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**RIJKSMUSEUM, Amsterdam**
Photo: John Lewis Marshall, Rijksmuseum

# *Introduction from the Chair*

***Léontine Meijer-van Mensch***

## COMCOL and sustainability

This year's Annual Conference in Seoul, together with ICOM Korea hosted by the National Folk Museum, will be dedicated to the sustainability of collecting and collections. This is of course not for nothing, it links up perfectly with the theme of this year's International Museum Day, "Museums for a sustainable society". In this conference, COMCOL wants to explore what specific methodological approaches are required for collection development and sustainability. The conference will hopefully be an enriching experience. But to be honest, I am confident that this will be the case. Sustainability is also an important issue for the

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International ICOM Committee that we as COMCOL board members are very aware of. Already for quite some time we as the COMCOL board are passing on knowledge, duties and responsibilities to a new 'generation' of active COMCOL members.

Sustainability is also very much the essence behind the development of local/regional/national COMCOL bodies. COMCOL Brazil is a beautiful example of such a national initiative. In a way it is a sustainable relation that started with the preparation for the Triannual Conference 2013 in Rio de Janeiro. What I learned from COMCOL in past years is that sustainability is all about building networks. Networks are relationships and like all relationships, they need time and a profound interest. Our conference in South Korea will hopefully be about sustainable relationships, both professionally and personally. To be honest, if we are going to spend a week together, why should it not also be a time of joyful, inspiring and interesting encounters? I am confident that our post conference tour will be a combination of content, contemplation, beauty and fun. Essential ingredients for cultural heritage if you ask me. Maybe in a few years' time we will have a sustainable national COMCOL initiative in South Korea as well?

**Kansong Art Museum, one of the museums COMCOL will visit during the 2015 conference.**
Photograph courtesy of the Kansong Museum.

This issue of our Newsletter is also a good example and 'proof' of the sustainability of COMCOL. More and more authors from around the globe approach the editorial team. COMCOL is growing, in members, but also in a diverse international audience with different professional backgrounds.

Sustainability is also about looking ahead and especially good planning and logistics. We are of course already busy with planning the next Tri-Annual conference in Milan 2016. We will be cooperating with ICFA, the International Committee for Museums and Collections of Fine Arts. Together we would like to reflect on how traditional institutional identities are increasingly being challenged by an international professional discourse emphasizing integral and integrated approaches. Museums are part of a cultural information landscape. There is an increased tendency to create networks of museums and other heritage initiatives; the lines between institutional and private initiatives is blurring as well as the distinction between *in situ* and *ex situ*. These tendencies ask for an integrated and integral perspective on heritage and on the concept of collecting. COMCOL and our colleagues from ICFA met in Celje and in Paris to discuss and 'fine-tune' our joint conference and I am positive it will, yet again, be an interesting one, developing and creating knowledge that will sustain!

I hope to see many of you in Seoul and if not, I am confident we will meet in the near future...

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

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# *Wartime Innovation: learning from Loss*

***Damian McDonald***

In the lead up to 2014, which would mark one hundred years since the beginning of World War I, curators at the Museum of Applied Arts and Sciences in Sydney began researching the Museum's collection, and thinking about how the centenary should be reflected in an exhibition.

Mindful that all major institutions in Australia would be staging exhibitions and programs linked to the centenary, we wanted to reveal the strengths of the Museum's collection, and distinguish ourselves amongst the manifold cultural expressions of World War I.

The Museum of Applied Arts and Sciences has collected examples of technological innovation since its inception in the 1880s. And in the years between 1914 and 1918, much resource was poured into advancing particular areas of technology. Although the Museum of Applied Arts and Sciences does not collect militaria as such, we do collect examples of significant leaps in ingenuity; many of which come about because of wars.

Aero technology is a great strength in the Museum's collection. As well as examples of significant aircraft, such as the *Frigate Bird I* Catalina, and the Bleriot, both on display in the Transport gallery, the Museum has an extensive collection of aero engines, displaying the evolution of aero power plant technology. Three impressive examples became heroes of the *Wartime Innovation* exhibition. The Rolls Royce Eagle, the Wolsey Viper, and the Le Rhone, all seriously powerful and reliable power plants, drove three noteworthy aircraft during the war – the Vickers Vimy, the SE5A. Clent by the Germans, the Le Rhone powered Barron von Richthoffen's Dr1 when it was shot down in France. Augmenting the Le Rhone in the exhibition is a section of the Red Barron's fuselage!


**The exhibition Wartime Innovation: Learning from Loss.**

Although many institutions hold collections of photographic portraits of World War I soldiers, the Museum of Applied Arts and Sciences' Tyrell collection of glass plate negatives features more than 400 portraits of soldiers who were training at a mansion seconded to the military in Sydney. These portraits are unique in that many of them show the soldiers in very relaxed postures. For these young men, many of whom were from rural areas of Australia, this was likely to have been the first time they had had their photograph taken. The well-conserved glass plates have been scanned and beautifully reproduced as graphics and a digital interactive element in the gallery which allows visitors to scroll through the whole collection and

view the more than 300 we have identified, and those who we are hoping to identify with the public's help.

Technological advancements in aircraft through the war went on to have positive life-changing influences post-war, particularly on long distance communication and travel. Advancements in firearms technology had devastating effects during the war; however, this technology has had a large and century long impact on arms development and combat strategy. The machine gun changed the battlefield irrevocably, and, more subtly, the bolt design of the German Mauser rifle is still echoed in bolt-action rifles made today. The Museum of Applied Arts and Sciences has a large and remarkable arms and armour collection, dating from 1100 – a Viking sword – to the late 20th century. Firearms as objects are brilliant examples of design – both decorative and functional – and technology. Examining them gives us some insight into the terrible destructiveness of armed combat. Displayed in *Wartime Innovation* are four examples of World War I firearms from the collection: a Luger pistol, a Browning Model 1910 – the same model which was used to assassinate Franz Ferdinand and thus triggered the war, a German Mauser rifle, and a German Maxim machine gun.

These weapons inflicted injuries on a scale unseen before, and military hospitals had to rapidly develop procedures to deal with large numbers of wounds from high velocity projectiles, and use technology under quite harrowing conditions. In the Museum's health and medicine collection there is an archive of material used by an Australian World War I x-ray team working on the front lines, at a clearing station in France. The archive includes glass plate negatives of bullet and shrapnel wounds, photographs, and log books and correspondence. The men who worked the x-ray equipment were not radiologists prior to the war – they were electrical engineers – however, after the war, they certainly knew their way around an x-ray machine. Displayed adjacent to the firearms, this material shows two opposing technologies which were advanced throughout the war, for better and for worse.

Charles Bean, Australia's official war correspondent during World War I, witnessed the enormity of Australia's involvement in the war, and believed that it should be commemorated. Bean was given access to the official war records for the purpose of setting up a memorial. He realized that the records would fall short of telling the stories of the war so he put out a call for cultural material from the battlefields to be taken in and given to museums for the purpose of developing a collection for a national war museum. Many of these objects were acquired by the Museum of Applied Arts and Sciences, and although most were transferred to the Australian War Memorial in Canberra, some objects were kept in their original collection, due to duplication in the Memorial's collection, and their significance to the Museum of Applied Arts and Sciences. One of these, a German entrenching kit, used by an artillery crewman, tells the story of battlefield souveniring, and the museological story of the material culture of war.

Other objects, such as the prosthetic arm worn by a returned serviceman, and a Peace Dress, worn by a six year old girl on national Peace Day in 1919, help tell a range of stories about World War I, and how technology which was used and advanced during those four years have influenced the world in the years after. We now travel the world in days rather than months thanks to the leap in aero technology in the years between 1917 and 1918. Thanks to the pioneering deployment and rapid advancement of radiology in World War I we have a technology which greatly assists diagnosis of an enormous range of diseases and injuries. We have the material culture left from war, and conserved in collections to help us see the destructiveness of war, how to try and circumvent war, or to try and survive war.

*Wartime Innovation: Learning from Loss, Museum of Applied Arts and Sciences, 6 June 2015 - February 2016.*

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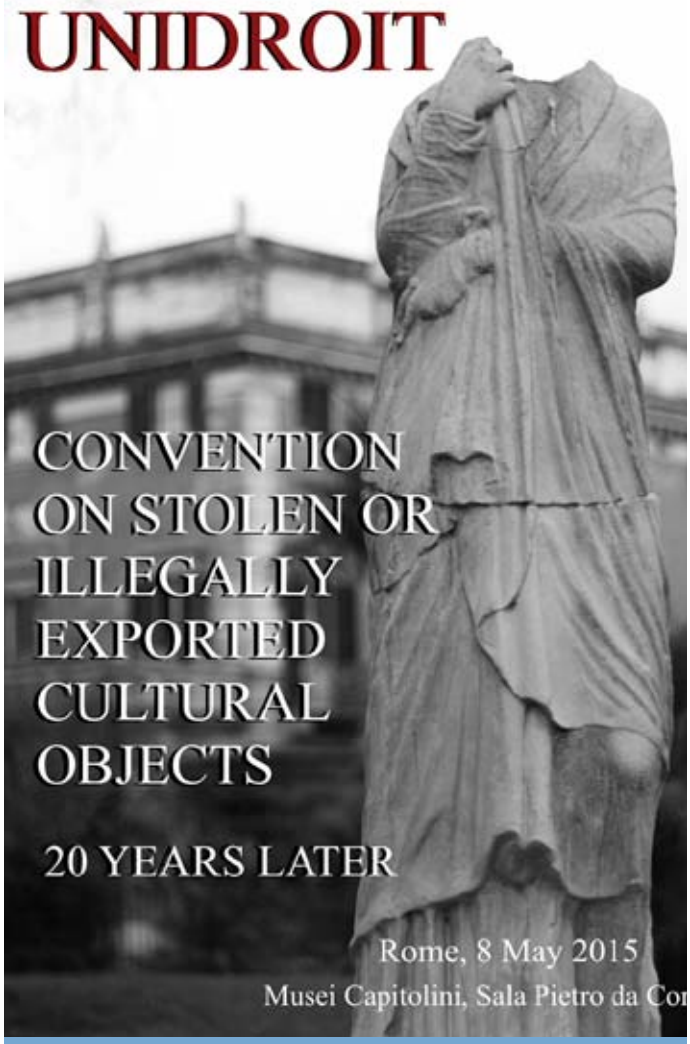


# *Unidroit Convention on stolen or illegally exported cultural objects, 1995*

*Patricia Conlan*

24 June 2015 marked the 20th anniversary of the adoption by the Diplomatic Conference, in Rome, of the draft UNIDROIT Convention on the International Return of Stolen or Illegally Exported Cultural Objects, which entered into force on 1 July 1998. Known as the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, as of 29 April 2015 it had entered into force in 37 States (of which 14 are Member States of the European Union) (http://www.unidroit.org/status-cp, accessed 17 August, 2015).

The impetus for developing the UNIDROIT Convention came from UNESCO (Prott). The decision was an alternative to revising the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, from 1970 (Study: para 1.1.3). The committee of experts appointed recommended that the work should be carried out by an organisation specialising in harmonising national laws (e.g. time limitations on legal actions and the misuse of defences based on 'good faith') (Prott). Essentially the significance of the UNIDROIT Convention is that it addresses civil (private) law aspects, whereas UNESCO 1970 is an instrument of public international law. The reference to the UNIDROIT Convention as an extension of UNESCO 1970 (Study: p.21) underlines the close relationship between the two conventions. This can also be seen in that the two instruments cover "exactly the same categories of objects" (Explanatory Report: p.30). In broad terms, the objective of the UNIDROIT

Convention was to develop uniform private law rules which would complement the public law rules found in UNESCO 1970. More specifically, the UNIDROIT Convention was conceived in order to achieve two objectives (Prott): 1. to update international norms to current archaeological and museological best practice, and 2. and to harmonise very diverse national norms.

Turning to the Convention, some key aspects can be mentioned which help to underline its significance. The concepts of "stolen" or "illegally exported" in the *title* are reflected in the terminology relating to the substantive scope, namely "restitution" and "return" as expressed in the *text* of the Convention. Note should be taken of the conjunction "or" in the title; in other words the cultural object needs only to have been stolen *or* to have been illegally exported. Both acts may be present, but not necessarily so, in order to trigger the Convention. If both concepts apply, it will be for the claimant to choose the strongest means. Finally, it is interesting to note the difference in terminology between UNESCO 1970 ("cultural property") and the UNIDROIT Convention ("cultural objects").

The full title of the draft Convention (on the *International Return of….*) as found in the first paragraph on the Preamble should be noted. The Preamble gives a sense of the concerns which led to the drafting of the Convention, and also some indication of possible means to respond to them, as well as the need to maintain a proper role for legal trading and inter-State agreements for cultural exchanges. In addition, other effective measures for protecting cultural objects are called for, such as the development and use of registers, the physical protection of archaeological sites and technical co-operation. The reference to "minimal" legal rules can be seen as a limitation, but also as an attempt to attract ratifications from as wide a range of States as possible. Finally, the Preamble refers to it being adopted "for the future", in other words no retroactive application. At the same time, there is an express statement that this is not to be seen as conferring any legitimacy on illegal acts prior to the entry into force of the Convention.

Article 1 sets out the scope of application. Interestingly the scope of application is expressed as applying to claims of an international character but without a definition as to what this means. The claims relate to restitution of stolen cultural objects, and the return of cultural objects illegally exported. Article 2 defines cultural objects as those which on religious or secular grounds, are of importance for archaeology, prehistory, history, literature, art or science and belong to one of the categories listed in the Annex to the Convention. There is no financial threshold for including goods in the list of objects that may be subject to restitution or return (unlike the now repealed Directive 93/7/EEC. Its successor, Directive 2014/60/EU, recital 9, no longer sets financial thresholds, thus reflecting the UNIDROIT Convention approach). Laying down uniform rules for the two concepts (restitution and return) has been described as entailing a significant departure from existing law especially as regards the *bona fide* possession for the owner who is required to engage in restitution (Study: para 1.1.3). In addition, the definitions of both concepts are seen as narrow, when compared to general legal theory or practice by international organisations.

The obligation to return stolen objects as expressed in Articles 3 and 4 is described as "one of the most distinctive aspects of the Convention both for its statement of the principle and its solution to the issues of forfeiture and limitation." (Study: para 1.1.3). Article 4 provides that possessors of a stolen object shall be entitled to fair and reasonable compensation, provided that the possessor neither knew nor ought reasonably to have known that the object was stolen and can prove that due diligence was exercised when acquiring the object. Article 4 para 4 sets out how due diligence will be determined. The Convention has been described as establishing "a genuine restitution machinery" and as defining "several fundamental notions such as 'good faith' and 'due diligence'" (Study: para 2.5.1.2).

Article 5 sets down the conditions for the return of illegally exported cultural objects, an issue described as "more complex" (Study: para 1.1.3), and note should be taken of the (time) limitations (Article 5(5). Article 5(3) (last sentence) provides that one alternative ground to be advanced by the requesting State (for return of an object) is that the object is of significant cultural importance for the requesting

State. Article 6 addresses the question of fair and reasonable compensation for the possessor of a cultural object who acquires an illegally exported object. Non-application of the Convention is dealt with in Article 7, and Article 8 addresses the role of the courts or other competent authorities in relation to any claim arising from the triggering of the Convention's provisions. Finally, no reservations are permitted under Article 18, other than those provided for expressly. For example, declarations are permitted under Articles 3 (time limit), 13 (existing international obligations) and 16 (choice of process re claims for restitution, or requests for return).

In conclusion, if one were to try to identify the relevance of the UNIDROIT Convention, one could point to the complementarity between the 1995 and 1970 instruments (private/public law). While the number of States Parties has to be seen as disappointing (37 UNIDROIT Convention compared to 129 UNESCO 1970), the1995 Convention can serve as a model. The Justice and Home Affairs Council of the EU (Conclusions) has recommended Member States to ratify both UNESCO 1970 (23 of 28 EU) and the UNIDROIT Convention (14 of 28 EU – both as of 17 August 2015). This recommendation is repeated in Directive 2014/60/EU, recital 16, which is a subject relevant EU measure. The moral impact of an instrument such as the Convention should not be overlooked.

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COMCOL would very much like to hear your opinion on the Unidroit Convention, whether your country has ratified it and why you think it should or shouldn't. Please contact the Editor with your views and observations: comcol.editor@gmail.com

**Interior of Café Het Mandje, Zeedijk 63, Amsterdam.**
Photo, not dated.
Stadsarchief, Amsterdam.

# *Ace caffs with nice collections attached*

*Peter van Mensch*

At the time museums were (re)discovering the marketing potential of their restaurants, the Victoria & Albert Museum (London) became rather (in)famous for its Saatchi & Saatchi designed campaign "An ace caff with quite a nice museum attached" (1988). Anyway, the museum – or rather its predecessor, the South-Kensington-Museum – was the first to offer refreshments to its visitors in a purpose built space (1863). In 1868 the museum's avant-garde director Henry Cole, initiated the building of three new refreshment rooms, decorated by artists such as Sir Edward Poynter and William Morris. The rooms are valuable assets, being both museum pieces and functional entities. In my contribution to COMCOL's annual conference in Seoul, I will explore such dual purpose strategies in the process of musealisation in more detail. In the present paper I will take Saatchi's ironic and provocative statement to the letter, looking for restaurants that exploit the marketing potential of collections.

As guest-professor at the Università degli Studi di Bergamo (Italy) I have the pleasure of staying every year for a period of two months in the charming hotel Agnello d'Oro in the upper-city of Bergamo. Its owner since 1964, Pino Capozzi (1923-2012), accumulated a large collection of objects which decorate the restaurant space. Capozzi, who was a gifted artist himself, may not have been very concerned about defining a collection profile, the collection however shows some consistency adding a special, personal flavour to the space. Museological fieldwork is a good excuse to visit many restaurants and cafes.

As yet I have not come across publications on the topic. It would be nice if you could share your experiences with me directly or through COMCOL's Facebook page. The study of collecting in a "para-institutional" setting might enrich our understanding of the transition from private to institutional collecting.

## Cafes with collections, some examples

My first impression is that – like Capozzi's restaurant – collections in cafes and restaurants consist of objects that are organically accumulated as a result of the activities of the owner and possibly of the customers. As such these accumulations resemble an archive rather than a museum collection (Mensch & Meijer-van Mensch 2011:18-19). They add a personal, biographical touch to the space as synthesis of shared experiences of owner and customers.

I can introduce two more examples of this type. The café *Het Mandje* (Zeedijk, Amsterdam) has a large "collection" of ties nailed to the ceiling (https://nl.wikipedia.org/wiki/Caf%C3%A9_'t_Mandje; http://stadsarchief.amsterdam.nl/archieven/archiefbank/overzicht/30344.nl.html). The former owner, the legendary Bet van Beeren, would penalise misbehaviour by cutting off an article of clothing with a butcher's knife. Bet van Beeren (1902-1967), a lesbian herself, openly accepted gay and lesbian customers. The café is considered to be the first gay bar in the Netherlands and one of the first in the world. Part of *Het Mandje* is reconstructed in the city museum of Amsterdam as an important document of the city's queer history. The ties as such have no value and serve as decoration only, but as "collection" they have a story to tell.

A different example is *Hotel-restaurant Spaander* in Volendam, founded in 1881 by Leendert Spaander (1855-1955). The hotel owns a collection of 1,400 works of art (mainly paintings), donated by visiting artists often when they were not able to pay their bills (http://www.hotelspaander.nl/art). As such, the Spaander collection is mostly accumulated by "passive collecting", being donated by the artists themselves. Even though Leendert Spaander was very eager to invite international artists to stay and work in Volendam, the collection was never started according to a firm intention and never "curated". As Volendam attracted many important artists, the collection has "museum value". Since 2006 the present owners organise an "artist-in-residence" programme thus adding contemporary art to the collection.

More explicitly intended collections can be found in theme(d) restaurants. One of the well-known chains

**Die Katakomben (Berliner Original-Bauernschänke, Jägerstrasse 63, Berlin). Postcard, dated 2 July 1916.**
Collection Peter van Mensch.

of such restaurants is *Hard Rock Cafe,* founded in 1971 by Americans Isaac Tigrett and Peter Morton. The first *Hard Rock Cafe* opened on 14 June 1971, in Piccadilly, London. It initially had an eclectic decor but in 1979, the cafe began covering its walls with rock and roll memorabilia, a tradition which expanded to other restaurants in the chain. With its 70,000 items *Hard Rock Cafe* has amassed one of the largest private collections of such memorabilia in the world. The cafes solicit donations of music memorabilia but also purchase a number of items at auctions around the world, including autographed guitars, costumes from world tours and rare photographs; these are often to be found mounted on cafe walls.[1] It is interesting that the HRC chain itself generates memorabilia that are collected (http://www.ebay.de/gds/Hard-Rock-Cafe-Memorabilia-Buying-Guide-/10000000177627560/g.html).

In the context of this paper mention should be made of the *Collections Café,* of course. The restaurant is part of

[1] Most of the text is derived from Wikipedia: Hard Rock Cafe https://en.wikipedia.org/wiki/Hard_Rock_Cafe . See also: http://memorabilia.hardrock.com/

the *Chihuly Garden and Glass* at Seattle USA, created by visual-artist Dale Chihuly in 2012. The interior decoration of the restaurant consists of Chihuly's work and collections he created. His extensive collections include vintage objects and material culture of all kinds. Some items are selected based on their function, others for shapes and colours. Regardless of the reason, all have a personal connection to Chihuly (http://www.chihulygardenandglass.com/visit/collections-cafe).

The five examples suggest that the main role of collections in cafes and restaurants is to give identity to the space. This identity may have been organically grown, ideally as interaction between owner and customers, or may be "artificially" created as a deliberate marketing tool. The latter group of cafes and restaurants seem to be strongly connected with the phenomenon of theme based cafes and restaurants. According to Wikipedia "Theme restaurants are restaurants in which the concept of the restaurant takes priority over everything else, influencing the architecture, food, music, and overall 'feel' of the restaurant. The food usually takes a backseat to the presentation of the theme, and these restaurants attract customers solely on the premise of the theme itself" (https://en.wikipedia.org/wiki/Theme_restaurant). It is not difficult to find lists of bizarre themed restaurants, some of them with appropriate "collections" (http://io9.com/10-of-the-strangest-theme-bars-and-restaurants-on-earth-840461483). In addition to the contemporary examples given above, I would like to conclude with a group of collection based themed restaurants in early 20th century Germany: the "Bauernschänke", subject of a current research project I am involved in.

## "Bauernschänke"

Around 1900 Berlin had a bustling nightlife. Obviously the high density of cafes and restaurants prompted entrepreneurial innkeepers to add experience to their service. As "Bauernschänke" (literally translated: peasant pub) some recreated a kind of fantasy rural ambiance with collections of objects. The most famous were Gottlieb Meyer's *Berliner Original Meyerei und Bauernschänke "Zum groben Gottlieb"* at Jägerstrasse 65 and the *Original Bauernschänke* at Jägerstrasse 69 (later 63). The latter was founded in 1885 by the Berlin catering entrepreneur Fritz Kretschmer. Its main asset was the "Katakombensammlung" of Max Kaufmann.[2] Shortly afterwards Meyer would also open his own catacomb museum "3000 mm underground".

A 1905 catalogue of the establishment of Jägerstrasse 69 gives an impression of the "precious rarities and very interesting antiquities that are located in the catacombs of the 'Berliner Bauernschänke' for a thousand years". Among the 96 items we find not just the (stuffed) serpent from the Garden of Eden that tricked Eve, but also Adam's rib from which God created the first woman. There is a skull of crusader Gottfried of Bouillon when he was three years old, and the one when he was 87 years old, according to the catalogue donated by the famous crusader himself. There is the Trojan Horse, the original sword of Damocles, the ring of the Nibelung, and the apple used as target by Wilhelm Tell. The collection shows some similarities with the collection of historical and often magical items in a secret section of the Metropolitan Public Library as featured in the movie-series The Librarian (2004-2008) (https://en.wikipedia.org/wiki/The_Librarian_(franchise).

The Berlin models were copied elsewhere in Germany, for example in Cologne, Dresden, Hamburg, Leipzig and Strasbourg. *The Dresdner Bauern-Museum* also contained a "Katakomben". Josephus Linke, who bought the "museum" in 1919, had postcards made of himself in fantasy gravedigger costume carrying a small coffin. Linke, an actor originally, did performances that added to the atmosphere.

The establishments called themselves alternately "(Bauern-) Schänke" (pub) or "(Bauern-) Museum", but were first and foremost commercial enterprises. As such they are related to wax museums and attractions such as the Odditorium created in 1918 by Robert Ripley (1890-1949)[3] and the American Museum created in 1841 by Phineas Barnum (1810-1891)[4]. Barnum's American Museum has been described as "the first institution to combine sensational entertainment and gaudy display with instruction

[2] A prove of Kaufmann's popularity was the inclusion of a wax figure in Castan's Panopticum. Pers. comm. Angelika Friederici, Berlin.

[3] Still existing as a company (Ripley's Believe It or Not!) with 80 attractions in 10 countries around the world (http://www.ripleys.com)

[4] The museum was recreated on the Internet in 2000 (http://lostmuseum.cuny.edu/).

and moral uplift" (http://lostmuseum.cuny.edu/story.php).

It is interesting to note that the "Dachauer Bauernschenke" at Cologne was part of the local wax museum (Castans Panopticum). It shows the diffuse spectrum of collection based initiatives, from themed café to museum, from entertainment to education.

The Bauernschänke phenomenon did not survive the Second World War. It is a pity that the collections have disappeared. It would have been nice to see the authentic egg of Columbus next to the wedding rings of Adam and Eve.

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The donation to MOA of this Northwest Coast First Nations club (2945/1) uses a precatory agreement, rather than binding stipulations, surrounding its display and usage.

Photograph by Bill McLennan. Courtesy of the UBC Museum of Anthropology, Vancouver, Canada.

# *Implementing policy paves the way to healthy museum-donor relationships*

***Candace Beisel***

My research is on the ethics surrounding museum and donor relationships. For my 2014 Master's dissertation I interviewed curators and museum professionals from several museums in Canada to find what requests and demands donors often make in

return for their gifts of money or objects. The results of this can be found in this article. I conducted a small, informal survey to gauge the level of trust the public has in museums, in relation to the education of their children and themselves. The results showed that trust to be very high, and any bias due to donor influence on exhibits or educational information, such as accompanying text, is unexpected by visitors. It appears that people tend to readily accept information given to them on a visit to a museum. This puts donors in an inappropriate position of power over the public, and museums must be knowledgeable about this and enact well-researched policy to protect the trust the public places in them.

Donations can be vitally important to the survival of museums. In recent decades, funding cuts and increasing demand for blockbuster exhibitions and educational programming have forced institutions to look beyond government funding and admissions revenue for resources, often to private donors. In return, donors often place restrictions on their gift or make other demands of the recipient museum to ensure their desires for its use are met, and these stipulations can influence museum exhibits and visitor education, potentially causing damage to the trust the public places in museums. Museums need to develop and maintain written policies to prepare for and mitigate these situations in a responsible and transparent way. This would benefit staff and donors and above all, the public who often pay for the museums through their taxes.

The Reves collection, donated to the Dallas Museum of Art in 1985, required the museum to build a wing replicating five rooms in the donors' house in the south of France in which to display solely the family's collection of paintings, sculptures and other items, both priceless masterpieces and lesser works (Sare 1998:377). This is a well-known example of a donor stipulation heavily impacting a museum. Few demands are as audacious, and rarely even come to the public's attention. It is however common for donors to attempt to impose requirements on museums in return for their gifts. Curators and acquisitions committees commonly encounter a variety of stipulations relating to the display of the donated item, such as a requirement that it be on permanent display with no option to place the work in storage, time restrictions on loans to other institutions, the requirement to always show the whole collection instead of individual items, or recreate the display as it was in the donor's home. In addition, there are also donors who want to have the right to approve what the museum is buying with his/her funds, to store it in a particular way, demand specific research or publications and, more commonly, they frequently do not accept deaccessioning.

We know that there are many reasons why donors make such requests, such as wanting the collection to be enjoyed by others, for it to be available to their families, and for their name to live on into the future (Carol Mayer, interviewed by the author, 22 September 2014). In recent years specialist lawyers, books, and online advice have become available to help philanthropists ensure their wishes are adhered to through the use of carefully worded wills and contracts. Pushing this forward is some donors' fear that their intentions will not be respected after death, or that their gift might be used in a way they would disapprove of (Cohen 2013).

Regardless of the intentions behind stipulations, museums should be cautious in their negotiations with donors and not assume conditions are benign, a simple favour in return for a gift. Restrictions can modify and damage an institution: from changing the content of an exhibit, to influencing the accompanying text to contain or support their own research, some stipulations can restrict the freedom a museum needs to educate in an unbiased and multi-faceted way, and limit its ability to change with trends in museology and education. Donor demands can stifle the academic freedom that should be the central voice in an exhibition (Alexander 1996:90). For example, permanent display of a collection or having an object sit alone, spotlighted in its own case, can curtail the curator's interpretation, limit the work he or she can do in the gallery, and makes the exhibit or even the museum feel static (Karen Duffek, interviewed by the author, 9 September 2014). Permanent display may also seem to endow a level of importance greater than that of objects in storage. The same could be assumed for collections that have been granted extra research or a publication. Purchase approval can influence a museum's collection toward what the donor thinks is valuable and relevant over what a curator prefers. Even a request to store all objects of a collection together can cause damage by going against best practices in conservation.

## Public trust and education

Museums are in the significant position of holding a great deal of public trust. The Museums Association's "Museums 2020" project found that museums in the UK are among the public's most trusted institutions as keepers of 'factual information', and considered free from bias and political stance (Kendall 2013:17). This situates them as key players in the quality education of school children and adults alike. In 2000, the UK Department for Education and Employment released a list of objectives for the role of museums in public education. Included were the need for museums to be part of school programming and the curriculum to help build skills like communication, teamwork, creativity, and critical thinking, and to play a part in adult life long learning (Black 2005:158). Clearly, museums are trusted and vital to society, and must be free from improper influence. The trust the public places in these institutions needs to be honoured, protected, and deserved.

To ensure a museum is guided by this goal, a well-researched and easily accessible written policy should be part of every institution's package of documents, for the information of the public and donors, to aid the organization in dealing ethically with donations and donor requests, and to help educate staff on what may compromise the public trust in the new landscape of marketing the museum (Lowry 2004:134).

Many museums have brief statements or single sentences on donor relations in their acquisitions policies, stating for example that they will refuse donations with onerous conditions, but not specifying what that means. For examples, see: http://www.metmuseum.org/about-the-museum/collections-management-policy, and www.getty.edu/about/governance/pdfs/acquisitions_policy.pdf.

Some institutions' policies state that they follow the guidance of governing bodies like ICOM and the Canadian Museums Association, but these policies are broad and not meant to take the place of a document tailored to a specific institution, which should be comprehensive and informative.

Beyond the direction given by ICOM, the UK's Museums Association, and the Association of Art Museum Directors among others, a comprehensive donation policy would include statements on public trust, the institution's position on academic freedom, guidelines on what can and cannot be granted to donors, the museum's collection mandate, and how often the policy will be reviewed and updated. It should also cover such aspects as accession and storage costs and immediate and long term preventative conservation activities and expenditures.

## Other Solutions

In my research on donor restrictions, several curators revealed that they had found solutions to satisfy some of their museum's donors with arrangements other than their original requirements. Some negotiations had been saved simply by offering an explanation of why a condition was being denied, as many donors don't immediately understand the difficulties their requests can cause the museum. Many museums have their collections available online, which allows donors and their families to see high quality digital photos of their donation anywhere and at any time.

Precatory language can be used rather than legally binding conditions when negotiating the provisions surrounding a gift. This is a statement of wish or preference that still sets an obligation on the museum to do everything it can to meet a donor's requests, but does not bind the institution unreasonably. In many cases, the museum's board is tasked with deciding how to modify the request. This way, a donor can be assured that a decision not in accordance with his or her wishes won't be made lightly, but also acknowledges that times change and the museum shouldn't be tied down in a way that might damage it (Malaro 1998: 138; 64).

A recent example of a precatory agreement at the Museum of Anthropology (MOA) at the University of British Columbia concerns the 2011 donation of a carved Northwest Coast First Nations club, the only ethnographic object now in a Canadian museum from Captain James Cook's 1778 voyage to the west coast of Vancouver Island (Karen Duffek, interviewed by the author, 31 July 2015). There are wishes for use attached to this donation, but in the form of requests rather than demands. MOA has been requested to keep the club on permanent display, preferably in its own case, for a publication to be produced, and for a maximum loan-out time of 6 months in 10 years, if necessary (Nancy Bruegeman, interviewed by author,

12 September 2014; Duffek, 2014). If curators in the future simply cannot comply with these wishes, it is at the museum's discretion to make a decision (Duffek, 2014).

In the current funding environment, museums rely on good donor relationships and donations to stay afloat. Many will be faced with requests, some uncomfortable, in return for donations of money or objects, and will have to negotiate to a solution that is reasonable for both sides. The best way to move confidently through such situations is to have a well informed staff, backed by a considered and well-researched policy tailored to the particular institution, its values, and its role in the community, keeping the protection of the public trust foremost in mind.

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Eregalerij
Photo Erik Smits, Rijksmuseum

# A sense of beauty and time - The reopening of the Rijksmuseum

*Tim Zeedijk*

In 1999 the Dutch government decided to completely renovate and refurbish the Rijksmuseum in Amsterdam, the national museum of the Netherlands. A generous millennium gift of 100 million guilders (about 45 million euro) launched an operation which would end up costing 370 million euro and would take more than ten years to complete. General Director Ronald de Leeuw was very aware of the rising costs, but also knew that a full refurbishment was the only way to give the museum a new lease of life. A renovation was required to exhibit the collections in a radically different manner. Two years ago, the doors of the museum re-opened. The building and presentation of the treasures of the Netherlands are ready for the 21st century. Since its reopening, the museum has received more than three million visitors, a record that surpasses all predictions. On top of many other prizes and awards, the museum in 2015 received the European Museum of the Year award.

In 1885, architect Pierre Cuypers (1827-1921), designed a stately and stylistically multifaceted piece of architecture, that wasn't only the largest building in the Netherlands, but also remarkably, a city gate. Running right through the museum is a public street that connects Amsterdam's city center with the surrounding neighborhoods. Since its inception, the museum is a hybrid: an architectural icon

and a national museum. Without doubt the most photographed building in the Netherlands.

During the 20th century, dozens of ambitious renovations have damaged the original design of the museum. The biggest disruption was the closure of two large courtyards in the 1960s to make way for more gallery space. As a result, the building became a labyrinth, an incoherent circuit of galleries where visitors could hardly find their way. The main brief for the latest renovation was, therefore, to restore the open character of the building. Giving the monument back its character and reorganising the galleries would enable the public to appreciate all aspects of the collection again.

The Spanish architects Antonio Cruz and Antonio Ortiz restored the building to its former glory with some very skillful interventions. The two courtyards returned. This was an architectural feat, reversing all previous changes and removing hundreds of thousands of kilos of concrete from the building. Because of this – so goes the story – the whole building has become so much lighter that it has risen a few centimeters out of Amsterdam's soggy soil. Cruz and Ortiz went even further and reduced the floor level of the two courtyards in such a way that they could be connected to each other through a passage that runs under the museum street. The city gate and the bicycle path remained, but the two courtyards below now form one central square.

The famous cycling path, logistically clever and a unique selling point for international tourism, was during the renovation, the subject of a lot of controversy. This part of the site is not state property but owned by the city of Amsterdam and decision-making in relation to this area is delegated to a sub-section of the City Council. As a result, discussions surrounding this area of the national museum (pedestrian and cycling routes, who decides what the entrance of the museum looks like) had to involve both national and regional government boards. That wasn't always easy and with hindsight we can say that, in the words of the architect Cruz y Ortiz, a few things were handled in a very Dutch way. He literally said: "this is too Dutch for me" when after yet another presentation it was decided to more or less leave things the way they were. Another plan for the entrance to the museum was discarded. The Dutch 'Polder model', where all parties keep discussing and no stone remains unturned, was a leading principle with this part of the refurbishment.

An open square, where visitors can go without hindrance to buy a ticket, leave their coats, visit the museum shop, have a cup of coffee and receive information of what is on that day. This new public space in Amsterdam follows a trend seen in the great national museums of Europe such as the Louvre courtyard in Paris, the entrance of the Prado in Madrid and the courtyard of the British Museum in London. These spaces created in recent decades have greatly contributed to the success of these institutions. The museum is no longer a mandatory part of a course or city trip, but has become a social meeting place. As in the aforementioned capitals, Amsterdam opted for light and space, realised in a modernist way. Limestone contrasts with the original dark materials and monumental staircases that can accommodate large numbers of people. Although the decoration is not over the top it allows visitors to imagine themselves in another world from the moment they step inside the door. From the impressive Atrium, where Cruz and Ortiz designed a lighting construction which also significantly improves the acoustics, one climbs the original staircases leading to the completely renovated Front Hall and Gallery of Honor, where the masters of the golden age shine like before.

One of the most challenging tasks for the architects was for the late 19th century building to meet the demands of modern times while at the same time ensuring that the monument would not suffer as a result. The temperature control and security systems were brought up to date, introducing an infrastructure around the entire building in which all of the necessary technology is hidden. Thankfully, many of the innovative technology that is used in the Rijksmuseum is not visible to visitors. Space was created in the thick walls of the museum to house the air conditioning. In a floating floor in the basement, wiring is concealed and recycled air leaves the building through seemingly casually open skylights in the windows of the Atrium. The architects have achieved the almost impossible task of hiding 21st century technology in a 19th century building. The galleries were therefore able to retain their original proportions and the unique sequence of rooms, located around the central Atrium, was restored. One imagines oneself in

the eclectic dream Pierre Cuypers created in 1885 but now with all the conveniences of modern times.

For the first time in its history it was possible to revise the entire museum concept of the Rijksmuseum. General Director de Leeuw developed a plan in 2004 for a chronological display, whereby all the different types of collections would be presented together. In a transparent and orderly building a clear trail was created, where paintings, sculpture, decorative arts and historical artifacts are displayed, arranged by time period. From 2008, the new General Director Wim Pijbes continued this approach. He was spurred on by public debate at that time in the Netherlands. On a national level, there was great concern about the lack of knowledge among the younger generation in the field of history and art. The Rijksmuseum will not only be a place where the many tourists can find the highlights of Dutch painting, but also a place where the history of the Low Countries, from the Middle Ages to the 20th century, can be told to young and old, for pupils and students of all education levels. The collections are so rich that it was possible to construct a continuous story in which many aspects of Dutch culture are discussed. The ideal of the curators is based on the collection of the museum, showing that story, which gives the visitor a sense of beauty and of time – a historical time machine, divided into clear and attractive sections. Every section can be fitted into a morning or afternoon visit or is, if you like, the size of a medium-sized exhibition. Similar to the menu of a restaurant, the visitor can choose a section on a floor plan. The layout of the museum is such that a walk through a century or department is not an exhausting experience, but rather an exciting journey of discovery. Each work of art – old school, in the Rijksmuseum no multimedia! – has a label which describes in 60 words why the work according to us is so important and meaningful. In addition, there is a comprehensive app – free to download or for hire in the museum – with background information and specific tours of the collection.

The introduction of multi-media was discussed in depth during the design stage of the project. The decision on whether to integrate technology as part of the display kept being postponed as an early commitment would mean that the technology would already be out of date at the time of the opening. Some members of the management team had an aversion against the popular and liberally introduced digitisation of the 1990s and early noughties. The idea was that a museum must tell the story of 'the real thing' and objects that are nowhere else available, not digitally either, can only be admired and discovered in the museum. That's the reason why people visit museums – everything else is everywhere and at any time accessible via the internet. These two points of view (not buying technology too early and doubts about introducing screens in the museum in general) meant that only very late in the process a decision was made. Sometimes delays in a build can become an advantage. A decision was made to invest heavily in Wi-Fi, high resolution photography of the collection and to development of an App, all available for free. Free and very fast Wi-Fi in the galleries and museum garden, images that can be downloaded for free in the 'Rijksstudio' and a free interactive App. This way, the museum is as accessible and modern as possible also or people that want to enjoy objects virtually. However, the classic museum, which is first and foremost a building and a place, get the space it needs.

Everything is designed to make the visitor feel at ease. The language is neither patronising nor elitist, but has a tone which will be familiar to the average visitor. The texts are inevitably short, but a poetic or romantic approach is not shunned. All 8000 objects displayed in the Rijksmuseum now have a label in both Dutch and English. It wasn't until the end of the 1990s that the museum started to provide more detailed information for some parts of the collection such as the paintings. However, now that craft and sculpture are also an integral part of the display, it was decided to, also on an educational level, treat all objects the same way.

Based on this premise the French interior designer Jean-Michel Wilmotte created modest furnishings in the monumental spaces. His intense and deep gray wall colors contrast sharply with the colorful historical decorations of Cuypers. The showcases are minimalist and without much detailing, so all focus is on the objects themselves. The mixed configuration, with sculptures, paintings, furniture, ceramic and historical objects all together representing a continuous story, was risky. A multitude of shapes, colors, variety of the monumental and minuscule, full of meaning or simply very beautiful, are displayed together. The new

Rijksmuseum could also have become an indigestible overabundance. It is thanks to the intelligent architecture, which combines rigor and sobriety with elegance, that the objects rather than the design take center stage and that visitors move naturally between them. A bit like walking through a house where one is invited and welcome.

Yes, it was a very long process, during which several very detailed plans were discarded. And yes, the whole refurbishment took a very long time to great dismay of the Dutch public. The museum ended up being a topic of ridicule for years. It became, together with other projects that were hugely delayed, a symbol of the slow Dutch way of doing things – a direct product of the 'Polder model'. The documentary by Oeke Hogendijk, a director who filmed the project and followed the key players for 10 years, shows several aspects of this process. Apart from the bureacracy and this culture around meetings and discussions, it also shows the behind the scenes passion of, for example, the conservators and restorers, who are patiently waiting and working on their plans for the new display.

The Rijksmuseum wants to give the visitor a sense of beauty and time. The inviting courtyards of Cruz and Ortiz are a promising beginning. The rich decorations of Cuypers in the stairwells, the Front Hall and the Gallery of Honor show history and tradition and the very modest lines of Wilmotte let the treasures speak for themselves. After a decade of rebuilding and an investment of hundreds of millions at least one artwork has returned to its old location. The Night Watch by Rembrandt hangs in exactly the same place as before, as if nothing has happened.

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Eregalerij
Photo Erik Smits, Rijksmuseum

# Meet a new COMCOL member

***Eva Fägerborg interviews Kai Merilain***

As we would like to find out a bit more about our members and their interests we have introduced this 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 Kai from Estonia:

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

My name is Kai Merilain and I'm working in the Estonian Health Care Museum as the head of the collections department. I've graduated from the Estonian Academy of Arts, where I studied cultural heritage and conservation and specialised in the conservation of paintings. Before I started my current job I worked as a conservator in different private and public institutions dealing with the conservation issues of different materials and objects, like mural paintings, polychromy wood, frames etc.

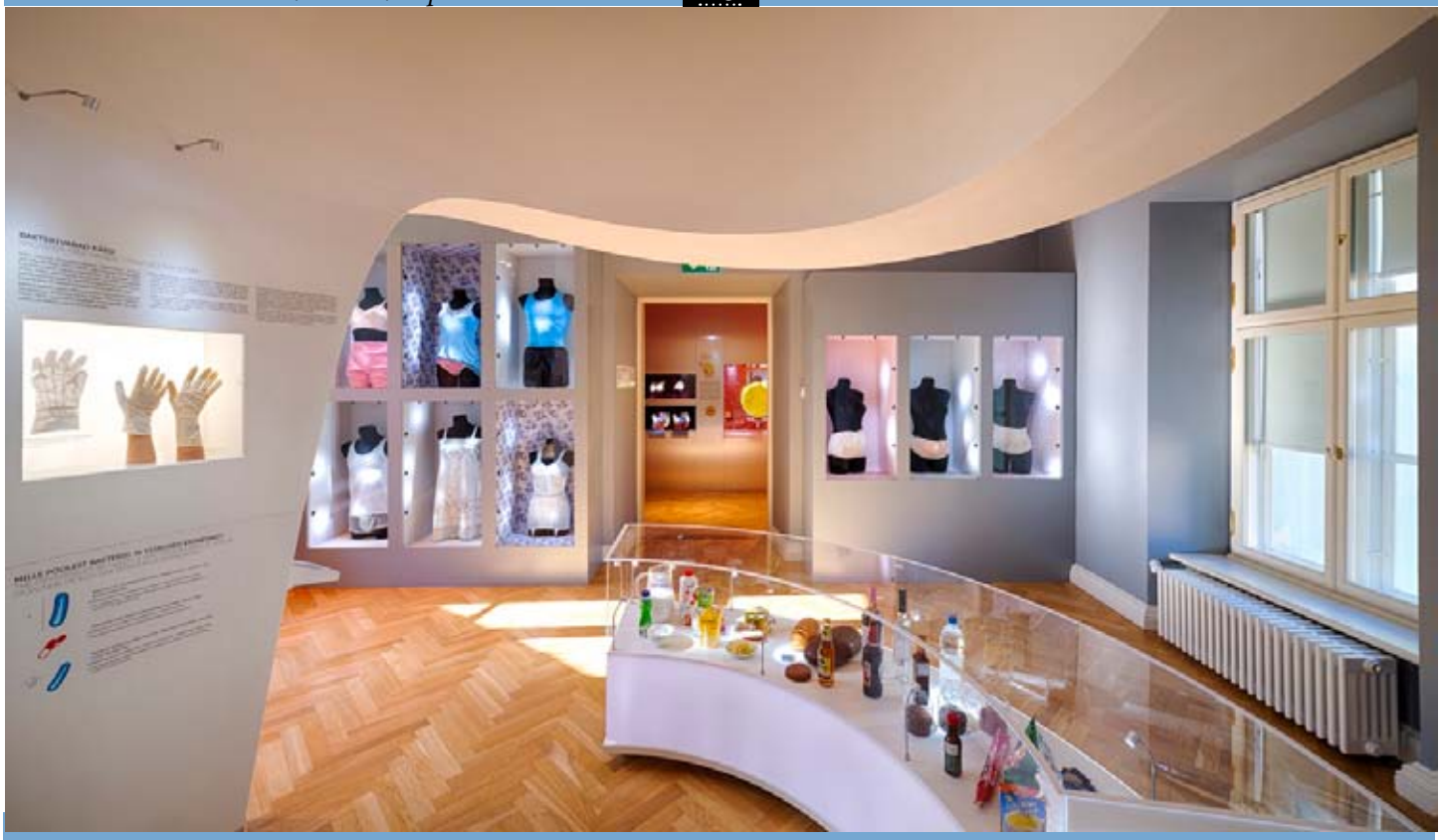
In the Estonian Health Care Museum I'm responsible for maintaining, organising and developing the museum's collection. The museum is collecting the heritage of Estonian medicine and health care. The collection consists of different medical objects, small pieces of equipment, objects related to hygiene, plastinated organs, photos, documents and a small amount of publications related to Estonian medicine and the health care system. The museum's mission besides collecting is to provide education programmes about the human anatomy, physiology and a healthy lifestyle through exhibitions, guided tours and museum workshops. In 2014 the fully renovated museum building and renewed permanent exhibition was opened.

Kai Merilain the Estonian Health Care museums exhibition, in the room of history of Estonian farmacy
Photo Kärt Mikli, Estonian Health Care Museum

***Can you tell us something about museums in Estonia?***

There are 256 museums in Estonia, which is a very high number per capita in the country with a population of 1.3 million. The largest museums are the Estonian National Museum, the Art Museum of Estonia, the Estonian History Museum and the Estonian Maritime Museum. There are many small museums dedicated to well-known persons, as well as museums with special subjects like the Estonian Milk Museum, the Estonian Broadcasting Museum, the Estonian Press Museum and the Museum of Estonian flag.

For some years, one of the main issues for many Estonian museums has been making the collections publicly available through the Estonian Museum Database called MuIS, which allows access to the collections with descriptions and photos. Therefore museums are busy digitizing their collections, which is also important for their preservation. Beside these two topics it is also important to improve the quality of collections, to collect in accordance with the scope of the collection policy of the museums, creating a balanced collection and preserving the Estonian heritage at the same time.



Exhibition room of history of hygiene
Photo Andres Teiss

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

I joined ICOM, because I think that the COMCOL committee is the best choice to get the latest news, the best connections, ideas and knowledge for everyday work in collection management. COMCOL seems to be the best network to acquire valuable experience improving the maintenance and availability of collections.

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

I would be very interested in different experiences of other museums related to digitization and making the collections available to public. It is always good to know the latest discoveries and knowledge concerning preservation of collections and assuring the best storage and environmental conditions.

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# *COMCOL ANNUAL CONFERENCE 26-31 OCTOBER 2015, SEOUL, REPUBLIC OF KOREA*

***Collecting and Collections - the politics and praxis of social, economic and intellectual sustainability***

**The conference will be organised in cooperation with ICOM Korea and will be hosted by The National Folk Museum of Korea.**

## Keynotes:

Professor Kidong Bae, Ph.D., Department of Archaeology at Hanyang University:
*History of Collections and Museum Development in Korea*

Mr. Inkeon Chun, Chief of Administrative Office at Kansong Art Museum:
*Kangsong, Chun, Hyeong-pil, a collector, scholar, artist and dreamer*

Peter van Mensch, independent museological consultant and visiting professor at the Università degli Studi di Bergamo (Italy):
*Guardians of the second best? Do museums constitute a threat to the sustainability of heritage?"*

## Programme

### MONDAY 26 OCTOBER

| | |
|---|---|
| ***10:00*** | COMCOL Board meeting |
| ***10:00*** | Registration desk opens |
| ***10:00-12:00*** | National Folk Museum of Korea, Gyeongbok Guided Tour |
| ***14:00 17:00*** | Opening/welcoming<br>Keynote speech<br>Paper presentations |
| ***18:00*** | Evening reception |

### TUESDAY 27 OCTOBER

| | |
|---|---|
| ***09:00-13:00*** | Keynote speech<br>Paper presentations |
| ***13:00-14:00*** | Lunch |
| ***14:00-16:00*** | Paper presentations |
| ***17:30-19:00*** | Workshop at the Museum of of Soidae (Lock) Museum & Neighboring Village Museum Tour |

### WEDNESDAY 28 OCTOBER

| | |
|---|---|
| ***09:00-13:00*** | Keynote speech<br>Paper presentations |
| ***13:00-14:00*** | Lunch |
| ***14:30-16:30*** | Round Table Discussion on Intangible Heritage, Collecting and Sustainability<br>Annual COMCOL Meeting |
| ***18:00-20:00*** | Workshop at Kansong Art Museum (Museum Tour) |

### THURSDAY 29 OCTOBER - SATURDAY 31 OCTOBER

Post conference tour to Youngwol

Photograph courtesy of the National Folk Museum of Korea.

# *ICOM-COMCOL Post-Conference Tour in Yeongwol 29-31 October 2015*

*This year COMCOL extends the conference gathering by organizing the 3-day Post-Conference tour and visiting Yeongwol region, one of the most beautiful and clean rural areas, situated in the eastern part of Korea. Between its rich cultural-historical heritage and fast growing touristic present, main idea of the tour is to introduce the visitors in multi-sensorial Yeongwol regional diversities as a point of departure for further exploration of other local and national specificities.*

## Day 1 - Thursday 29 October

***08:30*** Bus departs Sunbee Hotel
***11:30*** Arrive in Yeongwol: Yeongwol is a region of culture and fidelity with beautiful natural resources and cultural remains.
***12:00*** Lunch
***13:30*** Bus departs for Jangreung, Cheongryeongpo. The grave of King Danjong, the 6th king of Joseon (1392-1910)/the place of exile filled with deep sorrow of young Danjong
***18:00*** Dinner
***19:30*** Arrive at Donggang Cistar Resort

## Day 2 - Friday 30 October

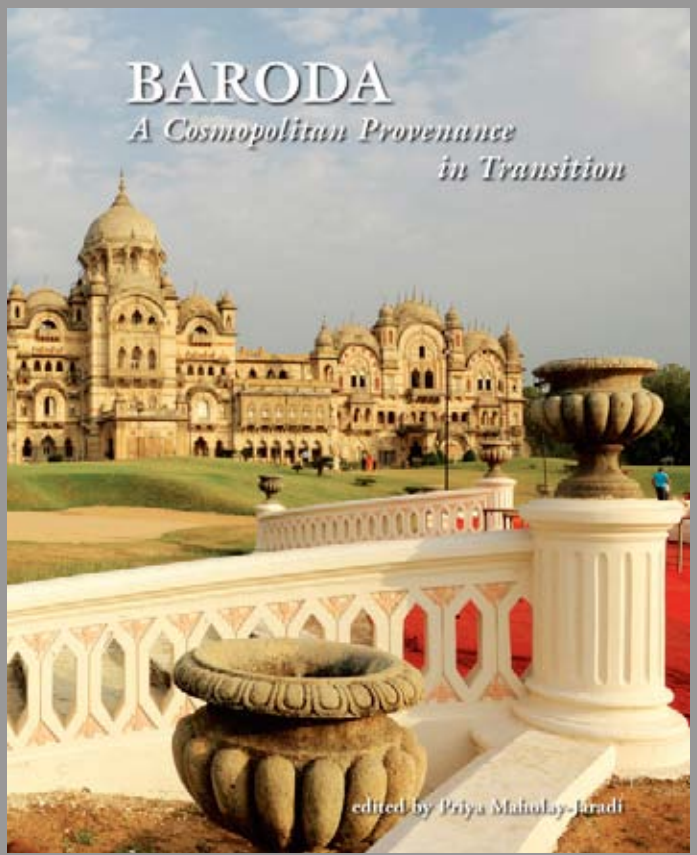
***009:00*** Joseon Minhwa(Folk paintings) Museum Workshop
There are 2,000 pieces of folk art exhibiting regarding 'Magpie and Tiger' and 'Eubyeonseongryongdo' etc. You have to see the 'Guunmongdo' based of Kim Manjung's novel the 'Guunmong', nine persons' dreams. www.minhwa.co.kr
***11:00*** Cultural Experience at Kim Satgat Village
***12:00*** Lunch
***13:30*** Donggang Museum of Photography, www.dgphotomuseum.com
***16:30*** Join International Museum Forum Farewell Party

## Day 3 - Saturday 31 October

***08:30*** Bus departs Cistar resort
***10:00*** Arrive at the Museum of Ancient Asian Woodblock Prints Museum Tour & Workshop: The breath of thousand years of time lapse at the Museum. The collections include Korean, Chinese, Japanese, Tibet and Mongolian old/original woodblock prints with books, patterns and amulets. www.gopanhwa.com
***12:00*** Lunch
***13:30*** Bus departs for Seoul
***16:00*** Korea Furniture Museum Tour, www.kofum.com

# BOOK ANNOUNCEMENT

BARODA: A Cosmopolitan Provenance in Transition - Edited by Priya Maholay-Jaradi
This anthology frames the story of the visual culture of Baroda, a city in Gujarat State in India, from the early 18th century to present times along the themes of provenance and cosmopolitanism. Baroda's sphere of art production from the colonial and princely through to the contemporary firmly establishes it as a recognizable provenance. Simultaneously, a wide inclusion of local, regional and foreign ideas lends the provenance a cosmopolitan character.
The contributors use multiple narratives – art-historical, architectural, artisanal, pedagogical, curatorial and archival. Early artists, craftsmen and photographers engage with Sayajirao Gaekwad III; the royal patron in turn represents them at international exhibitions; itinerant builders and European architects contribute to a fast-modernizing state; artists, teachers and administrators set new directions for a Faculty of Fine Arts (FFA) in post-Independence Baroda; patrons, gallerists, scholars and artists shape contemporary Baroda's artistic culture. These players, their secular ideas and egalitarian projects occupy real sites within the cityscape such as palaces, vernacular buildings, M.S. University and galleries. Variously, these players and their ideas affiliate with regional and international art movements. Thus, Baroda is construed differently as site, cultural institution or network.
The early essays demonstrate how these different Barodas negotiate their provincial locations and artistic traditions with international art capitals. These assimilative strategies and the resulting cosmopolitan inheritance are sharply problematized in later chapters. Communal disharmony and intervention at the FFA, and the politically modulated responses of a viewing public increasingly gesture towards the shrinking ideological scope of this provenance.
The writers approach Baroda from different vantage points: as first-person accounts, as art critics, anthropologists and historians. Together they contribute new approaches to art history, and provide a non-Western case-study of provenance and cosmopolitanism.

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## EDITORIAL

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 and 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 November 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
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