

XXIVth ICOM General Conference

Museums and Cultural Landscapes

Minutes of the meeting 2016, joint program ICFA/COMCOL :
*Art collecting and the sense of place: an integral and integrated approach towards arts,
other heritages and collecting*

Bassano del Grappa, Museo Civico (Pre-Conference) and Milan (General Conference)

30 June -7 July 2016

Delegate List¹

Name	Institution/ Arts Heritage	Town	Country
ARTS Pascal CEBULJ SAJKO	Consultancy	Amsterdam	Netherlands
Breda	Ethnologist	Ljubljana	Slovenia
ERICANI Giuliana	Museologist	Padova	Italy
HOLSTEIN Lars	Västerbottens museum	Umea	Sweden
KUHNMUNCH Jacques	Emeritus Chief Curator	Dijon	France
KUIJTEN Danielle	Heritage Concepting Västerbottens museum		Netherlands
KURDVE Nina		Umea	Sweden
LIND Christoph	Gelhorn Museen University of Texas Edith O'Donnell Institute of Art	Mannheim	Germany
M.CURRY Virginia	History	Dallas	USA
MAGNUSSON Helena	Västerbottens museum	Umea	Sweden
MEIJER-MENSCH Leontine van	Museum Europäischer Kulturen	Berlin	Germany
MENSCH Peter van		Berlin	Germany
MISS Stig	Thorvaldsens Museum	Copenhagen	Denmark

¹ The only participants registered with the Secretary are present in this list

MOOLHUIJSEN Nicole	Fondazione Querini Stampalia Göteborgs	Venice	Italy
NYBERG Marie	Stadsmuseum	Göteborg	Sweden
PORTO Claudia	Museums consultant.		Brazil
PRUNELL Serrana	Museo Ralli	Punta del Este	Uruguay
ROZENBERGAR Tanja		Chair of ICOM Slovenia	Slovenia
SAABYE Marianne	Hirschsprung Collection	Copenhagen	Denmark
SCHRAM VEJLBY Anna	Hirschsprung Collection	Copenhagen	Denmark
SHIRAHARA Yukiko	Nezu Museum	Tokyo	Japan
SNEL Catherine	Sanlam Head Office	Bellville, Cape town	South Africa
STENERBERG Suzanne	Västerbottens museum	Umea	Sweden
STENSTROM Asa	Västerbottens museum	Umea	Sweden
VILLUMSEN Anne- Mette	Skovgaard Museum	Viborg	Denmark
VOLLGRAAF Helene	Sanlam Head Office	Bellville, Cape town	South Africa
WESCHENFELDER Klaus	Kunstsammlungen der Veste Coburg	Coburg	Germany

I-Pre-Conference in Bassano del Grappa, Museo Civico

On occasion of the 24th General Conference of ICOM its international committee on fine arts (ICFA) and collecting (COMCOL) will have a joint meeting. The theme of this meeting is related to the theme of the General Conference. Within the context of “Museums and cultural landscapes” the two committees will focus on the issue of collecting fine arts and other heritage beyond the museum walls.

Museums are part of a cultural information landscape. There is an increased tendency to create networks of museums and other art and heritage initiatives; In itself the topic is not new. It has a long and respectable tradition in museological thinking. We could for example mention the work of Georges Henri Rivière. It was important that Jacques Kuhnle (France) referred to the Charter of Siena, which sort of summarizes contemporary thinking on integrated and integral perspectives.

In the context of the general theme of 2016, ICFA and COMCOL would in particular like to explore this perspective in relation to specific dilemmas provided by the relation between works of art and their “natural habitat”, such as sculptures in public spaces and paintings in historic houses.

Thursday, June 30th

Giuliana Ericani, as ICFA Chair, wanted to welcome, in Bassano del Grappa, a town where she was a director of Archives, Library and Civico Museo, ICFA and COMCOL Committees, with her Chair, Leontine Meijer van Mensch and her husband, Peter.

This pre-Conference is an introduction to the General Conference in Milan.

Two lectures (*in extenso* on the website) are on the program: one by Giuliana Ericani: *Museums and cultural landscapes: The case of the Museum of Fine Arts in Italy*². Giuliana reminds the real shakes of this pre-meeting. She wants to address this issue in Bassano and not in Milan for three reasons: The first is the long militancy in the Library Museum Archive in breast to ICOM; the second reason is the connection between this Museum and the city of Bassano; at least, the Museo Civico is one of ten Italian museums which participated in the project « Museums and cultural landscapes ». In her lecture, she gives examples of pictures kept in great Italian art museums to deal with the meaning that "museums and cultural landscapes" is to take on the fine arts museums.

Asa Stenström, from COMCOL, head of the department of Collections and Ethnology at Västerbottens museum in Umeå, Sweden. Her presentation³ explores Contemporary Collecting and Cultural Landscapes. Community Involvement and Networking.

Her lecture consists of the following:

- a short presentation of the museum as well as the region where the museum is situated.
- some regional and Swedish examples of community involvement and networking on contemporary collecting and cultural landscape.
- a short discussion about cultural landscape and representation – whose cultural landscape do we preserve – and whose are not represented...



Bassano del Grappa, Museo Civico, The Bassan Gallery

After the discussions, Giuliana shows her ex-museum, one of the oldest civic museums of Veneto. This museum, where she was thirteen years ago, is in a perfect condition and contains prestigious collections with the masterpieces of the Bassan painters. We visit also the Gypsothèque of Antonio Canova in the room which is dedicated to him. We should also speak archeologic collections and so on.

² cf annex 1, p. 13

³ cf annex 2, p. 21

Then we visit Museo Remondini which is in Palazzo Sturm, a very interesting building from XVIIIe century; Its Salon d'honneur is frescoed par Giorgio Anselmi (1723-1797). This palazzo houses two collections: the first, the Museo della Ceramica contains displays of local ceramics and majolica ware; the second, the Museo Remondini, symbolized by the famous cat, is dedicated to the press ; it illustrates, in six rooms, all aspects of the seven-century industrial phenomenon Remondini : silhouettes, books, decorated cards, optical views, and woodcuts of the great italian engravers, including Mantegna or Tiepolo.



Bassano del Grappa, Museo Remondini

In the evening, the members of the two committees can get to know each other better and mention the topics which move closer during the dinner..

Friday, July 1st

This second day is dedicated to the visit of several monuments and museums very famous. At first, Asolo and its Museo Civico. The town was originally a settlement of the [Veneti](#), and was mentioned as Acelum in the works of [Pliny](#). The civic museum is housed in the Bishop Palace and the adjacent Loggia della Ragione. It was to lodge the Venetian delegations and the Podesta (Mayor) of Asolo in the XV century and frescoed in the mid-sixteenth century. The first museal collections' nucleus was founded in the early nineteenth century, thanks to the donations of Domenico Manera and Giovan Battista Sartoti Canova. In the Picture Gallery, we have to mention the *San Girolamo* by Luca Giordano, the *Saint Anthony of Padua* by Bernardo Strozzi or the two *Capricci* by Bernardo Bellotto. But, don't forget the Section dedicated to the Queen Caterina Cornaro (1454-1510), which contains various paintings, documents, drawings and personal objects given to the museum by various donors and the Eleonora Duse Section, the famous actress. It contains some objects about Gabrielle d'Annunzio and Robert Browning. Her daughter, Enrichetta, gave portraits and photographs of the actress, tributes and personal effects, ...



Masterpieces of the Civico Museo di Asolo (Canova and Bellotto)

Then, we go to Villa Barbaro, also known as the Villa di Maser built by the Italian architect Andrea Palladio, with frescos by Paolo Veronese and sculptures by Alessandro Vittoria for Daniele Barbaro. Then we go to Villa Emo in Fanzolo. Designed and by Andrea Palladio between 1557 and 1560 for the Emo family of Venice and remained in the hands of the Emo family until it was sold in 2004, it is one of the most accomplished of the Palladian Villas. The house is framed by two colonnaded wings which originally housed agricultural activities. The outer appearance of the Villa Emo is marked by a simple treatment of the entire body of the building, whose structure is determined by a geometrical rhythm. The living quarters are raised above ground-level, as are all of Palladio's other villas. If the exterior is simple, in contrast, the interior is richly decorated with [frescoes](#) by Giovanni Battista Zelotti, pupil of Veronese. The main series of frescoes in the villa is grouped in an area with scenes featuring [Venus](#); In the *Great Room*, the events in the frescoes concentrate on humanistic ideals, such as *The Abstinence of Scipio*; another room in the villa is called the *Room of the Arts*, featuring frescoes with allegories of individual arts, such as [astronomy](#), poetry or music.



Maser, Villa Barbaro



Fanzolo, Villa Emo

As expert on Canova, Giuliana wants to show the Museum and Gypsothèque dedicated to this famous sculptor born in Possagno (1757-1822). His native house was transformed in museum by his brother, Giovanni Battista Sartori to expose, from 1826, plasters which were in the Roman studio of the sculptor, with the arrangements realized by Pietro Scarpa en 1957. Many of us had to remember their art history class in front of *Pauline Borghese* or the *Three Graces*.



Possagno, Gipsoteca Canoviana

The last visit is dedicated to Giorgione (1477- 1510), born in Castelfranco. We admired his masterpiece, the *Pala* of altar representing the *Madonna and Child between st. Francis and st. Nicasius* painted in 1504-1505 for the *condottiere* Tuzio Costanzo in the family chapel set up in Santa Maria Assunta and San Liberal cathedral in memory of his son Matteo, dead in Ravenna during the Casentino War in 1499. The visit of Castelfranco ends by his native house, transformed in museum which the Frieze contains one of the rare works which is attributed to him without doubt: the *Frieze of the Liberal and Mechanical Arts*.



Giorgione, The *Madonna and Child between st. Francis and st. Nicasius*, Castelfranco Veneto, Duomo

Saturday, July 2nd

All delegates leave Bassano del Grappa to Milan, in making a stop in Padua for the Museo Civico agli Eremitani and the Chapel di Scrovegni with frescoes by Giotto.



The two committees in the cloister of Museo Civico di Padua

A surprise waited for us with the visit of Museo del Precinema or Minici Zotti Collection kept the top floor of the old Pallazzo Angeli in Prato della Valle which was the house of Andrea Memmo (1729-1793) who transformed this area, formerly swampy, into a big place, the biggest of Italy and the second in Europe, after the Red Square in Moscow. Laura Minici Zotti shows her collection: precious examples of Magic Lanterns, optical views, painted glass slides for projections, optical instruments,... all genuine antique objects, which are still in such good working order. This is a marvellous world unknown for the most part of between us.



Padova, Prato della Valle



Padova, Museo del Precinema

II - General Conference. Milan. MICO 2016 July 4-7

Four specific aspects of this main theme were retained by Giuliana Ericani et Leontine van Mensch :

The meaning of heritage in the public space, and how to collect this.

Art in public space, such as statues on squares and in public parks, accumulates social significance that usually is not related to its art historical significance. The same can be said

about buildings and “even” trees. In this context, Gloriana Amador Agüero (Costa-Rica) spoke about artistic interventions and used the term “urban-artistic acupuncture”. Matthias Henkel (Germany) extended the concept of public space to the digital world.

The objects contribute to the “sense of place”, but at the same time this “sense of place” becomes part of the identity of the object. More than an object in a museum environment, heritage in the public space is integrated in people’s daily life and often become projections of their dreams, fear, hopes and anger. This could even result into physical interferences. Interesting case studies were presented by Helene Vollgraaff (South Africa) and Alexandra Bounia (Greece). How can (should?) museums deal with this, and how can (should?) stakeholder communities be involved? In case of art, is it a tasks of fine art museums to document this, for example by collecting relevant documents? If not, who’s responsibility should this be? How can (should?) the perspective of stakeholder communities be respected?

How to organize shared responsibility?

One of the key concepts of present day more integrated developments is the notion of shared responsibility: a shared responsibility of museum staff, a shared responsibility of organizations and interest groups in networks of heritage communities, and a shared responsibility of museums and their source communities, constituent communities, actually all communities of practice. Several dimensions of these issues were discussed. For example the possibility of a religious foundation of this responsibility, as explained by Hadi Zandkarimi (Iran) in his paper on “waqf”. Others spoke of expectations of visitors and how they perceive the role of museums. Xianya Xu (China) presented a detail analysis of this. Most speakers suggested that museums should have a responsibility in the preservation of art in public spaces. But how museums should organize a respectful and productive collaboration with all stakeholders involved is still a matter to be discussed.

The memory of fine arts museums in their cities

Fine arts museums represent a “sense of place” themselves. The institutions with their collections and their buildings are markers in the identity of the place (square, neighbourhood, city), usually embodying the history of the place. Pang-Yen Cheng (Taiwan) and Aysegül Güchan (Turkey) presented interesting case studies of the political dimension of this. But who are the people involved? In the first paper, Stefanie Knöll (Germany) showed how in 19th century Basel private collectors played a crucial role. In this case study religious, political and museological considerations shaped meaning and significance.

Historic houses and their fine art: archive or collection?

Few historic houses have no paintings on their walls, but what about their artistic value versus their socio-historical, contextual value? Can (should?) fine art museums adopt responsibility for all fine art in a historic house? Is it possible (or not) to make a distinction between “collection” and “props”? Can paintings and sculptures be replaced, by copies or works with lesser artistic value, in order to add good quality works to the collection of a fine art museum? Behind these questions are the interests of stakeholder communities. How to identify these stakeholder communities, and how to respect their perspectives?



Leontine Meijer van Mensch and Giuliana Ericani during the Conference

Twenty lectures by the members ICFA and COMCOL developed these four themes (see on the ICFA website the program and the abstracts in English).

Wednesday, July 6th

ICFA General Assembly and Elections of the new Board

The afternoon is dedicated, for ICFA members, to the General Assembly and to the elections of its Board 2016-2018.

Giuliana Ericani makes an assessment of three past years since her election in Rio in 2013 : the Committee held annual meetings : in 2014 in Palermo, Museo Riso, Museo d'Arte Contemporanea della Sicilia, on the theme: *Old and new outfittings in the Fine Arts Museums*, with visits of the most important museums in Palermo and in the area ; in 2015 in Lausanne, Palais de Rumine on the theme: *The Museums of Fine Arts in the digital area*, with of the Lausanne Cathedral and of the museums in Lausanne and the area.

Jacques Kuhnle remembers that he became Secretary in Rio, having been a Treasurer. The first task was to update the members list, a long and difficult work. In July 2016, the ICFA Committee has 1034 active members (from 89 countries) instead of 849 in 2014, according to the ICOM figures. So, we are the fourth International Committee after ICOM-CC, CECA and CIMAM. Another work was achieved during these three years: the development of the website, by means of Carla Bonomi, ICOM webmaster. Also, all the meetings from the establishment of ICFA and all the archives in connection with these meetings, after digitalization, were put on the website. At the end of last year, I brought these archives in the Documentation Center of ICOM in Paris, before their upcoming transfer to National Archives of France. The *Newsletter* from November 2015 officialized this event

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“You may recall that we mentioned the work being done to enhance the ICOM archives in our [June 2015 newsletter](#). For the last several months, General Conference reports, the letters and mail of previous generations of the General Secretariat, photographs, audiovisual recordings and assorted posters, stored in our offices since 1946, have been assessed and processed before their upcoming transfer to the National Archives of France. In November, Jacques Kuhnrouch, Secretary of the ICFA (International Committee for Museums and Collections of Fine Arts), took a new step in

transmitting our institutional memory. Leading a small revolution in the ICOM network, Jacques came in person to bring the international committee's archives to the Documentation Centre at the General Secretariat in Paris so they could be included in the next transfer to the National Archives.

Among the stack of papers handed over were important documents tracing the history of the committee, such as annual conference agendas and reports, regulations amended over the years, and the committee's articles of association, dating back to the Mexico City Conference of 1980, when ICFA was created. A total of 35 years of work by men and women with a passion for the fine arts was collected and handed over.

Far from just a trivial gesture, it was an invitation to other international committees to do the same in order to make transferring archives to the ICOM General Secretariat an automatic process and make these groups' actions and research accessible to all. This mission is currently being only partially fulfilled by the Annual Report, for which information will start being collected soon.

The secretary regrets however the low participation of the ICFA members in the annual meetings in spite of their quality. Then, he expresses a second regret; the members given't informations onto their museographic activities (exhibitions, acquisitions, new developments,...) to feed the website.

After the display of this report, takes place the election of the new Board to replace the members elected in Rio. Giuliana Ericani, as the outgoing Chair, received seven candidacies: Galina Andreeva, Kirsi Eskelinen, Stefanie Knöll, Jacques Kuhnrouch, Christoph Lind, Nicole Moolhuijsen, Anna Schram Vejlbj. These are unanimously elected. So, the Board 2016-2018 is constituted in the following way:

Président

Dr. Christoph Lind

Director Reiss-Engelhorn-Museen Kunst- und Kulturgeschichte,
Mannheim, Germany

Secretary

Jacques Kuhnмunch
Emeritus Chief Curator
Dijon, France

Treasurer

Dr Stefanie Knöll
Curator of Prints and Drawings
Kunstsammlungen der Veste Coburg, Coburg, Germany

Members

Dr. Galina Andreeva
Chief Adviser
Russian Decorative Arts Museum, Moscow, Russia

Dr Kirsi Eskelinen
Director,
Sinebrychoff Art museum,
Finnish National Gallery, Helsinki, Finland

Dr.Nicole Moolhuijsen
Collaborator
Fondazione Querini Stampalia, Venice, Italy

Dr.Anna Schram Vejlby
Curator
Hirschsprung Collection, Copenhagen, Denmark

Associated Member

Dr.Giuliana Ericani
Art Historian and Museologist
Ex-Chair ICFA Committee, Italy

Thursday, July 7th

It was a day of visits of museums in Milan and in the area. At first, the famous Brera, one of the most prestigious museum in Italy and in the world, where we were welcomed by the new director, James Bradburne; He presents his projects and the philosophy which guided him.



James Bradburne, as director, welcoming us in the Brera Museum

In the afternoon, we leave by bus for the province of Varese, into Gazzada Schianno for the visit of the villa Perabo-Cagnola, which shelters the Collection Cagnola. This collection reflects the taste of the great lombard collectors in the nineteenth century (the Bagatti-Valsecchi, the Poldi Pezzoli, for instance). They repatriate in Italy some works scattered abroad during the last centuries. The collection was introduced by the milanese banker Carlo Cagnola (1828-1895), advised by the expert Guido Morelli. The Carlo's son, Guido Cagnola (1861-1954) is the publisher of the art magazine *Rassegna d'Arte*. In this context, politically progressive and educated, and thanks the influence of Bernard Berenson, very visible in the choice of Trecento and Cinquecento works from central Italy, Guido establishes his collection with a set of pictures and works of art and gives it in Vatican which is always the owner. It's also a museum of atmosphere, certainly in an outmoded display but they are the constraints of the History.



Carlo Bossoli, *View of the Villa Cagnola*. Gazzada, Villa Cagnola

We cannot leave Milan without seeing some collections of modern and contemporary art. Our last visit is in another donation displayed in a building built in the 30s by Piero Portaluppi (1888-1967): The collection Boschi Di Stefano. It is a testimony of the

history of Italian art of the 20th century to the late sixties. Constituted by Antonio Boschi (1896-1988), an engineer and by his wife, Mariada Di Stefano (1901-1968), an artist ceramist, this collection was donated to the City of Milan in 1974. The couple collected the works of the greatest Italian artist, who were also their friends, such as Severini, Boccioni, Carrà, Morandi.....



Milan, Casa-museo Boschi Di Stefano

At the end of this meeting, there is only to thank the speakers and the ICFA and COMCOL members who allowed the good organization of this joint meeting.

Annex 1: Giuliana Ericani, *Museums and cultural landscapes. The case of the Museum of Fine Arts in Italy.*

I wanted to address the issue of the XXIV General Conference of ICOM Italy, museums and cultural landscapes in the museums of Fine Arts here in Bassano and not opening in Milan for three reasons.

The first is the long militancy in the Library Museum Archive in breast to ICOM, documented by a photograph of 1960 on the occasion of the Fourth Week of Museums, where the shot of the happening is not only the memory of the visit to the museum of a city college but reveals early attention to the relationship school-museum, absolutely forerunner in Italian museum education.

The second is because in the thirteen years of my direction, here, until the end of October 2015, I dealt with many of the issues that will be debated in this General Conference and why the Bassano Museum, the oldest civic museum of Veneto, has always implemented, even in its current Regulations, his relationship with the city and its cultural landscape.

Not least because the Bassano Museum is one of the ten Italian museums mentioned among the 168 who participated in the project Museums and cultural landscapes, a competition commissioned by ICOM Italy to decline the theme of the General Conference in the most

possible way, so that it can become a new line of research for the development of the Italian museum. On the project by Bassano, which could not tie the bridge to the museum, we will hear the report in Milan on July 4.

It is not my task here today addressing the different meanings that the theme of the XXIV General Conference of ICOM has in place, because it better than I have done Peter van Mensch who is here with us, in years forerunners to today's studies, and Daniele Jalla applying the theme of the contemporary museum. This will happen in the course of our meetings and the General Conference, in Milan.

The presumption, in the ranting title I gave this presentation, brings me here to deal with the meaning that "museums and cultural landscapes" is to take on the fine arts museums. The task is not simple.

In the '70 Mathilde Bellaigue in reporting on the reasons why the museum dealt rarely with landscape, remarked the fact that this is an essential part of the mission of the natural history museums, the site museums, the eco-museums, the museum of neighborhood and even the ethnographic ones, but also pointed out that, if the landscape is considered in its different meaning country, territory, memory, identity, imagination, becomes an ideal choice for a dream museum, an integral museum able to face the reality in all its dimensions and, by appealing to the man as a whole, bringing together so transdisciplinary all types of museum.

It is equally true, and emphasizes Daniele Jalla in Siena Charter, (quote) "Museums and Cultural Landscapes" is a theme dear to the Italian museology and in a country where the museums have an undeniable root and 'territorial dimension'. With very few exceptions they originate and feed of the goods that come from a context of proximity, they reflect the history and traditions and, through this close relationship with the places of origin of their collections, draw their strength and identity. "

So "cultural landscape", not as the landscape represented in the museum's works, which is one of the issues addressed in the Nuoro conference here on more shows, not the physical landscape of the museum, which is the other great theme but first and foremost as a cultural context and identity of the museum.

The formation of the art museums in Italy, the National Galleries to civic museums, from the late eighteenth to the early twentieth century, follow similar principles if not sometimes identical, that is, the will to provide shelter in protected places a heritage that for different reasons, from effective protection to deprivation, are no longer guarded, and watched in their place of birth or of historical housing but in a historically contiguous place, which again for historical reasons is to cover, in the moment in which it is chosen and used for the purpose of collection, a symbolic role for the whole of the heritage there hospitalized.

Both symbolic and identity for the surrounding area, since its establishment until today the museum becomes also the geographical center of the heritage of the area, interacting with other public and private property containers.

But even more significant is the extension of that significance not only to the making of the collection but to their growth in the area of collecting, namely the fact that museums become the core engine of collecting and that also represent the reference point for the manners and the characteristics of the collecting in the same territory.

To better understand the assumption I'll give examples



Bellini, *San Giobbe Altarpiece*, detail. Venice, Gallerie dell'Accademia.

Flew into the Gallerie dell'Accademia in Venice, though not without some difficulties in relation to the Brera's appetites, the works of the Venetian churches (fig. *San Giobbe Altarpiece* Bellini), and, later, as gifts, starting from 1816, the collection Molin with works by Giambono, Jacobello del Fiore and in 1833 the collection Renier Bertrand Hellmann with works by Giovanni Bellini, Cima da Conegliano, Tintoretto, Schiavone, in 1838, the Contarini collection, 188 paintings mainly of Venetian artists, including masterpieces by Giovanni Bellini, Cima da Conegliano and Longhi and for the purchase of the Emperor, the Manfrin collection, with masterpieces by Mantegna, Memling, Rogier van der Weyden - then moved to Brussels in exchange for a Veronese -, Moretto, not Venetian artists but from one of the most important collections in the late eighteenth century in Venice. The collection continued to be integrated by works from the territory also during the twentieth century, from Veronese from the Magistrate's room at Blade and Bellini from the pipe organ of Santa Maria dei Miracoli. A long list, too long to be defined here in detail, all focused on works that ought to increase the identity value of the Accademia Gallery as a place of Venetian art works - or rather of paintings.

Flew, after its foundation, into the Museum of Teodoro Correr in Venice the Molin collection, Zoppetti's Canova collection, Emanuele Cicogna, Agostino and Francesco Sagredo, Daniele Manin's documents, hero of 1848, a collection of paintings, sculptures, cards, coins, ceramics, manuscripts, miniatures, fabrics, proofs, all related to the history of Venice.

Became part of the Museo Civico di Padova the works of the Paduan territory transformed in state properties, and, at the time of its opening to the public, the Antonio Piazza's collections,

fine amateurs of masterpieces of Venetian artists in Padua, such as Jacopo Bellini's predella from the altarpiece of the Santo of 1459 and soon after, in 1864, the huge Capodilista collection (543 works), a compendium of Venetian painting from the mid-fifteenth century to the late eighteenth century.

The Civic Museum of Bassano, founded in 1828 and opened to the public in 1840, was endowed with Venetian artists and Bassano's works from the churches become of the state property (fig.). At the time of its foundation flew into the collection the Dalponte's, map executed by Francesco and Leandro Bassano from 1592 to the early seventeenth century, a stronghold of the Italian urban landscape, contemporary with the large company survey on the Italian territory of the Vatican Gallery of maps, and later, the Negri collection of the last offshoots of the Bassano workshop, from private collectors Antonibon ceramics, one of earthenware and porcelain historical factories of the eighteenth century and prints Remondini, the largest factory of books and prints in the mid eighteenth century in Europe, the production of which was in the old Veneto city.

The National Gallery of Perugia, formed in 1918 from the collections of the Fine Arts and the Municipal Art Gallery, collects works of the territory of the Delegation of Perugia, become state properties, "the works of brush gathered by various places in the city" (quotation from an ancient guide), as the Duccio's panel from the Convent of San Domenico or Piero's altarpiece from Sant'Antonio and, in the second half of the nineteenth and twentieth centuries, other works from locations of the same city or related stylistically to the city's heritage, such as Giovanni Pisano's bronze fragments from the Fountain Maggiore or Arnolfo marbles by Pedis plateae fountain or purchases or gifts Monaldi Berenson, van Marle, Mason Perkins, Rocchi.

A constitutive complexity that corresponds to an equally fitting complexity, from a of a nineteenth-century painting collection of a house museum where the decorative aspects of the environment in relation to the works on display were safeguarded, to the latest idealistic criteria that separate painting and sculpture from the decorative arts, keeping the chronological sequence of the different sections.

Even the Uffizi Gallery, the Grand Ducal gallery, with the assets defined at the time of the opening to the public, has a non-linear training and subsequent enhancements, only partially identity provided. The separation of the collections contemporary to Luigi Lanzi's ordering divides the assets in various institutes and specializations, breaking the original unity, which Berti judges, with contemporary term "interdisciplinary". Complained Lanzi: "the home of the muses was divided with Mars - meaning the collection of weapons - either with the name of the museum is accorded too many other rooms - that he lists with China, Mathematical Arts, ciborium, Arsenal - ". The changes follow one another: even at the end of the eighteenth century the arrival of Del Sera's collection and various other works from the territory, the separation of contemporary painting collection in 1850, the displacement of 77 paintings to Lucca in 1847 with the fusion of that city into the Grand Duchy, the arrival of the Botticelli's *Birth of Venus* in 1815, the reunification of the Mantegna's triptych in 1827, the arrival of the Perugino's *Portrait of Francesco dale Opere* from the works from Pitti Palace still mid-nineteenth century.

A structure not "closed" thus patrimonially, even for donations and acquisitions of the twentieth century, much less "closed" for fittings that follow from the fifties of the twentieth century to today and are now in progress, always with chronological arrangements by schools and only with partial reconstruction of the Grand Ducal layout.

The Savoy Gallery in Turin collects Savoy collections and, with important European credit lines, it continues to be a reference point for the paintings by Piedmontese artists. Its heritage has gone increasing, precisely in the sense of identity, after opening to the public by Carlo Alberto in 1836, with the addition of the assets of the Axis ecclesiastical settlement. 1930 marks the entrance into it of the extraordinary collection of the industrialist and financier Riccardo Gualino, donated to the Royal Art Gallery, already presented to the public with an exhibition curated by Lionello Venturi in 1928. The fitting and structural changes have occurred over the centuries. Transferred from Palazzo Madama to Palace of Sciences, between 1952 and 1959 the Gallery faces a deep evolution, with the transformation of the exhibition spaces. The new layout, projected to double the available surface area, uses structures released from the original architecture of the building and inspired to the most advanced architectural sober rationalism criteria. A new outfitting follows with a proposed reorganization of the collections to recover the whole physiognomy of Savoy collecting, that took shape between 1987 and 1997, in a first phase dedicated to the Piedmont schools, and then (2004) to the reorganization of the Italian schools from XIV the sixteenth century. Recently the entire collection moved into the long sleeve of the Royal Palace with a new arrangement, not well chosen, also chronological and by schools.

Only Brera in Milan, for the Napoleonic ambitions, expressed by Eugène de Beauharnais, assumes a more global aspect in relationship with the Italian heritage, but nevertheless there is gathered, thanks to the late nineteenth century Corrado Ricci's intervene, the Lombard school, with the Venetian layers present until the end of the eighteenth century in its eastern territory.

The roundup far presented does not presume to be exhaustive but it supports well, I think, a concept already announced, namely that all Italian museums, regardless of their balance sheet and historical composition, are formed in stages, following a principle of identity, totally or partially referred to a "cultural landscape" of which they are participating.

However, the complexity of the Italian museums and in particular of the art museums requires a distinction and some clarifications.

In 1995 Andrea Emiliani - to whom we owe the most lucid analysis, in times forerunners compared the theoretical analysis to which we are referring, on the relationship between the Italian museums and their contexts, between museums and cultural heritage Italian - Emiliani, I mean noted the peculiarities of Museo Civico, he remembered as a "very Italian formula" and that he would be working "to build a model not so much contemplative but rather social and economic action." It should be said that the relationship between museums and cultural landscapes found in the Quatremère de Quincy's *Lettres à Miranda* of 1796 and that lucid defense of society and communities, "for their survival and for the entrenchment of forms of expression within the very notion of environment" to quote yet Emiliani, the inescapable prerequisite for any form of museum. Nevertheless the anthropological meanings that the

Italian town museum took over from the late sixties is closer to the local community more than can be a picture gallery or a national museum: "the real Museum of Rome which I speak - wrote Quatremère - consists of statues, colossi, temples, obelisks, columns triumphal, the spas, circuses, amphitheatres, triumphal arches, tombs, stucco, frescoes, bas-reliefs, inscriptions, fragments ornamental, building materials, furniture, utensils etc., but also consists of places, landscapes, mountains, roads, ancient streets, the respective positions of the disinterred city of geographic relations, the mutual relations between all the finds, memories, traditions, customs still alive, comparisons and comparisons that can only be undertaken on the spot ".

Distinguished by the Municipal Museum is rather the Art Gallery, the National Museum, on the other hand, a consolidated structure in its identity, place of identification and study "closed" according Emiliani (1995) but also according Jalla (2009): "museums of themselves : important, regardless of the value of their collections the same, for the fact of being in itself testimony to the culture and museology of their time; museums thus to be kept as they are. "

It is undoubtedly true that the Art Galleries are born as "closed" facilities, in the meaning that Luigi Lanzi had given to the Uffizi Gallery, that is at the service of exhibition sites for scholars and amateurs, organized by schools and, following his History of art, for within these by authors placed in chronological order. This order which starts from the Uffizi becomes canon for all Italian museums - but not only - opened and set up between the late eighteenth and the nineteenth century, that is, until the time it is to bond with the discipline of the History of Art as will be defined by Adolfo Venturi in the wake of Cavalcaselle in the second half of the nineteenth century.

From that point on, it will be the discipline to define the ways of the relationship between museums and Cultural Landscapes, that is, between the works on display in the museum, the places in which the museum is located, the history of the museum and the surrounding territory, the artistic productions of that territory from ancient to contemporary. This is for the local art collections and for national galleries.

I do not agree with the fact that the National Galleries are now a structure "closed" and I have shown with some examples that it is not. Consider them a "closed" and distinct structure from the local museums can be negative for their future and especially candefine their detachment from their many cultural landscapes.

The museum, seen in all its complexity, in truth, updated from time to time to the theoretical change of discipline or the different readings of the works of art that ideologies and the conceptual changes introduced into the discipline. So the relationship between work on display and work in the store changes, depending on the acquisition of new knowledge, the exposure modes change depending on how the discipline judges from time to time more interesting and worthwhile, but also of the different sensitivities and readings that the discipline introduces.

Yet. The gallery is a "closed" structure compared to the space that accommodates the changes introduced by modernism in architecture and at the Madrid conference in 1934, when for the

first time, new ways of seeing the museum determine a break between the historical space of works on display and the new space prepared for the modern museum. Franco Albini wrote in 1962: "The architecture, which is also shifting its focus from the work exhibited to the public, and now tends to" set "the audience, so to speak, instead set the artwork. It creates an atmosphere around the modern visitor, and for this comes into direct relationship with the sensitivity of the visitor, with its culture, its mentality of modern man. "

The new productions, from Florentine Michelucci Gardella and Scarpa, Genoese Albini to those of Palermo, Verona and Possagno by Carlo Scarpa, change the relationship between the physical space of the museum and the exhibits and affect other productions of those years in Galleries national but also in the civic museums. The removal of the frames, that all consider important to assimilate the space of the canvas, the table or the sculpture with the space of architecture, actually determine the first major change in this closed form, because the frame, or the basis of a statue - but it is a recent acquisition of the discipline - provide important information about the "cultural landscapes" of the works, the relationship between the artists and the decorative arts, the work of collecting, and consequently the provenance of the painting and its relationship with its cultural landscape and cultural landscape in which it was stored before entering the museum collections, not to mention the history of the collections of the same frames, in turn equipped with its "cultural landscapes."

The first change in the fitting, however, beyond the presence or absence of frames, changes the "cultural landscape" of the museum rooms, significantly reduces the number of the paintings and, in relation to idealism prevailing, entrusts the relationship between the paintings to their formal relationships - color, space - between the works on display. The complex "cultural landscape" of a work of art, its formal values that change in the catalog proceed of an artist, the relationship of the author with contemporary artists and masters who had preceded him, his relationship with his audience and the historical events of his time, the work relationship with contemporary artistic achievements of his era and those who had proceeded, hand and lower quality, is reduced to just one aspect, that formal, which requires a specific culture or a heightened sensitivity to be implemented, changing, or rather severely limiting, as a result, the ratio of the works with the public, substantially changing the relationship with its "cultural landscape."

As hoped Albini, namely the fact that a modern space would favor the sensitivity of modern man, was reduced in reality to the relationship between the work of ancient and contemporary art space, defining what could be the contemporary collecting, but not favored the understanding of the works if not for an educated audience already used to face the artwork. This despite the fact that Henri Focillon, in *The modern conception des Musées*, already in 1923 claimed "C'est que les musées – paradoxe surprenant - ne sont pas plus à l'usage exclusif des savants. Ce ne sont pas des réserves documentaires, des laboratoires, mais des milieux vivants ".

That first change from the nineteenth century choices of museums, however, mark the beginning of constant change, of fittings and not only the national museums and art museums in general. From that point on, the National Museums in fact are no longer "closed" and adapt

their equipment and their acquisitions - that is, the relationship with private collectors - the new acquisitions of the discipline, also changing the ways of public presentation.

Certainly they continue to be the most "closed" of the art collections of local museums who continue their relationship with their contexts and their "cultural landscapes" in an anthropologically close dialogue with the ancient, contemporary and his audience.

Consider the great national museums structures "closed" therefore does not correspond to the changes that the disciplines, art history and museology, have repeatedly over the century introduced in the works, with ample space and equipment. What the great national museums have not rather, considering himself "closed", was to adapt to the major democratic changes that museology has introduced since the early 70s and then to open dialogue with their cultural landscapes, that relate with the public with updated tools for understanding, in order to build a community of reference. The important museological choice to set up a section - qualitatively exemplary - dedicated to the Farnese Collection in the Capodimonte museum is an innovative choice but also only linked to the advancement of the discipline and the insights - art history, a choice that presupposes on the part of public knowledge of what is collecting and how it interfaces with the historical and political choices of the historical moment, treaty aspects entrusted to additional educational courses and not always related to the visit.

Reasoning of complexity, indeed also the national art museums can be classified into two large cores, those involved in the globalized tourism and those who suffer from an absence of public or have a relationship with their cultural landscapes, interiors and exteriors, too important not to encourage their knowledge. For the first landscapes have nothing cultural: the visit is aimed at mass adoration of icons and icon museum that preserves. But it remains an ethical obligation to recover the cultural landscapes of these museums, not to limit the action only to avoid damage, but to structure serious study groups that repeated daily by these disasters can take in-depth analysis and utilization strategies and overcoming.

High-date and quality has been the action of the Uffizi Gallery which transferred some own paintings in area Camorra in Casal di Principe, identifying new public even along their streets. There, paintings that had no identity role in respect to the cultural landscape, were invested of a new identity role, since the bearers of culture and messages of respect, of "active protection" of an abandoned landscape.

So what actions to implement because all the art museums can recover the link with their cultural landscapes, create new ones and activate their role of "active protection" in the territory? Many, starting with a review of the fitting principles of museums, made not by specialists but to the general public. Enhance the incoming image with history, reconstructing the original interiors, in which every work of art contributes to the visual reconstruction of spaces easier approach. And what did the Victoria and Albert in the past decade, leaving the classification of the kinds of museum materials and relegating the taxonomic collections for specialists in space. By varying the approach to the works using the deepening of the constituent materials and using in an innovative and imaginative multimedia and educational tools.

For the generation that built the slogan "power to the imagination", the outcome of the application of the slogan is poor. We spend the slogan and the ball to the younger generation hoping that you face in tow applications, which, not giving up on a serious disciplinary investigation, create spaces to a new vision of museums and cultural landscapes also for Italian art museums.

Annex 2 : Åsa Stenström, *Contemporary Collecting and Cultural Landscapes. Community Involvement and Networking.*

Introduction

Thank you so much for inviting me to be a keynote speaker representing COMCOL at this pre-conference starting today. I am really honored and happy to be here in this beautiful town, meeting all of you.

My name is Åsa Stenström and I have been working in the museum sector for 25 years, foremost with museum education, exhibitions, ethnology, contemporary collecting and since 2010 I am the head of the department of Collections and Ethnology at Västerbottens museum in Umeå, Sweden. I am also the chair of the national network Contemporary Collecting Sweden since 2012 as well as a board member of Norsam, a nordic network focusing on research and contemporary collecting, and I am a board member of COMCOL. I am also a guest teacher at the museology department at the university of Umeå.

Content

The article will consist of the following:

- a short presentation of the museum I represent as well as the region where the museum is situated.
- some regional and Swedish examples of community involvement and networking on contemporary collecting and cultural landscape.
- a short discussion about cultural landscape and representation – whose cultural landscape do we preserve – and whose are not represented...
- conclusion

The region of Västerbotten

Västerbottens museum is situated in the northern part of Sweden, in a town called Umeå with 120 000 inhabitants. In Umeå there is a university with a department of culture and media where many of Sweden's museum curators have studied art, archaeology, ethnology and museology. Umeå was the European capital of culture in 2014, and next year we are hosting the COMCOL annual conference. I hope to see many of you there!

The whole region of Västerbotten has about 260 000 inhabitants and it covers a large part of Sweden: one eighth of the country, which is the size of Denmark or 1/6th of Italy. In the east you have the Baltic sea, in the middle part a large forest area and towards the border to Norway in the west there is a vast mountain area. The region is a multicultural part of Sweden and you'll find people from all over the world living there, as well as the national minorities, who are the indigenous people the samis, the romani people, the jews, the finns and the so called tornedalingar. A lot of refugees have also arrived in the region lately.

About Västerbottens museum



Västerbottens museum is a regional, cultural history museum, responsible for contemporary collecting, collections management and for exhibiting the cultural history and art of the whole region as well as the ski culture of the nation – from the prehistoric time till the present. We have the national Swedish Ski Museums collections in the museum. We also have an open-air museum and a documentary photography centre at the museum and we arrange a national photo seminar yearly. One of our curators is working with storytelling. We are 70 employees at the museum and we have around 200 000 visitors a year. Important to us is not to charge any entrance fee, because it makes it possible for people from every social class to visit the museum. Our fundings come from the region, the state, the municipality and also from different projects.

Our collection consists of 100 000 historical and pre-historical objects, 5 000 works of art, 4 million photos, 33 000 books and a lot of archives such as memories, recordings and films and we also preserve 35 buildings at our open-air museum.

Community involvement

The last fifteen years my focus has been on contemporary collecting and I have worked a lot with different dialogue methods to make the museum visitors involved in sharing their memories with the museum. It has been – and is – an important task for the museum where I work, but also for a lot of museums in Sweden, to increase the visitors participation in discussions about collections and in the contemporary collecting tasks.

We have started dialogue in the museum, in different exhibitions where we collect memories on a daily basis through questionnaires but also through dialogue between curators and the visitors.

We have an exhibition about Umeå that has questions in it about things we as a museum want to know more about to write the history of Umeå from different perspectives. Parts of the exhibition the visitors control themselves, they can make minor exhibitions about any topic from Umeå or the region, and they can influence what the museum shall collect. An intersectional inclusive perspective is important for us. The visitors bring answers to questions and help us in our research processes about the contemporary society. The curators then put the information into context, in publications, lectures and exhibitions.

Saying all of this as a background I now would like to focus on the theme for the General Conference of 2016: *Cultural Landscapes* and the theme of our joint program: *Art, collecting and the sense of place. An Integral and integrated approach towards arts, our heritages and collecting*. I will present some examples from Västerbottens museum and from other parts of Sweden on how to work with the cultural landscape, contemporary collecting and engaging the inhabitants in participation in creating and taking care of the cultural heritage. I would like to begin with looking at some definitions of cultural landscape:

The human geographer Carl O Sauer made a classic definition of cultural landscape and it reads as follows:

"The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape is the result."

The World Heritage Committee defines a cultural landscape *"...as the cultural properties that represent the combined works of nature and of man"*.

Within academia any system of interaction between human activity and natural habitat is regarded as a cultural landscape.

So in a cultural landscape you can find traces that show it has been used by humans in one way or another. It can show you traces from long ago, like all the prehistoric remains, as well as traces from recent time. It can be spectacular, like Taj Mahal, Colosseum and the bridge in Bassano Del Grappa, and quite anonymous.

View of cultural landscape

Important is to acknowledge the fact that the view on the cultural landscape and the cultural heritage differs depending on who you are. We, who are working in museums, all have chosen to study art, archaeology, ethnology, ethnography, museology – subjects that all learn us about interpreting cultural landscapes, art, objects and so on, and for us it is natural to understand everything we see from the perspectives we have learned and are used to. You have to learn how to read traces in the landscape to find the cultural landscapes, to find archaeological sites for example, to understand works of art and to understand what, how and why to collect and how to preserve it.

The cultural landscape of course looks different in different parts of the world. In northern Sweden we have few wooden remains from the prehistoric time because wood has not been preserved in our acidic ground. So the remains we find are made of stone, unless it is found in bogs – like the ski you also can see on the picture – that we have in our collection. It is 5 400 years old and one of the oldest skis in the world. In other words: the cultural landscape looks differently depending on where you are in the world and who you are looking at it.

Networking with the forest industry

As mentioned in the introduction I will look at different kinds of networking between the museum and the society, and here follow some examples: In Västerbottens museum our archaeologists work a lot with educational efforts. In Sweden the forest industry is large and today huge machines are used in the forest industry to cut trees. These large machines are run by forest workers who don't always know a lot about the cultural landscapes and the traces that are to be preserved in it. Therefore a lot of prehistoric and historic remains have been demolished by the heavy machines. To change this the archaeologists have worked together with the forest industry to teach the forest workers how to see the remains in the cultural landscape and how to avoid destroying them.

Networking with the municipality to preserve buildings in the cultural landscape including the city – and *"Worth visiting"*

The curators working with preservation of historic houses in the cultural landscape – including the city – also work a lot with educational efforts. They search for buildings worth of preservation and give advice to municipalities and to people that own historic houses on how to renovate them in a good manner so the historical features don't get destroyed. There is a network between the curators, the municipalities and other museums in the region to produce educational material where you can find advice on the most you have to know to own and preserve a historic house.

There is also a touristic network in the region called *"Sevärt"* or *"Worth visiting"* where the museum collaborates with the tourism sector amongst other to choose places with for example historic houses or cultural and natural landscapes that are worth preserving and visiting. The chosen areas or buildings get information in different format like pamphlets, signs or small exhibition rooms and people are welcome to visit the places during the summer time. Contemporary collecting is the way of learning about the areas or buildings and it lays the ground for the information presented at the chosen places.

Networking with visitors and schools

There are also networks between museums in the region as well as between Sweden, Norway and Finland that want to teach people about the importance of taking care of the cultural landscape. We have created a website called *"Spår"* or *"Traces"* where you can learn about what you can find in the landscape and there are also educational efforts directed to children to give them knowledge about (and hopefully also an interest in) the cultural landscape. A school book has been produced which is used in the schools in the region. This is important

because the children – of course – are the next generation that will take on the responsibility of preserving the cultural landscape.

Networking with local cultural heritage societies

In Sweden a lot of local cultural heritage societies work on a local level to collect and preserve parts of the local history. A lot of small open-air museum-like areas are spread over the country where people gather, collect and preserve objects, buildings, works of art and so on. These people are foremost amateurs, often elderly people with a history interest, that want to save memories from their lifetime and previous eras. Some local cultural heritage societies do a fantastic work, while others use their area to highlight their own region in a way that excludes "the others". They build exhibitions and tell stories that aren't actually really truthful and they put objects on display in rooms that are too warm or too sunny for the objects to be preserved in on a longtime perspective. In their collections they can have works of art and objects with a lot of importance to the region, such as cultural, historical and religious significance for the area. Because of lack of competence and experience the objects and works of art are threatened, they will not be preserved for a long period of time. What can museums do about this? Solutions can be education through networking and contemporary collecting.

Community involvement, *Västerbotten of All Times*

In the region of Västerbotten we started a collaboration in the year 2000 with a small municipality in the region, where the most important task was to create collaborations between our museum and the local library, the local cultural heritage societies in the area, different other societies like art, sami and interest societies, as well as with history interested individuals, adult educational associations and schools in the municipality. One objective was to start a collaboration on local cultural history and the cultural landscape of the region, to educate the local society about cultural history and to use the local expertise in the process.

The work is called *Västerbotten of All Times*. It was a success, so yearly a new part of the region gets this kind of collaboration. Västerbottens museum is in charge of the collaborations project, but two other local museums are also partners – a local city museum and a forest museum.

A curator is responsible for a specific area of the region, I myself am responsible for Åsele, a region with about 3 000 inhabitants in the forest part of the region of Västerbotten. There we meet during the year, arrange exhibitions, lectures, cultural history activities for children and adults and meet in dialogue to collect memories.

The most important collaborators in Åsele are the library, the school, two local heritage societies and four adult educational associations. We also collaborate with the local art society on art exhibitions and other activities.

Regularly we arrange a cultural history fair to where we bring things from our museums archives, library and collection, put them on display in the area and tell the history about them. As important is the contemporary memory collecting procedures that we work with at the same time. We ask questions about the cultural landscape, we start dialogue about the

local cultural history and we collect memories from this dialogue, to learn more about the area today.

The need of education

The collaboration *Västerbotten of All Times* has also shown that the local history societies need education in preservation of objects. I and my colleague Lars Holstein, made a visit to a small chapel in Åsele where they kept a burial wagon used for transportation of dead people during the 19th century. The wagon had a big cultural historical value, but was in a bad shape... It had rust all over it and the fabric was tired. We were asked how it could be preserved by the church janitor and we advised him to take on a conservator that could stop the degradation. He happily thanked us for the advice and explained in the next sentence that they perhaps could put the burial wagon outside the church for everyone to see – “...*after it was mended and looked fine again*”. A nice thought to let everyone see it, but what would happen with the iron works, the fabric and so on if it stands outside in a northern Sweden climate? It will definitely be ruined. So when it comes to these questions about preservation of objects, including works of art– museums should take the responsibility to educate people working at for example historic houses, small private art museums and at cultural heritage societies, so they get tools to preserve the art and the cultural history in their collections in a proper and sustainable way.



Västerbottens museum, *Burial wagon*

Community involvement at the open-air museum

As mentioned earlier the open-air museum consists of 35 buildings and some of them are open for visitors. The open-air museum opened in 1921 when it had become popular with the Skansen idea – to move buildings of age and interest to museum areas. Today we try as hard as possible to preserve buildings at their place of origin.

One building of certain interest in our open-air museum is the cottage for the poor people. It was used during the 19th and the beginning of the 20th century. This year we are, opening up the building and tell the visitors the history of the poor and of their home. At the same time

we collect memories from the visitors through dialogue and questionnaires to share their experiences of poverty and to discuss what poverty is today. The social history of the past and the present are important parts of the history of Västerbotten and important to collect and preserve for Västerbottens museum.

Digital tools, networking and collecting

A digital tool to collect local memories in the region has been developed by Västerbottens museum. It is called *WiGo Västerbotten* and the museum is right now in a process where we want to combine it with a national tool called *Platsr* or *Places*, developed by the Swedish National Heritage Board. In WiGo you can write facts and memories about the cultural landscape, art, historic houses, organizations from the region of Västerbotten and so on. It is a tool that is built on Wikipedia and Google maps. You can also attach pictures and sounds.

Adult educational associations has used the tool in their local history research and through them we get a lot of information that we otherwise never would have received. At the same time researchers and curators can use the tool to put in more information about the region for the people living there, to share.

There are a lot going on in Sweden on the digital arena and one very interesting way of collecting memories and pass them on is created by Skånes Local Heritage Federation in the southern part of Sweden. They have constructed an application called *Tidsmaskinen* or *The Time Machine* which has the aim to let schoolchildren and local heritage societies work with creating apps with tours in the cultural landscape for everyone to take part in. It is a really powerful tool, democratic and interesting, where different stories has the possibility to be told on the same topic or in the same area by people from different generations, social classes and backgrounds.

More information about the project can be find on the website:

<http://www.hembygd.se/skane/projekt/tidsmaskinen/>

Community involvement, some more examples

A lot of museums have also started their own Facebook sites. Västerbottens museum has a site where we want to know more about historical and contemporary photos from our collection and where people also can discuss their own photos if they want to. The site is called *Old photos from Umeå* and a lot of people are truly involved in sharing their memories and identifying who the people in the photos are and where the photos are taken. This is a great help for our photo curator to get context to parts of our large photo collection.

We are also working on getting a digital tool connected to our digital collections management system, to be able to get input from everyone who wants to share their memories of objects, their views on works of art and so on. It is an interesting developing process that will continue during a few years.

An important democratic issue is to see whose history is preserved, and whose history is preserved in the cultural landscape? At Västerbottens museum we right now work in a project financed by the Swedish Arts Council, where we want to highlight the cultural history of the national minorities; the samis, the romani people, the jews, the finns and the tornedalingar. And one minority that so far doesn't have any remains left, or rather highlighted, in the cultural landscape is the romani people. Our project and a similar project in Stockholm will try to change that, together with the national minority itself.

Conclusion

You have now seen a few examples on networking and on how you can create community involvement in topics concerning cultural landscapes, historic houses and collections in different ways. A conclusion is that networking is a great way of working to get more information from different groups and individuals in the society. Together with, and by the help of the community, museums can be truly democratic arenas and museums can make the cultural landscape democratic as well. Contemporary collecting is a powerful and useful tool for this purpose.

Being a curator in a cultural history museum today is a lot about working together with the visitors, creating different kinds of collaborations and inspire to share as much as possible. I see community involvement and networking between museums and local communities as keys in finding ways to share the responsibilities for the cultural landscape and its cultural heritage content. I am convinced that more museums over the world will find more tools and ways of working together with the society to be able to write the cultural history of their area of the world, and make exhibitions, with a variety of perspectives. I am truly looking forward to this journey.