

How Ecomuseums Changed our Job

Role of Ecomuseums in
Development of Local
Communities

ECOVAST
Kulturni Centar Bistra
26. Sept. 2018
T. Šola



Curator, director, editor, professor,
consultant, conference founder...

Disciple of Georges Henri Rivière

...one ecomuseum experience...



www.mnemosophy.com



- Studied music until 1925; École du Louvre; D. David-Weill collection
- **1928, curated his first show of ancient American art at the Musée des Arts Décoratifs and joined Paul Rivet as his vice-director to begin the renovation of the dusty Musée du Trocadéro, which was reintroduced to the public as a fully modernized Musée de l'Homme in 1938.**
- In 1929 and 1930, wrote on ethnography, popular culture and profiles on jazz musicians
- During the thirties, Rivière financed ambitious research projects in Africa, 70 ethnographic exhibitions (1928 – 1937)
- 1937 Musée National des Arts et Traditions Populaires, Centre d'Ethnologie Française (1947)
- **Between 1948 and 1965 director of ICOM, Permanent Advisor in 1968.**
- Widely credited for introducing the concept of the ecomuseum, *Museum* dedicated an entire issue to ecomuseums (No. 148, 1985)



Georges-Henri Rivière
(1897 - 1985)



Rheinische Landesmuseum/Haus of the Rhenischen Heimat

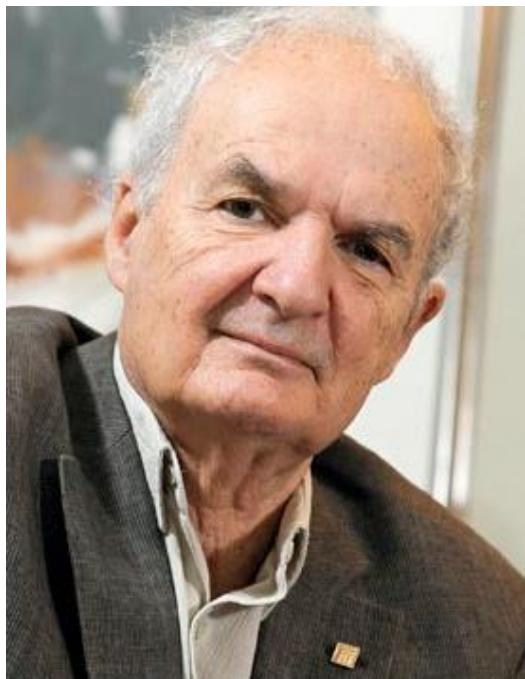
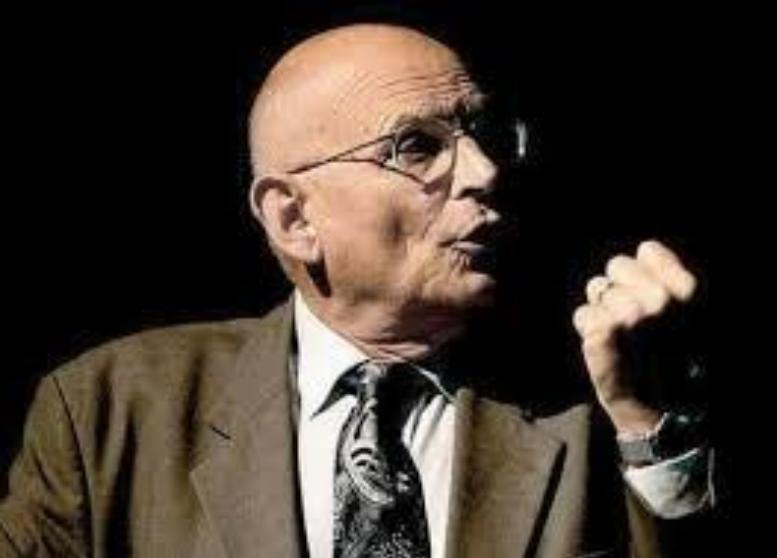


Skansen

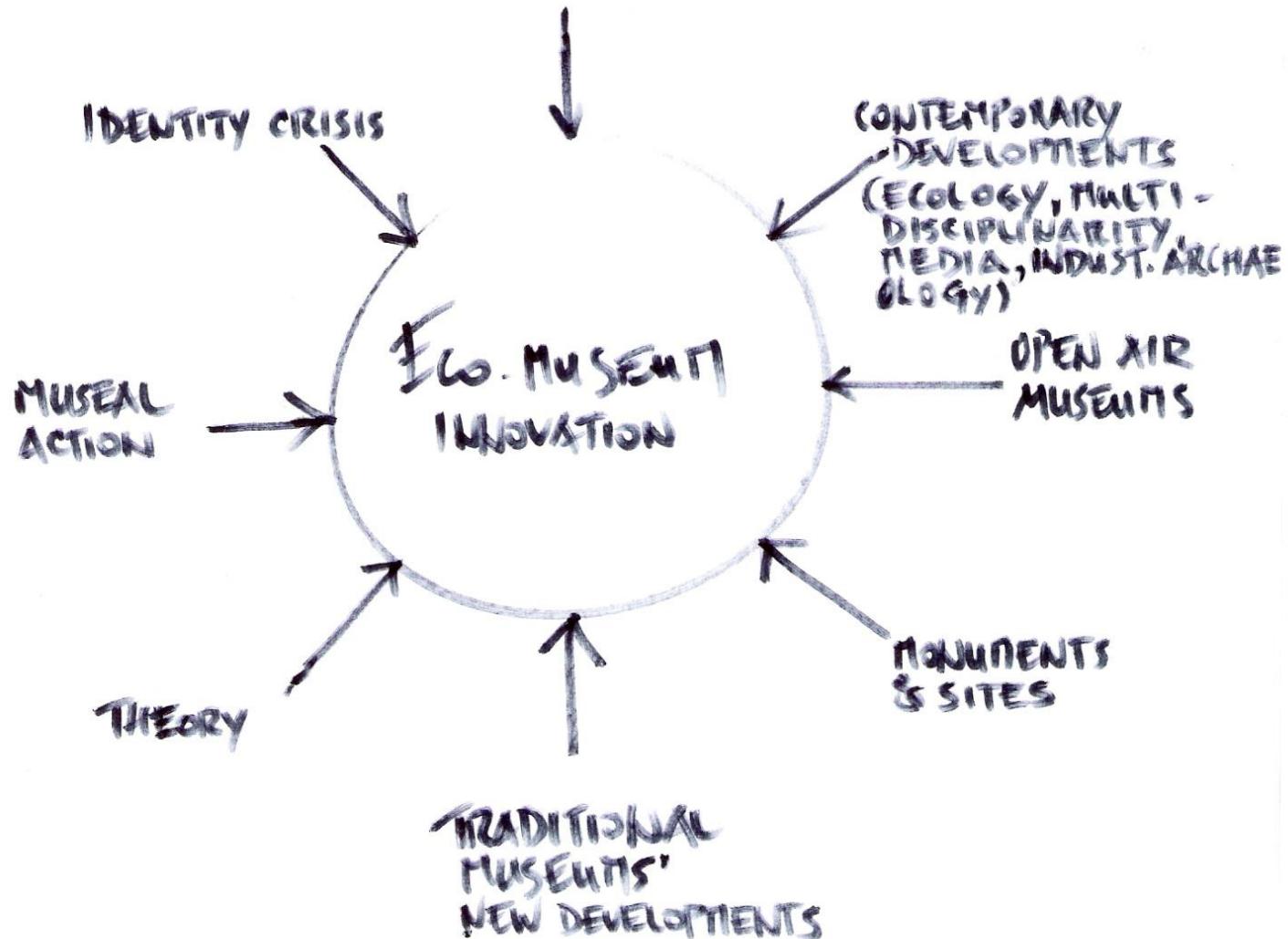
des objets exposés. Rivière commenta positivement ces modes d'exposition: «Un des principes directeurs a été de mêler les originaux aux reproductions, le but du musée n'étant point d'exposer des œuvres d'art, mais d'évoquer puissamment tous les aspects de la civilisation rhénane. Un autre principe, dérivant du précédent, a été de faire une large place aux moyens graphiques; c'est ainsi que de vastes tableaux imprimés expliquent l'évolution de la milice de Cologne, de ses écoles, de son administration municipale, ou encore le rayonnement et l'action des monastères, alors que des modèles réduits des principales villes rhénanes démontrent les différents types de croissance urbaine.» (Rivière, 1936, p. 62.)

- Mixture of originals and reproductions
- The aim is not to expose the works of art but... powerfully evoke all the aspects of Rhine civilisation
- Important place to graphic means
- Large pictures of different themes
- Reduced models of cities etc.

(TS: collection becomes interpretive inventory)



REGIONAL MUSEUMS



© Tomislav Šola, 1998.

DEFINITION Georges Henri RIVIÈRE, 1976

An ecomuseum is not like any other museum. It is a joint creation **between public authorities and the local population** where public experts and resources are associated with the ambition, knowledge and ideas of the local population.

An ecomuseum acts as **a mirror** and reflects the local population and its history ; it is a mirror that reflects the continuity and discontinuity of roots. It is also a mirror that helps visitors understand and respect local achievements, habits and intimacy.

An ecomuseum portrays man's **natural environment**, whether it is pure or as its shaped by industry and tradition.

An ecomuseum is about time ; it interprets prehistoric, ancient, historic and modern times, but it also views the future with objectivity. An ecomuseum is about the **preservation and promotion of cultural and natural heritage spaces**, with stopovers and large stretches to stroll.

An ecomuseum is a **laboratory where theoretical and practical research is conducted** in connection with the population and its milieu.

An ecomuseum helps train specialists in the study of the population and its milieu, and **encourages the population to better face future issues**.

As a museum, laboratory and training institution, the **Ecomuseum is based on the assertion of the global aspect of culture, its artistic dignity, regardless of the social origin of cultural actors**.

As such, the Ecomuseum has to overcome many obstacles. Because it aims at becoming a polyphonic institution at the crossroads of space and time, the Ecomuseum has to fight a zoo-like attitude in the study of the local population. It also has to avoid a manipulation of its public image, while **finding a satisfactory compromise between self-management and public control**.

"... a polyphonic institution, a crossroads of space and time"

DEFINITION Georges Henri RIVIÈRE, 1976

**between public authorities and the local population
a mirror**

natural environment,

preservation and promotion of cultural and natural heritage spaces

laboratory where theoretical and practical research is conducted

encourages the population to better face future issues

based on the assertion of the global aspect of culture, its artistic dignity, regardless of the social origin of cultural actors

finding a satisfactory compromise between self-management and public control

"... a polyphonic institution, a crossroads of space and time"

Ecomuseum

.....is a dynamic way in which communities preserve, interpret, and manage their heritage for a sustainable development. An Ecomuseum is based on a community agreement.

Declaration of Intent of the Long Net Workshop, Trento (Italy), May 2004

Fédération des Ecomusées et Musées de Société

1989.

123 members, of types:

ecomuseum, museum of society, museum of synthesis, workshop-museum, center of interpretation

Strongly inspired by the works
by Georges-Henri Rivière
and by Hugues de Varine,
initiator of community museology



the members of the Federation all have the man,
the territory and the patrimonies for object



écomusée
du creusot - montceau
château de la verrerie, b.p. 53
71202 le creusot cedex
tél : 03 85 73 92 00
fax : 03 85 73 92 09



metalurgic complex

chronologie Le Creusot

chronologie Schneider

mine

chronologie Montceau

les grèves de 1900

channel

historique canal

ceramics

historic "La Briqueterie"

site

la cristallerie

Factory in the castle

Schneider résidence

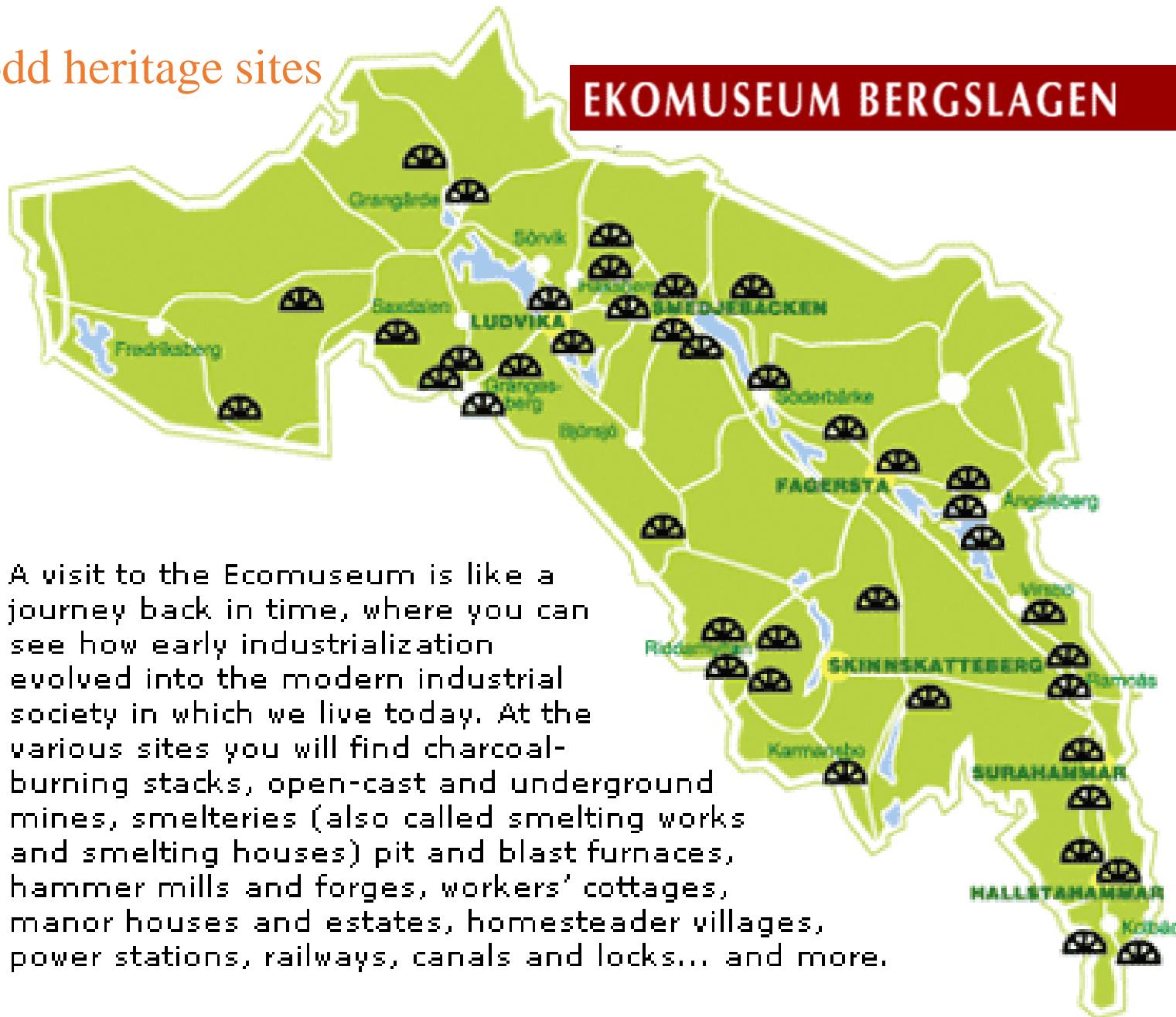
industrial architecture

workers' housing

Production sites

50-odd heritage sites

EKOMUSEUM BERGSLAGEN



About one-third
of the population:
25-34 years old



GASTON-MIRON BUILDING



ÉCOMUSÉE DU FIER MONDE



SAINT-JACQUES MARKET



GRANDE BIBLIOTHÈQUE



UNIVERSITÉ DU QUÉBEC À MONTRÉAL



CENTRE HOSPITALIER UNIVERSITAIRE DE MONTRÉAL



MONTRÉAL ARCHIVES CENTER

Notre-Dame Street

RADIO-CANADA



MOLSON



20 100
lodgings

Papineau Avenue

ONTARIO STREET



USINE C



THE VILLAGE



GROVER



MAISON DE LA CULTURE FRONTENAC



GAZ MÉTROPOLITAIN



TÉLÉ-QUÉBEC



JACQUES-CARTIER BRIDGE

3 495 families



36 555 residents

Frontenac Street



MATHIEU BATH

A growing international network with more than 70 member artisans renowned for their excellence.

ABOUT US

LEARN ABOUT
ÉCONOMUSÉE®?

DISCOVER OUR
NETWORKS

CONTACT US

SHOP ONLINE

MAGAZINE AND
E-MAGAZINE
ARTISANS AT WORK

2ND INTERNATIONAL
CONFERENCE



Why VISIT an ÉCONOMUSÉE®?

*Observe fabrication techniques inspired
by tradition or try your own hand at
creating.*



Learn more...

Why BECOME an ÉCONOMUSÉE®?

*Enhance my business competitiveness.
...Find out what they have to say*



Learn more...

Why SUPPORT the ÉCONOMUSÉE® movement?

A word from Norway.

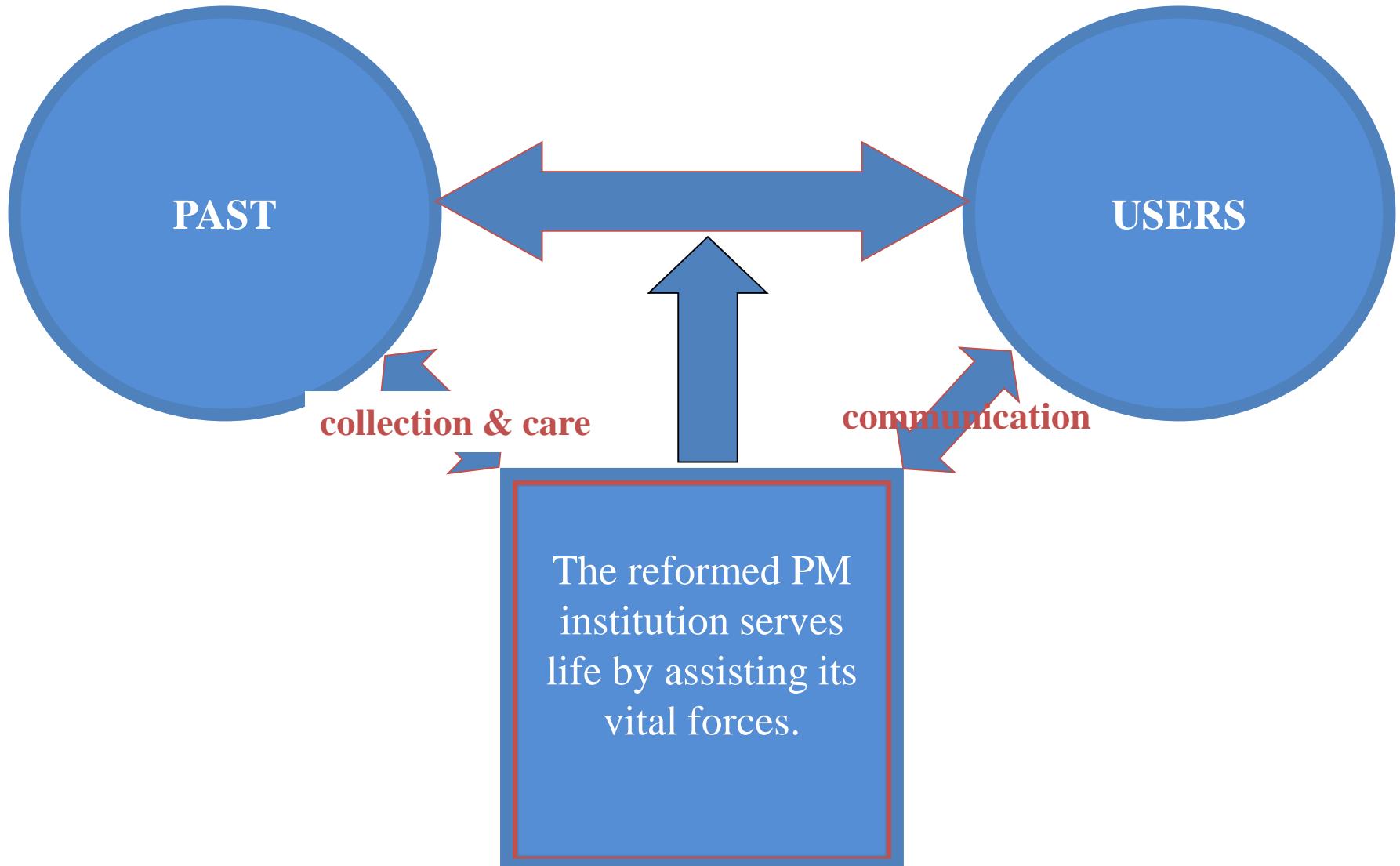


Learn more...

How ecomuseums changed our job

1. They placed community in the centre; visitors are bonus
2. They recalled the unity of public, civil and private sector for the quality of social contract
3. They inspired a synoptic, theory for the entire field of public memory
4. They induced request for a real profession of heritage curatorship
5. Indicated that museums and heritage are about development (cyb. Impulses for societal project)

THE POSITION OF PM INSTITUTIONS



CONVENTIONAL MUSEUM



Conventional museums are a jigsaw puzzle box, with irregular pieces, - tilting, overlapping, done in different proportions and from different materials, representing unattainable master picture, a reality contradictory in interpretations, biased and distorted by the divergent interests, interpretations...



Ecomuseums are the agreeable puzzle of identity in which parts constantly correspond with the dynamic master picture

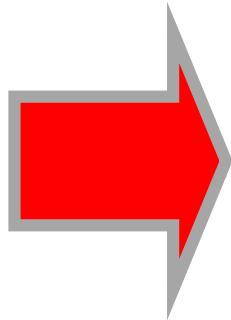
Usual misunderstandings:

- Ecomuseums is a model
- Ecomuseum is about natural heritage
- Ecomuseum on a specific subject
- Ecomuseums are outmoded

Lake Toya Area EcoMuseum



Ecomuseums changed our job



MUSEUMS SHOULD
BE CREATED
WHENEVER THERE IS
A DYING HEART
OF AN IDENTITY,
A VALUE TO BE SAVED
AND CONTINUED



The time of
of your action
is NOW!

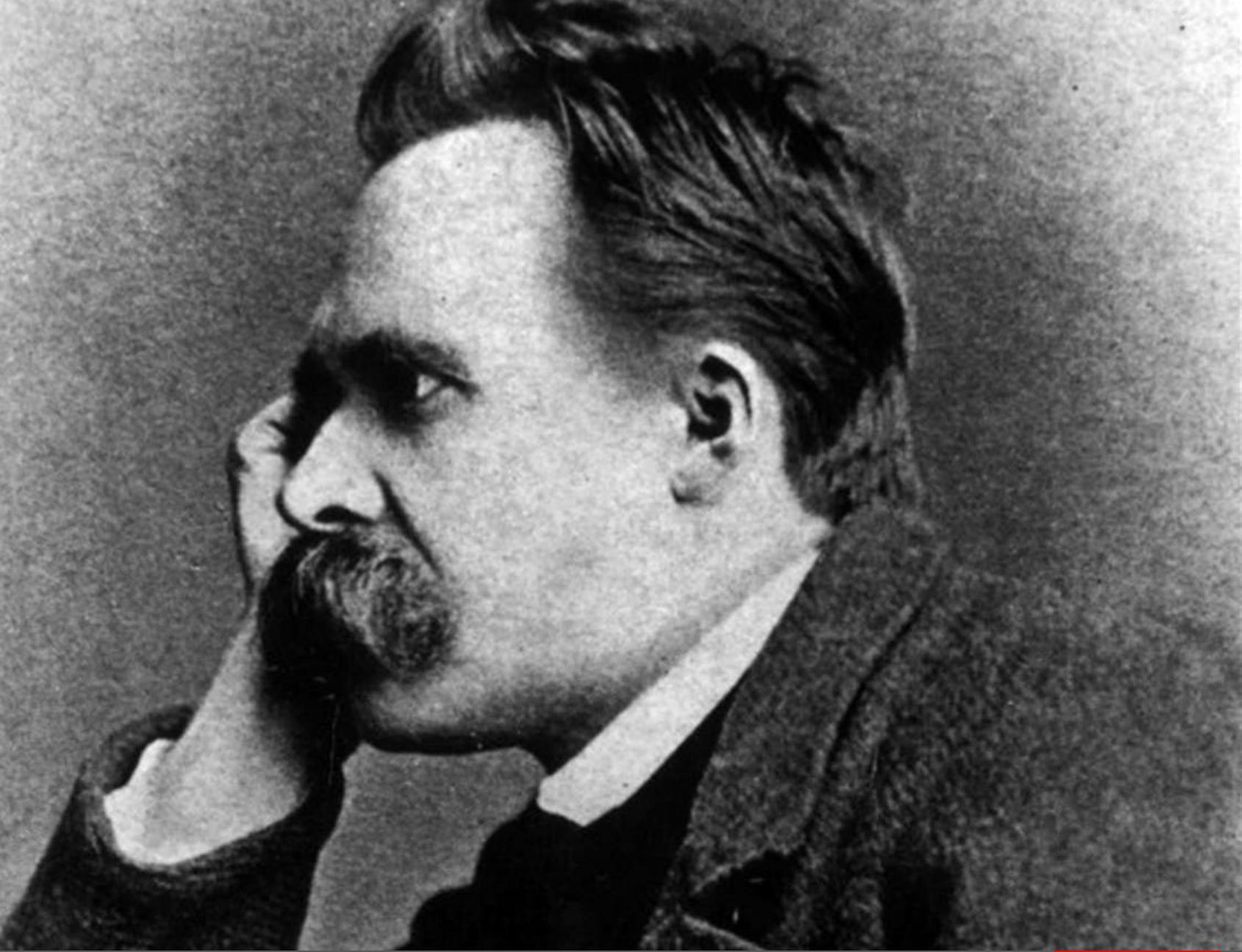
Museums
are about
present

They need past
to understand
the present,
to use it,
to love it.

MUSEUMS ARE
ABOUT CHANGE,

how to oppose it,
how to serve it,
and how to
thrive upon it.

© Tomislav Šola, 2009

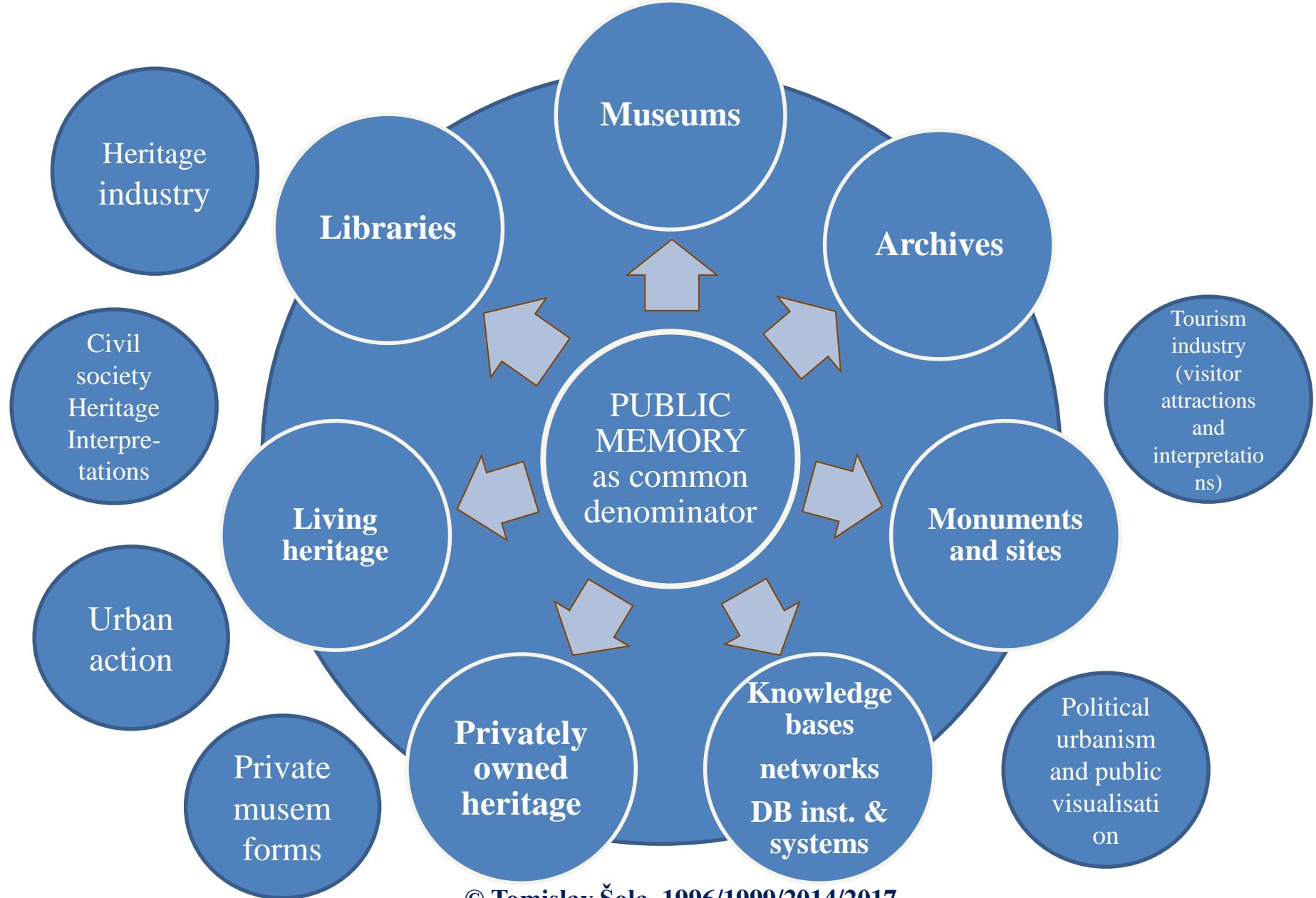


All sciences are now under the obligation to prepare the ground for the future task of the curator which is to solve the problem of value, to determine the true hierarchy of values.

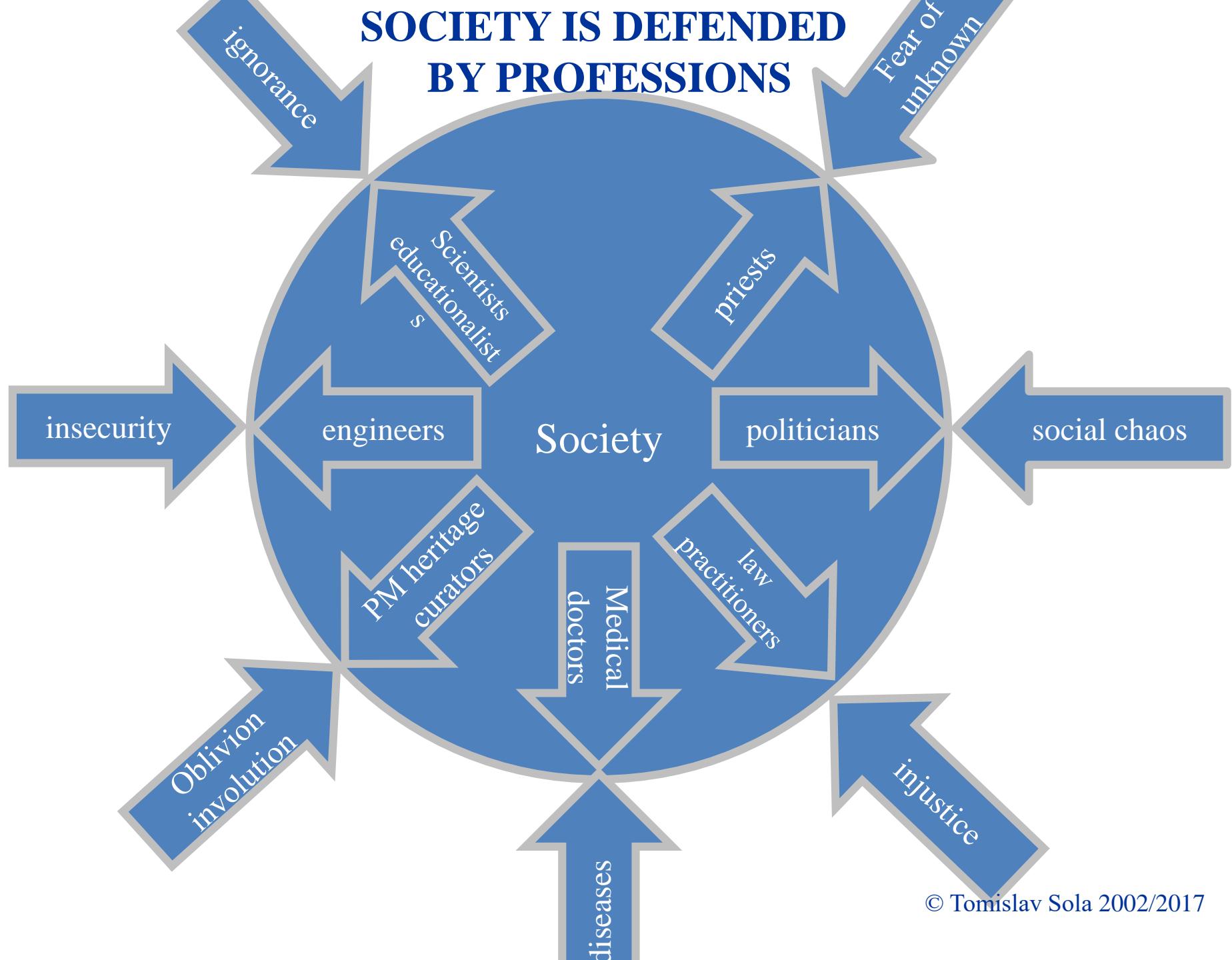
Any museum is/should be about values and quality

value system
management/maintenance
business

WHY the invention of „GLAM” (galleries, libraries, archives, museums)
again underplays both, - the facts and the potentials,
and why we finally need the entire picture ?



SOCIETY IS DEFENDED BY PROFESSIONS



Museology or Science of Public Memory

change of world-view

change of mindset

metanoia

- Theory
- Institution
- Tactics
- Occupation
- Information
- Scribes to society
- Knowledge
- Science
- System
- Strategy
- Profession
- Rightful claims
- Partners to society
- Wisdom

So what do we need the curators for?

**We are here
to do good.
What others
are doing here,
- I would not know.**



**Wystan Hugh Auden,
English and American poet**



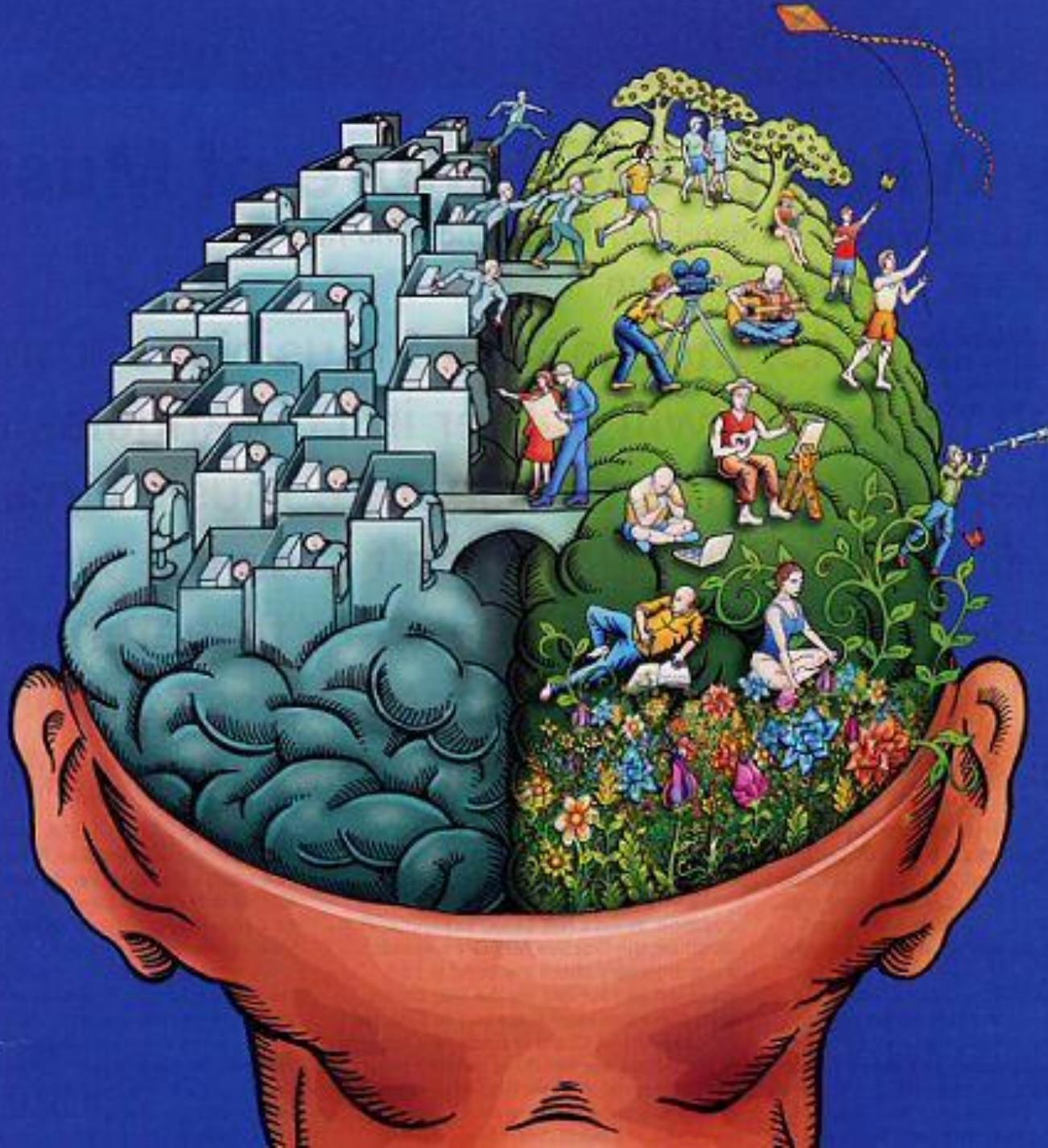
Heritage is about
transfer of collective
experience

Basic social project:

WISDOM
as
**responsible, ethically
founded knowledge**
creating
**corrective and adaptive
impulses**
for the
harmonious development



By knowledge, one can manage a corporation.
To manage society, one needs wisdom.



A good museum is
like a good brain:

reliable,
amazing
and
useful



www.thebestinheritage.com Next September!



Thank you !