeshows, such as the Feel Good Market in Eindhoven, or design shops in Amsterdam, such as OODE and The Wicked Warehouse pop-up store, the third and final phase begins.

### Phase III: Upcycling

In this phase objects are detached from the collection and re-used in a final attempt to find an alternative role in society. With the newly created label, Fenix Design, commissioned artists, students and hobbyists are asked to "upcycle" the materials and create new designs, thus, new meanings and functions for the objects. The finished products are then returned to the De Gruyterfabriek to be sold.

If, after another six months, items have still not been used by a designer, they will be further broken down and sold in bulk as recyclable material to various factories or companies.

Due to the uniqueness of this organization and the specialization of its employees and volunteers, the Foundation of Disinherited Goods is able to extend its expertise in collection management strategies and collaborate with the appropriate experts to ensure the correct placement of items is made whether it be with a museum, private collector or in the home of a member of society. Aside from its practical applications, the FDG acts as an innovative organization attempting to provide relevant solutions for collection management issues that are continuously faced in the industry. Thus, the foundation not only accepts but seeks out criticism to ensure that it is able to meet and adapt to the standards of collecting institutions, such as museums, and improve upon their working relationship. To obtain additional information about the FDG and the projects they manage, visit their website at [www.ontferfdgoed.nl](http://www.ontferfdgoed.nl) and be on the lookout for their upcoming publication written by former FDG director Kate Marchand.



*Lori Beth Buckley, Masters of Museology student at the The Reinwardt Academy in Amsterdam and intern at the FDG,*



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### Links and Resources

Foundation of Disinherited Goods (Stichting Ontferfd Goed): <http://www.ontferfdgoed.nl>  
 Netherlands Guideline for Deaccessioning of Museum Objects (LAMO): <http://www.comcol-icom.org/wp-content/uploads/LAMO.pdf>  
 The Dutch (Herplaatsings) relocation database: <http://www.herplaatsingsdatabase.nl/>  
 The Gruyter Factory (De Gruyterfabriek): <http://www.degruyterfabriek.nl/>  
 FeelGood Market-Eindhoven: <http://feelgoodmarket.nl/>  
 The Wicked Warehouse: <https://www.facebook.com/thewickedwarehouse>  
 OODE: <http://oode.nl>  
 Durk van der Ploeg: <http://www.typischkunst.nl/>

# A Pinterest attempt to collect stories and objects

**Sarah Wassermann**

The Museum Europäischer Kulturen – Staatliche Museen zu Berlin (Museum of European Cultures – National Museums Berlin) is participating in the upcoming *Probephühne 4* of the Humboldt Lab Dahlem. The Humboldt Lab is a project of the Kulturstiftung des Bundes (Federal Cultural Foundation) in cooperation with the Stiftung Preußischer Kulturbesitz. The Humboldt Lab provides a field for experimentation, in which new ways of presentation are tested and new discourses as well as co-operations are brought forward. The results of the different *Probephühnen*, the experimental exhibitions in Dahlem, have influence in the configuration and implementation of the Humboldt-Forum, which will open as a museum for world cultures in 2019.

Within the upcoming *Probephühne 4*, which will be on display from 21st September 2014 to February 2015, the main focus will be on how one constructs the self and the other – integrating the multilayered views on and of Europe. The Museum of European Cultures, the Museum of Asian Art and the Ethnological Museum will attempt to deconstruct the European/non-European boundary. “Making Europes” is one of many experimental displays therein and focuses on the multiple perspectives on and impressions of Europe, which is never a clearly defined place, and means different things to different people and organizations.

Besides displays which portray the multiple and variable localizations of Europe as well as displays that show personal and foreign stereotypes of “Europeans”, we will start a participatory Pinterest project, asking people for a personal, formative European moment. We created a group board on Pinterest, displaying images accompanied by stories or statements of people’s Europe-experiences. The questions are *When, where or why have you experienced Europe? Which object or image is connected to this experience?* The aim is to collect the various stories and objects not only online, but also as a physical museum collection. All Pinterest participants are asked to contribute the real object or photo to our growing showcase in Dahlem.

In this way we will build a digital collection, which is accessible online and for everyone, as well as a physical collection, which we would like to add to our museum collection afterwards. By doing so, we can actively involve “outsiders” in our collecting activities and create a participatory collection that tells the stories of the participants. This will surely also further the personal bond between the contributors and our museum. Another advantage of the online collection on Pinterest is the involvement of people who might not be able to visit our museum, but are nevertheless willing to participate in the project. The challenge will be to get people to actively participate in the project and not just “like” and “follow” it. We therefore also plan a regular consultation-hour, where people can bring their objects and tell the story connected to it. That such attempts can be very successful was shown by the Europeana 1914-18 project: People were asked to bring their objects from the First World War to get them digitized. The digital objects and their stories are now accessible on the Europeana 1914-18 portal. The project was acclaimed in the media and has already collected 134.148 objects from private contributors.

Another question which arises is how one can preserve such a digital collection, as we will store the objects and stories on Pinterest rather than on our own server or platform. One cannot be sure if Pinterest will exist forever, so we have to consider documenting the online collection as well in another format. The problem of documenting such a digital exhibition properly is surely similar for real museum exhibitions. A general guideline on exhibition documentation – physical as well as digital – should exist for museums, because they can be a fruitful source for museological research. The exhibition catalogue and script can be seen as a form of documentation for physical exhibitions. But such a script does not exist for our project, as it is a participatory process that collects the ideas, stories and comments of many different people. Therefore, full documentation can only be created after the end of the project – if it is to end at all.

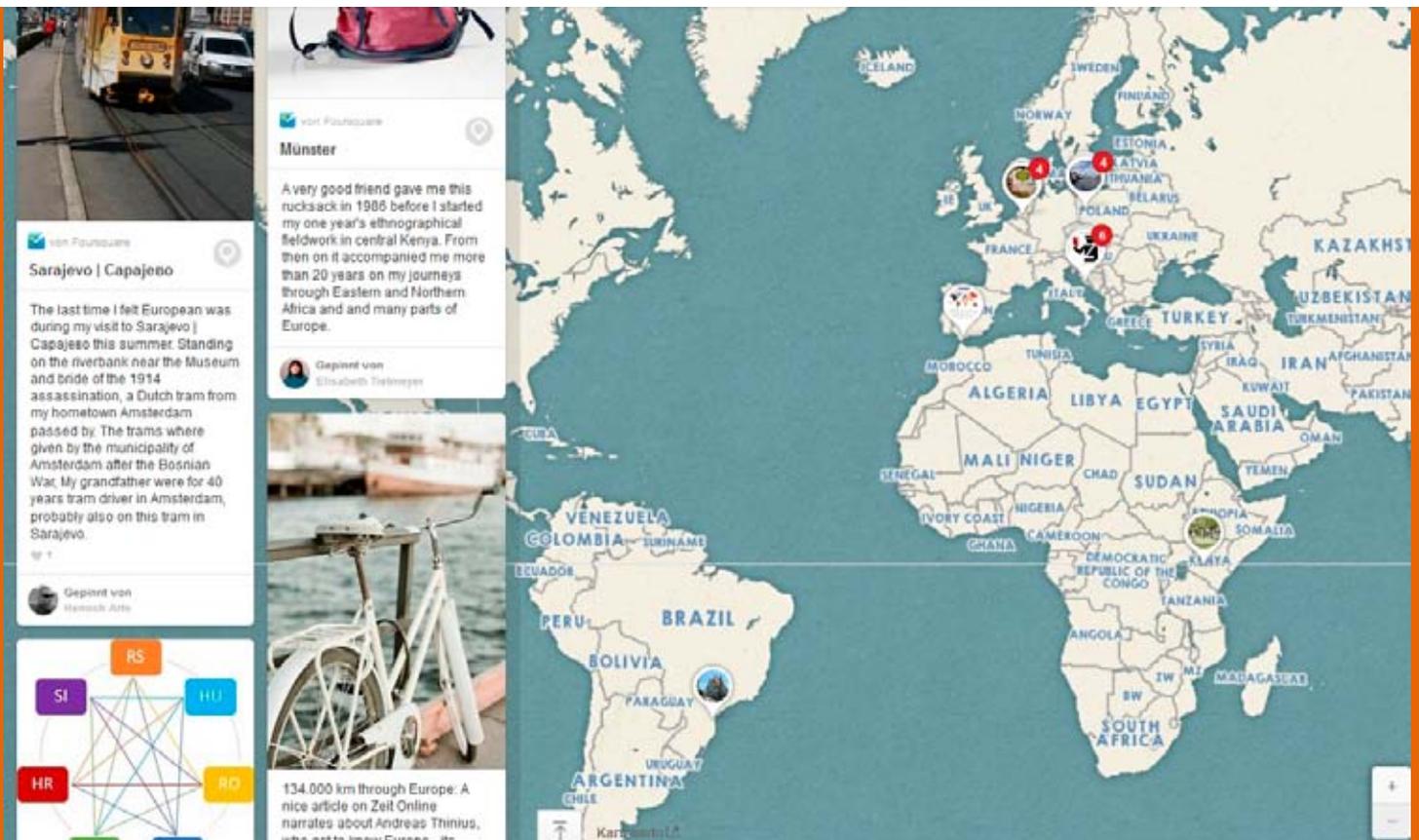
A possible solution for documenting the project would be to make Screenshots and save the digital data on the museum server. Of course this stored data does not resemble the visuals on Pinterest, which already looks like a kind of online exhibition, but we will at least be able to store the objects and stories. However, a copyright problem arises here: Through the participatory approach, many images and videos are gathered from various people. With the post on our board or by sending their images and stories via

mail, they agree to the publication on Pinterest. Does this also mean that we are allowed to store the images on our server or use it for a publication? Copyright was also a difficult issue we had to consider when creating the Pinterest account: there is no space for a disclaimer and every member can share anything. This is due to an American fair use provision, which says that images are free to be used for private or nonprofit, educational purposes – though the “distinction between what is fair use and what is infringement in a particular case will not always be clear or easily defined” (<http://www.copyright.gov/fls/fl102.html>). So we decided to add the copyright under our own images and only pin other images which are under a creative commons license. Participants who pin their images on Pinterest are responsible for their images by themselves.

These questions and difficulties connected to the participatory online presentations point to the fact that many museums, like us, are not yet quite

familiar with such online projects and that copyright regulations are not yet clear and fit for the digital era. International regulations, best practice examples and exchange among the museums are needed for improvement.

Another issue was the active online participation on Pinterest, which appeared to be not as easy and immediate as originally assumed. This is because only people following the museum’s Pinterest account can get an invitation to join the group board. So, one way to participate is to follow us on Pinterest and then be added to the board. One will then be able to post images and comments on the board personally. Another way is to post the image and description on our Facebook page ([facebook.com/museumeuropaeischerkulturen](https://www.facebook.com/museumeuropaeischerkulturen)) or their own Facebook page, using the Hashtag #makingEuropes. This way, all relevant entries will be listed under the according tag on Facebook, so we can easily share them on Pinterest. Participation via email ([mek@smb.spk-berlin.de](mailto:mek@smb.spk-berlin.de)) is also possible.



screenshot pinterest

We are very excited about the outcome of this project and hope for lively participation and exchange. This project is sought as a platform to share stories and discuss people's Europe-experiences. The starting thesis was the idea that Europe is more than a fiction: it is already made by each one of us, even if we are not always aware of it. For example when we get in touch with other Europeans and share common hopes and fears or when we can travel Europe without borders or money hindrances. The Pinterest board might be a motivation to think about one's own relation to Europe and become aware of personal European moments which one did not conceive as such in the first instance. This does also include the views and experiences of 'non-Europeans' on Europe: How do they experience it? Or what about those who were not born in Europe but live here: What is their opinion of Europe? Do they feel welcome and included? The project is an attempt to shape a common and inclusive European identity and awareness, and simultaneously to collect objects representing the discussion.

We invite all COMCOL members to join us in our project and spread the word to friends and family. If you have any questions, comments or experiences with similar projects, we would be happy to hear them.



*Sarah Wassermann, Museum trainee/research assistant, Museum Europäischer Kulturen, Berlin.*



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## *Message from the ATTIC – Contemporary collecting as a tool for visualizing intimate realities*

*Marija Jauković*

Contemporary collecting refers to the organized activity of collecting the contemporary moment. It refers to fashioning the presentations of the reality we are all here to witness and participate in. Many institutions have recognized the benefits of this approach. They are actively inviting many visual representations of the present, and are advocating for active public participation.

However, this short essay will not elaborate on the institution-based activities that can be encountered, nor will it analyze the pitfalls and successes of the applied approach. Rather, it will try to introduce an initiative, based on passion and strong will. And it will try to advocate for creating room for those activities, which are not heritage- and museum-oriented per se, but still use contemporary collecting as one of the means for achieving their goals.

The specificity of the ATTIC Sessions project lies in the type of object it collects and the narratives it offers, especially in relation to the contemporary context of the territory it focuses on. Although several projects of contemporary collecting have been conducted in Serbia so far, with an emphasis on reconciling and mediating potentials of this approach (Jaukovic 2012), this text will introduce a project which collects contemporary artistic productions and through its collection wishes to create a space for presenting other sides of contemporary life. The ATTIC Session project did not start with a conscious decision to collect, but it nevertheless resulted in the formulation of a collection. It should be understood as an example of non-institutionalized and non-collection based activities resulting in the making of a collection, while aiming to present the contemporary moment.

The ATTIC Sessions project started in 2012 in Belgrade, Serbia. It is the brain-child of a very dynamic and dedicated duo working within ATTIC Studios, Mićun Jauković and Miloš Ivanović, (<http://atticstudios.org/wordpress/about-attic/>). The project presents a collection of 20 episodes, i.e. “objects”, which try to capture the high level of diversity of music produced within the city the team is located in (<http://www.youtube.com/user/atticstudiosorg?feature=watch>). Each “object” presents one performance, unique in genre, recorded with the same audio and video quality, within the same designed space and lighting.

The result of the authors’ selection process is a continuously developing internet based collection of live music recordings, depicting the diversity of music production outside the mainstream perception of this industry. “Objects” typically have two segments. The first segment is based on a live recording of a music performance and the second segment presents the unified visual language of each recording. The performances are captured in the same minimalistic designed interior, and the same lighting design is

used for each recording. This unification of visual presentation is applied with the goal of creating a visual coherence of the overall collection, while the content of each “object” purposely differs. Additionally, the visual unity should be understood as a type of exhibition design of the virtual space of the Youtube channel used both as the collection’s depot, exhibition space and as a publishing means.

The ATTIC collection was formed through a careful selection process, referred to by its makers as “following personal taste and aspirations”. The process was based on the musical genre performed, with a goal of collecting highly diverse “objects”, which when brought together can form an overview of the current tendencies in music production. Furthermore, the final selection is intended to serve as a platform for music newcomers to present and further develop their work by joining the project. The authoring duo has systematically collected contemporary intangible forms which collide with their vision of reality, or of what reality should most likely be. Their choices depict one possible version of reality, while they never

Participants of Attic Sessions and the Attic session collection, ATTIC studios, Belgrade, Serbia.

Source: Miloš Ivanović, [ivanovic@atticstudios](mailto:ivanovic@atticstudios)



claim that they, as selectors, “know best” or hold any authority of “good taste”.

This emphasis on intimate perception of the selected objects references one of the core principles of *Kunstkammer* and *Wunderkammer*. Historically *Kunstkammers* and *Wunderkammers* can be defined as visualizing a personal vision of the world, by ordering and displaying carefully selected objects of curiosity (Findlen, 1989, Hooper-Greenhill, 1992, Maroević, 1993).

The presence of this archetypical collecting model within the structure of ATTIC Sessions project somewhat confirms that the basic principle of collecting, i.e. of materializing a unique world-vision is inscribed in any activity of documenting contemporary world.

Unlike the historical *Wunderkammer*, formulating the ATTIC collection is and was dependent on the good will and active voluntary participation of everyone involved, giving it a strong feeling of a “grass-root” movement. This aura of self-organized movement transformed the potentially limited activity of collecting into a symbolic act of expressing the intrinsic need of creating, whilst maintaining a space in which the every-day gains a different purpose.

As a means of creating and displaying a collection, ATTIC Sessions project uses internet as both a virtual depot and virtual exhibition space. The nature of the collected “objects” is essentially ephemeral, and this ephemerality poses an issue regarding “object” preservation and display. In order to create a permanent document of passing activities, the project first of all uses a specific manner of recording music, insisting on the immediacy of both audio and video recording. In this way, a permanent documentation is made, but the organic elements of the live performance are kept. Secondly, by distributing the recordings within a defined internet-based space, a sense of collection coherence is achieved.

By using internet the project had a wide reach to everyone interested. The choice of Youtube as publishing channel was made because of the possibilities of this Web 2.0 technology. It allows different means of participation in both the production of “objects”, and in their dissemination. Youtube is simultaneously used as a contemporary collecting database. The possibilities of this type of tool are wide-ranging: from “passive” consuming of

the presented recordings, through direct commenting on their content, to possibilities of immediate response by using similar means.

It can be said that the personal approach to the collecting process applied, denied the possibility of objective information-gathering, and that consequently the collection offers narratives only for a highly specific community of interest, consequently limiting the opportunities for larger societal impact. Nevertheless, the community gathering around the project and consuming ATTIC collection has specific interest and a need to voice its expectations. As such it stands as a symbol for every sort of community of interest that might be formed and maintained through initiatives of this type. The power and potency of this “grass-root” activity is more than obvious. The very visible intimate commitment of the authors and all involved in the project, as well as their willingness to try and construct the coordinate systems in which they can freely function and feel fulfilled in, initiated much-needed emotional support from consumers, later transformed into active participants of the project.

The first finished serial of the project ATTIC Sessions confirmed that some magic in every day existence in Belgrade is needed, and that it can be made possible. However, the limitation of the predominantly local effects opened many more questions, which collide with serious societal concerns. The authors of the project themselves recognize the high local centralization of their collection, and for their future plans they want to reach beyond this local dominance. They are planning to conduct a larger scale cultural mapping in 2015. With the continuation of their project and by using the same collecting principles, they wish to expand the first collection and to offer a different contextualization of it, mostly through involving other interested parties in the collecting process itself.

The ATTIC Sessions demonstrates the power of contemporary collecting as a means, while attempting to critically reconsider surrounding realities. When displayed and communicated it demonstrates the potency of an intimate vision in initiating others. And lastly, it demonstrates that contemporary life within this region can, and does, go beyond the turbulent transformations of the contemporary moment.

This short introduction to the ATTIC Sessions project is based on my personal beliefs and on the enormous impact that following this project and communicating

with its makers had on me, and the way in which I perceive the potential of the future adventures I may embark on. Therefore, as advocating for their goals and visions, I wish to thank them for the inspiration they give and for proving that taking an initiative and trusting your surroundings is possible.

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Accessed: January 27, 2014.



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Installation of the exhibition *Atrapar la vida*.  
Eugeni Forcano. 2014 © Raúl Alonso.  
Instalación de la exposición *Atrapar la vida*.  
Eugeni Forcano. 2014 © Raúl Alonso.

## Nomad Crates: Touring Exhibitions in Spain

Ana Tomás

In February 2014, a small village in the heart of Spain with no more than 500 inhabitants was able to show a video art exhibition on feminist discourse as part of its one week programme for the Celebration of International Women's Day. This was part of the Touring Exhibitions Programme of the Art Promotion Office of the Ministry of Education, Culture and Sport of the Spanish Government. At the same time, some other major exhibitions in this programme could be seen in large venues in America and Asia.

One of the best parts of the job of a registrar working with collections and exhibitions is making artworks and cultural heritage accessible to all sorts of audiences, in any part of the world. In the case of Spain, with a vast and rich heritage worth promoting, touring exhibitions have proven to be an ideal means to obtaining this goal.

There are two major factors currently influencing how touring exhibitions are managed in Spain. On the one hand, the financial crisis and the limitations encountered by cultural institutions in terms of budget and resources had a big impact on touring exhibitions

over the last number of years. The situation forced cultural institutions to adopt a new approach when developing new projects, encouraging partnerships and reducing the size, and therefore the cost of the exhibits. On the other hand, the diversity of institutions managing touring exhibitions in Spain has a very positive effect on the variety of available choices, also contributing to overcoming the economic difficulties of the sector.

This text will give a glimpse of the multiple agents working in this area, to some extent a result of the Spanish territorial and administrative structure.

### **The role of state organizations**

In Spain a wide range of touring exhibitions on varied subjects is available from different Ministries at any one time. The Ministry of Agriculture offers exhibits focusing on environmental issues; through the Institute of Women touring exhibitions dealing with gender equality can be requested and all kind of scientific themes can be found in the exhibitions available from the Spanish Institute of Scientific Research (CSIC).

Here I will focus on the exhibitions of the Art Promotion Office unit, which has been touring exhibitions for more than three decades. In that time, more than a hundred cities in 41 countries have benefitted from its cultural activities.

Our current Touring Exhibition Programme changes regularly, always trying to offer projects from both well-known and emerging artists. The exhibitions are curated by highly regarded external professionals, whose expertise guarantees the quality of the contents. The Art Promotion Office is in charge of organising the exhibitions of the National Prizes of Photography annually awarded in Spain, which are the core of our catalogue. Each year, a major exhibition from one of the most renowned Spanish photographers becomes part of our Touring Programme for a period of five years.

Exhibitions of different sizes and installation difficulty are available in order to adapt to as many venues as possible in terms of resources and gallery space. In addition, our curators can make a selection of the number of artworks or adjust the content to suit the venue if needed.

In an effort to promote access and make our exhibitions available to small locations with limited budgets, insurance costs (nail to nail) are covered by the Ministry's annual policy. Interpretative materials are provided when possible as well. Waiver of payment of Intellectual Property Rights is possible thanks to an agreement signed by the Art Promotion Office and VEGAP (the organisation that manages author's rights of visual creators in Spain).

The office provides comprehensive technical support for crating, shipping and installation and collaborates with public relations in the form of press releases and promotion through its website and social media.

In the past, the Art Promotion Office has also supported touring exhibitions based on the collections of some Spanish State Museums. For example, during the recent refurbishment of the National Museum of Archaeology in Madrid, some temporary exhibitions toured around Spain showing rich collections not usually on display.

The Office also collaborates with other departments in the Ministry. For example, soon a collaborative project with the Cultural Cooperation with the Autonomous Communities Office will commence. This project will bring small touring exhibitions, with all cost covered, to small villages and rural areas that otherwise could not include these kinds of exhibitions in their public programmes.

### **Autonomous communities and local administration**

The distribution of competencies in culture between the different levels of administrative organisation in Spain (state, autonomous communities and local authorities) meets a constitutional mandate. This division allows more efficient management and, above all, ensures greater sensitivity to local cultural manifestations and heritage in certain territories.

According to Article 148.1.16 of the Spanish Constitution, the "promotion of community culture" is the responsibility of the autonomous communities. In addition, municipalities and county councils can assume delegated powers from other authorities and cooperate in the promotion of cultural heritage, at the request of the Law 16/1985 on Spanish Historical Heritage.

To this state regulation it is also necessary to add references to culture in the 'constitutions' of our autonomous regions and, in the case of many regions, the enactment of heritage laws of their own, in which the dissemination of heritage and culture also becomes an essential precept.

As a result of this context and the regulatory framework, many communities have established networks of museums or exhibition spaces, allowing the loan of exhibitions among their members (e.g. Itiner Network in Madrid). In addition, touring exhibitions programmes of some county councils are noteworthy as they actively contribute to the creation of audiences in small communities.

## The private sector

One of the most dramatic effects of the crisis in Spain was the blow received by the private sector. It not only caused the loss of a significant percentage of the business network, inevitably linked to the management of touring exhibitions, but sponsorship and patronage fell to minimum levels, together with pending legislation. In addition, a large number of non-governmental organizations in the cultural field ceased to exist or changed the course of their activities, overshadowing culture.

Although we can imagine that gradually these spaces will be recovered for touring exhibitions, it will take time to achieve the previous situation, and it will be a challenge not to limit the support to well-known artists and to the big cities.

Resisting this situation, we can highlight some cases of touring exhibitions management from the private sector, such as the Fundación Mapfre or Obra Social La Caixa. These institutions, through their cultural centres, have allowed Spanish citizens to enjoy major international touring exhibitions.

We must add to this the emerging partnership with public agencies, who have initiated new high quality projects with shared costs. That is the case of the touring exhibitions that arise from the joint work between the Museo del Prado and La Caixa, the bank that has become a major benefactor of the museum by virtue of an agreement signed in 2011.

## International outreach

When talking about international touring of exhibitions and the promotion of our culture abroad, the Spanish Agency for International Development Cooperation (AECID), is notable. The Art Promotion Office has successfully collaborated with AECID and its network of cultural centres abroad for many years. One example is *La Mirada en el Otro*, an exhibition on the most recent Spanish national prizes for photography, currently finishing its touring period with venues in Buenos Aires, Santiago de Chile and Asunción.

Just a few weeks ago we received our first request from the Cultural Centre of Equatorial Guinea, located in Malabo. This new challenge requires our offer of exhibitions to take into account the extreme environmental conditions of the centre, located in a warm and humid equatorial climate. It is a good opportunity to remember that the sometimes rigid climate standards that appear on our loan conditions agreements are very difficult to apply far from the big western institutions. A special effort will be needed to meet the unavoidable conservation requirements and our aim of access to our exhibitions.

Along with AECID, the Instituto Cervantes stands out. This institution, created in 1991 for the promotion of Spanish language, offers a wide range of cultural activities in more than 80 countries, including the presentation of touring exhibitions.

Embassies are also essential players when touring exhibitions abroad, not only as hubs or contact points in the country of destination, but also as exhibition spaces. In addition to this network of state embassies there are autonomous communities, which have opened their own delegations and cultural promotion offices.

The presence of all these institutions allows a close and regular collaboration with local bodies and sponsors that would be difficult to achieve otherwise. The recent exhibition *Cazadores de Tendencias* on Spanish fashion designers in Milan, Prague, London and Tokyo is a perfect example of a project that was only possible with the support of local organisations and the active collaboration of many institutions and sponsors.

This general overview of touring exhibitions in Spain shows the involvement and the interaction of multiple agents. The success of these initiatives despite difficulties can only be based on close collaboration between them all, always with the final goal of bringing culture to the broadest possible audience.

### References and further reading

Catalogue of the Touring Exhibitions Programme of the Art Promotion Office: <http://www.mecd.gob.es/mecd/cultura-mecd/areas-cultura/promociondelarte/exposiciones/prog-exposiciones-itinerantes/exposiciones-itinerantes-disponibles.html> [Visited 19/09/2014]

Spanish Agency for International Development Cooperation (AECID), information on the network and their public programmes: <http://www.aecid.es/ES/cultura/red-exterior/red-de-centros-culturales> [Visited 02/09/2014]



Ana Tomás is responsible for the Touring Exhibitions Programme of the Art Promotion Office at the Ministry of Education, Culture and Sport of Spain.



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Raúl Urbina's artworks waiting for hanging.  
2013 © Art Promotion Office.

Obras de Raúl Urbina esperando a ser colgadas.

2013 © Art Promotion Office.



# Cajas nómadas: Exposiciones Itinerantes en España

Ana Tomás

*En febrero de 2014, un pequeño pueblo manchego, de apenas 500 habitantes, pudo incluir una exposición de video arte con discurso feminista en su programación especial para la celebración del Día Internacional de la Mujer. Esto fue posible gracias al Programa de Exposiciones Itinerantes de la Subdirección General de Promoción del Arte del Ministerio de Educación, Cultura y Deporte del Gobierno de España. Al mismo tiempo, otras grandes exposiciones pertenecientes al catálogo de este programa han visitado importantes sedes en América y Asia.*

*Una de las mejores cosas de nuestro trabajo en registro de colecciones y exposiciones es, sin duda, hacer que las obras y el patrimonio cultural sean accesibles para todo tipo de públicos, en cualquier parte del mundo. En el caso de España, con un vasto y rico patrimonio que puede ponerse en valor, las exposiciones itinerantes se convierten en un medio privilegiado para alcanzar este objetivo.*

*La manera en que la itinerancia de exposiciones se lleva a cabo a día de hoy en España se está viendo influida principalmente por dos factores. Por una parte, la crisis financiera y las limitaciones que encuentran las instituciones culturales para continuar con su actividad, en términos de presupuesto y recursos disponibles. Con un profundo impacto en los últimos años, la situación ha obligado a adoptar nuevos enfoques en el desarrollo de nuevos proyectos, buscando colaboraciones y replanteando la magnitud y, por tanto, el coste de las exposiciones. Como contrapartida, la diversidad de instituciones y entidades que gestionan la itinerancia de exposiciones en España repercute de manera muy positiva en la variedad de opciones disponibles, contribuyendo además a que el sector se sobreponga a las dificultades económicas.*

*Este texto pretende dar una rápida pincelada a la multiplicidad de agentes trabajando en esta área, en gran medida influenciada por la estructura territorial y administrativa del Estado.*

## El papel de los organismos estatales

*A través de distintos Ministerios, una notable variedad de exposiciones itinerantes de diferentes temáticas se ponen al alcance de los ciudadanos. El Ministerio de Agricultura ofrece recursos expositivos sobre medio ambiente; en materia de igualdad de género, pueden solicitarse exposiciones a través del Instituto de la Mujer; también pueden encontrarse de temática científica, ofrecidas por el CSIC.*

*No obstante, por evidente cercanía, nos centraremos en el catálogo de exposiciones de que actualmente dispone la Subdirección General de Promoción del Arte, unidad que lleva itinerando exposiciones desde hace más de tres décadas. En ese tiempo, más de un centenar de ciudades en 41 países se han beneficiado de esta oferta cultural.*

*Su actual Programa de Exposiciones Itinerantes se renueva periódicamente, siempre tratando de ofrecer proyectos tanto de artistas reconocidos como de artistas emergentes. Las exposiciones son comisariadas por profesionales externos de reconocido prestigio, cuya experiencia asegura la calidad de los contenidos.*

*Promoción del Arte es la institución encargada de organizar las exposiciones antológicas de los Premios Nacionales de Fotografía que se otorgan anualmente en España y que constituyen el núcleo principal del catálogo. Cada año, una gran exposición de uno de los fotógrafos españoles más prestigiosos entra a formar parte del programa de itinerantes, por un período de cinco años.*

*A fin de adaptar la oferta al mayor número posible de sedes colaboradoras, en cuanto a recursos y espacio disponibles, se ofrecen exposiciones con diferentes tamaños y dificultad de montaje. Además de esto, si fuera necesario, los comisarios pueden hacer una selección de piezas ad hoc o ajustar el discurso a la sala antes de la instalación.*

*En un esfuerzo por favorecer el acceso y colaborar con salas pequeñas o con presupuesto limitado, los gastos de aseguramiento (clavo a clavo) son cubiertos por la póliza anual del Ministerio. Asimismo, se facilitan los materiales de gráfica cuando es posible. Gracias a un acuerdo suscrito entre la Subdirección y VEGAP (entidad de gestión de derechos de autor de los creadores visuales en España), se autoriza a las sedes colaboradoras la reproducción de las imágenes de la*

*exposición para su difusión, sin que sea necesario el pago de los derechos de explotación de las mismas.*

*Además, la Subdirección proporciona apoyo técnico en el embalaje, transporte e instalación de la exposición y colabora en la difusión de la muestra a través de notas de prensa y promociona través de su sitio web y sus redes sociales.*

*En el pasado, Promoción del Arte también ha apoyado la itinerancia de exposiciones basadas en las colecciones de algunos museos estatales españoles. Por ejemplo, durante la remodelación y acondicionamiento del recientemente reinaugurado Museo Arqueológico Nacional, Madrid, algunas exposiciones temporales recorrieron España, mostrando las ricas colecciones del museo que no se mostraban al público.*

*La Subdirección también colabora con otras unidades dentro del Ministerio. Así, por ejemplo, en breve se pondrá en marcha un proyecto con la Subdirección General de Cooperación con las Comunidades Autónomas, que tiene por objeto llevar pequeñas exposiciones itinerantes, con todos los costes cubiertos, a pequeñas poblaciones o áreas rurales, que de otro modo difícilmente podrían llegar a programar este tipo de muestras.*

## **Autonomías y administración local**

*La distribución de competencias en materia de cultura entre los diferentes niveles de organización administrativa en España (estado, comunidades autónomas y entes locales) responde a un mandato constitucional. Este reparto permite una mayor eficacia de gestión y, sobre todo, asegura una mayor sensibilidad hacia los fenómenos o bienes culturales propios de determinados territorios.*

*Según el artículo 148.1.16 de la Constitución española, es competencia de las comunidades autónomas el "fomento de la cultura de la comunidad". Por su parte, municipios y diputaciones provinciales pueden asumir competencias delegadas de otras administraciones y cooperan en la promoción del patrimonio cultural, a instancias de la Ley 16/1985 de Patrimonio Histórico Español.*

*A esta normativa estatal es necesario añadir además las referencias a la cultura en los Estatutos de autonomía y, en el caso de muchas regiones, la promulgación de Leyes de Patrimonio propias, en las que la difusión del patrimonio y la cultura se convierte también en precepto primordial.*

*Como resultado de este contexto y del marco normativo, son muchas comunidades que han constituido redes de museos o salas de exhibición, que permiten la cesión de exposiciones entre los miembros (e.g. Red Itiner de la Comunidad de Madrid). Además, son reseñables los programas de itinerancias de algunas diputaciones provinciales, que contribuyen activamente a la creación de audiencias en pequeñas comunidades.*

## **El sector privado**

*Uno de los efectos más dramáticos de la crisis en España fue sin duda el golpe recibido por el ámbito privado. No sólo se perdió un importante porcentaje de tejido empresarial, ligado inevitablemente a la gestión de itinerancias, sino que el patrocinio y el mecenazgo alcanzaron cotas mínimas, de la mano de una legislación aún pendiente de actualización. Además, un gran número de organizaciones no gubernamentales del ámbito cultural desapareció o cambió el rumbo de sus actuaciones, dejando la cultura en un segundo plano.*

*Aunque imaginamos que poco a poco se irán recuperando estos espacios para la itinerancia de exposiciones, llevará tiempo alcanzar el nivel anterior y supondrá un reto que el apoyo no se limite únicamente a los grandes nombres o que el alcance no termine en las grandes ciudades.*

*Resistiendo toda esta situación, destacan casos paradigmáticos, como la Fundación Mapfre o la Obra Social La Caixa. Estas instituciones, a través de sus*



Manuel Vilariño's Seda de Caballo in Tabacalera exhibition space.

2014 © Arantxa Boyero.

Seda de Caballo de Manuel Vilariño en Tabacalera. Espacio Promoción del Arte.

2014 © Arantxa Boyero.

centros culturales de referencia, han permitido disfrutar en España de importantes exposiciones itinerantes de ámbito internacional.

A esto cabe añadir las nuevas fórmulas de colaboración con organismos públicos, que han puesto en marcha nuevos proyectos de gran calidad en los que se comparten los costes. Es el caso de las exposiciones itinerantes que surgen del trabajo conjunto entre el Museo del Prado y La Caixa, entidad financiera que ha pasado a ser benefactor principal del museo en virtud de un acuerdo de colaboración firmado en 2011.

## Proyección internacional

Cuando hablamos de la itinerancia internacional de exposiciones y la promoción de nuestra cultura en el exterior, debe destacarse el papel de la Agencia Española de Cooperación Internacional y Desarrollo (AECID). Promoción del Arte viene colaborando exitosamente con AECID y su red de centros culturales en el exterior desde hace muchos años. Sólo como ejemplo de esta fructífera relación, *La mirada en el otro*, una exposición que incluye a los más recientes premios nacionales de fotografía en España, está actualmente cerrando un largo periplo de itinerancia en sedes como Buenos Aires, Santiago de Chile o Asunción.

Hace apenas unas semanas, se recibió la primera petición desde el Centro Cultural en Guinea Ecuatorial, situado en Malabo. Este nuevo reto implica que nuestra oferta de exposiciones deberá tener en cuenta las extremas condiciones de conservación del centro, situado en un clima ecuatorial cálido y húmedo. Es una buena oportunidad para recordarnos que los rígidos estándares climáticos, que suelen dominar nuestros formularios de préstamo, son difíciles de aplicar lejos de las grandes instituciones occidentales. Hará falta un pequeño esfuerzo para tratar de equilibrar nuestros objetivos de acceso y promoción con los imprescindibles requisitos de conservación de las obras.

Junto con AECID, destaca también la tarea en este ámbito del Instituto Cervantes. Este organismo, creado en 1991 para la promoción de la lengua española, ofrece una amplia variedad de actividades culturales en sus centros distribuidos en más de 80 países, entre las que se incluyen la presentación de exposiciones itinerantes.

Las embajadas se muestran también como engranajes imprescindibles para la itinerancia de exposiciones en el exterior, no sólo como aglutinadores o puntos

de contacto en el país de destino, sino incluso como espacios de exhibición. A las embajadas del Estado cabe añadir, además, la presencia de algunas comunidades autónomas, que han abierto sus propias oficinas de representación y de promoción cultural.

La labor de todas estas instituciones permite el acercamiento y la colaboración frecuente con entidades y patrocinadores privados locales que, de otro modo, serían difíciles de contactar. Interesantes ejemplos de esta colaboración en red a nivel internacional es la labor de difusión que realiza Spain Arts & Culture en los Estados Unidos o, recientemente, la exposición *Cazadores de tendencias sobre diseñadores de moda españoles*, que pudo verse en Milán, Praga, Londres o Tokio, un proyecto que sólo fue posible gracias al apoyo de organizaciones locales y la colaboración activa de múltiples organismos.

El panorama de la gestión de exposiciones itinerantes en España está marcado, como hemos visto, por la interacción de multitud de operadores. El éxito de las iniciativas, por encima de las dificultades, sólo puede fundamentarse en una estrecha colaboración entre ellos, siempre con el objetivo de acercar la cultura al mayor público posible.

## Referencias y lectura complementaria

Catálogo del Programa de Exposiciones Temporales de Promoción del Arte: <http://www.mecd.gob.es/mecd/cultura-mecd/areas-cultura/promociondelarte/exposiciones/prog-exposiciones-itinerantes/exposiciones-itinerantes-disponibles.html> [Visitada 19/09/2014]

Agencia Española de Cooperación Internacional y Desarrollo (AECID), información sobre sobre la red y su programa de actividades: <http://www.aecid.es/ES/cultura/red-exterior/red-de-centros-culturales> [Visitada 02/09/2014]



Ana Tomás es responsable del Programa de Exposiciones Itinerantes en la Subdirección General de Promoción del Arte del Ministerio de Educación, Cultura y Deporte de España.



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## Meet a new COMCOL member

**Eva Fägerborg interviews Gloriana Amador Agüero**

Since we would like to find out a bit more about our members and their interests we have introduced this new section of the newsletter where new members present themselves. This way we hope to get to know each other better in the committee and create connections between the members. New members are approached and asked if they would like to contribute with a brief Q & A.

Perhaps “old” COMCOL members would also like to introduce themselves? We kindly invite you to contact the editors!

This time we meet Gloriana from Costa Rica:

***Can you please tell us a little about yourself, your work and your institution/museum?***

My name is Gloriana Amador Agüero and I am 26 years old. I have studied Visual Arts and Design at the National University of Costa Rica. I have been specializing independently in collections management through internships, volunteering and independent courses. This has allowed me to provide a professional service to both governmental and private collections.

As regards work, I am responsible for the Virginia Pérez-Ratton collection and archive. They are housed in Museo Lado V, which belongs to Fundación ARS TEOR/ÉTica, located in San José, Costa Rica. The museum specializes in Central American contemporary art. My job is mainly organizing, inventorying, recording and cataloging the collection and the artists.

***Can you say some words about the museums in Costa Rica?***

The museums in Costa Rica are concentrated mainly in the urban areas and are characterized by a great diversity. For example, the Central Bank museums

Fachada Museo Lado V de TEOR/ÉTica.

Source: <http://www.teoretica.org/front/PT4.php?ref=25/id=19>



of Costa Rica have three types of collections: Numismatics, Visual Arts and Pre-Columbian Gold. This is one of the most impressive pre-Columbian collections in all of Central America. Furthermore, we also have the Museum of Contemporary Art and Design, the National Museum, the Jade Museum and the Costa Rican Art Museum, which has the most important collection of Costa Rican art in the state.

***How did you get to know about COMCOL and what made you interested in the committee? Why did you decide to become a member?***

Thanks to the invitation of the ICOM board in Costa Rica, I joined ICOM in December last year. Due to my interest in art collections, I decided to become a member of COMCOL in order to know and learn more through contacts and exchanges with other colleagues and specialists in the field.

***What topics related to collecting and collections development would you like COMCOL to focus on particularly?***

I am particularly interested in the issue of access and the understanding of the art collections through networks, networking and new technologies. Also, I have developed a theoretical and methodological approach called: *The Blossom Process. The process of transforming a collection to a documentation center. The case study of Costa Rican Art Museum.* This subject has been accepted by the CIDOC to be presented at its annual conference 2014 in Dresden, Germany. It seeks to socialize the content of collections by a process of interaction between the people and the art works using the principle of networks and networking.

***Any more thoughts about COMCOL and/or ICOM that you would like to share with us? Expectations, suggestions...?***

As a young new member of this international organization, I would love to research and learn more about access and understanding of art collections through the scope of networks, networking and new technologies.



Teoreticos Gloriana Amador.

Source: <http://www.teoretica.org/front/PT3.php?ref=23>

## Conoce a un nuevo miembro de COMCOL

***Eva Fägerborg entrevista a Gloriana Amador Agüero***

*Ya que queremos conocer un poco más a nuestros miembros y sus intereses, hemos decidido introducir esta nueva sección en la Newsletter donde buscamos que los nuevos miembros se presenten. De esta manera, esperamos llegar a conocernos mejor dentro del comité y crear nuevos contactos entre los miembros.*

*Para la nueva sección, nos hemos acercado a los nuevos miembros y les hemos preguntado si les gustaría contribuir con una breve serie de preguntas y respuestas. ¿Tal vez a los “viejos” miembros COMCOL también les gustaría presentarse? Si es así, ¡No duden en ponerse en contacto con los editores!*

En esta ocasión hemos hablado con Gloriana de Costa Rica:

**¿Podría hablarnos un poco sobre usted, su trabajo y la institución / museo en el que trabaja?**

Mi nombre es Gloriana Amador Agüero y tengo 26 años de edad. Tengo estudios académicos en Artes Visuales y Diseño por la Universidad Nacional de Costa Rica. Me he ido especializando de forma independiente en manejo de colecciones a través de pasantías, voluntariados y cursos independientes. Esto me ha permitido brindar un servicio profesional para colecciones tanto estatales como privadas.

Actualmente trabajo como encargada de la colección y el archivo Virginia Pérez-Ratton en el Museo Lado V de la Fundación ARS TEOR/ética, ubicada en San José, Costa Rica, la cual se especializa arte contemporáneo Centroamericano. Mi trabajo consiste principalmente organizar, inventariar, registrar y catalogar la colección y los artistas.

**¿Podría contarnos algo acerca de los museos de Costa Rica?**

Los museos de Costa Rica se concentran en el centro urbano y se caracterizan por poseer mucha diversidad. Por ejemplo, los Museos del Banco Central de Costa Rica poseen tres tipos de colecciones: Numismática, Artes Visuales y Oro Precolombino. Ésta última es una de las colecciones precolombinas más impresionantes a nivel centroamericano. Por otro lado está el Museo de Arte y Diseño Contemporáneo, el Museo Nacional, Museo del Jade y el Museo de Arte Costarricense, el cual posee la colección de arte costarricense más importante del Estado.

**¿Cómo llega a conocer COMCOL y qué le hizo interesarse en el comité? ¿Por qué decidió convertirse en un miembro?**

Gracias a la invitación de la junta administrativa del ICOM en Costa Rica me hice miembro en diciembre del año pasado. Debido a mi interés en las colecciones de arte decidí convertirme en miembro del COMCOL con el fin de poder conocer y aprender cada vez más a través del contacto e intercambio con otros colegas y especialistas.

**¿Qué temas relacionados con el coleccionismo y el desarrollo de colecciones le gustaría que COMCOL desarrollara de manera particular?**

Me interesa especialmente el tema del acceso y comprensión de la colecciones de arte a través de las redes – networking, y las nuevas tecnologías. Inclusive, he desarrollado una propuesta teórica y metodológica llamada “The Blossom Process. El proceso de transformación de un acopio a un centro de documentación. El caso del Museo de Arte Costarricense” para este tipo de temáticas, la cual ha sido aceptada por el CIDOC para ser presentada en su conferencia anual 2014 en Dresde, Alemania. La misma busca socializar el contenido de las colecciones a través de un proceso de interacción entre las personas y las obras a partir del principio de redes – networking.

**¿Tiene algún otro tema o reflexión sobre COMCOL y / o ICOM que le gustaría compartir con nosotros? ¿Expectativas, sugerencias que quiera compartir?**

Como miembro joven y nuevo de ésta organización internacional me gustaría mucho poder investigar y aprender más sobre el acceso y comprensión de la colecciones de arte a través de las redes – networking, y las nuevas tecnologías.

**Translation: Carla Prat Perxachs/Traducción a cargo de Carla Prat Perxachs**



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## A new book

# Collecting the Contemporary: A Handbook for Social History Museums

Edited by Owain Rhys & Zelda Baveystock

It is a great pleasure to announce a new and important publication, addressing one of COMCOL's key issues and edited by two COMCOL members. Owain Rhys and Zelda Baveystock have brought together museum professionals and scholars from around the world to present and discuss contemporary collecting practices

and policies, resulting in a volume rich in perspectives and approaches.

The 628 page publication is divided into four sections: Strategies, Approaches, Challenges and Futures, interleaved with many short international case studies representing the diversity of material and methodologies.

## Collecting the Contemporary

is published by MuseumsEtc, ISBN: 978-1-910144-28-2 (paperback); 978-1-910144-29-9 (hardback); 978-1-910144-30-5 (eBook).

For further information and ordering visit:  
<http://www.museumsetc.com/products/collecting-the-contemporary>

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## Collecting the Contemporary

### A Handbook for Social History Museums

Edited by Owain Rhys & Zelda Baveystock

**MuseumsEtc**

## Farewell from the founding editor

**Eva Fägerborg**

Seven years ago, in the beginning of 2008, the first issue of **Collectingnet Newsletter**, the forerunner of **COMCOL Newsletter**, was distributed. It had an unpretentious start but the ambition to develop, and to provide a forum for exchange of experiences and discussions about museums' collecting practices and policies on an international level. The newsletter was an offspring of the conference "Connecting Collecting", which was held at the Nordiska Museet in Stockholm, Sweden, in November 2007 and led to the formation of Collectingnet, an international network for collecting issues. This network was in turn the forerunner of COMCOL, that was established in 2010.

Since then COMCOL has expanded a lot, and the newsletter is one – hopefully important – of its channels for communicating and sharing experiences and ideas, between its members and within a larger community of interested museum professionals, scholars and students.

I have been responsible for the newsletter from the very beginning, which means seven years of joy and rewarding contacts with all our dedicated contributors. It also means good companionship and fruitful collaboration in the editorial team. Catherine Marshall, Royal Irish Academy, Dublin, has worked with me from the very first issue. In 2011 Judith Coombes, Powerhouse Museum, Sydney, joined the team and Kim Smit, National Gallery of Ireland, joined us in this year 2014. Kim is also the person who will take over my position and become the new chief editor, starting with no 27 in early 2015.

I wish to thank you all, contributors to the newsletter, co-editors and readers, for these very enriching and interesting years. And to Kim Smit: a warm welcome and wishes for success in the new position!

Eva Fägerborg, COMCOL Secretary and hitherto newsletter editor.

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**COMCOL** – Committee for Collecting – is the International Committee of ICOM dedicated to deepening discussions and sharing knowledge of the practice, theory and ethics of collecting and collection development.

**COMCOL Newsletter** provides a forum for developing the work of COMCOL and we welcome contributions from museum professionals, scholars and students all over the world: short essays on projects, reflections, conference/seminar reports, specific questions, notices about useful reading material, invitations to cooperate, introductions to new research or other matters. Views and opinions published in the newsletter are the views of the contributors. Contributions for the next issue are welcomed by **1 February 2015** to the editors, and contact us also if you wish to discuss a theme for publication.

**COMCOL Newsletter** is available at COMCOL's website <http://network.icom.museum/comcol/>

Facebook:

<https://www.facebook.com/comcol.icom>



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