

Altai State Pedagogical University
Pavlodar State Pedagogical Institute
International Committee for Museology of ICOM
International Committee for Museology of Asia and Pacific of ICOM

CULTURAL HERITAGE
IN ASIAN COUNTRIES:
FROM THEORY TO PRACTICE

M O N O G R A P H

Pavlodar 2015

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The monograph, devoted to problems of identification, studying, conservation, and popularization of cultural heritage, is prepared by museologists from ten countries of Europe, Asia and the Pacific Islands. It examines the role of institutions of science, education, and museums in this process. Particular attention is paid to the issues of international cooperation, collaboration of scientists and museum practices within the framework of non-governmental organization International Council of Museums, as well as to the development of a professional code of Museum Ethics.

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Foreword

The story of ICOFOM is largely attached to the East. We know the seminal role of Jan Jelinek, President of ICOM and first president of ICOFOM. Jelinek was a very important link between East and West, seeking to generate theoretical connections between sometimes very different practices, underpinned by a necessarily very different Cold War ideological context. Both numbers of *Museological Working Papers* (1980 and 1981), edited by Vinos Sofka, show the immediate interest of many European countries but also of some Asian ones, for theoretical reflection: Czechoslovakia (Gregorová, Neustupny and Stránský), Poland (Swiecinski), the Soviet Union (Piščulin, Razgon), but also Japan (Tsuruta). Not all of these countries are part of ASPAC territory, but it is undeniable that they had a decisive influence on the design of the museum field within ICOFOM for many years, and they continue to significantly influence the museum world.

It is especially important to underline how this revolutionary concept of the museum field was diametrically opposed to the Anglo-Saxon museum practice. We remember, at that time, the opposition of George E. Burcaw to Eastern museum thinking¹, noting its too theoretical and ideologically oriented approach. Without going back to the fundamentals of this discussion, analyzed by many ICOFOM authors, it should be noted that the International Committee for Museology, bringing together the international dimension of the museum field, remains the only place to confront these different ways of seeing and thinking the museum phenomenon.

In 1977, the year of ICOFOM's creation, the world was not the same as the one we know today. Of course, Russian museology is based on a long museum tradition that was already discussed during the eighteenth century². We also know that the history of collections and scholars' cabinets in China and Japan is

1 Burcaw G.E., *Réflexions sur MuWop* no 1, *MuWop/Do Tram*, 2, 1981, p. 86-88.

2 Bacmeister J., *Essai sur la bibliothèque et le cabinet de curiosités et d'histoire naturelle de l'Académie des sciences de Saint-Petersbourg*, s.l., Weitbrecht & Snoor, 1776.

particularly old¹. For geopolitical and economic reasons, however, the late 70's were essentially based on a confrontation of the two Cold War giants: the United States and the USSR, who led much of the theoretical debates. That era is over, and we know how the new industrialized countries (BRICS) are reshaping the global economic landscape. These changes have inevitably important influences on world culture, including the museum phenomenon's growth. Much of the future of museums, their conception and management, might be decided in ASPAC countries within the next decades.

This book, produced by ICOFOM ASPAC and gathering many authors from these countries is particularly important, as it illustrates the potential for museum thinking in this part of the world. I have no doubt that this potential will develop further in the coming years.

François Mairesse
President, ICOFOM

1 Hongjun W, "Museum and regional history and culture -also the first museum in the world and the origin of museum", *Icofom Study Series*, 24, 1994; Chang W.-C., « Aux origines du musée et des expositions en Extrême-Orient : ressemblances et différences majeures avec l'Occident », *Icofom Study Series*, 38, 2009, p. 149-162.

P r e f a c e

With every year the voice of scientists, calling upon states, business, NGOs and peoples to preserve natural and cultural heritage, is sounding more and more loudly. After the Hague Convention on the Protection of Cultural Property in the Event of Armed Conflict, (1954) which marked the beginning of cooperation in this field, the international community adopted more than a dozen legal documents that define the basic ways of solving the problem. Intergovernmental agreements were ratified and adapted to regional and local legislation.

Humankind might seem to have fully realized the place and the role of heritage in sustainable development, in formation of national identity and harmonization of the relationship between man, society and nature. However, it took two world and hundreds of local wars, thousands of natural and man-made disasters.

Unfortunately, wars are replacing one another. Political extremism is supplemented with ethnic and religious ones. Disasters, which are often caused by man continue to bring numerous victims and destruction. Priceless cultural monuments continue going to ruins.

Therefore, all efforts of scientists and practitioners to preserve the heritage and its reproduction never lose its relevance. Even more, we have a constant opponent – time, erasing the historical memory.

This monograph is the attempt of museologists from Europe, Asia and the Pacific to comprehend the real possibilities of museums in preservation, reconstruction, study, interpretation and presentation of cultural heritage, and above that its integration into socio-cultural space.

Germany, Hong Kong, Kazakhstan, Kyrgyzstan, China, Mongolia, Russia, Taiwan, Switzerland, Japan – even a simple enumeration of countries whose representatives have become the authors of the monograph, is the evidence of successful international cooperation in this field.

Unification of researchers contributed to their participation in the activities of the Regional Committee for Museology of Asia and the Pacific (ASPAC) formed within the framework of International Committee for Museology (ICO-

FOM), an authoritative non-governmental organization, a part of the International Council of Museums (ICOM).

Since 2003, ASPAC has been the organizer of annual museological schools, conferences, and research projects.

The monograph is just the beginning of a serious conversation, which is open to all those who care about the future of our cultural heritage.

Truevtseva, O.N.

Theory and science: problems of study and presentation of historical-cultural and scientific heritage

1.1. WORLD HERITAGE AND EDUCATION: PERSPECTIVES FOR THE FUTURE

Hildegard K. Vieregg

Are we now in a “Multiversum” – instead of a “Universum”? This is an important question in the book “Science” of the “Frankfurter Allgemeine Sonntagszeitung”, published on March 23, 2014¹. This is also the problem when we consider the development of Museums and World Heritage Sites concerning educational intentions. The laws and conditions have changed rapidly, the so-called Universum has enlarged to a “Multi-Universal”, the signals which come from the traditional museum have to be explained in a contemporary way and the recent observations show us on the one hand all of the issues related to Museums and Heritage Sites as an integral source, and on the other hand we should use them for new perspectives. Nevertheless, let’s start with the History of the World Heritage Concept.

The creation of a list with the “Seven Wonders of the World” in the ancient world is not very difficult. These were distinguished constructions or Works of Art, which spread a great majesty. The Pyramids of Egypt, the Hanging Gardens of Babylon, the Temple of Artemis in Ephesus, the religious symbol of the Olympic Zeus created by the famous master of sculpture, the great Phidias, the Mausoleum of Halikarnassos, the Colossus of Rhodos and the Lighthouse on the Island of Patras. Those involved the so-called “Magic Seven”, apparently the most important

¹ Von Rauchhaupt, Ulf: „Sind wir nun im Multiversum? In: Frankfurter Allgemeine Sonntagszeitung. Wissenschaft. 23. März 2014. Seite 51.

buildings in the ancient times. Further periods added other Wonders of the World – as for example the Colosseum in Rome/Italy or the Hagia Sophia in Istanbul/Turkey.

The first of these Wonders of the World has been existed since than almost five thousands of years. It is the pyramids of Gizeh in Egypt. Particularly the Pyramids are until now the eminent criterion for a “Wonder of the World”¹.

The Declaration of UNESCO World Heritage Sites is a kind of continuation of this early sites related to both cultural and natural heritage. History of the World Heritage Concept and the UNESCO-Conventions

The term “Cultural Heritage” dates back to Henri-Baptiste Grégoire (1787-1831), bishop of Blois in France. After the French Revolution, he accused 1794 in an essay the damaging and destruction of works of art. Already since 1798, the term “cultural heritage” was included in a questionnaire of the Académie française.

The World Heritage focused on UNESCO World Heritage Sites has its manifestation in the uniqueness as an exceptional Site of Culture or Nature. This must be linked to the Memory of the World. Its exemplary function is the knowledge of the consciousness of the World and a kind of pedagogy that includes both the authentic place and the natural environment into education.

The authentic site plays a key-role. Already in the late 19th century John Ruskin and William Morris involved authentic sites in their strategies for research and education. Following Morris we can ascertain a total reform of life and the humanistic values of the civilized World by the Arts. A contemporary approach should be expanded concerning the democratization of culture – related to all groups of society. John Ruskin (1819-1900), social philosopher, author, critic of the arts and professor for art history in Oxford/Great Britain developed a kind of “social-ethics” and provided great influence to the life of art in his epoch. He was convinced from the idea that the arts should never be important by themselves. Much more the art should be a “mediator” in order to be an embellishment and an enhancement for the life of everybody². William Morris (1834-1896) was convinced from the idea to influence the people by a practical impact and a changing perception of the arts, at all. He saw the relationship between the industrialization, the crisis in the social life, the sense for the arts and the aesthetics. Therefore, he intended a reform in the arts and the social issues, the humanization of the civi-

1 Khuon, Ernst von: Die Sieben Weltwunder. Stuttgart/Zürich/Wien 1969. pp.6-7.

2 Ruskin, John: The Seven Lamps of Architecture. London 1849. www.lancs.ac.uk/users/ruskin. Zit. In : Viereg, Hildegard: Museumswissenschaften. Eine Einführung. München/Paderborn 2006. S. 166.

lized world and the development of museums and other cultural sites¹. During the 20th century sciences, technologies and mass-communication have likewise supported the global connections linking values of humanity as a whole. All of these notions of globalism concern and affect museums and challenge the creativity of museum experts.

In May 1954 the so-called Hague-Convention for the Protection of Cultural Property in the Event of Armed Conflict was codified. It was intended to the protection of cultural heritage in general, particularly on the circumstances of wars and international conflicts. In its preamble the Hague Convention says that each damage of cultural property concerning single groups of population at the same time means a destruction of the cultural heritage of the whole mankind. "Damage to cultural property, belonging to any people whatsoever, means damage to the cultural heritage of all mankind, since each person contributes to the culture of the whole mankind"². In 1972, the Meeting in Asuncion/Paraguay and the Ratification of the World Heritage Concept brought an elaboration of the characteristics of what "World Heritage" should be.

Context and Aims of the UNESCO- World Heritage Program

The immediate impulse to a creation of a UNESCO-Convention for the protection of the Cultural and Natural Heritage of the World was given on the occasion of the construction of the Assuan-dam (1960) in Abu Simbel/ Nubia/ South of Egypt, as a prestige project on the memory of the Egyptian King Ramses II. It was established under President Nasser³. At that time, many historical monuments of the Ancient Egypt were in danger to be destroyed. Therefore, the UNESCO started a support-program and moved the Egyptian monuments of Assuan to a better-situated location in the inner part of the country.

This was really a serious impulse to pay generally much more attention to the endangered material heritage all over the world. Out of that also arose ideas for one of the most important scientific projects of UNESCO that is dedicated to the Masterpieces of the World Heritage. It is closely related to Museums and Museology. As we remember already Article 1 of the Statutes of the International Council

1 Vieregg, Hildegard: Museumswissenschaften. Eine Einführung. München/Paderborn 2006. S. 167.

2 http://de.wikipedia.org/wiki/Liste_des_Weltkulturund_Naturerbes_der_Menschheit

3 Already 1947 the idea of a dam was developed and promoted by the help of the former Soviet Union.

of Museums related to the Name and the Legal Status of a Museum says something about the intentions of Museology and preservation¹.

1972 the UNESCO-Convention concerning the Protection of the World Cultural and Natural Heritage was ratified and 1975 finally brought into existence. This Convention characterised the different facets of the World Heritage and cultural properties: tangible Masterpieces, famous buildings, monuments etc. cultural and natural important sites – sometimes including collections used as museums. Above that, it related also to the manifoldness of the kinds of Heritage.

UNESCO World Heritage, “Memory of the World” (MOW) and Education 1998 started the initiative “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”² that is also closely connected to museums, monuments and memorial sites. This idea enlarged the term from the earlier meaning of only material (tangible) to the immaterial (intangible) heritage. In 2001 there was at the first time included outstanding examples of the “Intangible Heritage of the Humanity” from 19 different countries. The UNESCO-Proclamation 2003 took further Masterpieces of 60 states of the world on its list. Those objects belonging to an international and intercultural “Collection of the World” are in the majority situated in museums, particularly highlighted, and adequately signified.³ Concerning the collection-policy for museums arose the fact that not only objects of material value but much more the immaterial intangible heritage became of high importance (customs, rituals, music, theatre, dance, written and visual sources, literature etc.). Museums were explained to be on the one hand experts and interpreters of the Heritage and on the other hand its protectors. Particularly Museums are responsible for science and research and above that for education of the people of all levels of society. Memory of the World is of particular importance. It is in the UNESCO-program since 1992 includes:

- valuable books
- hand-writings – as e.g. from monasteries all over the world
- scores
- unique specimen
- documents of pictures, sound and films

1 the International Council of Museums (ed.), ICOM Statutes, Article 1, in: <http://icom.museum/publication.html>.

2 http://www.unesco.org/heritage/html_eng/index_en.shtml.

3 Viereg, Hildegard, Reflection on Intangible heritage, in: Viereg, Hildegard K./Sgoff, Brigitte/Schiller, Regina on behalf of the International Committee for Museology (ICOFOM) (Eds.), *Museology and Intangible Heritage II*, Munich/Seoul 2004, p. 90.

The German Project of World Heritage Education 2006 the Resolution of the German UNESCO-Commission was realized. Article 7 related to the management plans for World Heritage Sites but much more to the expectations of local or regional coordinators. Besides, there was the request to international partnerships and the appeal for the promotion of World Heritage Sites in an international context. In 2008/2009 the Federal Republic of Germany initiated a specific financial program for World Heritage Sites in Germany. World Heritage Education World Heritage Education is not only directed to children and young people, much more to social groups of every age. All of them are related to the World Heritage Site as an “authentic place”. Those Heritage Sites are more than Museums and Meeting-Places. Many people visit such an authentic place in order to deal with the unique history and the cultural or natural area because of its excellence. World Heritage Sites are concerning their possibilities in participation on the one hand a kind of “Outdoor Museum” or an “Environment Museum”, and on the other hand a “Site for Education” related to people of all levels of society, ages and milieus. They are ideal testimonies regarded to their spiritual contents. They are also philosophical verifications of the idea of life-long-learning. Cultures, in this regard have the chance for “democratization”. In a particular way, “Cultural Tourism” is focused on education and on the support by ethical rules¹.

The International Meeting on the Chair for Museology, History and Tourism at State Pedagogical University in Barnaul/Russian Federation and Altai Region is in this concern an excellent example. Altai Region and Baikal Lake are models for World Natural Heritage according to the UNESCO Conventions.

There is a very remarkable conclusion in the “Declaration of the International Council of Museums (ICOM) and the “World Federation of Friends of Museums” (WFFM) for “Worldwide Sustainable Cultural Tourism”². There was “The Day for The Open/Public Monument” as another undertaking (European Heritage Days. 12-13 September 2009). Its main topic was “Historical Sites as Places of Enjoyment”. Again many different target groups participated in. In contrary to many other events, there was explicitly a “Museum Culture” in comparison to a lonely “Event Culture”. The “Open Monument” is much more than a place for an event. Michael Petzet, the President of the International Committee for Monuments and Sites (ICOMOS), focused on the issue that this is an important way of understanding culture and history.

1 United Nations and World Tourism Organization: Global Code of Ethics for Tourism. Paris 2008.

2 ICOM/WFFM: Sustainable Cultural Tourism. http://icom.museum/declaration_tourism_eng.html/ <http://www.museumsfriends.com> (checked: July 15, 2011).

There was another approach, too. The International Museum Day 2009 had the motto: “Museums and Tourism”. It was intended to bring Museums and Society closer together. This was on the one hand by interactive events of Museum experts and Volunteers with the visitors of different target groups. On the other hand, it was intended to get experience of the cultural heritage in Museums themselves, but also “outdoor” of the museums. The Museums have in this concern the specific task to arrange various perspectives to the social life by the help of World Heritage Sites of the local or regional areas. This means e.g. to set up the history of a town or to topics which are of importance for the society. For some of the most regions and areas of Siberia the Heritage will promote the stability and social-economic development. The idea of an so-called “Outdoor-Museum” is existing already since a very long time. This is a contemporary possibility of an approach to monuments and objects in a communicative context. Germany, in comparison, belongs with about forty areas of World Heritage Sites to the important Nations on the UNESCO World Heritage List. Article 7 shows in the Manual also another important point. This is the work in the field of education closely connected with World Heritage Sites. This task means particularly that World Heritage Sites should become places for Education. It is not only directed to children and young people. Rather everybody should find an intercultural approach to the own history, to the history of other nations and intercultural relationship as well as to the history of the earth¹.

At the beginning, a Heritage Site was particularly named because of the reputation for a country, and at the same time as an excellent monument, which should be saved and protected. Each of these monuments should be considered as an important building in the context of World Heritage and at the same time as a heritage of the whole humankind.

During the past years developed another perspective. World Heritage Sites were intended to become locations with a specific mission for education. Therefore, a World Heritage Site has to develop an infra-structure as a seat of learning². Besides, until now there is a lack of concepts for education and the connection of World Heritage Sites to Museums.

2008 was a very important initiative at the UNESCO-World Heritage Site of the Monastery of Lorsch in Germany promoted by an interdisciplinary group of experts and professors of different Universities. These experts discussed at the first

1 Deutsche UNESCO-Kommission (Ed.): Welterbe-manual. Handbuch zur Umsetzung der Welterbekonvention in Deutschland, Luxemburg, Österreich und der Schweiz. Bonn 2009.

2 Vieregg, Hildegard/Schefers, Hermann: World Heritage Education – Studie zur Annäherung an eine Definition. S.17.

time how the mission of education, didactics, teaching and communication could become combined and realized. The group came to the first significant conclusion: The term “Welterbepädagogik” (“World Heritage Pedagogy”) is not as precisely as expected. What we need is much more a term that is on an international standard. As a result, the term *World Heritage Education* came into existence instead of “Pedagogy”. In future two topics should be connected with and realized at UNESCO World Heritage sites: on the one hand, objectives of education and on the other hand the preservation of historical monuments. Above that, World Heritage Sites should be developed adequately to Museums (ICOM/UNESCO). Already at present such a definition relates to authentic places of history and to historical monuments. The term Education must be associated to various target-groups. Education correlates not only to children and young people rather more to people of all age groups in the sense of a life-long-learning. Besides, only to relate to didactics would be a reduced quantity. In this concern, World Heritage Education may not to be diminished to historical monuments or the term for any Sites.

Cultural – Natural – Universal

There are certain criteria for World Heritage related to different fields. Each member state of UNESCO can propose cultural sites to be included on a tentative list. These sites have to fulfil at least a list of conditions towards the World Heritage Committee, as either cultural or natural assets. Cultural property is a consideration that puts more emphasis on masterpieces and the development of buildings or architectural ensembles, outstanding testaments to lost cultures, exceptional examples of human settlements. In the past Cultural Heritage was mostly understood as objects of “advanced civilization”. Nowadays items of everybody’s life-culture and folk or folkloristic arts are also included. In this concern a closer relationship to smaller regional and local museums and to the heritage of specific regions became of importance. The manifoldness of World Heritage is related to different fields of Human Culture worldwide. Each member state of the UNESCO can suggest extraordinary cultural sites as mentioned before – and in the widest sense “objects” – to be put on a tentative list. Those sites have to fulfil at least one of the following conditions in the history of civilization – either as cultural or as natural assets.

Cultural Heritage – Criteria

Cultural heritage must fulfil many conditions:

- to be representative for the human creative genius; (Kaiserdom Aachen)

- to exert influence, over a long period or in a cultural area of the world, on the developments in architecture, town planning or landscape design, as well as large-scale sculptural projects;
- to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared,
- to be an outstanding example of a type of building or architectural ensemble which illustrates (a) significant stage(s) in human history,
- to be an exceptional example of a traditional human settlement which is representative of a culture,
- to be associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of extraordinary universal significance.

It is therefore of unique artificial evidence, may be a masterpiece of a creative spirit. It was over a long period of great influence to a cultural area of the World, may be the development of architecture, the urban advancement or the progress in shaping of the landscape. Above that, significant projects in the sculptural area play an important role. Another point is the “object” as a marvelous witness of a lost civilization or in the intangible field a characteristic cultural tradition. There is perhaps a particular example of a building or an architectural ensemble representing an epoch in the history of civilization.

UNESCO World Heritage in Latin American Countries

The extensive World Heritage List includes many examples of particular cultural and natural assets in Latin America which were accepted between 1980 and 2005. In this list, both tangible and intangible heritage became of great importance. The latter is expressed in the traditional knowledge and skills, oral history, music, dance, rituals, language, etc. which are preserved by communities, groups and individuals as a part of their cultural heritage. It is a kind of “living cultural heritage” that is evident in traditions, the performing arts, social expression, rituals and festivities related to nature and the universe (UNESCO, 2003).

This immaterial, intangible heritage is closely bound to the tangible heritage expressed in artefacts, objects of different kinds, musical instruments and even entire spaces of culture, such as the Jesuit Reducciones and Estancias. Museums play an important role in this context, such as museums of ethnology and world culture, or museums that display objects from the former Reducciones and Estancias. These can be seen in the museums of Buenos Aires, Cordoba and Alta Gracia (Argentina), Porto Alegre (Brazil), Asunción (Paraguay) – and of course in any museums in Europe which contain artefacts relating to the Society of Jesus.

The Reducciones Jesuíticas are a particularly good example for both excavations and research and communication with the public. Of particular importance in this sense is the Shanghai Charter on museums and tangible and intangible heritage in the context of globalization¹. In fourteen paragraphs, it describes the most important tasks and responsibilities of museums and museologists with regard to the intangible heritage of the Asia Pacific Region. It also focuses on the significance of intangible heritage as defined in “Jesuti Reducciones” (Paraguay)². When we consider the Cultural Heritage that has to be protected, we mean first of all objects of the artistic production or other testimonies of humanity and famous monuments which are valued to be accepted or recognized from the past to future times. But the status and the role of objects are changing according to the view of the individuals.

The material heritage is combined with the immaterial as events, living traditions, spiritual ideas or religious professions, it is connected to artificial works of art or literature of an outstanding universal importance. There is on the one hand the cultural property that puts the main emphasis more on masterpieces in the development of architecture and architectural ensembles, extraordinary witnesses of a “lost culture”, outstanding examples of human settlements.

Natural Heritage – Criteria

The natural assets must fulfil the following conditions: etc., the criteria for natural assets include outstanding examples of the geological history of the earth, evolution and ecosystems, natural phenomena and the in-situ-protection of biological diversity and endangered species:

- to be outstanding examples representing major stages of earth’s history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features,

1 The Shanghai Charter was adopted at the Regional Meeting of the Asia Pacific Organisation (ASPAC, 7th Regional Assembly) in October 2002 in Shanghai, China. It was developed by participants at the meeting and signed by Prof. Zhang Wenbin, President of the Chinese national Committee of ICOM, Jacques Perrot, President of ICOM, and Amareswar Galla, President of ICOM Asia Pacific (see MUSEUMS ..., 2003).i

2 Vieregg, Hildegard: Jesuit Reducciones in the Context of UNESCO World Heritage. In: Museologia e Patrimônio. Revista Eletrônica do Programa de Pós-Graduação em Museologia e Patrimônio-PPG-PMUS. Vol 1, No. 1 (2008). Pp. 74-82.



Immaterial Heritage: Music and spiritual ideas. Performance on the occasion of a meeting of ICOFOM LAM (Latin America) in the Museum of Antigua/Guatemala. Antigua as the whole city is a World Heritage Site

- to be outstanding examples of significant on-going ecological and biological processes in the evolution and development ecosystems and communities of plants and animals,
- to represent an extraordinary natural phenomenon or an area of unusual beauty and aesthetic importance,
- to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species.
- On the other hand, the natural assets represent outstanding examples of the geological history of the earth, evolution and ecosystems, natural phenomena and in-situ-protection of biological diversity and endangered species.
- In addition to the Cultural Heritage, the Natural Heritage is particularly characterized:
- Such a heritage is an outstanding example in the development of the geological history of the earth, including phenomena of the evolution,

geological processes, geographical and geo-morphological forms (“Writing on Stone”/Canada)

- This should be at least be related to the Eco-system, remarkably to plants and animals in order to represent an extraordinary natural phenomenon or an area of unusual beauty and aesthetic importance. Natural Heritage means the most important and most typical Natural Areas for an in situ-protection of biological diversity, included endangered species.

There are also great examples of Natural Heritage in Siberia: Lake Baikal (since 1996) and the Golden Mountains of Altai because of their extraordinary flora and fauna. These are in the best sense “keystones” not only of great heritage but also as examples serving for excellent museums¹. Universal heritage means that Heritage is to be seen as a whole. This is true at numerous places included on the UNESCO World Heritage List – i.e. the city of Antigua/Guatemala, the Highlands of Minas Gerais, the Jesuit Missions in Argentina and Paraguay. Universal Heritage includes on the one hand both cultural and natural Heritage and on the other hand an universal significance. Museums have specific tasks related to the protection of the heritage. When we for example think about archaeological excavations – and this is an outstanding area of science and research in Altai/Siberia – we have also to think about the museums as spaces for those testimonies and places for reflection of a “philosophy of life”, ways of thinking, everyday-ritual, ceremonies, religions and faith, and systems of education – the intangible heritage. Indeed this immaterial evidence combined with the original objects provides its universal dimension”². As we know Museums include various fields and disciplines from cultural to natural and to social sciences, from sculpture to performing arts, from the History of Ancient times to contemporary History, and above that a wide spectrum of other approaches to “culture” in general. At the same time, the focus has to be on the responsibility of Museums for on the one hand tangible and intangible, and on the other hand positive and negative heritage. As they have the particular task to interpret the cultural and natural heritage of humankind, they have also to observe the guidelines for Museum Ethics and the compliance with human rights. Without doubt, they should impart social and

1 See: Vieregg, Hildegard K.: ICOM’s Universal Heritage. In: ICOM News (Newsletter of the International Council of Museums): Museums & Universal Heritage. Vol. 60, no.1. Paris 2007. pp. 4 and 8. This article relates in many paragraphs to the ICOM News publication 2007.

2 Boucher, Louise N., *Vivre – S’inspirer du passé pour composer l’avenir*, in : Vieregg, Hildegard/Davis, Ann (Eds.) on behalf of ICOFOM, in : *Muséologie et le Patrimoine Immatériel*, ICOFOM Study Series 32, Munich/Germany and Brno/Czech Republic, pp. 27-34.

ethical principles in any kind of museum-education. The Museum has also to be a space for the verification of identity¹.

World Heritage – Museology – Education

The educational goals and intentions concerning Museology play a very important role in this concern. These are: the history and context of objects and their integration in a surrounding- Approaches to cultural techniques, on the one hand as mediators of cultures and on the other hand as revealing of techniques;

- Biographical aspects
- Narrative aspects
- Animation as an impulse to common activities. This is education in various aspects: motion; socializing and communication, learning by discovering and self-doing; creative activities, hobby; adventure, unusual and fundamental experiences in the nature: rest, reflection, meditation²; That is open to all of the people concerning life-long-learning. There is also the necessity of practical experiences. When we consider the Baikal Lake or the Altai Region or some of the other original natural landscapes of the Earth, we should at the same time connect it to the ideas of education. Those unique phenomena of nature should be taught to as many people as possible. Those characteristics are similar to archeological heritage sites: This means to undertake personal efforts to discover those sites and to support the understanding in order in the love of nature.

Approaches to Education in the International Charters and in Practice

The international Chartas came in the most cases into existence on the occasion of a World Heritage Meeting. They usually describe the different approaches to World Heritage Education. Already in the year 2000 the ICOM Conference in Trujillo/Peru and La Paz/Bolivia took place. It was organized together with the ICOM National Committees of Peru and Bolivia. Its purpose was to elaborate fundamentals for Museums and Tourism as well as the Management of the Cultural Heritage (May 22-27, 2000).³ As the first codes

1 Deutscher Museumsbund (Hg.), Standards für Museen, Kassel/Berlin 2006.

2 Schmeer-Sturm, Marie-Louise: Sinnenorientierte Museumspädagogik. In: Viereg, Hildegard/Schmeer-Sturm, Marie Louise/Thinesse-Demel, Jutta/Ulbricht, Kurt (Hg.): Museumspädagogik in neuer Sicht. Erwachsenenbildung im Museum. Schneider Verlag Hohengehren. Baltmannsweiler 1994. S. 57.

3 ICIM-Comité Peruano del Consejo Internacional de Museos: Museos, Patrimonio y Turismo Cultural. Encuentro Latinoamericano, Mayo 2000. Trujillo, Peru – La Paz, Bolivia. Lima/Peru 2001.

served not only strategies for the Management of Museums and Tourism, rather more the “ICOM Code of Ethics”. This Code is one of the most important basics concerning the responsibility for the Heritage. Only the experts are able to provide this Code according to the necessary Rules related to Museums and Tourism for future generations.

The result was a “Proposal for a Charta of Principles for Museums and Cultural Tourism” on the basis and in analogy of the “ICOM Code of Ethics”. Besides, other aspects related to Museums, World Heritage and Tourism were involved, explained and discussed in the principals for the theme “Museums and Tourism”. Already in November 1976 ICOMOS, the International Council for the Preservation of Monuments and Sites (founded 1965 in Warsaw/Poland) composed a Charta for the conservation and preservation of monuments. This was actualized 1999 in the “International Charta on Cultural Tourism”. Another “Universal Declaration on Cultural Diversity and Tourism” was published by UNESCO, on the occasion of a meeting in Cuba. Besides, in the “World Tourism Organization” (WTO) the “Ethical Code of Tourism” plays since 2004 a very important role.¹ This is often compared with the “ICOM Code of Ethics”. Gary Edson, the editor of the publication “Museum Ethics” relates particularly to theoretical and practical elements of Museum Philosophy in regard to Museums for Contemporary History. His experiences started mainly from Texas-Tech-University and from training courses in Paraguay and Ecuador. In this concern it seems to be important to mention some more different Charta and Declarations:

- The “UNESCO Declaration on Cultural Diversity” (2001)
- The “UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)
- The “Seoul Declaration on Tourism in Asia’s Historic Towns and Areas” (2005) The “Malta Declaration on Cultural Tourism” (2006)
- The “Phnom Pen-Vientiane Charter on Cultural Diversity and Heritage Tourism” (2006). Particularly the last one studies Museums and other public spaces, which should be developed according the ICOM Code of Ethics, and besides, promotes the consciousness of Democracy.

1 World Tourism Organization/United Nations (Eds.): Global Code of Ethics for Tourism. Resolution adopted by the General Assembly 21 December 2001. www.world-tourism.org



Pilgrimage - a global approach to Religions: Museum of World Religions Taipei (Taiwan)

World Heritage Education Insights in Global Influences

World Heritage Education follows an international, even global approach – already since the beginning of the 17th century. The continuation lies in the interchanges of cultures and internationalization in the succeeding centuries until to our present. In this concern, we should also consider the approach of the great philosopher Wilhelm von Humboldt (1767-1835) about the education of human beings¹. Humboldt (1767-1835) says very explicitly, what the human beings need. It is: “Most tolerant interaction among receptivity and activity, human being inside and the world outside, the individual and the Universe”. He also focuses on the Museum with the words: “Every human being needs an item that enables individual exercise, a “World” outside himself”².

1 Vieregg, Hildegard: Wilhelm von Humboldt – Ideas on education of Human Being. Munich 1998. pp. 178-193.

2 Humboldt, GS I,7: Theorie der Bildung des Menschen, S. 283.

There is also a theory of the pioneers in a philosophical and linguistic aspect. It was given by Ernst Alfred Cassirer (1874-1945) in the 1920ies. Ernst Cassirer was also a great German philosopher. He focused in his most important publications "Der Begriff der symbolischen Form im Aufbau der Geisteswissenschaften" ("Terms and structure of the symbolic form in the context of sciences") and "Philosophie der symbolischen Formen" ("Philosophy of the symbolic features") on the term of the "intellectual energy" of a human being¹. According to Cassirer's philosophy and theory of language, mythos and art are the most significant intentions directed to the "Adaptation of World". On this occasion we can see that the insight into the World was already in previous times an important element of each kind of knowledge.

Finally, the global insight means the learning of common matters and the design of a World Community, the sense of appreciation for each of the cultures and the acceptance of the equal values. Both of them are the most important fundamentals for a culture of peace.

In practice, World Heritage Sites never exist in isolation. Much more they are porticos to specific areas in closer (e.g. national) or larger (e.g. global) contexts. In each case they deal with insights into unique and at the same time diverse monument-sceneries. This means the perceptiveness of the cultural and natural heritage, on a kind of "hands-on-history". There are also many phenomena comparable in a multicultural way or the dialogue of cultures in a manifold way. This is on the one hand specific for the authentic place itself, and on the other hand a model in the comparison to other sites around the World. Nevertheless, every UNESCO World Heritage Site is an example of the universal culture took place. at every

An example: Almost all of the religions of the world created monasteries, hermitages or institutions like cloisters. Every monastery is particular. The culture of the monasteries is of worldwide, inter-cultural and inter-religious importance. Anyway, they and each by itself are definitely "Creators for Culture". From the beginning of the social memory they also focus on (historiography, prosopography) to the codification of both the rituals and the laws. Usually, they were also important factors in the intermediation of technical and cultural innovations. Besides, meditation, contemplation and prayers are of great importance. In this concern the Russian-Orthodox, the Catholic Church and the Buddhists play an important role concerning the intercultural relationship. They emphasize on an international "language" of Religion and the Arts, Architecture, Development of

1 Cassirer, Ernst: *Der Begriff der symbolischen Form im Aufbau der Geisteswissenschaften* (2011) and Cassirer Ernst: *Philosophie der symbolischen Formen*" (Internet-sources, 2011).

designs and patterns, prototypes for settlements, for the connection of ethnical groups, cultural techniques and phenomena of the intangible heritage: calligraphy, religious festivities, theatre and music performances, “Memory of the World”. There are for example the Catholic monasteries of Maulbronn in Germany and the Buddhist of Chung-Tai and the Fo Guang Shan Buddha Memorial Center in Taiwan.

The topic of monasteries may also be involved in the connection with scientific excavations and museums of different types – as e.g. Antigua/Guatemala, an archaeological site with a Dominican History or the former Benedictine monastery of Lorsch/Germany. In this concern I will particularly emphasize on innovative designs on World Heritage Sites.

Regarding the indications of globalization and social changes the Cultural Heritage in total, also Museums have to be considered in another way. The Cultural Heritage as usual, particularly the UNESCO World Heritage, is a mental, spiritual and sometimes technical treasure that should become involved into the development in the future.

Aims to the Future: let me conclude with a remark to future perspectives:

Aims of UNESCO should be realized on the one hand on a global, national, regional and local base, and on the other hand in the interrelationship between all of the partners being involved. The symbolic and artificial importance of a monument – the “World Heritage” goes at the same time into nostalgic imaginations and the picture-language of the future time. It goes also into a discussion with questions of architecture and environment, of technical and aesthetic criteria, in problems of character and style. There is particularly the use of a monument or a Memorial Site for education in the widest sense. Above that, there is the question of a monument as a touristic object or as a body for the purpose of leisure – or even for a modern lifestyle. All of these are not only “European” questions but also requests for a worldwide Heritage Education¹.

1 Vieregg, Hildegard: Ein Denkmal ist kein Mausoleum – europäische Dimensionen bayerischer Denkmäler. In: Schulfernsehen. Familie und Schule. H. 11/12 1990. S. 1.

1.2. ICOM CODE OF ETHICS – A VERY IMPORTANT TOOL FOR MUSEUMS

Schärer, Martin R.

The ICOM Code of Ethics is considered in very different manners around the world. The art dealers say that it is a paper tiger. Some museum colleagues think that it is nice to have one, but that it is finally useless because there is no legal power behind it; the Ethics Committee can give advice – no more. We can never impose the results of our discussions, and – even less – we cannot avoid unethical behaviour. That's why I would say it is a useful and not a powerful tool.

However I think that the big majority of ICOM members has a very positive view saying that each serious profession needs a code of ethics regulating professional work, and that the sheer existence of which and of an Ethics Committee helps a lot. The information activities of the Ethics Committee, especially the Red Lists, are highly appreciated; I'll come back to these topics.

The history first. ICOM, the International Council of Museums was founded in 1946. It is a NGO with headquarters in Paris and about 30'000 members worldwide, organized in National Committees, also in Russia. So called International Committees represent a kind of working groups, according to different types of museums or with respect to general issues. A forerunner organisation was the International Museums Office, founded in 1926 in the context of the League of Nations.

In 1970 ICOM published, in collaboration with UNESCO, a first kind of Code (after an American one in 1920), dealing only with acquisitions, concerning mainly the international trade of antiquities. It was considered necessary in view of the credibility and the good reputation of museum professionals. I quote: "Let us have no illusions. Museums cannot make themselves respected, and the museum profession cannot retain its dignity, unless those who are proud to be part of the latter agree to submit, voluntarily and spontaneously, to principles which are scientifically and morally sound. [And now the very important sentence:] The laws of the market cannot become the laws which govern museums." Written more than 40 years ago, this statement is still valuable.

Only in 1985 ICOM published a first working draft for an ICOM Code of professional ethics. And it was in Latin America, in Buenos Aires, that the new Code was adopted at the 15th ICOM General Conference in 1986. The actual

version dates from 2004. It reflects principles generally accepted by the international museum community and represents a minimum standard for museums. Membership in ICOM is an affirmation of the Code.

The Ethics Committee of ICOM, created also in 1986, has the following mission:

“The Ethics Committee advises ICOM in all matters relating to museum professional ethics. The members of the Committee, whose mandate is renewed triennially, are appointed by ICOM’s President. The Committee operates in parallel to the Legal Affairs Committee and the Finance and Resources Committee, and works under the authority of the Executive Council.

The objectives of the Ethics Committee are as follows:

- Monitor the application of *ICOM’s Code of Ethics for Museums*, inform the Executive Council of serious violations of the Code, and eventually request that certain recommendations be published in ICOM News;
- Recommend to the Executive Council, the Advisory Committee and eventually the General Assembly, any changes or additions to ICOM’s Code of Ethics for Museums that may be found necessary;
- Review on behalf of ICOM other Codes of Ethics that may be developed by the subordinate bodies of ICOM concerning their specialized domains;
- Maintain awareness and advise the Executive Council on evolving ethical issues affecting museums and their work within the cultural heritage sector today; submit a general report on the Committee’s work during the preceding triennium to each General Assembly coinciding with the General Conference of ICOM.”

The Committee has 11 members from all over the world. The main general topics in the Committee’s daily life are

- the illicit traffic of cultural goods
- clandestine archaeological excavations
- destruction of cultural goods
- emergency actions and disaster relief
- claims for returning objects to the original communities
- or of stolen/confiscated items to the rightful owner
- mediation for contentious issues
- unethical behavior of museum professionals
- advice to ICOM members in specific cases

It goes without saying that ICOM collaborates internationally, for instance with UNESCO, UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (Rome, 1995 and following years), Interpol, World Intellectual Property

Organization, World Customs Organization, International Observatory on illicit traffic in cultural goods (with European partners) and so on.

ICOM publishes also the well-known Red Lists which classify the endangered categories of archaeological objects or works of art in the most vulnerable areas of the world, in order to prevent them being sold or illegally exported. Another series published by ICOM in collaboration with Interpol is "100 missing objects".

I started new initiatives with the actual Ethics Committee.

A document on Terms of Reference and the Mandate of the Ethics Committee was adopted. It defines our role very clearly. It's not necessary to go into details now.

The elaboration of a specific Code of Ethics for Natural History Museums has been achieved; the Code was approved by the Executive Council.

We intend also to distribute other existing codes from ICOM bodies: modern art (CIMAM), musical instruments (CIMCIM), costumes (COSTUME), conservation (ICOM-CC) and scientific collections (UMAC).

A toolkit for basic articles on ethical issues to be published in ICOM media around the world should help the National Committees to communicate better with their membership on the role of museum ethics. The basic material was created in many mail discussions and was translated and spread among all National Committees. It comprises five sections: Introduction, definition, ethics within the ICOM context, Code of Ethics, Ethic Code of the World Federation of Museums. These elements, combined with a concrete case of actuality, will contribute to a better understanding of the importance of ethical issues.

In parallel articles on ethical issues and on our Code will be published in ICOM media (ICOM News and E-Newsletter) in a very near future.

We decided also to elaborate a training program on ethical issues. The target public are trainers around the world who should be enabled to deliver local training courses. For this purpose a special working group has been created. During the latest General Assembly in Paris we already organized a workshop for interested colleagues.

We intend also to create a new glossary of appropriate terms enlarging the one in the Code which is not very satisfactory. Another working group is dealing with this project.

Let us go now through the actual Code of Ethics in its newest version of 2004. It is important to state again that it represents a tool for a professional self-control and not at all a statute book.

It comprises 8 basic principles.

1. MUSEUMS PRESERVE, INTERPRET AND PROMOTE THE NATURAL AND CULTURAL INHERITANCE OF HUMANITY.

Museums are responsible for all types of heritage: natural and cultural. What does this distinction really mean? In my understanding there is only one heritage and that is cultural. What normally is considered as “natural heritage” is or completely unknown by man, hence without any interest, or it is integrated into men’s understanding of the world, hence cultural. Since objects only exist in relationship with men, bones of a prehistoric animal for instance get important only when they are found, interpreted and integrated into culture.

Similar doubts can be forwarded with respect to another distinction that is made very often. Museums are responsible for tangible and intangible heritage. But what does this latter term really mean? “Intangible” means something you cannot touch. The French “immatériel” as well as the Spanish “immaterial” and the German “immateriell” represent however a totally different conception since it means “without materiality”. Both views are at least imprecise. I can only state that the terms are not well reflected without suggesting a better name. This examples show simply how careful we should proceed when crating new terms. “Immaterial heritage” as I understand it, can only describe a kind of latent, potential situation, knowledge or information on skills, customs and traditions and similar. On the occasion of a realization, everything turns material and tangible! Hence the distinction is not really conclusive. Material and immaterial are nothing but the two sides of the same coin, even if there is a special UNESCO Convention of Intangible Heritage. Professional curatorship includes both: the care of the physical object and an exhaustive documentation.

It is very important also to strengthen on the responsibility of governing bodies, as three detail paragraphs of the Code show clearly (1.16 – 18). They should ensure that there are written documents defining the museum’s life. Hence they are responsible for the good behaviour of the museum and of the personnel. That includes of course also the ethical behaviour. A concrete example to illustrate possible conflicts: A member of the board of trustees is an art dealer and offers some paintings to the museum. The origin of theses artworks cannot be documented; they may even come from illicit trafficking. The donator requests that the paintings are exhibited. Isn’t it extremely difficult for the director to refuse such a donation a member of his collective boss?

2. MUSEUMS THAT MAINTAIN COLLECTIONS HOLD THEM IN TRUST FOR THE BENEFIT OF SOCIETY AND ITS DEVELOPMENT.

Museum should not collect for themselves or for the pleasure of the curators, but in trust and for the benefit of society. You can imagine a personal conflict if the curator is a collector of the same type of objects himself. Or he is a kind of competitor to the museum or he could acquire objects for the museum and integrate them into his private collection!

This paragraph includes also a very important item imposing the responsibility to the museum to acquire only objects with a clear origin. I mentioned just an example before! Sometimes the temptation could be very big: Imagine that you have the unique chance to acquire an outstanding object at a reasonable price, but you are not able to establish a clear pedigree. In such a case the Code demands to research better or to renounce (with the exception mentioned hereafter). So, identification and documentation are crucial. Material objects without information (that is immaterial heritage) are simply worthless.

There is also a section on removing objects which regulate the deaccessioning in a strict manner. The process has to be documented thoroughly and an eventual income must be used solely for the benefit of the collection.

3. MUSEUMS HOLD PRIMARY EVIDENCE FOR ESTABLISHING AND FURTHERING KNOWLEDGE.

Only objects with a clearly established origin and reasonable information are valuable for furthering knowledge. Again: The responsibility of museum is very important. And the responsibility of the governing body, too. The goal of the museum and the collection can only be achieved if there is valuable documentation and information. It is important to present an admitted exception. There may exist objects of outstanding value, even without a clear pedigree. They can be accepted as an exception under special circumstances and with a lot of circumspection.

4. MUSEUMS PROVIDE OPPORTUNITIES FOR THE APPRECIATION, UNDERSTANDING AND MANAGEMENT OF THE NATURAL AND CULTURAL HERITAGE.

Material heritage is part of the educational role of the museum. That's evident!

This principle mentions also the display of material with questionable or even without proven origin. In this context it is extremely important to be careful with unidentified material. To exhibit such items favours indirectly the illicit trade. If I could I would add a sentence saying: "If the provenance of an item is dubious but the object is of great importance for the history of the area it can be shown

when exhaustive information is given.” This corresponds to the exception mentioned just before.

Such recommendations and regulations could and should be applied also for newly acquired objects. But what to do with items which have been part of the collection for dozens of years? Every museum has such objects somewhere in the storeroom. My advice is clear. Consider these items as newly arrived in your museum and try to find out as much information as possible. Document your research and communicate it to the visitors if the object is exhibited. If it is without any importance for your museum you could also remove it from the collection as an exceptional solution. But pay attention: The process of deaccessioning is clearly defined in the Code of Ethics (2.12 – 17).

5. MUSEUMS HOLD RESOURCES THAT PROVIDE OPPORTUNITIES FOR OTHER PUBLIC SERVICES AND BENEFITS.

Museums could be invited to share their knowledge with other persons or institutions; if so, it must be done in a legal way and corresponding to the museum’s stated mission. Hence museums have to be very wary, very cautious when giving advice to other people. The danger is real that an art dealer may announce that a certain object is genuine, because it has been identified by a museum! The same caution is necessary for monetary valuation

6. MUSEUMS WORK IN CLOSE COLLABORATION WITH THE COMMUNITIES FROM WHICH THEIR COLLECTIONS ORIGINATE AS WELL AS THOSE THEY SERVE.

Museums are not separated from society, but they are an integral part of it. Hence they should collaborate with communities, however they may be organized.

This principle includes also important rules concerning the return and the restitution of cultural property. The question “To whom belongs the object?” is not easy to answer. At the first sight this looks like a very simple nearly stupid question. But it will turn out as crucial and central for ethically correct behavior. “To whom belongs the object?” means in a broader context also “Who owns the past?” Or: “Who has the right and/or the responsibility to preserve the past?”

Let’s take the example of an item coming from a former colony and brought legally to the National Museum of the colonising country. Dozens of years later the colony gets independent and claims the object back saying that it doesn’t accept the earlier legal order and that the past belongs to the new nations. Can we claim a certain “heritage of mankind” or must we return the object? And to whom?

To the new state or to a specific ethnic group? There is a wealth of open questions!

7. MUSEUMS OPERATE IN A LEGAL MANNER.

The principle to act legally goes finally without saying, but it is crucial to mention it, because its application is not always easy as I mentioned before. ICOM collaborates with many international organizations applying their conventions and rules.

8. MUSEUMS OPERATE IN A PROFESSIONAL MANNER.

The principle to act professionally, too, is finally self-evident. It includes also the acceptance of the Code of Ethics as a basic principle. We are also asked to inform our visitors about professional ethics. "Operate in a professional manner" means also that the governing bodies employ real professionals who are educated in a specialised domain and – if possible – also in museum studies. Since a museum is a cultural and not a commercial institution I plead also for a curator as director and not for a manager. Like universities and hospitals they all need strong and capable managers but not on the first level, I think.

It is important to know the local, national and international legislation. I think that museum directors, museum organizations or other people should inform the staff on these matters by articles and by training courses. I already mentioned the initiatives of the Ethics Committee.

And again, in the context of legality and professionalism: Refrain from the illicit market and acquire never an object from an uncertain source!

*

The ICOM Code is made for the museum personnel in a very large sense, including also governing bodies. It is stated how we should behave with respect to the heritage, the collections, the communities and the public in general. The individual visitors however are not mentioned. The term "visitor" appears only twice in the Code: Application of standards of health, safety, and accessibility for visitors (1.5); protection of the visitor from living animals in museums and zoos (2.25)! Nevertheless we can state that visitors, although not especially mentioned, are included in more general terms, like for instance "society" or "community". I think that we need a Code for visitors stipulating also their rights not only their behaviour as in many museum regulations.

Observing the museums reality concerning shops and restaurants or, even more delicate, with respect to sponsoring we could even promote further codes for these domains!

In our days there occur many violations of the Code of Ethics – unfortunately! It concerns mainly unlawful excavations and illicit removal of objects from museums and even destruction of cultural goods in times of war and upheaval.

ICOM as an international organization and every ICOM member should be aware of such disastrous behaviour and try to contribute to protect our heritage.

1.3. REALIZATION OF THE RESEARCH PROJECT “HISTORY OF SIBERIA: SIBERIA IN PRESENT AND FUTURE

Lamin, V.A., Simonov, D.G.

Historical knowledge is an essential component of the society's spiritual culture, an integral part of its cultural heritage. If isolated from the history, the concept of “spiritual heritage” loses all its meaning. In this regard, a three-year preparatory work aimed at the publication of the three-volume collective work “The History of Siberia” is highly relevant¹. The chief editor of the publication is Academician A.P. Derevjanko.

The presented project is both a research and coordinating one. Its executors, being the authors of major chapters of the volume, are simultaneously the coordinators of chronological and thematic units. The team of authors includes leading experts on the history of Siberia and Far East of academic institutions (Institute of Archaeology and Ethnography of the Russian Academy of Sciences, Institute of History, Russian Academy of Sciences, Institute of Mongolian, Buddhist and Tibetan Studies, Russian Academy of Sciences, Institute of Economics and Industrial Engineering of the Russian Academy of Sciences, Institute of History and Archaeology, Ural Branch of RAS, Institute of History, Archaeology and ethnography of the Peoples of the Far East), and universities of the region (Altai State University, Irkutsk State University, Kemerovo State University, Krasnoyarsk State Pedagogical University, Novosibirsk State University, Novosibirsk State Pedagogical University, Omsk State University, Tomsk State University, Ural State University, and others).

The scientific problem to be solved by the project consists in a comprehensive analysis of the history of Siberia and the identification of the historical experience of its development. Siberia has been viewed as a specific historical-cultural, ethno-social and economic-geographical region of Russia. Being at the end of the XVI century an integral part of Russian state, Siberia is also an important structural element of Eurasia and Asian-Pacific region. The concept of the project assumed a

¹ V. 1: Siberia in antiquity and the Middle Ages / Ed.-in-chief Academician A.P. Derevjanko. Volume 2: Siberia in the modern era (1581 - February 1917) / Ed.-in-chief Academician N.N. Pokrovsky. V. 3. Siberia in recent times (1917 - beginning of XXI century.) / Ed.-in-chief Corresponding Member of the Russian Academy of Sciences, V.A. Lamin.

broad territorial interpretation of Siberia as a region extending from the Urals to the Pacific Ocean, including the Russian Far East. Subject area of research includes historical realities and historiographical traditions of stages of regional development and the major structural elements of the historical process.

The novelty of the solution of the problem is determined by many aspects: the generalization of historiographical material accumulated for the last forty-five years period; the elaboration of a new of conceptual vision of the problems under study; prevailing nature of the analysis in wide chronological framework; complex study of the basic elements of the historical process; research of development and the balance of national and regional interests; introducing new accents in the understanding of the factors of continuity and innovation in the development of Russian statehood; combination of historical and geopolitical analysis; prior attention to the under-researched and controversial issues and historiographical lacunae.

The demographic processes were the most important factor in the development of Siberia in modern times. Historically, the formation of Siberian population has been strongly influenced by the cycle of the migratory movements of population from European Russia to its Asian part. Practice of the so-called organized “pumping” of Siberia with migration flows took place until the end of the 1970s. Since the mid-1950s - early 1960s, Russia, and even to a greater extent – Siberia, actually become industrial areas. It was at this time that the urban population exceeded the rural population, working class becomes the majority not only in industry, but also among those engaged in social production. On the border of the 1950 - 1960-ies, the number of peasants on the one hand and employees and intellectuals - on the other had almost equaled.

At the same time, in conditions of liberalization of the internal policy of the Soviet State since the late 1950s there was clearly traced the tendency of population movement from the eastern to the western, southern and central parts of the country. This contradiction embodying a mismatch of objective necessity of the country's needs in intensive development of Siberia's productive forces and the lack of their main element – the labor force, has been and still remains a serious obstacle to successful development of this vast region¹.

In recent times, Siberia has changed from agrarian margins of Russia into industrial region of the country. In the context of industrialization, in mid-1920s - 1930s the eastern parts of the country, including Siberia, were projected for higher rate of industrial development than the national average. Major capital investments

1 Yefimkin, M.M. Quantitative dynamics of the inhabitants of Siberia in the XX century / M.M. Yefimkin, V.A. Lamin // Issues on Siberian history in modern times: Vol. scientific articles. Is. 2 - Novosibirsk, 2012. P. 51 – 69.

were planned for the Urals and Kuzbass region in connection with the establishment of the Ural-Kuznetsk plant here. If during the first two five-year periods gross output of large-scale industry of the USSR has grown five times, in Siberian Region this index reached nine times. As a result of more rapid development the share of the eastern regions in the industrial production of the USSR had steadily increased. The structure of industrial production radically changed: before the beginning of the first Five-Year Plan its main share consisted in processing and mining industries, now heavy industry took the leading position. Industrialization led to a significant increase in productivity, a high increase in the rate of growth of the industry, its share in the development of gross domestic product of the economy of Siberia and the Far East. In addition, industrialization was accompanied by the introduction of industrial methods of production in all sectors of economy; there was a profound reconstruction of national economy on the basis of electrification and new technology. The implementation of the first five-year plans led to the formation of a large industrial complex in the east, and the second fuel and metallurgical base of the USSR became the most important element of this complex. Industrial development of the eastern regions of Russia in the first five years allowed in the short term to create a powerful arsenal in the Urals in the very start of the Great Patriotic War, to ensure the victory over Nazi Germany and lay the foundation for intensive post-war development¹.

The years 1960 -1980's were considered the most favorable in the history of industrial development of Siberia. During this time, there had been mastered 10 times more of capital investments than during all previous history. In this period, the structure of clusters and industrial centers of Siberia was ultimately formed. Unfortunately, the present level of complexity of production in Siberia did not completely solve the problem of rational distribution of industry. It was obviously scattered over a wide area, and excessively concentrated in individual cities. This situation was later aggravated by regional peculiarities, consisting in the fact that in the last decade of the USSR's existence regional economic development was carried out in the framework of large-scale targeted programs (West Siberian oil and gas complex, the Angara-Yenisei region, BAM and others), having left many industries out of the framework of these large-scale processes. Therefore, the

1 Isaev, V.I. Eastern vector of industrialization: industry in Siberia and the Far East in the 1928-1940 period. / V.I. Isaev, A.I. Tymoshenko // Issues on Siberian history in modern times: Vol. scientific articles. Is. 3 – Novosibirsk, 2013. P. 135 – 136, 148–149.

depressive state of economy was growing at a faster rate than the national average.¹

At the same time, the so-called technocratic ideology that defined the priority of production development, dominated at all levels of managing of socio-economic development of the regions of new industrial mastering of Siberia. In the process of implementation of the plans, the first place was given to the interests of production, not to its employees. Economic development of new areas of Siberia and the development of natural resources were generally considered in isolation from humans. Development of the social sector, in particular the construction of comfortable housing for the population of the new areas of industrial development, was assessed only in terms of the production workforce. The main objective of public policy and economic management was associated exclusively with the formation of stable labor collectives for production programs implementation².

Nevertheless, Siberia reached the historic milestone of the 1990s, characterized by dramatic changes in the state structure, followed by the transition to an entirely new economic model with an emphasis on "self-development of the eastern territories", with powerful industrial potential, but very vulnerable market structure, because of the overwhelming predominance of militarized products. Systemic crisis of 1991 - 2000's led to the collapse of the industrial sector and a radical change in its sectorial structure under the influence of the changing form of ownership.³

In recent times, agriculture of Siberia developed within the trends characteristic of the whole agricultural sector of the Soviet economy, but with slight peculiarities. After I.V. Stalin's trip to Siberia, the region became a kind of testing ground for public activities for the total collectivization. As a result, its rates in Siberia were significantly ahead of the all-union ones. Already in 1931, the agrarian economy of Siberia ceased to be peasant and the organizational and

1 Yefimkin, M.M., Lamin, V.A. Delayed topic. Siberian workers (socio-political metamorphosis) / M.M. Yefimkin, V.A. Lamin // Issues on Siberian history in modern times: Vol. scientific articles. Is. 1 – Novosibirsk, 2011. P. 8

2 Tymoshenko, A.I. Features of industrial development of Siberia in the second half of the 1960s - 1980s by example of West Siberian oil and gas complex / A.I. Tymoshenko // Issues on Siberian history in modern times: Vol. scientific articles., Is. 3. – Novosibirsk, 2013. P. 228.

3 Yefimkin, M.M., Lamin, V.A. Delayed topic. Siberian workers (socio-political metamorphosis) / M.M. Yefimkin, V.A. Lamin // Issues on Siberian history in modern times: Vol. scientific articles. Is. 1 – Novosibirsk, 2011. P. 8

kolkhozes became organizational and productive basis for new agrarian relations.¹ By the end of the 1930s there had been completed the reorientation of agriculture in Siberia (which started during the First World War) from milk and butter production to grain production.

During the Great Patriotic War Siberia, along with the Volga region and Kazakhstan became a major agricultural base of the country. Despite the irreplaceable human and material-technical losses, the village due to the mobilization of internal resources provided the front and the rear with minimum necessary foodstuff and raw materials. Overall, however, during the war, agricultural production dropped significantly. Grain sown area in the collective farms of Siberia decreased by almost a third. Crop capacity fell quite significantly because necessary agro-technical methods failed to be followed. In 1945, the volume of crop harvest was 2.5 times lower than in 1941. By the early 1950s, agricultural production of Siberia had regained its pre-war level, but had almost lost the positive dynamics.²

In the second half of the 1950s during the campaign on the development of virgin and fallow lands, there occurred abrupt increase in agricultural production. For the 1954 - 1958 years in Siberia average annual gross harvest of grain doubled as compared to the previous five years. However, this success was achieved mainly due to extensive factors – increase in sown acreage. This situation favored to a rapid nationalization of selhozartels (a kind of cooperation in rural areas) by converting them into state farms, and in Siberia, there was a faster implementation of this policy. If the number of selhozartels decreased by about three times in the USSR during the period from 1950 to 1964 due to their transformation into state farm sector, then in Siberia this index reached almost six times. Sovkhoz system was expanding, creating opportunities for increased investment in economic and human capital of the village, but it caused a new complex problem – the alienation of the worker from the results of their labor. Eradication of “unpromising villages” and persecution of private farms increased the outflow of rural residents into the city. While reducing manpower of villages was not compensated by any increase in farm productivity³.

The measures to intensify agricultural production, taken by the Soviet leadership in the mid-1960s, did not gain the expected positive results. Agricultural

1 Il'inykh, V.A. Agrarian policy and agriculture in Siberia in 1920-1930-ies. / V.A. Il'inykh // Issues on Siberian history in modern times : Vol. scientific articles. Is. 1 – Novosibirsk, 2011. C. 22.

2 Historical encyclopedia of Siberia. – Novosibirsk, 2009. – V.3. P. 50.

3 Andreenkov, S.N. Policy of the state in relation to the collective farms / S.N. Andreenkov // Issues on Siberian history in modern times: Vol. scientific articles. Is. 3 – Novosibirsk, 2013. P. 192.

sector of Siberian economy developed quite dynamic only in the second half of the 1960s. In the 1970s, in spite of the constant raising of capital investments, the growth rate of agricultural production began to decline. Reflecting the overall backlog of agricultural production of the USSR from the level achieved by developed countries of the world, Siberian agriculture being lesser provided with means of intensification started noticeably lagging behind the all-Union level by the rate of output growth of major products (grains, dairy, beef), technological level and economic indices. In the early 1980s, the situation in agriculture in the region began to take more and more pronounced forms of crisis¹.

In terms of its socio-political development, Siberia in recent times did not go beyond the political paradigm dictated by the state center. However, in the beginning of the period under study there were observed the phenomenon of an exceptional character. During the Revolution and the Civil War (1917 - 1922 years), the political and cultural elite of the region revealed pronounced autonomist tendencies. During the civil war, social and political processes occurring in Siberia, went far beyond the regional boundaries and gained a nationwide character. In the summer of 1918, the power in the region was passed to the Provisional Siberian government, which announced the state sovereignty of Siberia, and in the autumn of the same year, the east of the country was ruled first by the Provisional All-Russian, and then Russian government, claiming to unite the territory of Russia. These claims had been unsuccessful due to lack of the resource base for successful state and military construction in the east of the country in that period.

Complicated international situation in the Far East and the rivalry of the great powers in the Asia-Pacific region in 1920-1922 years led to a short-term existence of the Far Eastern Republic. Autonomist tendencies during the Civil war in the east of Russia were caused solely by the weakening of Russia's statehood and its traditional centers. Similar trends, but not as pronounced, and barely noticeable, became apparent in Siberia in the condition of the collapse of the Soviet Union and subsequent political and economic reforms in the Russian Federation.

The creation of the West Siberian branch, and then the Siberian Branch of the USSR Academy of Sciences played a crucial role in the development of Siberia, especially in its socio-cultural sphere. West Siberian branch was being created in the conditions of the Great Patriotic War, when a large group of scientists from country's central institutions evacuated to Novosibirsk and Tomsk. They directly participated in coordinating the efforts of local scientific forces, which allowed developing the main directions of researching western part of Russia. The activities

1 Il'nykh, V.A. Siberian village in 1965 – 1985: agricultural production, changes in the living conditions of rural population / V.A. Il'nykh, I.B. Karpunina, A. P. Melentjeva // Issues on Siberian history in modern times: Vol. scientific articles. Is. 2 – Novosibirsk, 2012. P. 173.

of the Academy of Sciences of the USSR for the development of resource potential and development of the productive forces of Siberia during the war became the foundation on which the post-war years unfolded further industrial development of Siberia and the Far East. The desire to bring the scientific basis nearer to the objects under study later embodied in the development of other branches of the USSR Academy of Sciences in the east¹. During the “branch” period its establishments were primarily engaged in applied problems related to the development of natural resources, and with the creation of the Siberian Branch of the USSR Academy of Sciences, they were involved in the decision of a wider range of tasks. The development of fundamental problems of modern science took the first place. This was considered an obligatory requirement for the intensification of applied research, both in the interests of the region and the national economy as a whole². In this regard, Siberia became a kind of testing ground for the development of an effective system of research in the whole country³.

Unique historical experience of economic development of Siberia is one of the most promising fields of study. Socio-economic development of the region during the Soviet period excelled in a rapid pace, and it played an important strategic role in World War II and in the conditions of geopolitical confrontation between the USSR and the USA in the second half of the century. The significance of Siberia for the outlook of Russia in the beginning of the twenty-first century increased. However, the economy of Siberia is poorly diversified, and energy and natural resource industries are based on traditional technologies, which create obstacles to rapid modernization. It updates the interpretation of achievements, historical risk, short-term and long-term consequences and missed opportunities in the exploration and development of Siberia during the Soviet and post-Soviet period of Russian history. This study allowed us to obtain information that is relevant for not only deeper understanding of historical processes taking place in the Asian part of Russia, but it is also the best for practical politics, and for futurological forecasting.

Thanks to Siberia Russia acquired a vast territory, almost inexhaustible natural resources and became a part of the Asia-Pacific region. Being at the

1 Kupershtokh, N.A. Formation of academic science in Western Siberia in the first half of the XX century / N.A. Kupershtokh // Issues of Siberian history in modern times: Collection of scientific articles. Issue 3 - Novosibirsk, 2013. P. 211.

2 Vodichev, E.G. “Center-periphery” in the development of national science of the second half of the twentieth century / E.G. Vodichev, Y.I. Uzbekova // Ural Historical Journal, – 2008. – № 3 (20), C. 17 – 18.

3 Artemov, E.T. Science and Technology Policy in the Soviet model of late industrial modernization / E.T. Artemov - M., 2006, pp 143 - 250.

crossroads of the worlds, Siberia, as well as Russia as a whole, has absorbed social, economic, cultural and political traditions of Europe and Asia. Only having “capitalized” the potential of Siberia, Russia will be able to be effectively engaged in dialogue with representatives of various cultural and historical traditions.

THE COMMITTEE OF MUSEOLOGY OF THE ASIAN - PACIFIC COUNTRIES AND ITS ACTIVITIES. THE ORGANIZATION OF INTERNATIONAL COOPERATION IN THE FIELD OF PRESERVATION OF CULTURAL HERITAGE

Vieregg, H.K., Chen, Kuo-ning, Truevtseva, O.N.

Cultural sites around the world are constantly experiencing risks while being exposed to natural and anthropological disasters, plundering and destroying during the wars and just due to the lack of governmental attention, or criminal disregard, as well as administrative lack of care.

The events of recent decades have convinced the world community that preservation and utilization of heritage requires consolidation by responsible scientists and further development of international cooperation of experts. Non-governmental organizations, associations of professionals united by common goals and objectives aimed at preserving cultural heritage, play an important role in this process.

In present time there are actively several universally recognized and respected organizations of adherents functioning within the framework of UNESCO International Council of Museums (ICOM) and the National Committee of the International Council of Museums (ICOM), operating in different countries.

For 68 years of functioning ICOM has become an authoritative, representative international professional organization uniting almost 40.000 individual and collective members of 162 countries of the world. Speaking about present-day conditions, it is ICOM that generates intergovernmental politics, aimed at preserving World's Cultural Heritage, and promotes the international museum community.

ICOM committees, operating on regional, national and international levels, favor the exchange of professional experiences and are promoting the development of museums. These committees are real conductors of this non-governmental public organization's policy in different regions of the world.

The International Museological Community was organized in May 1977, when at the XI General Conference of ICOM, held in Leningrad (USSR), 18-29 May 1977, it was decided to establish the International Committee for Museology

(ICOFOM). The main objectives of the Committee are: acknowledgement of museology as a scientific discipline; analysis of the main trends in the development of museology, studying and supporting the development of museums and museum professionals.

Currently, the Charter of ICOFOM defines the mission of the Committee very precisely – “to support the goals and objectives of ICOM, particularly in the field of museology; to formulate and carry out the program of activities related to museology, to implement critical analysis of museological theory and practice, to conduct research in the field of museology, to unite museological schools, to promote museum staff training, to establish facilities for discussions, co-operation and information exchange between museums, to collaborate with National ICOM Committees and local organizations, to represent the wider interests of ICOM”.¹

Holding of annual Symposia is considered a prerequisite condition for implementation of ICOFOM purposes and programs. These Symposias of the Committee for Museology are regarded as the place for open debates and discussions of topical museological issues. Their main subject matter is society – museum object – the museum.

For its 37-year-old of existence the Committee has organized and carried out more than 30 symposia in various countries around the world. The topics discussed on international forums show the variety and complexity of museological issues.

An important component of the Committee’s activities is the preparation and publication of the journal «ICOFOM Study Series» (ISS) – scientific collections of materials for symposia. ISS is a major scientific publication of ICOFOM, scientific discussion place for theorists and museum practitioners; they play an important role in the development of museology as a scientific discipline.

Acknowledgement of museology as an independent scientific discipline, both in university and museum communities, has been achieved largely through the organization of extensive discussion of urgent issues of museums in a changing world. However, given the interdisciplinary nature of museology, specialists from other committees of ICOM, and experts in various fields of social knowledge were engaged to organization and participation in international discussions and symposia.

It is important to emphasize the fact that the content of scientific debate was broadcast by the museum professionals from the magazine “Museological Working Papers”, first published in 1980. It was the first fundamental work of scientists around the world in the field of museology.

1 Official site of ICOFOM. info@icofom.com.ar

Unfortunately, only two issues were published, although it was recognized by the ICOFOM forum for discussions on theoretical and methodological level, and received positive reviews of professionals. Financial difficulties did not allow to organize its regular publishing. In 2009, the Committee prepared a CD with copies of individual articles of the authors of these magazines.

However, this was not the only channel of museologists appealing to museum practices. In 1987, under the auspices of ICOM there was organized the first International Summer Museum School, at Mazaryk University in Brno/Czech Republic. The first director of the school was the well-known museologist Z. Stransky. Since 1988 Vinos Sofka headed the school.

From ICOFOM to Regional Institutions

An important feature of ICOFOM's activity is its constant extension due to engaging peripheral, regional museum institutions by means of organizing its territorial offices.

Thus, in 1996, in Brazil there was organized the Committee for Museology of Latin America (ICOFOM LAM). 2003 the Committee for Museology of Siberia (ICOFOM SIB) was established, and in 2009 – the Committee for Museology of the People's Republic of China.¹

Regional Committees substantially broadened the possibilities of international cooperation for museum professionals, involving them in the information space of the Committee for Museology, studying foreign experiences through international symposia, museum school, preparation and publication of results of museological research.

The Establishment of ICOFOM SIB is directly connected with the XXVth Annual Symposium ICOFOM / ICOM / UNESCO, held in 2003 in Krasnoyarsk, Barnaul and Belokurikha/Altai Region. It was for the first time that such representative delegation of the international museum community and experts from Germany, Switzerland, Sweden, Argentina, Brazil, USA and Canada came to a professional Museum Meeting to Siberia. The discussion focused on the problem "Museology - as the Basis of Unity and Cultural Diversity". It was aimed at

1 Committee of Museology of Latin America had been headed by Decarolis Nelly (Argentina) for over 11 years, in 2006 she was elected the president of the Committee for Museology ICOM / UNESCO. Committee for Museology Siberia (ICOFOM SIB) was established in 2003 as a full representative body of the Committee for Museology ICOM / UNESCO in Siberia. Chairman of the committee - Truevtseva O.N., doctor of History, Professor, head of the Department of History and Museology, ASPAC. Secretaries: Shelegina O.N. Doctor of History, Secretary of the Scientific Council for Museums, SB RAS, Patrusheva G.M., candidate of science, Assoc. Chair of Museology, Omsk State University.

*V. Sofka**Z. Stransky*

studying, preservation and reproduction of cultural heritage, development of international cooperation, actualization of intercultural dialogue. The intensified interest of museum staff of Siberia to museology, museums, and the forum itself, a long and tiresome route of experts from Krasnoyarsk to Belokurikha proved the necessity to organize a regional Committee in Siberia.

Over the years of its existence the ICOFOM SIB (in 2011 it was renamed the Committee for Museology of Asia and the Pacific /ASPAC) has organized and held two Annual Symposia of Committee for Museology, four international scientific conferences, five international museological schools, attended by museum workers from state, regional, municipal and school museums, academics and school teachers, There were published two issues of “ICOFOM Study Series”, two issues of “Heritage Keepers”, a reference book “Museum Compass of Siberia: Yamal-Nenets Autonomous District”. In 2007, International Children’s Museum School was organized for those students of Barnaul schools who were interested in studying the local lore.

ICOFOM SIB worked in close cooperation with Siberian and Buryat branches of RAS. This collaboration resulted in holding XXXI Annual Symposium of Committee for Museology UNESCO (ICOFOM / ICOM / UNESCO) “Museums, museology, global communication” in Russia and China. It was organized by ICOFOM, ICOM of China and ICOFOM SIB, Altai State Pedagogical Academy and Scientific Council for Museums, SB RAS.¹

1 The International Committee for Museology Siberia (ICOFOM SIB) was established in 2003 as a full representative body of the Committee for Museology ICOM / UNESCO in Siberia. Chairman of the committee - Truevtseva doctor of History, Professor, head of the Department of History and Museology, AltSPA. Secretaries: Shelegina O.N. Doctor of History, Secretary of the Scientific Council for Museums, SB RAS.

At the first time in the history of the International Committee for Museology (ICOFOM) the Annual Meeting was held in two countries – the Russian Federation and the People's Republic of China. These two countries decided to host the symposium on a great level. This is the evidence of development of Russian-Chinese cooperation, partnership, strengthening their cultural and transboundary relations.

The symposium in China was attended by over 200 experts from 18 countries. The Russian delegation in China was the largest one – 25 participants. Among the participants of the symposium were representatives of the administration of Altai Territory and Khanty-Mansiysk Autonomous Okrug, heads of academic and higher education institutions, teachers of history, archeology, ethnology, museology, managers and researchers of federal, state, regional, municipal, academic, university museums from Novosibirsk, St. Petersburg, Moscow, Khanty-Mansiysk, Barnaul, Omsk, Kemerovo, Novosibirsk, Gorno-Altai.

The general topic of the symposium and conference in China was “Museums, Museology and Global Communication” which reflected global trends in museology. On sessions, chaired by Nelly Decarolis (Argentina) – President of ICOFOM, and well-known museologists from Argentina, Australia, Germany, Italy, France, UK, China, Taiwan, the USA, Canada, the Czech Republic, Kazakhstan, and Russia, there were discussed problems of global communication, dealing with the following aspects of this topic: museums as intermediaries in the transmission of information, global dialogue among museum associations, the impact of socio-economic changes on the development of museums, the necessity for cultural diversity; museums, museology and new information communication technologies ; museums, museology and social impact of science; symbolism of virtual space and new interpretations of reality; world perception, preserving the multiple authenticity, world heritage in a changing world.¹

In September 2009, the Buryat Branch of Russian Academy of Sciences, together with the Committee for Museology of Siberia organized the Russian scientific-practical conference with international participation “Integration of Regional Museums in Siberia in Sociocultural Space and World Museum Community”. Scientists and museum workers of Siberia unanimously approved of activities of ICOFOM SIB and expressed their desire to become active members of the Committee in order to promote international museum cooperation.

1 ICOFOM Study Series –II. S 38. XXXI Annual International Symposium. Museums, Museology and Global Communication. Changsha. China. P.144 .

In 2009 the Annual Symposium of the Committee for Museology of Siberia was held in the capital city of Taipei, Taiwan. A hot topic to discuss was chosen for this symposium – “Museums for the Society of the XXIst Century”. The conference discussed the policy of museums, status within the cultural politics - global and domestic policies, media and digital technology, tourism and cultural changes in a global perspective. One of the most important issues for professionals of museology was the preservation of cultural heritage, museum and museum ethics, museum-philosophy.

Scientific discussions were complemented by an extensive excursion program. Growth of the authority and expansion of the territory of the ASPAC activity contributed to organizing and conducting large-scale events designed to attract public attention to the urgent problems of museums, training and heritage conservation.

The International Conference on the subject “Social Harmony through Intercultural Mutual Understanding (philosophy, history, culture): past, present, future” with participants from Russia, Asian and Pacific countries on November 5 – 10, 2011 (Barnaul), was attended by 6 specialists from the universities of Taiwan, China (Beijing, Shanghai), Hongkong. The work of 5 breakup groups in three universities of Barnaul, attended by 200 students from universities.

The International conference on the subject “Museums and Science” in November 11 – 14, 2011 (Kemerovo) was attended by 6 specialists from the universities of Taiwan, China (Beijing, Shanghai), Hong Kong. The work of 5 breakup groups in 4 universities of Kemerovo, attended by 300 students from universities and researchers from museums of Kemerovo oblast.

ASPAC Annual Meeting 2012 to the topic: “Empowering the Visitor: Process, Progress and Protest” was held as part of 35th ICOFOM International symposium. October 30, 2012 – November 6, 2012, in the Republic of Tunisia, Tunis.

XIV International Summer School of Museology in Germany (Munich) and Switzerland (Zürich) was prepared with the help of Munich School of Philosophy (Prof. Dr. Hildegard K. Vieregg, Doctor and Professor, University of Philosophy, Munich, Germany). The objective was studying the museum activities and conduction of the preparatory talks for concluding treaties of cooperation with universities of Munich. A group of specialists from 6 Siberian Regions consisted of 24 persons: 8 doctors of sciences, 7 Ph. Ds, postgraduate students and students of Siberian universities visited more than 25 museums, 8 monasteries and churches, very interesting touristic centers of Germany and Switzerland which are closely related to museums and World Heritage Sites.

The main objectives were to develop a program of visiting archeological, historical and memorial sites; to discover sites in different regions of Germany and Switzerland which represent cultural heritage, as well as in central regions in Europe as well as in very remote areas; to authenticate historical and natural sites; to gather information about the objects that belong to historical and cultural heritage and, particularly, to promote scientific exchange in Museology.

Objectives:

- to study historical and cultural heritage of Munich/Germany and Zurich/Switzerland;
- to strengthen the cooperation between professionals in museology on an international level;
- to develop international student exchange between universities and museums (one of the main tasks of ICOFOM, in addition to science, research and the development of museology).

Leading domestic and foreign scholars, practitioners and institutions of museum type from Siberia, Asia Pacific, Europe discussed main directions, forms and methods of museum interaction with tourist business; economic and legal bases for the preservation and use of cultural heritage; experience and problems of museum management of vanishing heritage units; training and retraining of professionals in the field of museology, heritage management and tourism.

In July 2013 in the Republic of Buratiya, Altai and the Republic of Altai the international project “Museum Meridian” came into existence. This united scientists from Mongolia, Kazakhstan, Kyrgyzstan, Taiwan, Czech Republic and Germany.

A Year of Culture, declared by the president of Russia in 2014, was reflected in ASPAC activities by the organization of cross-border social and cultural project named “Actualization of Cultural Heritage in Asia and Pacific Regions”. The project was implemented on the territory of the Greater Altai, including trans-boundary regions of Russia (Altai), Kazakhstan and Mongolia. The route united scientists and museum professionals of the four countries. The participants drove more than 4 thousands of km. (only bus route). 9 universities and 48 museum professionals were attracted to the project. More than 350 students from different Asian countries received certificates for participation.

Kazakhstan. ICOFOM / ASPAC Meeting “Actualization of Cultural Heritage in Asia and Pacific Regions”. The House of Friendsheep. Pavlodar city, 2014

The project consisted of r International Museology-Schools, scientific conferences, workshops, scientific discussions, exhibitions of museum projects; presentation of scientific publications of museums of Asian and Pacific Regions.

The results of the project were summarized and published in “Bulletin of the Altai State Pedagogical Academy” (№ 18, 2014), all in all there were published 47 articles by the authors from 6 countries: Russia, Germany, Kazakhstan, Mongolia, Taiwan. It is planned to publish the English version of the collective monography of the scientists from Asia and the Pacific by the end of 2014.

Mongolia. ICOFOM / ASPAC Meeting “Actualization of Cultural Heritage in Asia and Pacific Regions”. Ministry of Culture of Mongolia, 2014

An important part of the project undertaken by non-governmental organization (NGOs)- the Committee for Museology of Asia and Pacific Regions is the creation of a database and “Red Book” of endangered cultural heritage in Asia. This project envisages drawing public attention to unique history and culture and their role in modern civilization, as well as their state of conservation technologies and effective utilization.

Cultural heritage is a part of national wealth, human creation, the index of the level of its culture and intellect. Each state takes care of its national prosperity. Each object is precious, and its disappearance is an irreversible and irreplaceable loss.

The most important outcome of the participants and organizers of the project is the fact that ASPAC (Asian Pacific Countries/ICOFOM in ICOM) was enlarged with new members who expressed a desire to work for the progress of the Committee.

The experience of ASPAC / ICOM shows that the museum staff needs to intensifying international relations, strengthening co-operation, studying the experience of museums in other countries. The development of national museums is significantly enriched because of information exchange. Intercultural dialogue contributes to the search for new forms and methods of preservation of cultural heritage. Co-operation with the Committee of ICOM and its regional office ASPAC will successfully solve these problems. ASPAC as a Regional Museum Branch will do its best to support the intercultural and international relationships in the great “Landscape” of Museums.

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Acknowledgement of museology as an independent scientific discipline, both in university and museum communities, has been achieved largely through the organization of extensive discussion of urgent issues of museums in a changing world. However, given the interdisciplinary nature of museology, specialists from other committees of ICOM, and experts in various fields of social knowledge were engaged to organization and participation in international discussions and symposia.

It is important to emphasize the fact that the content of scientific debate was broadcast by the museum professionals from the magazine “Museological Working Papers”, first published in 1980. It was the first fundamental work of scientists around the world in the field of museology.

Unfortunately, only two issues were published, although it was recognized by the ICOFOM forum for discussions on theoretical and methodological level, and received positive reviews of professionals. Financial difficulties did not allow to organize its regular publishing. In 2009, the Committee prepared a CD with copies of individual articles of the authors of these magazines.

However, this was not the only channel of museologists appealing to museum practices. In 1987, under the auspices of ICOM there was organized the first International Summer Museum School, at Mazaryk University in Brno/Czech Republic. The first director of the school was the well-known museologist Z. Stransky. Since 1988 Vinos Sofka headed the school.

From ICOFOM to Regional Institutions

An important feature of ICOFOM's activity is its constant extension due to engaging peripheral, regional museum institutions by means of organizing its territorial offices.

Thus, in 1996, in Brazil there was organized the Committee for Museology of Latin America (ICOFOM LAM). 2003 the Committee for Museology of

Siberia (ICOFOM SIB) was established, and in 2009 – the Committee for Museology of the People's Republic of China.¹ Regional Committees substantially broadened the possibilities of international cooperation for museum professionals, involving them in the information space of the Committee for Museology, studying foreign experiences through international symposia, museum school, preparation and publication of results of museological research.

The Establishment of ICOFOM SIB is directly connected with the XXVth Annual Symposium ICOFOM / ICOM / UNESCO, held in 2003 in Krasnoyarsk, Barnaul and Belokurikha/Altai Region. It was for the first time that such representative delegation of the international museum community and experts from Germany, Switzerland, Sweden, Argentina, Brazil, USA and Canada came to a professional Museum Meeting to Siberia. The discussion focused on the problem “Museology - as the Basis of Unity and Cultural Diversity”. It was aimed at studying, preservation and reproduction of cultural heritage, development of international cooperation, actualization of intercultural dialogue. The intensified interest of museum staff of Siberia to museology, museums, and the forum itself, a long and tiresome route of experts from Krasnoyarsk to Belokurikha proved the necessity to organize a regional Committee in Siberia.

Over the years of its existence the ICOFOM SIB (in 2011 it was renamed the Committee for Museology of Asia and the Pacific /ASPAC) has organized and held two Annual Symposia of Committee for Museology, four international



scientific conferences, five international museological schools, attended by museum workers from state, regional, municipal and school museums, academics and school teachers, There were published two issues of "ICOFOM Study Series", two issues of "Heritage Keepers", a reference book "Museum Compass of Siberia: Yamal-Nenets Autonomous District". In 2007, International Children's Museum School was organized for those students of Barnaul schools who were interested in studying the local lore.

ICOFOM SIB worked in close cooperation with Siberian and Buryat branches of RAS. This collaboration resulted in holding XXXI Annual Symposium of Committee for Museology UNESCO (ICOFOM / ICOM / UNESCO) "Museums, museology, global communication" in Russia and China. It was organized by ICOFOM, ICOM of China and ICOFOM SIB, Altai State Pedagogical Academy and Scientific Council for Museums, SB RAS.¹

At the first time in the history of the International Committee for Museology (ICOFOM) the Annual Meeting was held in two countries – the Russian Federation and the People's Republic of China. These two countries decided to host the symposium on a great level. This is the evidence of development of Russian-Chinese cooperation, partnership, strengthening their cultural and transboundary relations.

The symposium in China was attended by over 200 experts from 18 countries. The Russian delegation in China was the largest one – 25 participants. Among the participants of the symposium were representatives of the administration of Altai Territory and Khanty-Mansiysk Autonomous Okrug, heads of academic and higher education institutions, teachers of history, archeology, ethnology, museology, managers and researchers of federal, state, regional, municipal, academic, university museums from Novosibirsk, St. Petersburg, Moscow, Khanty-Mansiysk, Barnaul, Omsk, Kemerovo, Novosibirsk, Gorno-Altai.

The general topic of the symposium and conference in China was "Museums, Museology and Global Communication" which reflected global trends in museology. On sessions, chaired by Nelly Decarolis (Argentina) – President of ICOFOM, and well-known museologists from Argentina, Australia, Germany, Italy, France, UK, China, Taiwan, the USA, Canada, the Czech Republic,

1 The International Committee for Museology Siberia (ICOFOM SIB) was established in 2003 as a full representative body of the Committee for Museology ICOM / UNESCO in Siberia. Chairman of the committee - Truevtseva doctor of History, Professor, head of the Department of History and Museology, AltSPA. Secretaries: Shelegina O.N. Doctor of History, Secretary of the Scientific Council for Museums, SB RAS.

Kazakhstan, and Russia, there were discussed problems of global communication, dealing with the following aspects of this topic: museums as intermediaries in the transmission of information, global dialogue among museum associations, the impact of socio-economic changes on the development of museums, the necessity for cultural diversity; museums, museology and new information communication technologies ; museums, museology and social impact of science; symbolism of virtual space and new interpretations of reality; world perception, preserving the multiple authenticity, world heritage in a changing world.¹

In September 2009, the Buryat Branch of Russian Academy of Sciences, together with the Committee for Museology of Siberia organized the Russian scientific-practical conference with international participation "Integration of Regional Museums in Siberia in Sociocultural Space and World Museum Community". Scientists and museum workers of Siberia unanimously approved of activities of ICOFOM SIB and expressed their desire to become active members of the Committee in order to promote international museum cooperation.

In 2009 the Annual Symposium of the Committee for Museology of Siberia was held in the capital city of Taipei, Taiwan. A hot topic to discuss was chosen for this symposium – "Museums for the Society of the XXIst Century". The conference discussed the policy of museums, status within the cultural politics - global and domestic policies, media and digital technology, tourism and cultural changes in a global perspective. One of the most important issues for professionals of museology was the preservation of cultural heritage, museum and museum ethics, museum-philosophy.

Scientific discussions were complemented by an extensive excursion program. Growth of the authority and expansion of the territory of the ASPAC activity contributed to organizing and conducting large-scale events designed to attract public attention to the urgent problems of museums, training and heritage conservation.

The International Conference on the subject "Social Harmony through Intercultural Mutual Understanding (philosophy, history, culture): past, present, future" with participants from Russia, Asian and Pacific countries on November 5 – 10, 2011 (Barnaul), was attended by 6 specialists from the universities of Taiwan, China (Beijing, Shanghai), Hongkong. The work of 5 breakup groups in three universities of Barnaul, attended by 200 students from universities.

The International conference on the subject "Museums and Science" in November 11 – 14, 2011 (Kemerovo) was attended by 6 specialists from the

1 ICOFOM Study Series –II. S 38. XXXI Annual International Symposium. Museums, Museology and Global Communication. Changsha. China. P.144 .

universities of Taiwan, China (Beijing, Shanghai), Hong Kong. The work of 5 breakup groups in 4 universities of Kemerovo, attended by 300 students from universities and researchers from museums of Kemerovo oblast.

ASPAC Annual Meeting 2012 to the topic: “Empowering the Visitor: Process, Progress and Protest” was held as part of 35th ICOFOM International symposium. October 30, 2012 – November 6, 2012, in the Republic of Tunisia, Tunis.

XIV International Summer School of Museology in Germany (Munich) and Switzerland (Zürich) was prepared with the help of Munich School of Philosophy (Prof. Dr. Hildegard K. Viereg, Doctor and Professor, University of Philosophy, Munich, Germany). The objective was studying the museum activities and conduction of the preparatory talks for concluding treaties of cooperation with universities of Munich. A group of specialists from 6 Siberian Regions consisted of 24 persons: 8 doctors of sciences, 7 Ph. Ds, postgraduate students and students of Siberian universities visited more than 25 museums, 8 monasteries and churches, very interesting touristic centers of Germany and Switzerland which are closely related to museums and World Heritage Sites.

The main objectives were to develop a program of visiting archeological, historical and memorial sites; to discover sites in different regions of Germany and Switzerland which represent cultural heritage, as well as in central regions in Europe as well as in very remote areas; to authenticate historical and natural sites; to gather information about the objects that belong to historical and cultural heritage and, particularly, to promote scientific exchange in Museology.

Objectives:

- to study historical and cultural heritage of Munich/Germany and Zurich/Switzerland;
- to strengthen the cooperation between professionals in museology on an international level;
- to develop international student exchange between universities and museums (one of the main tasks of ICOFOM, in addition to science, research and the development of museology).

Leading domestic and foreign scholars, practitioners and institutions of museum type from Siberia, Asia Pacific, Europe discussed main directions, forms and methods of museum interaction with tourist business; economic and legal bases for the preservation and use of cultural heritage; experience and problems of museum management of vanishing heritage units; training and retraining of professionals in the field of museology, heritage management and tourism.

In July 2013 in the Republic of Buratiya, Altai and the Republic of Altai the international project “Museum Meridian” came into existence. This united



scientists from Mongolia, Kazakhstan, Kyrgyzstan, Taiwan, Czech Republic and Germany.

A Year of Culture, declared by the president of Russia in 2014, was reflected in ASPAC activities by the organization of cross-border social and cultural project named “Actualization of Cultural Heritage in Asia and Pacific Regions”. The project was implemented on the territory of the Greater Altai, including trans-boundary regions of Russia (Altai), Kazakhstan and Mongolia. The route united scientists and museum professionals of the four countries. The participants drove more than 4 thousands of km. (only bus route). 9 universities and 48 museum professionals were attracted to the project. More than 350 students from different Asian countries received certificates for participation.

The project consisted of International Museology-Schools, scientific conferences, workshops, scientific discussions, exhibitions of museum projects; presentation of scientific publications of museums of Asian and Pacific Regions. The results of the project were summarized and published in “Bulletin of the Altai State Pedagogical Academy” (№ 18, 2014), all in all there were published 47 articles by the authors from 6 countries: Russia, Germany, Kazakhstan, Mongolia, Taiwan. It is planned to publish the English version of the collective monography of the scientists from Asia and the Pacific by the end of 2014.

An important part of the project undertaken by non-governmental organization (NGOs)- the Committee for Museology of Asia and Pacific Regions is the creation of a database and “Red Book” of endangered cultural heritage in Asia. This project envisages drawing public attention to unique history and culture

and their role in modern civilization, as well as their state of conservation technologies and effective utilization.

Cultural heritage is a part of national wealth, human creation, the index of the level of its culture and intellect. Each state takes care of its national prosperity. Each object is precious, and its disappearance is an irreversible and irreplaceable loss.

The most important outcome of the participants and organizers of the project is the fact that ASPAC (Asian Pacific Countries/ICOFO in ICOM) was enlarged with new members who expressed a desire to work for the progress of the Committee.

The experience of ASPAC / ICOM shows that the museum staff needs to intensifying international relations, strengthening co-operation, studying the experience of museums in other countries. The development of national museums is significantly enriched because of information exchange. Intercultural dialogue contributes to the search for new forms and methods of preservation of cultural heritage. Co-operation with the Committee of ICOM and its regional office ASPAC will successfully solve these problems. ASPAC as a Regional Museum Branch will do its best to support the intercultural and international relationships in the great "Landscape" of Museums.

HERITAGE IN DANGER: INTERNATIONAL AND DOMESTIC PRESERVATION EXPERIENCE OF CONSERVATION

Truevtseva O.N.

Nowadays is no question that cultural heritage should be preserved. Cultural heritage is a part of national wealth, human work, and measure of its cultural and intellectual development. Every nation is concerned with its national heritage preservation. Every item is precious and its vanishing is a extreme and irreparable loss. Nevertheless, despite the true understanding of the issue on the whole thousands of significant sites are facing the danger of extinction.

Of particular concern is damage caused by wars, armed conflicts, and religious strive. In the current context Iraq's example is quite illustrative: 130,000 of cultural treasures were trafficked from the country in 2003 and 2004. 10,000 of Iraqi historical artifacts of Sumerian and Babylonian period were found in Cornell University in the spring of 2013. During the war with Iraq United States Forces built a military base within the territory of Ancient Babylon – the capital city - where two remarkable ancient rulers reigned: Hammurabi (1792-1750 BC), the founder of one of the world earliest code of laws, and Nebuchadnezzar (604-562 BC), the creator of The Hanging Gardens of Babylon, one of the Seven Wonders of the Ancient World.¹

The Civil War in Syria, wars in Iraq, Lebanon, Afghanistan, local armed conflicts, emerging in different parts of the world lead to destruction, plunder, and demolition of cultural capacities belonging to the world heritage. Let us provide some examples to outline a concept of damage and losses scale.

A large number of historical Roman, Christian, and Muslim edifices were ruined in Syria during the years of civil war. Ancient City of Damascus, archaeological sites of Palmyra, Ancient City of Bosra, The Ancient City of Aleppo, Krak des Chevaliers and Qal'at Salah El-Din castles, and ancient settlements in the North of Syria were seriously damaged. UNESCO included all the aforementioned artifact in the List of World Heritage in Danger.²

1 <http://www.russianunesco.ru/rus/article/966> (February 10, 2014)

2 See above

Museums in Egypt were plundered. Museum of Cairo, Iraq Museum, Tripoli National Museum collections were seriously damaged. The plunders were selective and well-planned: it was priceless artifacts of ancient history of the nation that were stolen.

Islamic radicals plundered and set fire to one of the libraries in Mali, where unique manuscripts were stored [3]. Many of cultural facilities in Afghanistan suffered from the long-lasting war.

After the armed hostilities world public opinion is especially apprehensive of the threat posed to the cultural heritage. The Roerich Pact was one of the first documents on the protection of cultural heritage sites during armed actions.¹ This document's importance is enormous. It was this paper that became a foundation for the development of international documentation on cultural values preserving. Based on World War II damage assessment the 1954 Hague Convention was adopted, which declared specific measures aimed at preservation of cultural values in the event of armed conflict. Of a particular interest as a form of preservation became including cultural values into the International Register of Cultural Property under Special Protection.²

Further documents adopted by UNESCO, Council of Europe, and other international organizations supplemented, corrected, and improved basic framework of these documents gradually forming the heritage protection system and tightening control over the cultural artifacts preservation.

In 1968 UNESCO's General Conference adopted the Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private works.³ Introduction of the Convention Concerning the Protection of the World Cultural and Natural Heritage adopted at the 17th UNESCO session on November 16, 1972 greatly promoted formation of united global space in the sphere of cultural and natural heritage. The term 'Heritage Sites in Danger' first appeared in the article 7 clause 4 of the document. In more detail this concept refers to a "part of the cultural and natural heritage as is threatened by serious and specific dangers, such as the threat of disappearance caused by accelerated deterioration, large-scale public or private projects or rapid urban or tourist development projects; destruction caused by changes in the use or ownership of the land;

1 http://rus.ruvr.ru/2013_02_14/104796371/ (February 9, 2014)

2 The **Roerich Pact** signed at the White House (April 15, 1935). Resolution on Roerich Pact represented at the 7th International Conference of US-American States.

3 http://www.businesspravo.ru/Docum/DocumShow_DocumID_36185.html (February 10, 2014)

major alterations due to unknown causes; abandonment for any reason whatsoever; the outbreak or the threat of an armed conflict; calamities and cataclysms; serious fires, earthquakes, landslides; volcanic eruptions; changes in water level, floods and tidal waves.¹

Article sustaining inclusion of the objects in the World List of Heritage in Danger irrespective of the country they are located in is an important provision of the Convention. Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage also known as The World Heritage Committee controls the compiling of the list and specifying of the criteria to determine a danger and observes objects. In subsequent years seven conventions on certain heritage sites classes had been developed and adopted.

In 1992 UNESCO established the “Memory of the World”- Program, which was aimed mainly at documentary heritage protection (documented, collective memory of the peoples of the world). It was stated in the document that significant part of world cultural heritage stored in archives, libraries, and museums of the world is threatened with demolition most of all by natural disasters such as floods and fires. Majority of the heritage exist only on data medium made of natural and organic materials or synthetics exposed to alteration and demolition as a consequence of human activity, catastrophes, plunder, accidents, wars, as well as gradual wearing, ensuing from the violations of basic care, storage, and protection standards. Destruction of audiovisual electronic materials can also be a result of technical backwardness.² The program promotes preparation of Internet catalogs, book publications, DVDs, and other products to prolong documents life. Memory of the World Register was maintained since 1997.

Convention on the Protection of the Underwater Cultural Heritage³ is aimed at providing and consolidation of the underwater cultural heritage preservation. In October 2003 the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted. Intangible cultural heritage is defined as “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their

1 <http://docs.cntd.ru/document/901756974> (February 9, 2014 r.)

2 Ob okhrane Vsemirnogo kulturnogo i prirodnogo : UNESCO Convention dd November 16, 1972 // Vsemirnoe kulturnoe i prirodnoe nasledie: dokumenty, kommentarii, spiski oboiektov. – M.: Institut Nasledia, 1999. – P. 15.

3 <http://ru.wikipedia.org/wiki> (February 10, 2014)

environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity”.¹

Intangible cultural heritage is closely connected to its creators – people, living heritage, so this heritage is particularly vulnerable to loss and oblivion. The Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage formed a representational Intangible Cultural Heritage List. This List was supplemented with Masterpieces of the Oral and Intangible Heritage of Humanity. Article 17 of the Convention provides for measures to create the third List of Intangible Cultural Heritage in Need of Urgent Safeguarding.²

The latter list is growing rapidly. Inscribing 27 items in 10 countries in 2011, in a year List of Intangible Cultural Heritage in Need of Urgent Safeguarding included 38 objects in 30 countries.³

Of particular attention is preserving of the cultural heritage items in in-progress armed conflicts and clashes locations. In 2012-2013 UNESCO Committee reinforced the necessity of inclusion of Syria, Iraq, Libya, Jordan, and Mali cultural heritage plundered and nearly demolished by armed conflicts in the UNESCO List of World Heritage in Danger – Red List.⁴

As part of UNESCO's Endangered Languages Program the preservation criteria were elaborated and a special atlas of all endangered languages is published. The recent edition of the atlas appeared in 2009.

Thus, we can say that world science and community achieved certain results in the area of Heritage in Danger Preservation: rules of heritage protection in the event of armed conflicts have been developed; cultural property has been banned from export from occupied territories; Register of Cultural Property under Special Protection, Intangible Cultural Heritage in Need of Urgent Safeguarding, and List of World Heritage in Danger have been composed; a system of preservation measures for cultural property endangered by public or private works has been developed and adopted; protection conditions for documentary, underwater, intangible, archaeological, and architectural heritage have been determined.

1 Resolution adopted on the report of Commission III at the 19th plenary meeting, on 2 November 2001.

2 Truevtseva N.O. Muzei i nematerialnoye naslediye // Khraniteli naslediya – Barnaul: Publishing house of The Altai State Academy of Culture and Art, 2005. – No.2, P.19-21.

3 <http://www.levonevski.net/pravo/norm2013/num43/d43184.html> (February 13, 2014)

4 UNESCO Official site. URL: <http://whc.unesco.org/en/news/903> (February 3, 2014)

It should be pointed out that USSR acceded to the Convention for the Safeguarding of Intangible Cultural Heritage only 16 years later, in 1988. International heritage preservation experience contributed to our country's creation of native regulatory framework, development of management mechanism and Maintenance maintained of the national asset, both natural and accumulated for centuries, in proper state.

2002 saw enactment of the Federal Law dated June 25, 2002 of No. 73-FZ oOn "Objects of the ultural Heritage (Monuments of History and Culture) of People of the Russian Federation" (last edited July 23, 2008 as revised in December 17, 2009) in accordance with international Convention Concerning the Protection of World Cultural and Natural Heritage. The Law defines what is implied by the term 'cultural heritage of people of the Russian Federation' ¹, particularly valuable cultural heritage objects of people of the Russian Federation as viewed by the law and guarantees preservation of objects of the cultural heritage (monuments of history and culture) people of the Russian Federation for the sake of living and future generations of its multi-ethnic nation.

Unfortunately, the Law does not specify heritage in danger, does not provide for preservation measures, and does not propose forming of a register containing such objects for adding it into the International Register of Cultural Property under Special Protection and List of World Heritage in Danger.² Term 'lost objects of cultural heritage' ³ is used in the law to formulate decisions concerning their restitution.

In our country state charge to preserve national assets is implemented through creation of institutions investigative in heritage studying and preserving.⁴ The Russian Research Institute for Cultural and Natural Heritage ⁵is a leading research institute in the field of study, preservation and usage of cultural and

1 <http://unesco.ru/ru/?module=news&action=view&id=401> (February 3, 2014)

2 About objects of the cultural heritage (monuments of history and culture) people of the Russian Federation: Federal // Legislation Bulletin of the Russian Federation. – 2002. – No.26. – Art. 25.

3 See above

4 See above, art. 53.

5 Federal Centre for Architectural Sites and Art of Architectural; City of Moscow Cultural Heritage Committee; the Research Institute for Architecture and Urban Development of the Russian Academy of Architecture and Constructing Sciences; research institute For folk architecture historical and theoretical issues (NIINaZ); Russian Research Institute for Cultural and Natural Heritage; Moscow City Branch of All-Russian Society of Historical and Cultural Heritage (MGO VOOPK); Mos-

natural heritage objects. The Institute was established by necessity of implementation of the Convention Concerning the Protection of the World Cultural and Natural Heritage¹ article and effective measures aimed at historical, cultural and natural environment preservation. The Institute has been occupied with researches in the area of state cultural policy academic support and regional national heritage protection and efficient use programs.

Concept of fundamental heritage importance to country's cultural and natural variety preservation and its sustainable development Institute's activities. Institute's compelling stand is to approach heritage as a system, in which single heritage objects cannot be preserved out of alignment with each other and environment, and that is the manifestation of cultural and natural heritage unity and tight fit. Suggested heritage preservation and use measures in scientific research results are contextualized with modern sociocultural, socioeconomic, and political processes.²

The Institute works side by side with international institutes and organizations. For instance, joint research on contemporary trends of World heritage list formation has been conducted for many years. Geography extension criteria and principles are developing and UNESCO's World Heritage List is analyzed in the framework of this direction.³ Proposals are made on the replenishment of the list with objects located on the territory of Russia.

There are 25 items from Russia in UNESCO's World Heritage List (2012 est.) which is 2.6% of the total number (962 in 2012). Since 2012, 26 items have been among those that lay claim to enter UNESCO World Heritage list owing to Institute's application.

Objects threatened with extinction draw vast attention of the Institute. Package regional programs of national heritage protection are initiating. For ex-

cow Architecture Preservation Society (MAPS); Russian Manor House Research Society (OIRU) and others.

1 Russian Research Institute for Cultural and Natural Heritage was founded by special Governmental Decision in 1992. It was caused by the necessity of UNESCO's Convention Concerning the Protection of World Cultural and Natural Heritage provision implementation and taking effective measures to preserve cultural, historical, and natural environment. The Institute's aim is to lend state cultural policy academical support and regional national heritage protection and efficient use programs. The Institute was named after outstanding Russian scientist and man of culture academician D.S. Likhachev in 1999.

2 The Convention was ratified by 90 participating countries by September 2012. Russia acceded to the Convention in 1988.

3 P.M. Shulgin, *Otchet NII Nasledie*. 2012.

ample, The Pomor's Russian Arctic Region and Eastern Chukchi Peninsula marine hunters cultural landscape is studied where modern negative natural and anthropological influences result in cultural objects and landscapes as primordial living environment extinction. Strategy and tactics of unorthodox reserve museum building in Nefteyugansk dedicated to one of the world greatest rivers – the River Ob – were suggested within a framework of Reserve Museum Development Approaches in the Context of Great River Heritage project. The project contributes to ethnic culture preservation of peoples living in the river basin. The necessity of protection of “Drevnyi Radonezh”, authentic 19th century peasant landscape is proved by scientists. This extant object reflects medieval landscape.

The scientific analysis is summarized concerning urgent measures for cultural and natural heritage in danger protection.

Number of objects in need of urgent protection measures is constantly increasing. 700 historical edifices vanished in Moscow in the past 10 years including architectural monuments. Saint-Petersburg residents are outraged at entrepreneurs' intention to build high-rise buildings in the historic part of the city included into the UNESCO's Lists of World Heritage Sites.

Scientific community prepared a book called *St. Petersburg Heritage at Risk* dedicated to historical and cultural heritage protection issues.¹

Several thousands of historical buildings were destroyed and one third of historical neighborhood was demolished in Samara over the past years.² With Moscow Architectural Preservation Society (MAPS) ³SAVE Europe's Heritage has published a report on the city of Samara titled *Samara: Endangered City on the Volga* that demonstrates urgency of Samara's architectural heritage problems to other Russian cities.

Regarding the situation in Russian province, it should be noted that destruction of cultural objects there is especially extensive as financial investments in cultural heritage protection are significantly less than in the metropolitan area.

Federal Law dated June 25, 2002 of No. 73-FZ on Objects of the Cultural Heritage (Monuments of History and Culture) of People of the Russian Federa-

1 There are 962 objects (in 157 countries) in the List, among them 745 items of cultural heritage, 188 of natural, 29 of cultural and natural on the whole. Unfortunately, Russia is out of the top 10 countries with the largest numbers of UNESCO objects. Italy, Spain, and China still head the list.

2 http://voopik.spb.ru/index.php?option=com_content (February 2, 2014).

3 MAPS (Moscow Architecture Preservation Society) was established in May, 2004 by the group of journalists and architects from different countries in close cooperation with Russian architecture heritage preservation experts.

tion, regulations thereunder, and regional legislation regulate the state cultural heritage protection in regions.

Regulatory acts guaranteeing implementation of Federal Law dated June 25, 2002 of No. 73-FZ About objects of the cultural heritage (monuments of history and culture) people of the Russian Federation norms were adopted, that is: regulations on the National Registry of Cultural Heritage Objects, regulations on national historical and cultural investigations, regulations on authorization for the right to conduct excavations, regulations on installation of explanatory texts, regulations on historical and cultural reserve museum establishment, regulations on methodological recommendations for infilling of cultural object certificates.¹

Of great importance to cultural heritage protection in the country is Federal Law No.245-FZ On the Introduction of Amendments to Individual Legislative Enactments of the Russian Federation with Regard to the Suppression of Illegal Activities in the Field of Archaeology adopted in 2013, which made several amendments in the Criminal Code of the Russian Federation. In particular article No. 243-FZ on enhanced sentencing for causing damage or destructing of the cultural property included into Unified State Register was extended.² According to

1 **2009:** prikaz ot 3 fevralia № 15 “Ob utverzhdenii Polozheniia o poriadke vydachi razreshenii (otkrytykh listov) na pravo provedeniia rabot po vyiaвлению I izucheniiu obektov arheologicheskogo naslediiia”; prikaz ot 27 fevralia № 37 “Ob utverzhdenii Polozheniia o edinom gosudarstvennom reestre obektov kulturnogo naslediiia (pamiatnikov istorii i kulturny) narodov Rossiiskoi Federatsii”; prikaz, datirovannyi etim chislom i mesiatsem, № 38 “Ob utverzhdenii formy pasporta obekta kulturnogo naslediiia”; prikaz ot 7 avgusta № 142 “Ob utverzhdenii Instruksii o poriadke ustanovki informatsionnykh nadpisei i oboznachenii na obekty kulturnogo naslediiia federalnogo znacheniiia”; postanovlenie Pravitelstva ot 15 iiulya № 569 “Ob utverzhdenii Polozheniia o gosudarstvennoi istoriko-kulturnoi ekspertize”; rasporyazhenie Pravitelstva ot 1 iiunya № 759-r “O perechne otdelnykh obektov kulturnogo naslediiia federalnogo znacheniiia, polnomochiia po gosudarstvennoi okhrane kotorykh osushchestvliiutsya Rosokhrankulturoi”; prikaz Minkulturny Rossii ot 9 oktyabria № 712 “Ob utverzhdenii Polozheniia o poryadke attestatsii fizicheskikh lits v kachestve ekspertov, kotorye mogut privlekatsya k provedeniiu gosudarstvennoi istoriko-kulturnoi ekspertizy”. 2010: prikaz ob utverzhdenii metodicheskikh rekomendatsii po zapolneniiu pasporta obekta kulturnogo naslediiia ot 21 iiunia 2010. N 100.

2 <http://docs.cntd.ru/document/499034231> (February 12, 2014) Art. 243. Extinction or causing damage to cultural heritage objects (monuments of history and culture) of people of the Russian Federation included in the Unified State Register of Cultural Heritage monuments of history and culture of people of the Russian Federation, discovered cultural heritage object, natural sites, objects under state protection or cultural values shall be punished by a fine up to 3,000,000 roubles or in salaries or other income of the perpetrator for a period up to 3 years, or compulsory community service for up to 400 hours compulsory labour for up to 3 years, or imprisonment for the same period.

the article 64 of 73-FZ all the samples of architecture relate to cultural heritage of federal significance .¹

At present cultural heritage protection agencies follow documentations corresponding with vested civil legal framework in its activities. The Federal Law No.73-FZ stipulates introducing of filing system based on the Unified State Cultural Heritage Register. The Law specifies principles of Register formation and obligatory documentation structure for heritage in the data.

The local heritage management system agrees with legislation, too. For instance, Altai Krai Department of Culture and Archiving is an executive body responsible for preservation, use, and popularization of cultural heritage in public domain according to the Altai Krai Law No. 32-ZS About objects of the cultural heritage (monuments of history and culture) of Altai Krai. Altai Krai Historical and Cultural Heritage Preservation Scientific and Production Centre (SPC "Nasledie") is a state culture institute fulfilling detection, use, renewal, methodological supply, and popularization functions.

Local city and urban district government is in charge of preservation of cultural heritage held by city or urban districts.

Altai Krai has various and numerous sites proportional to its rich history. Lower Paleolithic, Bronze Age, and early Iron Age sites were studied by archaeologists. Unique Scytho-Siberian sites were discovered. Settlements, mounds, burial grounds, excavation, and other objects reflecting mankind evolution history from paleolithic to ethnographic modernity are among the archaeological artifacts.

Of special interest are industrial heritage objects such as mines, waterworks, the grinding factory, and also counterworks of Kolyvano-Kuznetsk fortress line. Ivan Polzunov, Kozma Frolov and Pyotr Frolov worked and came up with an inventions in science and technology.

Pavlovsk Silver-melting Works sees its 250th anniversary in 2013, namesake Barnaul Works is about to celebrate its 270th anniversary; the current year sees the 285th anniversary of Kolyvano-Voskresensk Copper-melting Works, which was a base for establishment of Kolyvan grinding and lapidary company.²

Krai's architecture is stone and wooden buildings dated back to 19th and 20th cc. Many historical sites are related to The Civil and the Great Patriotic Wars events.

1 See above, art. 64.

2 Bolshaia rossiiskaia entsiklopediia. – M.: Bolshaia Rossiiskaia entsiklopediia Scholarly Press, 2009, vol.14, p. 574.

The Centuries-old cultural objects need special protection. Pavlovsk Silver-melting Works' ruins are unlikely to be preserved for the sake of history.

The total number of Altai Krai sites is 4,504 according to state stock-taking administration. They are: historical sites – 1,927, samples of architecture – 623, environmental art – 29, archaeological sites – 2,254, newly identified archaeological monuments – more than 1,054.¹

There are 2,284 heritage objects identified as of federal significance (incl. 8 historical sites, 22 listed buildings, and 2,254 archaeological sites), 1,781 – as of regional significance.

Recent years saw positive tendency in cultural heritage preservation. The Federal Targeted Program *Culture of Russia* (2012–2018) provides for cultural heritage monitoring; the budget was increased incl. using krai budget funds, which enabled to increase use and condition monitoring of cultural and historical heritage.

Electronic catalogue of Altai Krai historical and cultural heritage is now underway; Departmental Targeted Program *Renovations and Improvement of the Great Patriotic War Sites* for 2008–2010 was adopted and implemented for the first time; locating and mapping of archaeological sites for physical planning is in process; arrangements for Unified State Register introduction are made.

In the meantime there are still several problems in cultural heritage preservation, which cannot be neglected: it is necessary to develop a region program on wooden architecture preservation, increase funding of cultural objects monitoring, and identify heritage in danger as a specific category.

By January 1, 2014 2,382 monuments (52.8 %) are in poor and (or) emergency condition. Of special concern are monuments classified as culture heritage of federal significance according to Russian Federation Federal Law No. 245-FZ.

Destruction of architectural heritage – most valuable part of which is wooden architecture – is increasing from year to year. Wood carvings of the Lesnevsky House are nearly lost. Budkevich Private Finishing School is in critical condition. Kruger Pharmacy, the only krai's artifact with wood carvings in the interior, is in pre-emergency condition. The Commoner Ogareva House, residential house at the address Lenina Str, 103, Biysk, etc. are in unsatisfactory condition.

Fires considerably damaged the sites. The wood carving artifact Imperial Hotel burnt away (Malo-Olonskaya Str, 28) in 1997, the sample of architecture Sukhov and Sons Trade House in 1998 (Malo-Tobolskaya Str, 36), Merchant

1 SPC "Nasledie" current archive in Altai Krai.



Grado-Biysk Trinity Cathedral. Barnaul. Photo early of the XX th century and of the 30-th years of the XX-th century

Poskotinov House in 2004 (Malo-Olonskaya Str, 21), Firsov Arcade in 2007 (L.Tolstoy Str, 146, Biysk), temple architecture site Orthodox Church in 2005 (settlement Dumchevo in Zalesovo District), and others.

In some cases state and municipal administration holding historical and cultural heritage cannot ensure that property made over to them is maintained properly. Municipal education administration cannot afford even to maintain sites in satisfactory condition not to mention full repair necessary for a number of them.

There is no funding to perform restauration and maintenance work for listed buildings used for social and cultural purposes: Barnaul Pharmaceutical Factory (Polzunova Str, 42), Mining Laboratory (Polzunova Str, 46), Merchant Purtov alms-house (Pushkina Str, 58), Trubitsin Shop (Pushkina Str, 48), Barnaul Melange Works community center (Kalinina Pr, 2), Izmailovy Legatee's Mansion (3rd Internatsionalnaia Str, 9, Biysk), Klevtsov Arcade (L.Tolstoy Str, 119, Biysk), Merchant Vtorov Arcade (L.Tolstoy Str, 119, Biysk), Merchant Vinokurov Mansion (Lenina Str, 39, Kamen-na-Obi), and others.¹

¹ Kreydun, Y.A., 2013. Missionary Church Building in the Altai: Recreating the Look of the Lost Churches of the XIX - Early XX Centuries. Barnaul, pp: 262.

Besides the buildings the category can be supplemented with historical sites of the Civil and the Great Patriotic Wars.

Many of the objects under state protection as cultural and historical heritage are in unsatisfactory condition; considerable part requires urgent measures on damage or even extinction prevention.

Thus, despite positive trends in Altai Krai's cultural heritage preservation system over the past few years real heritage loss danger requires considerable investments: state, municipal, and private. To find those we will need efforts of scientists, writers, journalists, and public persons – everyone who is ready to enlist in the popularizers of our heritage, and who is willingly to take care for the past in iorder to consider the needs of the future.

1.6. CONTRIBUTION OF MONGOLIAN NOMADIC EMPIRE TO THE WORLD CIVILIZATION

Sambalkundev, Khash-Erdene

The problem of dialogue between civilizations has become lately in connection with globalization process. Civilizational dialogue and, in particular, dialogue between nomadic and settled civilizations as a scientific field is developing rapidly. We witness increasing interest to nomadism from the positions of actively addressed nowadays civilization approach on the example of nomadic civilization of Mongolia. At present these problems are thoroughly studied in many countries, such as states of Central Asia and America, Russia, Japan, Great Britain, Korea, etc. Approval of these tendencies we can find in numerous conferences, workshops and other scientific events providing a varied and wide field of study: including matters of theory and contemporary state of nomadism. Most of modern scientists involved in nomadic studies, as a rule, confess the existence of a separate type of nomadic civilization proceeding from the apparently specific features of the nomadic system. This is in a great deal defined with ways how nomads develop the surrounding world.

In ancient times, when first seats of civilization and nationhood appeared the territory of Central Asia was inhabited mostly by nomads who had tamed wild animals and initiated cattle-breeding and appearance of the first societal differentiation of labor, cattle-breeding and agricultural products exchange, trade development. One of the crucial periods in history of Eurasia was the third century B.C. when on the territory of Central Asia with centre in Mongolia appeared the first nomadic state Hoonnuh Moden Shanyuh hana. Hoonnuh power as other nomadic empires is usually related to xenocratic (from Greek xenos - stranger, foreigner and cratos – power). Chinese chronicles preserved description of Hoonnuh nomads lifestyle. Historical Notes of the great Chinese historian Sym Tsan tell us about northern neighbors: “Most of their domestic cattle are horses and sheep. Boys can ride sheep, shoot with bow birds and mice, foxes and hares, that then they consume as food; all grown up who can draw a bow become mounted armor-clad warriors. In peaceful time everybody follows the cattle and simultaneously hunts birds and animals providing their living this way. In uneasy time everybody learns art of war for committing attacks.”

Fifteen centuries after that Venetian merchant Marco Polo saw something similar: "In winter Mongols live in plains, in warm places rich in grass, pastures for cattle, and in Summer they live in cool areas, in mountains with plenty of water, groves and pastures. They have wooden round houses, covered with ropes; and they carry them from place to place (here gher-yurta, traditional dwelling of Mongols is meant – auth. notice). Wives, I tell you, sell and buy everything their husbands need and keep house. Husbands do not take care of anything, but wage war, hunt with falcons for animals and birds". We can find also later descriptions of nomads. It's even more surprising though that number of Hoonuh population and quantity of the cattle is quite comparable with population of Mongols and their herd livestock in early XX century. Thus, it is possible to presuppose that most crucial features of housekeeping, social organization, life and, probably, mentality of nomads in Mongol steppe were caused by specific conditions of wandering cattle-breeders lifestyle. In their basis they haven't changed much from the times of extreme antiquity till the edge of New Ages. On the whole, such adaptation supposed limited - and from the point of view of civilized human harsh – lifestyle: "A poor nomad is a pure nomad". The most surprising is the basis that allowed Hoonuh and their descendants to create their redoubtable nomadic empires in the steppe.

Only 2,3% of the territory where Hoonuh wandered with their herds might be used for farming. To refuse from nomadic way of life meant insult of self-respect of Hoonuh. Medieval Mongols, for example, had a saying: "Let you stay as a Christian at the sane place and smell your own stink". That's why, as numerous ethnographic data show, farming nomads regarded their position as forced and at the first opportunity got back to the wandering cattle-breeding. These are the reasons why farmers were mostly those who appeared to be in the steppe from other states. These could be captivated peasants and craftspeople, people who escaped from their home because of different circumstances (criminals, debtors, slaves), settled folks joined to the nomadic empire. Basic producing forms of nomadic civilization, in contrast to farming civilization type, remain ways of occupation connected mostly with cattle-breeding.

Each of the regions or historical habitats of nomadic cultures reflected a certain space-time limit of cattle-breeding lifestyle expansion compounding thus a whole civilization system. Features of these historical and cultural habitats were predefined both by natural geographical and ecological conditions affecting the difference in forms of cattle-breeding and also specific ethno-cultural traditions and features of social structure.

The notion civilization as a social and cultural system presupposes unity of its material and spiritual components. Applying this term to identify a

distinctive and independent in its development type of community, a way to develop up the surrounding world leads us to the notion nomadic civilization. At the same time, this notion does not exclude the least existence of numerous nomadic ethno cultures inside it. Common civilization basics, material and economic ground and system of producing relationships provided preservation of this communality of folks that during a long time lead cattle-breeding and nomadic life.

After leaving of Hoonnuh to Europe in the epoch of the great migration of nations at this territory during thousands of years there appeared and collapsed numerous tribal unions and new state formations of nomads. The most significant of them (Syanby, Zhuzhan Kaganat, Turkic Kaganat, Uigurian Khanate, Kirghiz Kaganat) aimed at expanding to territories of Eurasia and at overriding neighbor folks. These times were named as a geographical and political notion The Great Steppe that continued until 1206 when all basic Mongolian tribes were united in nomadic state Yeke Mongol ulus (Great Mongolia – auth. notice) of Genghis Khan.

Mongolian Empire, founded by Genghis Khan (1162-1227), united a great number of folks and ethnoses and destroyed former borders impeding both development of international trade and economic relationships and consistent process of interaction and dialogue between various civilizations. It was necessary to learn how to save and to manage these huge resources. Such state can not be held only by military force and policy of compulsion. Having that balance of forces, in conditions of that day level of technical development they could neither create nor keep so huge a state only by violence. Consequently, there must have been objective reasons of economic, cultural, religious and ethnical nature that fostered nations and regions to the necessity to unite and live in a common state. They needed an appropriate structure of state power and home governmental policy. Consequently, both second and third principles of empires creation might be seen here. All these principles are legitimately fixed in the unique source Great Yasa of Genghis Khan (literally, Great Law of Genghis Khan) that represents a peculiar national code of nomadic steppe folk.

Creation of the Great Eurasian Mongolia from the shores of the Pacific Ocean till the Caspian Sea and the erased borders between countries and civilizations, opened way for flows of goods and ideas in the common international land complex through silk and tea routes. As a result of Genghis Khan's campaigns the first in history global medieval world-system was formed that united five independent kernels (regional world-empires): Western Europe, Arabic world, the Indian Ocean zone, China and the Great Steppe. It provided

not only safe trade and cultural communication from China to Europe and Egypt thanks to a network of caravanserais and post stations, but also trans-civilization transit of high technologies: Europeans got familiar with gunpowder, compass, typography, alcohol distillation. Thanks to his religion tolerance Genghis Khan fostered inter-penetration of various religions. During the period of Genghis Khan's regnum equality of all cultures and religions was proclaimed, what was reflected in the unique historical source *The Great Yasa of Genghis Khan* (literally, *The Great Law of Genghis Khan*). For example, it says that all religions are equal and none of them should enjoy a special privilege. In these conditions space horizons of Christian, Buddhist, Islamic and other religions got significantly increased.

To clear up the role of Mongolian nomads for present-day managerial science we should pay attention to the system of military administrative management of Mongolian rulers.

After his enthronement Genghis Khan divided all population of the country into toomens (literally, ten thousand); each of them consisted of ten thousand people; a thousand-group consisted of ten hundred; a hundred consisted of ten tens. Each toomen being the highest step of the hierarchy was to give to the khan opportunity to mobilize 10,000 people. The lowest administrative unit was a group of iles (families) who was obliged to give ten warriors. The leader of each step could obey only to the next higher-standing leader. Such strictly arranged order provided that one person was obedient only to a single man and each leader regardless to his position had to deal only with ten warriors.

Moral, ideological basis for Mongolian nomadic empire was Tangherism. As state religion for nomads Tangherism based upon sky-worship, which was fundamental concept of shamanism, traditional folk religion of ancient Mongolian inhabitants. According to shamanism, Tanghery as an abstract notion similar to God represented supreme male element driving everything, social and natural phenomena in the universe, while Earth was subordinate female element (in Mongol: *esteg* Tanghery father Tanghery and *akh Gazar* mother Earth).

In its basis Tangherism is connected with nature and initial of the universe. Later there appeared interpretations about heavenly origin of the khan power, its dualistic nature (heavenly mandate and charism) and others. Doctrine about heavenly origin of the golden clan is well known among nomadic folks of Mongolia. Nevertheless, this doctrine reached its utmost during hegemony of Mongols as a result of creation of the Great Mongolian State (*Yeke Mongol ulus*) founded by Genghis Khan in 1206. From these sources (e.g. *Innermost Saga of Mongols*) we can see that in this period old conception of totemic origin of the

leader changed into the new idea of the heavenly origin of the golden clan. We should take into consideration that Genghis Khan's success in creating a vast nomadic empire was in many aspects fostered by his unshakable belief in his heavenly force and charisma. In this understanding he founded Mongolian Tangherism as the main ideology of the nomadic empire. With unprecedented vast expansion, creation of the world empire, by Genghis Khan's successors Tangherism became a peculiar universal ideology which had the same importance for Mongolian khans as superiority of forces.

Official documents such as khan decree and diplomatic correspondence of Mongolian empire as a rule began with the same stereotype phrase: "By the force of the eternal heaven and under the protection of Khan's charisma (Mongke Tenggeri-yin kuciin-dur, qayan-u suu jail-yin ihe el (abegel)-dur)". This phrase being a peculiar preamble to official documents of Mongolian empire clearly expresses dualistic idea that Tanghery and Khan represent two main elements of prower in the world. In other words Tanghery is the supreme divine almighty power in the Universe that patronizes Khan and sanctions his actions on behalf of Tanghery in realizing his will on Earth. Some known decrees of Mongolian khans such as Guyuk and Moonke stated the following: "By force of eternal Heaven. Decree of son of Heaven, supreme sovereign Genghis Khan. Above there's only one Eternal Heaven, underneath on the earth there's only one Genghis Khan. We can say that this phrase is the brightest expression of Tangherism fundamentals. This statement could be followed sometimes with the idea that All countries beginning from sunrise till dawn were obedient to me, khan. Who can be against will of God (Tanghery)? If you don't follow the will of God and ignore my decree then I consider you my enemies...

This shows that whatever high ideas ruled the actions of Mongolian khans, still they never forgot their mundane interests.

During the period of Mongolian empire creation by successors of Genghis Khan, especially Khubilay Khan (years of gov. 1260 – 1294) who founded Yuhan empire of Mongols with center in the northern part of China, Tangherism became really universal ideology. In accordance with this ideology everything what exists under the sky must be united under the power of khans. Khubilay Khan acted like a determined reformer both in policy and ideology of Mongolian empire. His policy constituted in creating a new type of eastern universal cosmopolitan empire that would provide hegemony of a small group of Mongols over numerous citizens. During 35 years of Khubilay Khan reign Mongolian empire reached its apogee and became really universal.

Huge Eurasian empire could not survive without a proper system of communication and information. The world was actually united under a single

political power with a unite network of communication called system of Urteghe (Mongol: urton – station, ortege), horse post system of communication. This system provided an active follow of information and ideas, migration of people, cultural values exchange, trade. All this formed conditions for closer contacts of East and West. Thus we can state that integration of different countries and nations was implemented. This process we can call Tangherization, which was similar to present-day globalization. In the famous book of Marco Polo who lived for 17 years at court of Genghis Khan's grandson Khubilay we find a detailed description of a vast network of horse urtons that covered all territory of Mongolian empire. From his words, hundreds of stations functioned reliably and provided the state with all kinds of effective communication. Many nations used it for centuries what reflected in their language and culture. Highlighting the significance of communicational system in Mongolian empire professor of Seoul University Ih Men Suh writes in the Introduction to the book of Korean scientist and poet Kim Zhon Reh Historical Person of the Millennium: "...post communication, horse urton of Mongols may be compared with present-day Internet". International notion ambassady (Mongol: amban said – empowered minister) became international term of diplomacy.

Mongolian rulers needed precise data on human and economic resource of the country. This demand resulted in the first forms of statistic accounting. K.A. Stratonitsky writes that in all territories ruled by Mongolian khans regular calculations of families and population was held. Such calculations were arranged in Chinese regions in 1211, 1233, 1236, in China on the whole in 1251, in Russia in 1253, in Armenia in 1254. Such form of accounting was unknown to other nations, later it was developed in other states. Probably it was the first attempt to create a regular system of statistic accounting.

In times of Mongolian nomadic empire in the process of trade growth and economic relationships intensification there appeared demand for more flexible and efficient means stimulating and simplifying commercial operations. One of these means was paper money. We have information that the first paper money issued in XVII century in the North America (Soviet encyclopaedia, 1980, p. 380). Historical facts give different information though. For example, Marco Polo writes that in Yuhan state paper money was issued in huge amount what had positive influence on trade relationships development and economy (Marco Polo, Orchlongiyn eldev sonin, Ulaanbaatar, 1987, p. 113 – 114). History of Chinese Money issued in Chinese People's Republic (1956) says that the first paper money was emitted in 1246 under decree of Mongolian Khan Ughedey. This proves that four centuries before paper money appeared in the North America Mongols had used it in trade circulation.

Empire educational and cultural policy is also interesting. Numerous state schools were created where all nationalities could study. In ordinary schools they taught Uyguro-Mongolian and square alphabets that were usually used for records keeping. But they had also special schools of translators where pupils studied Chinese, Arabic, Persian, Tibetan and other "foreign" languages. In 1261 the first medical academy was established, in 1271 – a historical academy, in 1292 – an astrological one. In accordance with law students and scientists did not pay taxes and were not liable to any duties and conscription for all life. To boot, they were offered work in state administration. Sages enjoyed respect and special status which is known from the Innermost Saga of Mongols (In 1990 under the decision of UNESCO the world celebrated the 750th anniversary of the Innermost Saga of Mongols, that became world-wide acknowledgement of this unique work). Researchers from many countries run textual, historical, literary and source studies in this field. Genghis Khan himself ordered to take up Uigurian script and used it in all state proceedings. Mongols improved it and having adopted it for peculiarities of the native language use it till present. This script being one of the most valuable phenomenon of the world culture continues to exist and finds its application not only within Mongolia, but also in the Inner Mongolia in CPR and Buddhist Mongolian ethnoses of Russia. Thus, a valuable memorial of script created by humanity is preserved in our times. Around Genghis Khan and his successor Ughedey a group of high set professionals (non-Mongols) was formed: Kidan Aluy Chutsay (long beard), Bukharian Makhmud Yalvach (governor of the Central Asia), Chzhurchzhen Nankkeh Chuh-Shan, Uigurian Korkuz and others. Starting from XII century and during several centuries after scientists of Mongolia knowing very well the Sanscrit and Tibetan languages began to translate into Mongol Buddhist religious, historical, mythological and other kinds of literature. Mongols are one of two-three nations that translated in their language a unique collection of Old Hindu religious and scientific pieces in more than 300 volumes (Gandzhur and Dandzhur). Mongols not only translated them, but also issued them many times by means of xylography. Originals and copies of these issues are now kept in libraries of Mongolia and CPR. Exactly in Gandzhur and Dandzhur originals of many works are saved that disappeared on their native land by some reason.

Indubitably, during a long historical period, until the epoch of the New Ages, nomadism was a significant factor having serious influence on historical development and world civilization existence. Nomadic cattle-breeding fostered development of new, earlier unsuitable for economic activity vast steppe territories, gave a new way of life. Nomads managed to influence the course of

further historical process, especially on its early stages, providing thus foundations of many states and civilizations. Nomadism had a significant role in active ethnocultural inter-influence of Eurasian and African nations, often belonging to different economic, cultural and civilization types. Nomads interacted with neighbor "cultural" nations, what was especially bright in the epoch of the Ancient World and then in the Middle Ages when steppe communities of nomads reached apex in their evolutional development and nomadic migration became especially large-scale covering huge territories of North Africa and Eurasian continent. Nomadism appears not only as a mode of economic existence in certain natural and geographic conditions but also as a peculiar, different from settled farming civilizations, complex of social and economic relationships; it's also a distinctive culture and specific mentality, system of values and legitimate relations, system of ecological rituals. From this point of view we can possibly allow to use the term nomadic civilization in the meaning of a unite civilization towards nomads and large referent historical and cultural regions as far as, apparently, existing of variable cultures within one civilization does not deny its characteristic basics and principles.

Significant practical importance we find in methods of spiritual meditation, psychological self-regulation and psychotraining elaborated in ethnocultural traditions of Mongols in the process of interaction between Tangherism and Buddhist Makhayana. These methods increased level of self-regulation among traditional nomadic societies, formed such moral and psychological qualities that made any social and practical activity more efficient:

- 1) Feeling of unbreakable unity of human and nature, expansion of principle of moral (karmic) responsibility for all deed by a man onto every living beings without exception, onto all living nature. Some institutes of Buddhist Makhayana do not even divide nature into living and non-living, because all nature is animated and deserves life-saving.

- 2) Every practical activity is considered as a form of yoga, that means as a method of moral and psychological improvement (self-improvement). This results in full involvement into the process of activity which thus becomes inspired and free of moral and psychological saddeness conditioned by attachment to personal ego and final results of the labor.

- 3) Reasonable balance between individual and collective, principle of the Middle way between all extremes (golden mean).

- 4) Unity of theory and practice, knowledge and action. Absence of contradictions or gap between these oppositions.

5) Respect to rational knowledge together with intuitional wisdom, intuitional “grasp” of the situation in its whole contradictory unity.

6) Using different prognostic systems in business culture and in all practical activity.

7) Creative approach in solving any situational task: any action is realized in a burst of creative “irradiation” and inspiration.

8) Achieving calm reason and adequate perception, consciousness concentration on certain current tasks, preserving these quality in most active life activity (e.g. while battle combat training).

9) Non-centeredness on one's own individual ego, adequate and flexible reaction to stressor environmental impacts, sharp and fresh perception.

Factor of Mongolian empire influence first of all affected formation and development of Russian state what many times was underlined by Russian historians. Beginning from XVIII century almost every historian considered it to be his duty to express his point of view on this subject. Many historians made account of Mongolian affect, among them: N.N. Karamzin, N.L. Kostomarov, F.I. Leontovich, N.A. Polevoy, N.Y. Danilevskiy, K.N. Leontyev, M.S. Grushevskiy. More precisely the nature of adoption between Russian and Mongolian empires was expressed by Eurasians N.S. Trubetskoy, G.V. Vernadskiy, P.N. Savitskiy, P.M. Bitsilly.

G.V. Vernadskiy considered that influence of Mongolian empire affected Russia in political life (authoritarianism), social relationships (boundary), economy (involvement in international trade), tax and legitimate systems, service administration arrangement, military science, embassy and court etiquette.

Thus, we may state that heritage of Mongolian nomadic civilization, basics of Eurasian state as ethnocultural autonomy of regions, super-confessional and super-national state policy, idea of integration in Eurasia are topical in conditions of globalization.

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1.7. PLANNING OF RISK MANAGEMENT FOR A HISTORICAL BUILDING: A CASE STUDY OF THE HAGIA SOPHIA MUSEUM, ISTANBUL, TURKEY

E. Mizushima

Museums and historical buildings in earthquake-prone countries always pose a dilemma. While stressing the need to protect the precious cultural heritage and legacy from the past such structures represent, and to pass that heritage on to subsequent generations, they are vulnerable to earthquakes that could strike at any time. The search for a definitive answer is like fumbling in the dark. For the protection of historical buildings, the preparation of measures against earthquakes and other risk-management plans is of paramount importance. This paper focus on planning of risk management for historical building, as the author studied Hagia Sophia Museum with Dr.Hidaka Kenichiro, University of Tsukuba from a museological point of view since 2005.

The Cathedral of Hagia Sophia was erected in 532 in Constantinople (modern Istanbul) and dedicated in 537. It is the largest and most beautiful structure in the Byzantine style in the world. In the 15th century, the structure was converted to use as a mosque. The Cathedral's history is intimately bound up with seismic phenomena: the central dome partially collapsed and was rebuilt due to earthquakes in the 6th, 10th and 14th centuries.

As the hypocentral regions of a series of earthquakes that struck from 1939 to 1967 in the Turkish peninsula along the Anatolian Fault were revealed, seismologists became vigilant in the lands immediately to the west of the hypocentral region of the 1967 earthquake, which had so far been unaffected by the seismic activity. The seismologists' fears became a reality in August 1999, when the Izmit Earthquake struck with a magnitude of 7.4 (M7.4). The memory of this episode is still raw today. This series of events illustrates the periodic nature of inland earthquakes (earthquakes with hypocenters on land, as opposed to below the sea floor).

This paper offers an overview of the general principles of risk management for application in the preservation of historic buildings and constitutes a part of

the preparatory survey work for future risk-management planning with respect to the Hagia Sophia Museum.¹

Historic buildings and museum facilities open to the general public are exposed to a wide variety of risks. These risks can be broadly divided into three categories: natural disasters, technical disasters and man-made disasters. “Natural disasters” covers a wide range of events, including earthquakes, storm and flood damage, and volcanic eruptions.

Natural disasters	Earthquakes (including tsunami)
	Storm and flood damage
	Volcanic eruptions
	Fire
	Water damage (including drought)
	Heavy snowfall
	Damage from living creatures (mold, small animals, etc.)
Technical disasters	Power failures
	Insufficient building maintenance
	Equipment failure
Man-made disasters	Mishandling of chemicals
	Theft
	Vandalism
	Disorderly behavior by visitors
	Bomb threats and bombings
	Disturbances due to unpleasant odors
	Arson
	Terrorism
	Infectious disease (to/from a large and indefinite number of visitors)

1 Risk management consists of the evaluation and analysis of a wide range of risks, including man-made and economic risks as well as acts of God, in construction and other industries, along with systematic measures to minimize those risks. This process is also known as crisis management or hazard management.

Types of risk affecting historic structures

Every year some 2 million people visit the Museum. As an exhibition space, Hagia Sophia is subject to constant wear and tear. Lighting and other objects are suspended throughout, and pigeons fly freely through the Cathedral, damaging it with their droppings.

Clarifying the Basic Policy

When embarking on risk management, the first step is to clearly identify why risk management is being implemented for the Museum facilities and who the central figures will be in carrying out the plan.

(1) Clarify your basic policy.

When the Museum encounters earthquakes or storm and flood damage, the first step to take is to clearly indicate which assets or aspects of the Museum you aim to protect. Your perspective must incorporate respect for human life and for harmony with the region.

- Protecting human life and health
- Visitors (including persons unable to return home or requiring assistance during a disaster), employees, regional residents
- Protecting exhibits and exhibit plants and animals
- Damage to exhibits, death or injury to exhibit plants and animals, etc.
- Protecting the identity of the region
- The Museum embodies the identity, and indeed the soul, of its region.
- Consideration of the surrounding natural environment, the living environment of regional residents, air and water quality, etc.
- Sound management of the Museum
- Maintaining the physical and financial soundness of the Museum and the trust of the community

(2) Assess the number of visitors to the Museum.

Obtaining hard numbers for the number of visitors and the number of employees at the Museum is critical for determining how many Museum employees are needed to deal with visitors in times of emergency.

These numbers constitute core data for use in drawing up your risk-management plan, as they provide a sense of scale regarding how many visitors you may need to deal with. You will also need to gauge how many visitors will require special support (children, the elderly, foreigners, the visually disabled and heard of hearing, people in wheelchairs, etc.). Examine what kinds of support will be needed and how that support is to be provided.

(3) Assess which museum materials require protection and assign priorities.

Another important task is assigning priority to the various exhibit materials (living and non-living museum materials) that need protection. In the event of a disaster, you will be pressed to decide quickly which exhibit materials to save and which to leave behind.

(i) Assess the museum materials in each section of the Museum.

Assess the nature of the museum materials in each section and the specific locations of each. If it is not practical to enumerate all of the museum materials and their categories, start by assessing the main museum materials. Consider important features of each material (material from which it is made, what it eats (in the case of living museum materials), etc.).

(ii) Select the museum materials requiring high priority for protection.

Before making this selection, clearly organize your criteria for selecting museum materials for protection.

Example of criteria for judgment

Exhibit materials that are irreplaceable (or rare), cannot be repaired, are high in value (research value, price, etc.), are on loan from other museums, or are easily damaged by water, heat and humidity

(iii) Prepare a list of priority museum materials for each section.

For each section, prepare a simple list of museum materials of high priority on a single sheet of paper. Keep this paper where you can refer to it easily in times of emergency.

(4) Identify resources indispensable for Museum management.

Identify the resources that are indispensable to keep the Museum open, and to house the non-living and living exhibit materials.

For example, if advanced IT systems are used to manage heating, ventilation, and air-conditioning (HVAC) in the exhibit storeroom, even a temporary power failure could cause damage to museum materials, if the IT system fails as a result and cannot be recovered. You will need to confirm whether these resources can be secured in times of disaster and draw up alternative plans as appropriate.

Type of museum materials	Resources (primary)	Resources (secondary)	Resources (related persons)
Fine art Moveable cultural treasures	HVAC (temperature, humidity) Protection from UV light Protection from insects	Electrical power, gas, kerosene	IT system-maintenance personnel

Table Identifying indispensable resources

Type of museum materials (secondary)	Resources (primary) Resources (related persons)	Resources
Fine art		
Moveable cultural treasures	HVAC (temperature, humidity)	
Protection from UV light		
Protection from insects	Electrical power, gas, kerosene	IT
system-maintenance personnel		

(5) Create a risk-response framework.

- Determine the framework for responding in the event of disaster.
- Construct a system of liaison with outside related parties.
- Obtain needed information. Assess and evaluate risk.
- Direct the response to the risk, based on the results of the evaluation.
- Implement education and training and confirm the status of risk response.
- If necessary, order a review of the risk-response framework and submit reports and requests to superiors.
- If the Museum's sponsors are outside organizations, confirm their ability to respond to risks in accordance with the checklist you have created and ask them to sign the necessary documents.

(1) Appoint persons responsible for responding to risk.

Appoint people who will be responsible for responding to risk. Appoint a first and second officer for this purpose and review your selection annually.

During normal times, the person responsible will play a central role in performing the following duties.

Determine the framework for responding in the event of disaster.

Construct a system of liaison with outside related parties.

Obtain needed information. Assess and evaluate risk.

Direct the response to the risk, based on the results of the evaluation.

Implement education and training and confirm the status of risk response.

If necessary, order a review of the risk-response framework and submit reports and requests to superiors.

If the Museum's sponsors are outside organizations, confirm their ability to respond to risks in accordance with the checklist you have created and ask them to sign the necessary documents.

(2) Determine the framework for response in the event of a disaster.

Organize teams and allocate roles to each.

Prepare an emergency-contact network and circulate it to all employees. Take emergency response at night and on holidays into account, and include assembly times and procedures.

Table Sample teams and their roles

Team	Role
Liaison team	Keeps visitors informed, liaises with firefighters and other key parties, liaises with and confirms the safety of employees, liaises and coordinates with related organizations, gathers information on damage status and deals with the media.
Refuge and evacuation team	Guides visitors in taking refuge or evacuating the premises.
Firefighting team	Performs initial firefighting and cooperates with firefighters, etc.
Emergency-care team	Treats the injured and cooperates with firefighters.
Equipment team	Safety measures for electrical power, elevators, gas supply, etc.
Exhibit material-recovery team	Emergency evacuation of museum materials and artwork.
General-affairs team	Logistical tasks such as food supply for employees, handling accounts, etc.

(3) Assembly criteria

Determine the criteria for assembly of employees outside work hours. Establish assembly procedures and time required to assemble. Bear in mind that in times of disaster, it is highly likely that not only public transportation but even private vehicles may become inoperable. Determine who will be able to walk or ride a bicycle (or possibly a motorcycle) to the assembly point.

(4) Confirm methods of contacting related parties.

Identify all of the related parties whom you will contact and work with, and from whom you will gather information, in the event of a disaster. Discuss in advance the roles each party will play and confirm what you will do if the telephone network is down. Make a list of related parties and their contact information. Post this list in the administrative office. Print the list on cards and have employees carry them on their persons at all times.

(5) Understand the social role of the Museum in times of disaster



Interior of Hagia Sophia

Assess the social role the Museum plays, or should play, in times of disaster. For example, in Japan certain museums are designated as wide-area refuges for surrounding municipal governments, and serve as temporary storage facilities for cultural treasures belonging to other cultural facilities in their respective prefectures. Confirm the regional disaster-response plan of the municipality in which the Museum is located.

(6) Criteria and procedures for closing the Museum

When disaster strikes, precious time can be lost as you try to decide what to do, possibly resulting in horrible tragedy. To minimize such hesitation, establish in advance your criteria for closing the Museum, your criteria for evacuating the Museum visitors during operating hours, and the person who will make this decision. If the Museum is closed, this information must be circulated widely.

If disaster strikes while the Museum is in operation, you will need to consider refunding admission. Decide in advance whether to refund admission for everyone, to give refunds only to those who ask for them, to distribute complimentary tickets, or other actions.

Table Standards for closing the Museum and evacuating Museum visitors (example)

Standard (example)	Response
Earthquake intensity level of 5 or greater	Employees automatically assemble.
Strong shaking is felt in a tsunami-prone area (Books fall from shelves, etc.)	Everyone evacuates to the second or higher floors.
Weather warning	The Museum closes (visitors are asked to leave). Maintenance staff members assemble.
The area is within range of a typhoon's severe winds.	The Museum announces that it will be closed the following day.
Thunder	If some visitors are in the outdoor facilities, evacuate them indoors.
Visitors may soon be unable to go home because transportation systems are paralyzed.	The Museum closes (visitors are asked to leave).
Facilities may suffer landslides or flooding.	The Museum closes (visitors are asked to leave). Maintenance staff members assemble.

Risk Assessment

Objectives

Knowing what could happen to the Museum in the event of disaster (threat assessment) is the first, vital step in risk management. For each threat identified in this step, judge whether or not you need to devise measures to counteract it.

Implementation

- (1) Assess the characteristics of the region and examples of disasters that have occurred there.
- (2) Identify all of the threats confronting the Museum.
- (3) Evaluate the risk of each.
- (4) Prepare damage scenarios.
- (5) Examine risk-response policies.



Mold and plants growing on the exterior walls are one of the threats to the Museum

(1) Assess the characteristics of the region and examples of disasters that have occurred there.

(i) Investigate the disaster characteristics of the region.

Investigate the characteristics of your region in terms of disasters that are likely to occur. The region's disaster characteristics may include seismic activity, ground liquefaction, tsunami, flooding, landslides and so on. Investigate the following based on inquiries with disaster-response authorities or information published on their websites.

- Regional disaster-response plans
- Expected outcomes in the event of an earthquake
- Hazard maps, landslide-prone areas, bedrock characteristics
- Adjacent facilities (Example: storage facilities for hazardous materials)
- Records of past disasters

(ii) Investigate how resistant the Museum is to disasters.

To investigate this question in detail, you will need to inquire with design and construction companies, or ask a survey firm to conduct a survey.



refuges in the surrounding area

Confirm the locations of

	Earthquake-resistance of facilities
	Status of measures against storm damage
	Impact of power failures

(iii) Examine records of disasters.

Establish a format for creating records of disasters at the Museum, then write up each disaster that has occurred, keep the records on file and review them. It may also be worthwhile to examine similar records at other museums in Turkey and in other countries and share information with those institutions.

Select building materials and construction methods carefully and execute construction prudently. In an earthquake, ceilings, walls and fittings mounted on them resonate with the seismic tremors. Exhibit material can fall or become detached, resulting in damage. In particular, the ceiling is mounted at all times with 10 to 12 fixtures including light fixtures, HVAC and other fixtures used in exhibitions. If these fixtures become damaged or fall, they could damage the ceiling finishing, possibly causing the ceiling itself to collapse. Moreover, such a calamity could damage the exhibits and other Museum exhibit materials. Strict vigilance on these matters is required.

The HVAC, piping, ductwork and other equipment preserve the building and its exhibit materials and maintain the exhibition environment. Strict measures must be taken to separate these systems from the skeleton of the building, so that vibration in one is not transferred to the other. Rigorously examine the quality of the air (types of filters used), wind speed, and locations of air outlets and intakes.

Make storage cabinets for exhibit materials and exhibition cases as light as possible. Carefully consider the ratio of height and width of these items to prevent them from toppling. They must be designed for maximum stability at all times. Space them at a sufficient distance from each other.

If possible, the exhibit materials' storage cabinets, exhibition cases and the like should themselves have quake-absorbing and/or vibration-control structures. Reinforce these items and minimize their weight. Using glass in the shelves of exhibition cases should be strictly prohibited unless there is sufficient cause to use it and necessary measures to eliminate negative impact from using glass are taken.



Decide how to promote cooperation between the worksite staff and Museum management staff and allocate roles in advance

The Hagia Sophia Museum serves as a public museum and is also registered as a World Heritage site



Even areas off-limits to the public must be kept tidy and orderly.

(2) Identify all of the threats confronting the Museum.

From the results of your analysis of regional characteristics and disaster case studies in (1) above, identify all threats. Threats are anything that could possibly cause damage to the lives and health of people, the surrounding natural environment, residents' living environment, exhibits, exhibit plants and animals, or the operation of the Museum. Some threats are common to museums everywhere, while others differ according to the type of museum. Assess potential threats as widely as possible. By drawing up checklists and initial-response plans, you may be able to prevent damage from spreading.

Table Threat identification (examples)

Category	Examples of threats
Site environment	<input type="checkbox"/> Locations vulnerable to tsunami <input type="checkbox"/> Locations vulnerable to landslides <input type="checkbox"/> Locations vulnerable to flooding and inundation <input type="checkbox"/> Nearby facilities housing hazardous materials <input type="checkbox"/> Nearby concentrations of wooden structures
Structures that could suffer damage	<input type="checkbox"/> Buildings not confirmed to be earthquake-resistant <input type="checkbox"/> Heavy suspended objects <input type="checkbox"/> Unstable exhibits <input type="checkbox"/> Walls with large sheets of glass <input type="checkbox"/> Fences <input type="checkbox"/> Large water tanks and piping
Equipment that could cause people to fall, be trapped, etc.	<input type="checkbox"/> Elevators <input type="checkbox"/> Escalators and steep staircases <input type="checkbox"/> High places <input type="checkbox"/> Visitor-participation exhibits
Hazardous exhibit materials that could cause fires	<input type="checkbox"/> Kerosene and LP gas for heating <input type="checkbox"/> Alcohol for disinfection <input type="checkbox"/> Oxygen tanks
Hazardous exhibit materials and living things	<input type="checkbox"/> Highly reactive chemicals <input type="checkbox"/> Toxic substances (disinfectants, formalin, etc.) <input type="checkbox"/> Bacteria and viruses
Large storage facilities	<input type="checkbox"/> Large water tanks and piping <input type="checkbox"/> Ammonia used in freezers
Highly valuable exhibit materials	<input type="checkbox"/> Important cultural treasures <input type="checkbox"/> Rare plants and animals

(3) Evaluate the risk of each.

For each risk, estimate its probability of occurrence, duration and extent of damage. Based on this estimate, form a rough-and-ready evaluation of the risk. Also, describe the status of measures to deal with each risk. Use this information to determine which risks have high priority for devising a response.

Table Risk evaluation (Example of an art gallery)

(4) Prepare damage scenarios.

Prepare scenarios for the damage that may occur when disaster strikes, based on disaster case studies and regional characteristics. Using the results of your risk assessment and evaluation, identify the Museum's weaknesses.

Through education and training, you can discover issues that arise in emergency response. It is important to prepare as many scenarios as you can reasonably hypothesize. Involve all employees in the development of scenarios and prepare a disaster-response checklist. Also, devise preventive measures to minimize the likelihood that these scenarios will be realized, and prepare a disaster-response manual. Describe the current status of measures against each disaster scenario you create.

Table Sample damage scenarios

Damage category	Sample damage scenarios
Human life and health	<p>Hanging objects fall, striking and killing visitors.</p> <p>A fire breaks out in the Museum. Visitors who do not escape in time are burned to death.</p> <p>Visitors take refuge from a tsunami in the Museum. The emergency exits are dark, and some people are trampled to death.</p> <p>A landslide occurs in the mountains behind the Museum, burying visitors alive.</p> <p>An earthquake strikes, and visitors are trapped in an elevator.</p> <p>While a heavy-rainfall warning is in effect, visitors who are late in going home from the Museum are submerged in their cars.</p> <p>In an earthquake, children on a school trip visiting the Museum are unable to return home and the Museum cannot secure food and places to sleep for them.</p> <p>A bomb threat is called in and a bomb is found.</p> <p>A suspicious person enters the Museum and knifes a visitor.</p> <p>Food poisoning breaks out in the Museum restaurant.</p> <p>A visitor-participation exhibit is damaged, causing a visitor to be crushed during participation.</p> <p>CO2 fire-extinguishing equipment goes off in a storeroom, suffocating an employee.</p> <p>An outdoor exhibit flies off in a high wind, striking a passer-by.</p> <p>Some visitors observing an outdoor exhibit are struck by lightning.</p>
Surrounding natural environment and residents' living environment	<p>Asbestos scatters from an old, damaged building.</p> <p>Visitors leaving the Museum disturb nearby residents by shouting.</p> <p>Soil liquefaction causes the piping of an antiseptic tank to burst, leaking antiseptic into the ocean.</p>

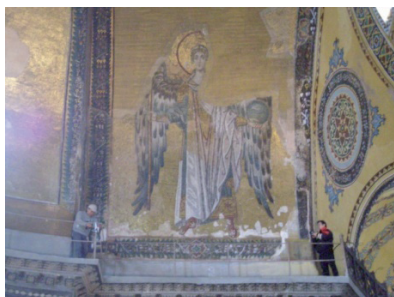
Damage category	Sample damage scenarios
Exhibits	<p>Exhibit materials fall from shelves and are damaged.</p> <p>An underground storeroom is flooded, inundating some museum materials.</p> <p>A fire breaks out, incinerating some museum materials.</p> <p>A fire causes the sprinkler system to activate, soaking some museum materials.</p> <p>A long-term water or power outage causes mold to grow in the HVAC or museum materials.</p> <p>The security system is damaged and exhibits are stolen.</p> <p>Visitors touch the exhibits with their hands, damaging them.</p>
Operation of the Museum	<p>Regional residents take refuge in the Museum and cannot evacuate for six months, preventing the Museum from opening to the public.</p> <p>A death threat is posted on the Museum's website.</p> <p>Personal information of the visitors who answered a questionnaire is leaked via a PC.</p> <p>Flooding damages the power supply in a basement room, forcing the Museum to close for three months.</p> <p>After a disaster, the Museum's reputation is damaged by rumors that the building is on the brink of collapse.</p> <p>Water leaks from a water tank, overheating the water heater, causing a fire to break out.</p> <p>An exhibit on loan to the Museum is damaged while uninsured, requiring the payment of heavy compensation.</p>

(5) Examine risk-response policies.

Prepare a damage scenario for each type of damage and write up a risk-response policy.

Risk category Human life and health	Damage scenarios Hanging objects fall, striking and killing visitors.	Risk-response policies Fasten hanging objects firmly in place.
	Visitors take refuge from a tsunami in the Museum. The emergency exits are dark, and some people are trampled to death.	Improve the view at emergency outlets and install bright emergency lights.
Operation of the Museum	Flooding damages the power supply in a basement room, forcing the Museum to close for three months.	Install measures to prevent flooding.
	Regional residents take refuge in the Museum.	In advance, publish information on areas that will be open in the event of a disaster and the services the Museum can provide.

Table Sample risk-response policies



Assessing dangerous locations before the fact can reduce risk

Risk Response

Objectives

This step includes both “hardware” and “software” responses. Implement practical responses to risks, taking into consideration both preemptive (ante facto) and restorative (ex post facto) measures, as well as the personnel who can be assigned to various tasks and the costs involved.

Implementation

- (1) Conduct education and training.
- (2) Take preventive measures.
- (3) Furnish firefighting equipment and materials.
- (4) Subscribe to insurance policies.
- (5) Prepare a response manual.
- (6) Liaise and network with the regional community and other museums.
- (7) Create a framework for disseminating a variety of information.
- (1) Conduct education and training.

It is vital that education and training be extended not solely to full-time employees but to all personnel on-site, including volunteers. Cooperate with firefighters and police to plan and prepare training. After you implement training, hold a review meeting. If you discover points that can be improved, incorporate them into your response manuals.

- (2) Take preventive measures.

As far as possible, response actions for each risk should be implemented as preventive measures.

- (3) Furnish firefighting equipment and materials.

Prepare the minimum necessary firefighting equipment and material and ensure that all personnel know where they are located.

Table Examples of useful goods to store

Category	Items		
Emergency equipment and materials	<input type="checkbox"/> Helmets <input type="checkbox"/> Flashlights <input type="checkbox"/> Spare batteries <input type="checkbox"/> Masks	<input type="checkbox"/> Warm clothing <input type="checkbox"/> Sports shoes <input type="checkbox"/> Plastic bags <input type="checkbox"/> Cotton work gloves	<input type="checkbox"/> Megaphones <input type="checkbox"/> Radios <input type="checkbox"/> Whistles
First-aid kits and medicines	<input type="checkbox"/> Disinfectants <input type="checkbox"/> Antipyretic analgesics <input type="checkbox"/> Bandages <input type="checkbox"/> Gauze	<input type="checkbox"/> Absorbent cotton <input type="checkbox"/> Slings <input type="checkbox"/> Scissors <input type="checkbox"/> Adhesive plasters	<input type="checkbox"/> Tweezers <input type="checkbox"/> Thermometers <input type="checkbox"/> Artificial-respiration masks
Rescue and relief equipment and materials	<input type="checkbox"/> Jacks <input type="checkbox"/> Bars <input type="checkbox"/> Saws <input type="checkbox"/> Shovels <input type="checkbox"/> Sign ropes	<input type="checkbox"/> Ladders <input type="checkbox"/> Steel pipes <input type="checkbox"/> Ropes <input type="checkbox"/> Wire cutters	<input type="checkbox"/> Stretchers <input type="checkbox"/> AED <input type="checkbox"/> Ropes <input type="checkbox"/> Hammers
Daily-living necessities	<input type="checkbox"/> Water <input type="checkbox"/> 3L/person/day) <input type="checkbox"/> Food (enough for 3 days per person) <input type="checkbox"/> Portable gas stoves	<input type="checkbox"/> Portable toilets and disinfectant <input type="checkbox"/> Plastic containers <input type="checkbox"/> Paper plates and bowls	<input type="checkbox"/> Water purifiers <input type="checkbox"/> Power generators
Tools & equipment for protection of museum materials (in storeroom)	<input type="checkbox"/> Blankets <input type="checkbox"/> Cardboard boxes in units of 200 <input type="checkbox"/> Bubble wrap <input type="checkbox"/> Thin paper <input type="checkbox"/> Silk floss <input type="checkbox"/> Freezer <input type="checkbox"/> Electric fans	<input type="checkbox"/> Stretchers (for carrying goods) <input type="checkbox"/> String <input type="checkbox"/> Packing tape <input type="checkbox"/> Box cutters <input type="checkbox"/> Labels <input type="checkbox"/> Pens with quick-dry ink <input type="checkbox"/> Paper towels <input type="checkbox"/> Towels	<input type="checkbox"/> Bleached cloth <input type="checkbox"/> A large volume of newspaper <input type="checkbox"/> Freezer <input type="checkbox"/> Electric fans <input type="checkbox"/> Styrofoam boxes <input type="checkbox"/> Refrigerant <input type="checkbox"/> A large amount of rags <input type="checkbox"/> Trays
Tools & equipment for protection of museum materials (for exhibition galleries)	<input type="checkbox"/> Digital cameras <input type="checkbox"/> Writing materials <input type="checkbox"/> Megaphones <input type="checkbox"/> Flashlights	<input type="checkbox"/> Portable toilets and disinfectant <input type="checkbox"/> Plastic containers	<input type="checkbox"/> Water purifiers <input type="checkbox"/> Power generators <input type="checkbox"/> Spare batteries
Firefighting and security tools	<input type="checkbox"/> Fire extinguishers	<input type="checkbox"/> Transceivers	
Flooding prevention tools	<input type="checkbox"/> Sandbags <input type="checkbox"/> Sealing strips	<input type="checkbox"/> Waterproof sheeting <input type="checkbox"/> Rain gear	<input type="checkbox"/> Disinfectant

(4) Subscribe to insurance policies

If necessary, subscribe to damage insurance or mutual aid. You will need to confirm the conditions under which your policy pays out and estimate the cost-benefit ratio.

Employees	Accident insurance, medical-care insurance, life insurance, pensions	
Volunteers	Insurance for volunteer activities	
Visitors	Insurance against injuries to Museum visitors Museum insurance	
Structures	Facility liability insurance Museum insurance	
Museum automobiles	Automobile insurance Automobile liability insurance	
Exhibit materials	Exhibit materials in storage	—
	Exhibit materials in galleries	Movables comprehensive insurance for museum materials on exhibit
	Exhibit materials on loan to other museums	Damage insurance against all risks Earthquake insurance (only for items lent overseas)
	Exhibit materials on loan from other museums	Damage insurance against all risks (including transportation insurance) Movables comprehensive insurance Earthquake insurance (only for items borrowed from overseas)

Table Examples of damage-insurance and mutual-aid policies to which the Museum can subscribe.

(5) Prepare a response manual.

(i) Prepare a response manual.

In addition to the firefighting manual that must be prepared according to law, each museum should prepare its own disaster-response manual.

Sample table of contents for a response manual

Sample table of contents for a response manual

1. Objectives and scope
 - a) Objectives
 - b) Persons related to this manual (list employees, volunteers and related organizations)
 - c) Risks this manual addresses
2. Emergency-response policy
3. Organizational framework for disaster response
 - a) Organizational framework
 - b) Roles and responses of each team
4. Evacuation guidance
5. Priority of exhibit materials in each section and emergency responses
6. Criteria for opening and closing the Museum
7. Role of XXX Museum in the regional community in the event of disaster
8. Reference materials
 - a) Map of emergency exits and evacuation routes
 - b) Map of locations of emergency-response materials (evacuation-guidance equipment, rescue equipment, equipment for protection of museum materials, etc.)
 - c) Emergency contact network (weekdays, evenings)
 - d) Contact information for various related organizations
 - e) Sample announcements

(6) Liaise and network with the regional community and other museums.

The purpose of this step is to establish a support network outside the Museum. When disaster strikes, this outside support network will be extremely vital. Forming such a network is important because one museum cannot deal with a major disaster on its own, and because having a network in place that you deal with every day ensures smooth communication when a disaster occurs.

(7) Create a framework for disseminating a variety of information.

(i) Information to disseminate

Make the initial report as soon as possible, then continue to provide updated information. This process will preserve the trust of the community and disseminate to visitors, the regional community and the people of Turkey the information they need.

	Status of Museum closure and estimated date of reopening
	Status of damage to valuable exhibits and exhibit plants and animals, and measures taken to protect them
	Calling on regional residents and others for cooperation
	Measures for restoration and reconstruction of the Museum and the regional community

(ii) Dissemination channels and persons responsible

Itemize channels for dissemination of information, persons responsible, timing of dissemination, etc. as shown in the table below.

Table Dissemination channels

Channel	Content	Person(s) responsible	Timing
Website	Information for the general public		
Flyers	Information for the general public		
Posters at nearest train station	Information for the general public		
E-mail			
E-mail magazine			
Press conferences			
Telephone			
Fax			

Key Points Regarding Earthquake-response Plans

(1) Overview

In most cases, earthquakes strike without warning. In a strong temblor, the Museum's structures and equipment can be damaged, museum materials lost, and visitors and employees placed in danger. A major earthquake raises further concerns about tsunami and fires, causing power failures, water stoppages and shortages of necessities that can affect the Museum and its community for days and even months after the earthquake.

Key points of earthquake-response measures

1. While spending money on disaster-response measures is important, you can also make use of nearby resources and characteristics of the Museum site to secure the safety of the Museum.

2. Lifelines such as waterworks and gas can be severed anywhere from a few days to over a month. Be sure to prepare for interruptions in these lifelines.

3. Earthquakes can strike at any time, including during construction of facilities and equipment or while preparing museum materials for display. Prepare for all contingencies. In addition to dangers such as unsecured scaffolding and museum materials that are not firmly fixed in place, think about situations in which large numbers of visitors or researchers are on-site. In such cases you will need to ensure the physical safety of these persons through evacuation guidance and other

measures, and may be called on to support emergency restoration after the shaking has stopped.

4. For people and museum materials located in an office building or complex, be sure to confirm and secure transfer routes of visitors and museum materials. Confer in advance to establish ways of guiding visitors in other facilities and maintaining contact with the manager responsible for the entire building, so that everyone can be guided reliably to a safe place.

5. In exhibitions that mainly take place outside, it may be more effective to lead people temporarily to safe locations inside the Museum grounds, rather than for everyone to dash madly outside, causing dangerous confusion. Confirm in advance the locations of refuges to which to guide visitors and others.

6. Facilities in coastal areas are prone to tsunamis. If there is no elevated ground near the Museum, people may be evacuated to the rooftops or upper floors. Consider exhibiting and storing museum materials on upper floors in anticipation of such events.

7. Museums tend to be relatively large, public facilities. Immediately after a disaster occurs, many more people can be expected to pour into the Museum in search of safety. Confer in advance with local authorities to establish a policy on admission of outsiders into the facilities in times of crisis, and establish rules as to which facilities can be used on such occasions.

8. Decide whether to require emergency assembly of employees if disaster strikes at night or on a holiday. Also, consider holding drills for such assemblies.

Possible Scenarios

1. Damage from seismic vibrations

Earthquakes can affect everything and everyone in a museum, including visitors, employees, structures, fittings and museum materials. When strong vibrations damage floors, walls and ceilings, visitors can be hurt and museum materials damaged. Even minor earthquakes that do not cause significant structural damage can cause grievous loss if museum materials topple due to poor exhibition or storage conditions.

2. Secondary disasters

Earthquakes can cause a range of secondary disasters, including tsunamis, landslides and fires. Similarly, the power failures and water stoppages that often result from earthquakes can adversely affect the maintenance of museum materials and care of animals. Due attention must be paid to these secondary disasters, which can impact the security and function of a museum long after the tremors have subsided. In museums equipped with elevators, be sure to check whether people are trapped inside elevators, and have procedures in place to deal with such situations.

3. Other effects of earthquakes

After the disaster strikes, it is possible that private citizens will bring fine artworks and antiquities into historical museums and art galleries.

Preemptive Measures

(i) Key points on preemptive measures

Preemptive measure	Key points
Devising an organization in preparation for earthquakes	Ensure that a number of people are on call to work outside their normal shifts or fill in for absent employees, so that substitutes are available in the event of a disaster. Form teams, establish clear roles for each team, and form a system for liaison.
Proving tests of facilities	Investigate the earthquake-resistance performance of facilities. For structures in danger, perform earthquake-resistant reinforcing work or rebuild. Check locations (elevators, escalators) and items (shelves that are not fixed in place) that may pose a danger in an earthquake, and take appropriate measures. Confirm the movement of elevators when an earthquake occurs (forced stopping at the nearest floor, etc.) and contact persons and rescue methods in the event that people become trapped.
Education and training	Share among employees a basic understanding of the kinds of earthquake damage that can happen to the Museum and what employees' responsibilities are in such cases. Everyone must take part in ensuring the safety of visitors and museum materials, so this exercise should include all employees, including part-time workers and volunteers.
Securing safety, establishing procedures for evacuation guidance, conducting evacuation-guidance drills	Decide how to secure the safety of visitors, employees and volunteers in the event of an earthquake and how you will perform evacuation guidance. Organize drills to ensure personnel can respond smoothly if an earthquake strikes. Museums are generally relatively large buildings, so it may be safer for visitors to stay where they are rather than evacuate. From the visitors' point of view, volunteers are Museum staff just as employees are, so they will rely on volunteers to guide evacuation. Specify the roles of part-time workers and volunteers in a disaster and involve them in evacuation-guidance drills. Protecting the safety of visitors is your first priority, but the sooner you can complete that task, the sooner you can begin rescuing museum materials.
Deciding policy on responses regarding museum materials Organizing and protecting museum materials	Determine which museum materials have highest priority in the event of an earthquake and clearly stipulate response procedures based on the composition of the museum materials, etc. Consider the items you will need for your response and acquire them. Organize in advance so that you can save what can be saved.
Fastening office fixtures, preventing scattering of glass fragments	To ensure that employees can always refer to the procedures and materials they need to perform their duties in the event of a disaster, outfit employees' work spaces so that furnishings do not topple or fall down, shattered glass does not scatter, etc. Do not forget to fasten PCs into place, as damage to PCs in an earthquake can not only endanger people but also cause the loss of precious data. Be sure to back up data and keep copies at separate locations.

Preemptive measure	Key points
Securing a framework for first-aid firefighting	Of all the types of secondary damage from earthquakes, the most terrifying is fire. Fire is dangerous to both visitors and structures, and can incinerate or otherwise damage museum materials by flame, smoke and even the firefighting effort itself. To minimize damage from fire, prepare for first-aid firefighting. In areas where fire is used, such as cooking areas, install devices that automatically extinguish flames when an earthquake occurs. Prepare areas where museum materials are stored to prevent damage from smoke or water in the event of a fire.
Building shared awareness and liaison among all people related to facilities	Boutiques, coffee shops and other outlets inside museums are often concessions run by outside operators. These people should also be encouraged to cooperate on the Museum's preemptive measures and participate in education and training.
Securing liaison with outside related parties	For important equipment and equipment requiring specialized skills, exchange emergency contact information with repair and maintenance contractors. Discuss your fire-response policy with the building-management company in advance, and confirm who will be entering and leaving the Museum after an earthquake.
Role of the Museum in the regional community	After an earthquake, earthquake victims other than visitors may come to the Museum in search of a safe building to shelter in, and the community may ask that the Museum be opened to the public. Investigate spaces within the Museum that can be opened to the public in such circumstances (halls, cafeterias, etc.) and decide these matters in partnership with the local government. As a museum, you are responsible at all times to protect the cultural treasures of the regional community. Draw up maps and other resources to understand the locations of important cultural materials, not only in the Museum but elsewhere in the region as well, so you can provide temporary protection and support as necessary. Be especially careful during the reconstruction phase not to discard priceless museum materials as rubble.

(ii) Key points on preemptive measures

Response	Key points
As soon as the shaking stops, check for fires.	Earthquakes are often a cause of fires. As soon as the shaking stops, check whether fires have broken out. At the same time, check for injured people and damage to facilities.
If there is a danger of tsunami or landslides, quickly evacuate visitors to a safe location.	Confirm in advance whether your location is vulnerable to tsunami or landslides in the event of an earthquake. Determine the location of a safe refuge.
If necessary, guide visitors out of the Museum.	When an earthquake strikes, visitors tend to want to move outside. If necessary, guide visitors out of the Museum.

Provide frequent updates to visitors who are unable to return home.	Visitors are likely to become nervous as they are unable to make contact by telephone or cannot obtain information. Also, many visitors may be unable to return home and may have to stay overnight at the Museum as transportation is paralyzed. Make every effort to provide frequent updates, so that visitors can take action calmly and deliberately.
If objects seem likely to fall, place them on the floor.	Objects that did not fall during the earthquake may fall from the subsequent aftershocks. Place any museum materials on shelves and any that are liable to fracture on the floor to prevent them from dropping. Also, be aware that light bulbs in spotlights may twist and loosen from the shaking of the earthquake.
Make detailed records of damage.	The safety of visitors and employees is your highest priority. Make as detailed a record as possible of the damage and your emergency response. In some cases this information may be required for insurance purposes. It is also valuable when filing reports to national or provincial governments. Few case studies of damage to museums exist, so your records will become a vital resource for training future generations, just as the disaster-response plans of today's museums are built on the experience of past disasters.

Historical museums

1. In many museums, the majority of visitors concentrate around a handful of specific museum materials. To prevent panic and confusion, establish a system for guiding visitors safely and secure evacuation routes.

2. In a disaster, the elevator cannot be used, making it difficult to remove artwork from the Museum. Establish methods of protecting museum materials within the Museum.

3. When an art gallery is struck by an earthquake, paintings hanging on the walls may fall down and statues may topple, injuring visitors. Implement measures to prevent these museum materials from falling or toppling, and train Museum employees and volunteers how to guide visitors safely through the exhibition spaces (staying well away from artwork, etc.).

4. Draw up maps and other resources to understand the locations of important cultural materials, not only in the Museum but elsewhere in the region as well, so you can provide temporary protection and support as necessary. Be especially careful during the reconstruction phase not to discard priceless museum materials as rubble.

5. Science museums and natural-history museums are often filled with large objects such as large-scale machinery, life-size models and stuffed animals. These installations must be prevented from injuring visitors by toppling or falling.

Toppling or falling of exhibits can also damage surrounding walls and floors, thereby severely impacting the building.

6. The exhibition spaces of science museums often contain machinery, used to illustrate principles of mechanics and the like, that requires electrical power or fuel. To prevent this equipment from causing fires, establish emergency-shutoff features and procedures for confirming safety.

7. After an earthquake, earthquake victims other than visitors may come to the Museum in search of a safe building to shelter in, and the community may ask that the Museum be opened to the public. Investigate spaces within the Museum that can be opened to the public in such circumstances (halls, cafeterias, etc.) and decide these matters in advance in partnership with the local government.

8. Science museums and natural-history museums tend to contain valuable specimens (often immersed in fluid). Great care must be taken to prevent breakage to these specimens and their containers. Also, if the formalin that preserves these specimens leaks, the odor is extremely strong and unpleasant. Take measures to prevent leakage, and prepare procedures for responding if leakage does occur.

(i) Key points on emergency response

Common to all museums

Response Key points

As soon as the shaking stops, check for fires. Earthquakes are often a cause of fires. As soon as the shaking stops, check whether fires have broken out. At the same time, check for injured people and damage to facilities.

If there is a danger of tsunami or landslides, quickly evacuate visitors to a safe location. Confirm in advance whether your location is vulnerable to tsunami or landslides in the event of an earthquake. Determine the location of a safe refuge.

If necessary, guide visitors out of the Museum. When an earthquake strikes, visitors tend to want to move outside. If necessary, guide visitors out of the Museum.

Provide frequent updates to visitors who are unable to return home. Visitors are likely to become nervous as they are unable to make contact by telephone or cannot obtain information. Also, many visitors may be unable to return home and may have to stay overnight at the Museum as transportation is paralyzed. Make every effort to provide frequent updates, so that visitors can take action calmly and deliberately.

If objects seem likely to fall, place them on the floor. Objects that did not fall during the earthquake may fall from the subsequent aftershocks. Place any museum materials on shelves and any that are liable to fracture on the floor to

prevent them from dropping. Also, be aware that light bulbs in spotlights may twist and loosen from the shaking of the earthquake.

Make detailed records of damage. The safety of visitors and employees is your highest priority. Make as detailed a record as possible of the damage and your emergency response. In some cases this information may be required for insurance purposes. It is also valuable when filing reports to national or provincial governments. Few case studies of damage to museums exist, so your records will become a vital resource for training future generations, just as the disaster-response plans of today's museums are built on the experience of past disasters.

(ii) Key points on emergency response

Historical museums

Confirm the safety of visitors near exhibits that are particularly vulnerable to falling (statues, large installations such as large pots, etc.) and hanging exhibits.

Confirm that security systems for museum materials on exhibit and stored museum materials are functioning properly. If necessary, move especially valuable museum materials to safer locations.

In preparation for aftershocks, store museum materials in boxes, fasten exhibits with louvers to prevent them from falling, etc.

Some exhibits consist of machines that people can ride. Confirm that these machines have stopped, that no visitors are presently riding on them, and that nobody is trapped.

For experiments using chemicals, confirm that nobody has come into contact with the chemicals and that no harmful gases have been generated. Pay careful attention to flammable or volatile chemicals and devices operating under high pressure or temperature.

The Hagia Sophia Museum, a historical building where a risk-management plan is being considered as a matter of urgency

A few positive examples in Siberia may be noted as well.

The particular problem of archaeological heritage

2.1. MODERN ISSUES OF MUSEEFICATION OF ARCHEOLOGICAL MONUMENTS

Martinov, A.I.

Modern Russia has the world's largest number of immovable monuments of mankind's archaeological heritage. In all country's regions, from the Baltic to the Pacific Ocean, off the coast of the Arctic Ocean and seas to the mountain valleys of Central Asia, the Caucasus and the Crimea, it has hundreds of thousands of recorded archaeological sites.

The most typical and widespread for the steppe and mountain areas of Russia are a variety of burial structures, having appeared in Eurasia in paleometallic period, at the end of IV - III centuries B.C. Steady practice of erecting mounds (steppe pyramids) had lasted until the Middle Ages, inclusively. To the same period belong the overall famous places with petroglyphs, which are mostly natural and historic sanctuaries common to all peoples of the world at certain periods of their history. Archaeological monuments of the country apply to all periods of Eurasian history, starting with deep Paleolithic times to the Middle Ages. Most of them are unique valuable historical and cultural heritage of humanity having fallen to a modern society.

Among immovable monuments of historical and cultural heritage of the country the archaeological ones make up the majority, many times exceeding architectural, memorial and other monuments. Contemporary challenges for the conservation and management of archaeological heritage are clear, and they are the same for all countries in the world and are clearly marked in the international documents of the United Nations and UNESCO on cultural heritage; proceedings of the international colloquium of UNESCO: "Archaeology and the Arrangement of the Territory" (France, 1987); "Archaeology of European Settlement, Preservation and Improvement" (Portugal, 1990); The Charter of the Cracow

Symposium on the Cultural Heritage (1991); Program on the conservation of cultural heritage¹. They all come to a sort of triad – the identification, conservation and utilization of monuments of archaeological heritage, located in the territory of a State, by modern society. The peculiarity of the situation in Russia is that the emphasis has always been directed at the identification and preservation. The issue on utilization of monuments of archaeological heritage by a modern society in general has never been stated. The “law” adopted at its time was intended only for preserving archaeological heritage objects. It was meant to be used only for research purposes through identification, excavation and study of archaeological sites. At the same time it is necessary to note that the attitude of the society, the state, the regional authorities and the business to the monuments of archaeological heritage does not meet modern challenges of social, environmental and cultural development of the country and world level of their utilization as a resource of modern society.

As a result, by the 1990s, the country with the world's largest number of monuments of unique archaeological heritage, did not have just a single museum archaeological monument in the environment. We may mention only a few unsuccessful attempts to turn some carvings on the coast of Lake Onega and Kostenki Paleolithic complex into museum objects. Thousands of archaeological sites, archaeological landscapes in all, without exception, regions of the country, suitable for museification, are still not museum objects. In spite of apparent increase in public interest in them in the regions and the interest on the part of the tourism business, they remain under-utilized in the development of tourism business and education system. The result is a low rating of the country in the use of archaeological heritage by modern society².

All of us who are in one way or another linked with the monuments of archaeological heritage – archaeologists, administrations of different levels, the Agency for Cultural Heritage, intellectuals and the public in the regions and local areas – have to understand that our attitude towards the monuments of the archaeological heritage does not meet modern challenges and the world level of their utilization as a resource for the development of modern society. Unlike other countries, having a huge number of archaeological sites in Eurasia Russia, we still use them mainly for research purposes. In fact, the use of rich and unique

1 Martynov, A.I. Archaeological sites as a resource of modern society / A.I. Martynov // III Northern Archaeological Congress. November 8-13, 2013. – Yekaterinburg ; Khanty-Mansiysk, 2010. – p. 330–333.

2 Martynov, A.I. Modern problems of historical and cultural heritage utilization / A.I. Martynov // Problems of preservation and museification historical and cultural heritage monuments in natural environment. – Kemerovo, 2002. – P. 8 – 13.

archaeological heritage in contemporary Russia looks like a national problem. The objects, which have already passed the process of museification, on a vast Eurasian territory and the use of this enormous stratum of cultural heritage either fail to be used, or are solely used for research purposes¹. Those international documents we have pointed state the concept of modern attitude to archaeological heritage. It comes only to a few points:

Archaeological heritage belongs to all humankind.

Archaeological heritage is fragile and is not recoverable.

Archaeological monuments cannot be used only for the purpose of scientific study, or to be the subject of excavations.

The goal of modern society is to use monuments of archaeological heritage for education, science, and culture and tourism development.

In the last century, the country did a lot to make memorial heritage objects museum ones and preserve the monuments of wooden architecture by creating a museum of wooden architecture in the open air. However, almost nothing has been done to make monuments of archaeological heritage museum sites.

Russia does not have enough experience in museification of archaeological sites, as neither any scientific nor design organizations were practically engaged in this process, nor the Ministry of Culture or the Academy of Sciences set such objectives. It is possible to note the main reasons for the lack of interest in museification of archaeological monuments. They are rooted in ideological factors and economic considerations. The former include a lack of attention to the archaeological heritage, which was cultivated in the country in the XX century. Archaeological monuments were not "fit" for ideological aims of the society of that time. The society received neither necessary scientific knowledge nor any conception about the value of archaeological sites in the region. Moreover, the closed society and the lack of development of cognitive, even the educational tourism sector in general, did not concentrate their attention on the issues of museification, but only on the issue of preservation. It is time to understand that there remains the fact that it is clear, close and valuable for people².

It should be noted that even now the objects of archaeological heritage are not perceived now as a unique, educational, tourist and economic resource of the country and its regions.

1 Martynov, A.I. On a national problem of modern Russia / A.I. Martynov // *Museology and historic-cultural heritage*. – Kemerovo: Publishing house KemSUCA, 2006. – P. 73 – 81.

2 Martynov, A.I. On the concept of contemporary attitude to natural and archaeological landscapes of southern Siberia / A.I. Martynov // *Monitoring of archaeological heritage and land registry*. – M., 2002. P. 190 – 192.

Unfortunately, the problems of the modern use of archaeological heritage are not of interest for archaeological science, which sees its role only in studying archaeological sites through their excavations. Unfortunately, nothing has undergone the process of museification in Siberia, even in areas of large industrial constructing, where it had to be done during the construction of hydroelectric complexes and large industrial facilities.

It is not easy to make archaeological monuments museum objects. Each of them requires an individual approach. We can assume that over the past decade, in the regions of Siberia and the Far East, there were made the first steps in this sphere. As the experience of creating the complex historical, cultural and natural museum-reserve “Tomsk pisanitsa” in Kemerovo Region shows it takes a long time to pass from desires and intentions to make monuments museum objects to creating the museum-reserve on their basis. Now museum-preserve “Tomsk pisanitsa” can be considered the only one in Siberia which meets modern needs of society, the example of archaeological heritage object museification. In practice, there was carried out the idea of multi-functional, complex historical, cultural and natural museum-preserve on the basis of archaeological monument – Tomsk pisanitsa¹. A few positive examples in Siberia may be noted as well. Among them the museification of complex mounds on the plateau Ukok (“Quiet Zone”), the Republic of Altai, a complex of rock art sites and burial mounds in Karakol valley “Uch-Emek”, “Denisov Cave” in the Republic of Altai; archaeological museum in Kazanovka, created with a private initiative, a complex mound Salbyk and other objects in the Republic of Khakassia; the desire to turn unique landscape archaeological site in the valley of Argens in the Republic of Tyva into museological environment, and the beginning of museification of unique complex of stone megaliths with ancient images on the banks of the Amur River in village Sakach-Alan in Khabarovsk territory. However, all these objects are at different stages of museification and willingness to serve as conservation areas.

In this regard, I would like to draw attention to some practical and methodological issues related to the situation prevailing in modern utilization of archaeological heritage and its museification in natural environment. By the way, the term “museum-preserve in the open air”, is, perhaps, applicable only to the museum of wooden architecture, created anew from historical and architectural monuments delivered from different places. Burial mounds, archaeological

1 Martynov, A.I. The problem of conservation and management of archaeological heritage of Russia / A.I. Martynov // The role of scientific institutions and museums in preservation, promotion and utilization of cultural heritage of the peoples of Siberia. – Omsk, 2001. P. 27 – 37.

settlements, monuments of rock paintings have always been immovable; they are under the open sky, what is important to them – is their surrounding natural environment as they are the part of that environment: mountains, foothills or river valley terraces, and many more sites that defined the sacredness of the location of the archaeological monument. Natural environment was primary in determining the location of archaeological sites, which determined their sacredness. This is, first of all, necessary to be taken into account while planning and creating a museum-preserve in natural environment. If studied carefully, it has much to “tell” about a monument of archeology.

Over the past decade, a lot has been done in the regions to identify, describe and record archaeological sites. Now it is very important to carry out the evaluation work of those archaeological sites and complexes, which can become museum objects. Of course, not all around us should become museum environment. It is not the primary task. At first, it suffices to determine two or three promising object, on which we must concentrate our efforts. Professional archaeologists should carry out this task. First of all, it must be sufficiently studied, known in the art, important monuments, besides they must be well-known among the inhabitants of the region, district or country. We must understand that archaeological heritage should be used by modern society in educational, cultural purposes and the development of tourism and it is necessary for administrations, scientific forces and society to implement this task. Now, within the announced Year of Culture in our country, it is the right moment for this work. It is the appropriate moment to take the initiative on local levels and secure it documented. In determining the monuments to pass the process of museification, you need to consider a number of seemingly minor circumstances: its entertainment value, its availability during the tour, entrances and approaches to it, the presence of more or less significant settlement near the city center and within 70 -100 km; road network; the presence or absence of power supply; land acquisition, including land belonging to the very monument; by the way, all archaeological monuments are monuments of national importance.

Identification and consideration of all these conditions must be made at the first stage, when you start the process of museification. It is known that this work started in the republics of Altai and Khakassia, Kemerovo and Irkutsk regions, Khanty-Mansi Autonomous District, and possibly in other regions. However, these are only examples. In addition, they pose an immense challenge, and sometimes a lack of understanding in the need for this work.

In the regions of southern Siberia among the many now known archaeological there are sites of special attention as objects of museification which deserve special attention: paleolithic sites which underwent archeological

excavation at different times, well-known burial groups, accumulated areas of rock carvings made at different times, medieval settlements and the remains of fortresses.

Among the functioning museum monuments and those, which are in the process of museification, there are archaeological sites of special value – this is a museum-preserve “Tomsk pisanitsa”¹.

When choosing a monument for museification the following must be considered: how well it is known in the science and among the people, the availability of communications (roads, approaches, power lines, etc.), its entertainment value, accessibility for touring, the degree of preservation, determination of the territory of the monument itself and the surrounding area, property of the territory, its distance from the nearest settlement and people's attendance.

Next, you need to select the type of museification and develop the concept of the monument museification or its territory. The world practice has accumulated a lot of different forms of museification of archaeological sites from the most basic equipped visiting places that are assigned to the local government, private enterprises, cafes, shops, archaeological parks, to complex open-air museums, in which the archaeological site should serve as the main exhibit.

Museification of archaeological heritage is in many cases the creation of databases of tourism development, the basics of tourism business development and changes in the business structure of the region, and simultaneously powerful means of educational and cultural impact on society, including the formation of an attractive image of the region and the country. It should be understood that museification of archaeological sites provides archaeological monuments with a new “life” and the ability to serve a modern society, to reveal its potential as a resource²[5]. At the initial stage, it is very important to understand what we want to create from functional point of view. World practice offers a great number of options.

The simplest form is the territory itself, which is a museum site. On the location, the boundaries of the protected area with monuments (barrow groups, a monument of rock art, etc.) are indicated. Territory improvement requires a

1 Martynova, G.S. Three lives: of Tomsk pisanitsa / G.S.Martynova, A.I. Martynov // Museum and Science: to 35th anniversary of the museum “Archeology, ethnography and ecology of Siberia” Kemerovo State University. - Kemerovo ;: Kuzbassvuzizdat 2011. P. 181 – 188.

2 Martynov, A.I. On the concept of modern attitude to natural and archaeological landscapes of southern Siberia. P. 190 – 192.

minimum of construction: the road to the monument, path network, pillars with information about the monument, recreation centers, and, perhaps, barriers.

Formation that is more complex is an archaeological park. As a rule, it takes a considerable area of cultural archaeological landscape with a variety of archaeological sites, natural formations.

You can use the experience of creating archaeological open-air museums. It is desirable to create them on significant and well-known in science and society archaeological monuments. In the Republic of Altai, it is a complex “Pazyryk”; in the Republic of Khakassia – archaeological complex “Salbyk”, and in the Republic of Tuva it is, of course, “Arjan”. They can be complemented with historical and ethnographic complexes, playgrounds for various museum activities.

Over the past decade, as the experience of the museum-preserve “Tomsk pisanitsa” showed, the most visited, clear and popular among the population are complex conservation areas created on the basis of cultural archaeological landscape with famous real archaeological monument or a group of monuments.

This comprehensive museum-preserve, as a rule, should have a basic archaeological immovable monument shaping the museum space: natural and historic sanctuary with petroglyphs, a vast territory, which will house several museum complexes.

We make our first steps in museification of archaeological heritage. It should be understood that this is today’s requirement, so it is essential for local authorities to approve the process of museification. Moreover, this process requires organizational initiative and financial support as well as active participation of professional archaeologists, public involvement and specific work of the media.

2.2. PRESERVATION AND VISIONS OF MUSEEFICATION OF A NATURE SANCTUARY “GUSSINIY PERELET” (“GOOSE FLIGHT”)

Aliyassova, V.N.

One of the pressing problems of today is the problem of the protection of cultural and natural heritage objects. Preservation of cultural and natural heritage monuments is a global world problem, as evidenced by international documents, and it is inseparable from the study of the use of the heritage objects of modern society. In accordance with the Convention on the Protection of the World Cultural and Natural Heritage accepted on the XVII session of the General Conference of the United Nations in Paris in November 1972 on questions of education, science and culture, the cultural heritage is considered as monuments, ensembles and noteworthy places (works of man or the combined works of man and nature), and areas including archaeological sites which are of outstanding universal value from the point of view of the historical, aesthetic, ethnological or anthropological. In the UN Charter, “In support of culture” adopted in Thessaloniki in June 1997, the heritage is defined as the totality of natural and cultural elements, tangible and intangible¹.

The significance of cultural heritage necessitates an analysis of the threats and challenges that the modern world brings cultural heritage. Require further study the most effective ways to actualization of heritage. There are several provisions of which are based on the concept of use of monuments:

- Cultural and natural heritage is fragile, defies renewal and irreplaceable source of culture;
- The protection of this heritage should not be based on the use of only one method - on the excavations. This can lead to the destruction of cultural and natural heritage.

By current trends in the field of cultural heritage conservation are: preservation, restoration, reconstruction and museefication.

Museefication allows realizing the preservation and use of heritage for cognitive tourism. This is typical for many countries. While most of monuments situated in areas far enough from areas with high technogenic load they have preservation when it is possible to design conservation and museefication

¹ <http://nasledie.org.ru>, www.unesco.ru

monument in the natural setting of the environment. Designing of monuments that are within the boundaries of the industrial centers requires a serious selection of appropriate solutions for their conservation and use.

The authors propose to consider a strategy for conservation of the natural heritage for example paleontological monument of national importance “Gussinyi Perelet.” This paleontological monument is located in a large industrial center, which is the city of Pavlodar. Urban construction has already come close to the boundaries of the monument, and continues without considering the opinion of scientists. Accomplishment of the shoreline of Irtysh River, the influence of anthropogenic factors greatly affects the condition of the monument¹.

“Gussinyi perelet” is one of the largest and very well-known localities in Eurasia fossil animals of hipparion fauna. Location was discovered in 1928 by Y.A. Orlov - novice researcher, academician and later became director of the Paleontological Institute of the USSR Academy of Sciences. Location is a coastal cliff of the right slope of the Irtysh river, above the railway bridge spanning 800 meters within the coastal district of Pavlodar. The most typical representative of this fauna was three-toed horse - Hipparion, hence the name of this fauna. Remains of large mammals in this fauna are very diverse and are represented by the predators, rhinos, hipparions, antelopes, gazelles and deer. Among small mammals dominate numerous endemic forms of gerbils. Remains of ancient birds comprising gusinopereletskiy complex identified and presented 9 species of 6 units. All kinds of birds were ground-living and lived in open landscapes. Collection of the remains of animals indicates a significant draining climate and diversity of landscapes which was characterized by open spaces, wetland thickets, and small woodland. These natural conditions were similar to modern African savanna². Total to date here has more than 70 species of animals and it is not the limit. The composition of the Hipparion fauna includes giraffes *Paleotragus* sp., *Samotherium* sp., *Rhinoceros Chiloitherium orlovi*, saber-toothed cat *Machairodus Irtyshensis*, hyena *Crocota*, from ancient Proboscidea *Mactodont*, ancient deer *Gazella deperdita*, antelope *Tragocerus*, ostrich *Struthio asiaticus*, *Trionychidae* turtles and many other species animals³. Hyperion's - three-toed horses of the family - *Equidae*, which are not the direct ancestors of the later time of existence *monodactylus* horses, which include domestic horse (*Equus caballus* L.). During the second half of the Neogene in Kazakhstan spread several types hipparions. This HERD species, which is on the bone, remains separated in species smaller

1 Alyassova and others, 2005, p.85, 86

2 Shpanskiy, 2005. p. 314- 317

3 At the same place

than a Central Asian companion donkey. It is believed that unlike modern horses Hipparion were more long-eared and could have zebra color. Some Hipparion, according to the structure of the bones of their limbs, kept damp marshy meadows, easily moved to other spaces with solid ground and, as shown by the pattern of tooth surface ate there tough prairie grasses. It is assumed that Hipparion like many modern ungulates along with associated large mammals and some birds (ostriches), due to seasonal desiccation and development of herbs commit move on pastures - from south to north and back. Probably within the northern summer band Kazakhstan established the conditions for growth of mast pastures, while to the south they are burnt out because of drought.

Giraffes of Hyperion complex were not as long-necked and long-legged, as now living in Africa. Most giraffes were like the okapi, are still preserved in the Congo Basin. Habitat for giraffes approached conditions woodlots savannah.

Antelope inhabit while generally little different from the modern representatives of this group of artiodactyls and met mainly in the steppe zone. Among them are a large species - Tragocerus and small - gazelles.

One of the brightest representatives of the fauna of predators was saber-toothed cat - Machairodus, more commonly known as the saber-toothed tiger, probably haunted, all ungulate fauna of the time, including mastodons. Another predator of Hipparion complex was hyena - strong and active animal indispensable companion, accompanying saber-toothed cats. Saber-toothed cats, having underdeveloped molar teeth could not chew meat and eating only soft inwards, that is why a large part of uneaten meat get hyenas. Fossil hyena from "Gussinyi Perelet" was close to modern African spotted hyenas.

No less interesting representative of this ancient fauna was rhino Chilotherium. About their ecology at present there are two hypotheses. The first is based on the structure of the chewing surfaces of the teeth, which has the characteristics of animal feeding steppe, tough enough grass. In favor of this hypothesis, and especially the development of the middle finger of feet - adaptation to life in the open spaces.

The second hypothesis is based on the fact that these short-legged rhinoceroses might dwell in low, wet areas, and only later forms of this group could be on the open steppe spaces. It is believed that these rhinos lived mainly in coastal areas and possibly big part of time during their existence is connected with the water, as in modern hippos. A new look at the evolution of the landscape and geography of the ancient area of Priirtyshja became after 1958 VV Kuznetsov described fragment costal plates rather large turtle carapace of sediments "Gussinyi

Perelet”¹. Research of costal plates gave scientists the opportunity to take it to the sea turtle type. This makes a very interesting finding; the question arises about the possible origin of turtles. As the remnants of sea type turtles have been found in the complex mammalian bones Hipparion fauna, so the existence of forms of marine fauna in the continental part of the phenomenon of unusual and requires explanation. There is reason to believe that in the era of life Hipparion fauna within the territory of modern Kazakhstan, the climate had a certain similarity with subtropical, such as in India today. Probably in time of seasonal flooding or torrential rainfall, small lakes which situated in low square of dry land over large areas could connect with each other, and maybe even with the sea, which was located at a considerable distance to the west of the modern Priirtyshja. In such cases, individual marine animals through connected reservoirs have given the opportunity to penetrate beyond their usual habitat. Under certain conditions, they passively brought in such places. After the recession of water, return way, have been cut off. Some paleontologists suggest that floods after heavy rains could be so powerful that engendered turbulent flows that were washed off low active and weakened animals in natural low grounds and temporary pools. It could also be natural flows not less turbulent, brought them into the mainstream of the ancient river.

A special place in the Hipparion fauna takes pinniped animal - semantor, its remains are found only in the fauna of “Gussinyi Perelet”. The question arises about his penetration to a certain depth of the continent; probably it happened on the delta’s system flowing into the sea. It is possible that in the same way migration penetrated and sea turtles.

Among the scholars who have researched the subject a natural question arises, are not remnants of sea turtles and semantora redeposited in the result of destruction of Neogene floods and other natural processes that mixed bones of marine and terrestrial animals. This couldn’t be for the following reasons: it is known that in the process of redeposition faunal older sediments tend to undergo significant processing become rolled as a result of displacement, which is not observed in this case. Thus, the presence of marine animals: pinniped semantora and sea turtles due to the fact that the river at some time been linked with the sea.

In general, the fauna of hipparion complex was characterized by lake-river areas with savanna’s landscapes.

Total number of skeletal material, once buried in the Neogene sand-clay depths of Pavlodar corresponds of thousands of samples, mostly ungulates that maybe become a victim of a natural disaster. The reasons for their mass death

1 Kuznetsov, 1958, p.69-71

could be a sudden flood caused by rains and accompanied hurricane ; big fire from a lightning strike in the dry summer, moved to the steppe; long catastrophic drought, in which animals are dying not only from lack of moisture and food, but also destroy each other, crowding at the watering hole. Destruction of animals was possible when it spills of an ancient river. Skeletal remains of fauna lived along its shores periodically washed away from meadows and coastal rivers and accumulate in depressions where later formed bone-lens¹.

Burial places near Pavlodar were coastal areas of small pond where periodically keyed half-decayed remains of dead animals. It is interesting that about 80% of hiloteriya rhinos bones are young animals. This is apparently a consequence of temporary droughts that young animals cannot tolerate lack of water and die. Flooding can be a further consequence of the burial, but not the cause of death. If animals are killed by floods, their burial takes place more or less intact skeletons (which have not been confirmed by excavations), the bones of dead animals in the natural joints are common.

Time of habitat of Siberian Hipparion fauna consist in geological duration of existence of some plants, and many fossil mammals. Due to this for vast territory of Western Siberia and Kazakhstan, there supposed a fairly mild climate and at the same time well-known variety of terrain.

Age location according to paleomagnetic data from different authors are not identical, some scientists consider it an ancient era Gilbert (5.4 - 5.5 Ma), ie upper Upper Miocene (end Meotian, pont). By the latter view is shared by the PA Tleuberdina. According Zazhigina V.S.3 clay member of section "Gussinyi Perelet" correspond of VI paleomagnetic age (5.8 - 6.8 Ma).

The first large research of "Gussinyi Perelet" was conducted by the Institute of the Academy of Science USSR since 1929 till 1930. Opening paleontological location "Gussinyi perelet" with such rich animal fauna of neogene period, whose age is estimated from 25 to 2 million years has led to the Irtysh Pavlodar region paleozoologists from across the former Soviet Union, but, unfortunately, all found paleomaterial was taken from Pavlodar. In that time, the city does not have any scientific organization, which could provide the research and preservation of paleontological remains. Many paleofindings of that time were in the collection of the Zoological Institute of the Academy of Sciences of the USSR. The 30's of the twentieth century can be called the period of active research of paleontology of the Pavlodar region.

On the basis of the materials collected in the Museum of Paleontology of the USSR was created room dedicated Pavlodar excavations, where were collected

¹ Orlov, 1989, p.43,44

skeletons of rhino and other animals taken from the bone material on “Gussinyi Perelet”. Since 1946 Kazakh scientists have been studying the area of “Gussinyi Perelet” in details.

Since the early 1950s the first time in the media speaks of the great scientific and historical value paleontological burial and his preservation, and this issue is relevant to the present day.

The question of the need to protect the grave has been raised repeatedly by the scientific community. In 1956, “Bulletin of the Academy of Science of the Kazakh SSR» № 11 and in the newspaper “Kazakhstan Pravda” published articles VS Bazhanov about the need to protect paleontological monuments, in particular - “Gussinyi Perelet”¹. The Commission for the Conservation of Nature under the President of the Academy of Sciences of the Kazakh SSR, addressed to the director of the Pavlodar regional museum, wrote: “It is clear that Gussinyi Perelet must be declared nature reserves and protected from despoliation.”

Excavations at “Gussinyi Perelet” has been conducted on repeated occasions and results highlighted in the writings of paleontologists: Borisyak A.A., Y.A. Orlova, V.S. Bazhanova, Gabunia L.K., Belyaeva E.M., Gromova V.I., Bayshashova B.U., Tleuberdina P.A., Gaiduchenko L.A., and many other scientists.

By diversity of species composition, by preservation of bones “Gussinyi perelet” among the top twenty world famous paleontological monuments and is the international benchmark Pavlodar suite with a unique set of fauna.

Meaning of “Gussinyi Perelet” as a main incision and an ethalon of Hipparion fauna of Siberia and Kazakhstan, it is difficult to overestimate. Variety of vertebrate species of animals allows to make a broad comparisons with Asian and European localities of Hipparion faunas.

Incision in the location consists of the following basic sediments²:

Light-green, big plast of clay with interbed of white lumpy limestone and dark humus lenses, fall below the water line.

Ocher-yellow, middle size granular sands with foreland, undulate-horizontal cleavage; lenses of loam. 8-10m.

Faltering lenses of small and medium sized granular, clayey sands with pinkish-gray marlaceous concretions, sometimes reaching up to 1m (cave deposits with the bones of small animals).

4. Red-brown clay with layers of greenish - brown dense sandy clays, sometimes turning into dense sandy loam. The lower part of the interval, where

1 Bazhanov, 1956, p.15

2 Bayshashov, 1993, p.21

lies the main bone-bearing horizon (the bones of large animals), more saturated with calcium carbonate. Up to 9 m

5. Anthropogenic sands of medium brown-yellow color. 1-3 m. For compilation of the geological section of the paleontological monument there were used data of Savinova P.F.¹ and Gaiduchenko L.L.².

On December 7, 1971 "Gussinyi Perelet" was declared as a monument of national importance and was taken under state protection.³ Excavations of burial could be carried out only with the permission of the Institute of Zoology of the Kazakh SSR.

In 1979, the Institute of Zoology of Academy of Science of the Kazakh SSR, the Central Council of the Kazakh Society for Nature Conservation launched an initiative to create the "Open air museum - Gussinyi Perelet" to save the monument of nature as a national heritage of Kazakhstan and fauna archetype representing the African savannah with a variety of representatives of its ancient animal world. For this project was supposed to recreate the landscape setting of the era with sculptured figures of ancient animal real size⁴.

In 2002, on the initiative of scientists of the Pavlodar Pedagogical Institute again raises the issue of the preservation of this unique natural monument. There was created a scientific group, which included experts of the Pavlodar Pedagogical Institute and the Institute of Zoology of the Ministry of Education and Science of the Republic of Kazakhstan. And there was started the development of work plan for the creation of a monument on the site of the closed nature of the paleontological excavation pavilion and park area adjacent to the monument area. Paleontological pavilion must ensure the safety of the main outcrops of bone-layer, with a view to preserving it in its natural form, and also include auxiliary facilities, a museum gallery and research center for the study of Late Cenozoic vertebrates.

In a world there are known many and varied examples of the natural monuments museification. There are museums - parks, museums - parks, museum territories. It is naive to think that all the monuments need to make as museums. There must be treated individually, considering the uniqueness, accessibility monument, its entertainment and much more.

1 Savinov, 1970, p.91-134

2 Gaiduchenko, 1976, p.150

3 State archive of the Pavlodar oblast, 1971, p.118

4 Isabekov, 2008, p.24

And before we talk about the possibility of realizing the idea of turning into a museum monument nature “Gussinyi perelet” into reality, you need to consider a number of issues:

1. Condition of the monument. In most cases, determining the state of the monument is the influence of the geological environment, having a direction as to maintain, and the destruction of the various elements of the monument. And so you need to look for an option competent reconstruction, conservation and museums. Since during excavations the conditions established may change for a long time and sometimes begin unprecedented speed destruction.

Over the past more than eighty years since the opening of “Gussinyi Perelet” has undergone great changes. Repeatedly occurred in large shore collapse was under the pressure of melt, flood and sewage. The grounds of the monument due to the proximity of residential buildings are constantly clogged with debris and household.

2. Composition, conditions and properties of soils. Using the method of turning into museum there is the need to consider the composition, condition and properties of soils. By natural causes, not all soils can meet the requirements of a long and trouble-free existence. And so the decision on the establishment of the monument should be based on the study of engineering - geological conditions of functioning of the monument.

3. Selection of optimal solutions. Construction of the museum under the open sky should take into account its scientific value. Recently, bone-bearing layers pits have not been studied. And in order to preserve the scientific (paleosteological) material it is necessary to investigate in detail the location and especially the location of bone-lenses. After all, if you do not study in detail the territory of the monument will be established for the construction of piles there is a possibility that can be destroyed bone-lenses, and many osteological materials will be forever lost to science. And before there will begin construction of the pavilion and the park there is need to conduct research and excavation works.

Along with this there is the need to decide the question about expediency of a close excavation pavilion. Creating a such pavilion includes an annual excavation works, within a few years. After all, if the location of bone-lenses was not studied, we cannot talk about the inexhaustible paleomaterial. In addition, it would be better not to create excavation and exhibition halls, where the material would be shown to the monument.

Process of turning into museum the natural monument “Gussinyi Perelet” should be based on the following criteria: historical significance, a good degree of safety and accessibility for visitors to the monument, the ability to save the

monument for long term fit enough object to be exhibited with the engineering and aesthetic standpoint.

A further embodiment of the conservation of cultural and natural heritage is reconstruction. This method should be used in the creation of parkland adjacent to the monument area. This method is important for recovery and confirmation of the environmental situation of the past geological epochs and for emotional transmission to visitors of neogene period events. He would become a place of knowledge, leisure, and kind of complex product of cultural tourism.

One of the options for the conservation of cultural and natural heritage is conservation. This option involves the complete closure of the conservation of the monument that gives you the opportunity to talk about the integrity of stored in the layers of the earth paleomaterials, but then it will be closed for further scientific study. All contained on the "Gussinyi Perelet" material must be raised and studied. Build concrete strengthening of the shoreline of the Irtysh River in the monument area. At the site of the monument set information block and thus decide not to solve the problem of preserving the monument for decades, but whether it will correct decision as an option of process of turning into museum has great prospects.

Nowadays in addition to a detailed study of the monument, it is necessary to pay attention on its protection. Paleontological sites cannot simply protect without a solid system. Creation of the museefication system is able to preserve heritage. In protection needs not only the territory of the "Gussinyi Perelet" two hectares, but near standing land. Conservation measures in most of the monument are one-time actions, often to clean its territory from household waste that is not only insufficient, but much more does not change position of the monument. There is the need to develop a national program for the implementation of measures that are aimed at the preservation of the monument, which has national significance and a great scientific value. In particular, there is need to address several issues relating to the problem of creating a museum under the open sky: defining the responsibilities of management and legislative implementation of the inventory, research, conservation, preservation, reconstruction and organization of information, leisure visitors, the training of specialists involved in the protection of natural monuments.¹ These measures will require large investments, but the creation of such paleontological complex is very difficult. Firstly, burial "Gussinyi Perelet" is located in the city that is a rarity. Secondly, this is the first such facility in the country, that will be a unique attraction not only the city of Pavlodar, but also Kazakhstan as a whole, and embodied the idea of a science museum in the

1 Patrusheva, 2004, p.121

open air will be Pavlodar where is recreated science-based exposure with unique paleolandscape Hipparion era decor habitat fauna. Thirdly, the establishment of science-based exposure to materials from the monument and park with sculptures of animals Neogene period, new opportunities in the field of tourism and leisure, even on a global level. Preservation of monuments by museification has many examples of this "Tomsk Pisanytsa" - the first in Siberia Monument Rock Art¹ and Archaeological Museum of Tunlyuyshanya - museum on the site of a copper mine and smelter in China² (its area is 1700 square meters. Meters, this museum every day thousands of tourists visit) and Historic Reserve fossils Ashfol in the North America (excavations have become a place of pilgrimage for thousands of tourists), and many other equally famous museums-reserves.

Paleomaterial from the "Gussinyi Perelet" is available in the collections of various institutions and museums not only in Pavlodar but Moscow, Almaty, Georgia, and on private collections. Species composition of paleofauna with "Gussinyi Perelet" is known, but scientific evidence of generalized description of the opening of the monument to modern research yet, not excluded the possibility of opening new species from this location. Historical and scientific significance of the monument is still large and needs a new approach to the problem of its study and conservation. Now essential to integrate and coordinate the efforts of scientists, paleontologists and public in conserving this unique paleontological nature monument.

Museums of this type are in turn reserve as contribute to the preservation and evaluation of local natural and cultural heritage, as well as involve local residents and visitors in the conservation of heritage and contribute to a clearer awareness of their relationship with nature. Creating such a natural and cultural allow talk about the formation of the new system - ecological museum, as a specially protected area.

At the modern stage in the era of globalization, economic crisis and social changes occurring in the world at the beginning of the XXI century, it is necessary to change society's attitude towards heritage. Cultural heritage should be seen as a national asset, guarantee sustainable development. In modern conditions of heritage is a fundamental concept in determining the viability of many aspects of modern society.

1 Martynova, 2003, p.11

2 Khu, 1986, p.55

JADE AS AN OBJECT OF CULTURAL HERITAGE OF NORTHEASTERN CHINA

Tsumeï Huang

In different Chinese Neolithic jade-yielding cultures Hongshan culture jades are notable not only for their smooth texture, soft colors, but for their markedly diverse designs. Among various Hongshan jades, most impressive are those in the shape of swooping eagle or a hawk beak, as the so-called hook-shaped jade and the hook-cloud-shaped jade. The pattern of their main body consists of single or double spirals, and the corners have hook-like protrusions. Their resemblance to bird or beast has received much attention from academe.

Eagle as Genesis for the Hook-cloud Shape

In 2007, this author analyzed the composition and lined up in developmental sequence the formal pattern of the Hongshan hook-cloud shaped jades, pointing out that the complex version of the series of jades known as «animal masked hook-cloud jade» or «animal masked hook-cloud jade with teeth» were most likely inspired by a hawk swooping head-on with its wings outspread (Fig 1), and should be renamed therefore, «Taloned Jade Eagle Mask with Curl Wings».

This one from the Sackler Museum collection is closest in resemblance to the eagle prototype (Fig 2): it shows a swooping hawk with penetrating eyes juxtaposed on the left and right of the face. Right below them are its sharp teeth and beak, with claws on each side, where the central teeth-like verticals could be read as outspread tail feathers. In addition, the hook-shaped corners symbolize the eagle's curling wings, where slits between the wings separate the primary feathers on the palm and secondary feathers on the forearm. The two limbs form an M-shape where the creases indicate locations of the joints. As for the symmetric grooved and keeled spirals around the eyes, they were most likely created to illustrate the feathers on its neck blown by the strong, speedy wind of a swooping eagle while hunting, and to emphasize its aggressive and terrifying movements as a mighty hunter in the sky (Fig 3)¹.

1 Huang Tsuimei, «Transformation of 'Taloned Jade Eagle Mask with Curl Wings' and their Remnants of the Hongshan Culture» Yang Bo-da et al ed., Gu Yu Jin Yun - Chaoyang Niuheliang Hongshan Wenhua Guoji Luntan Wenji (Ancient Jades with Modern Rhythms - A National Forum on Hongshan Jade Culture of Niuheliang in Chaoyang). Beijing: Zhongguo Wenshi Press, 2008. P. 128-129



Fig 1. Hook-Cloud Shaped Jade from Collection of -Arthur M. Sackler Museum of Art, U.S.A.

(from *Art Asiatiques*. XLV. 1991. p. 84)

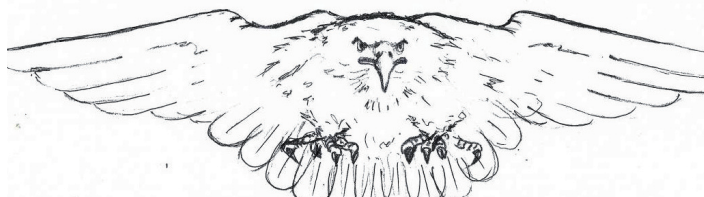


Fig 2. Image of a swooping hawk (Drawing by Prof. Guo-wei Tu)

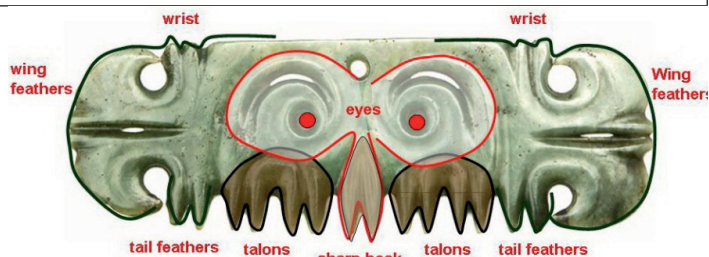


Fig 3. Different Parts of Taloned Jade Eagle Mask with Curl Wings (Based on *Gu Gong Wen Wu Yue Kan*, vol.14, no.8, 1996, fig.13)

Although this type of swooping position differs from the soaring owl collected at burial no.1 of the Hutougou site (Fig. 4)¹, structural similarities they are in the wings, the wing corners, and the tail feathers. This swooping image shows high standardization at the eyes, beak, talons, and feathered wings, indicating that before forming the fixed pattern, this form had already been

1 Fang Diancun, Liu Baohua. «Discovery of Jade Buried Grave of Hongshan Culture at Hutougou in Fuxin, Liaoning». *Wen Wu*, 1984. № 6. P. 3

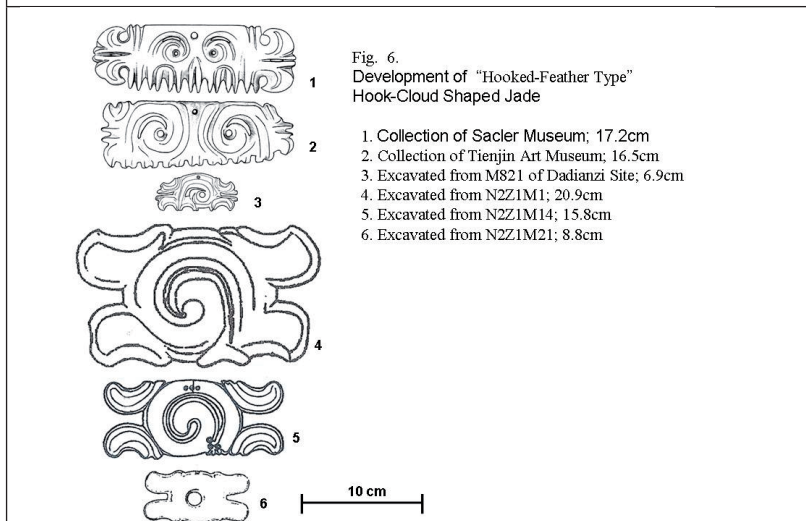
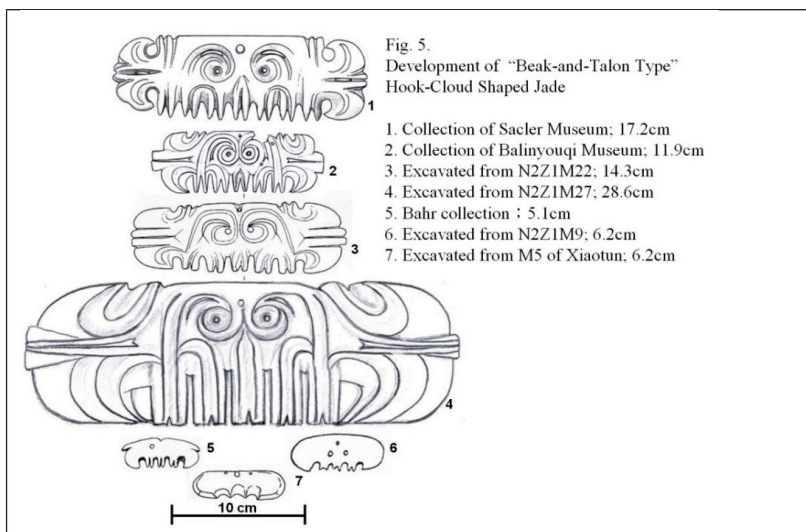
developing for quite some time, and after it became iconized, the pattern followed two different developmental branches: the «beak-and-talon type» (Fig. 5) and the «hooked-feather type» (Fig. 6) preserving throughout only the teeth-like bottom-row of talons and tail feathers, and/or the four corner hooks that had originated from the eagle prototype¹.



fig 8. Different parts of an owl-shaped jade object collected from M1 of the Hutougou Site

Fig 4. Different parts of an Owl-shaped Jade Object Collected from M1 of the Hutougou Site (Based on Wen Wu, 1984, no.6, p.3, fig.7-8)

¹ Huang Tsuimei, «Transformation of 'Taloned Jade Eagle Mask with Curl Wings' and their Remnants of the Hongshan Culture» Yang Bo-da et al ed., Gu Yu Jin Yun - Chaoyang Niuheiliang Hongshan Wenhua Guoji Luntan Wenji (Ancient Jades with Modern Rhythms - A National Forum on Hongshan Jade Culture of Niuheiliang in Chaoyang). Beijing: Zhongguo Wenshi Press, 2008. P. 125-135



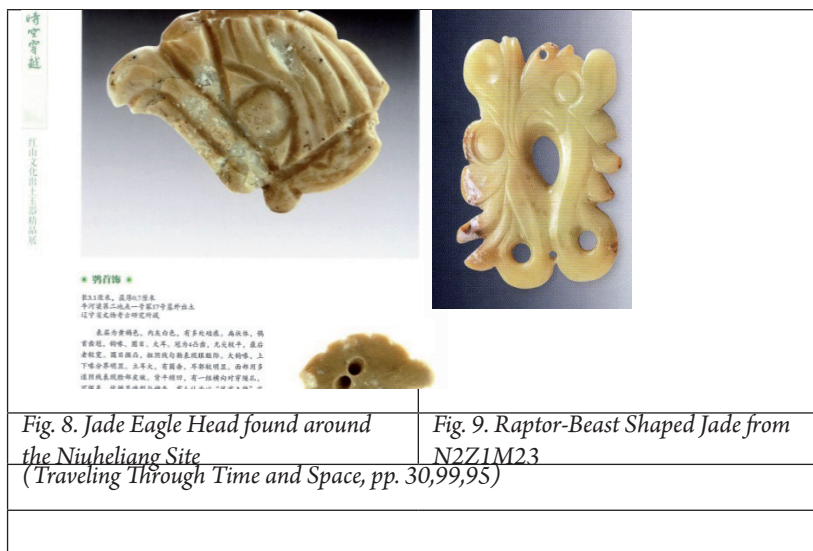
II. From iconography to iconology

This author believes that the structural concept of hook-cloud shaped jade and its following evolution, besides the logical development of its inspirations from the image of a swooping hawk, should be considered in tandem with the natural environment of the ancient Liaoxi people's habitat, for Neolithic period eagle impressions in the Liaoxi region were not only seen among the hook-cloud jades of Hongshan culture, but were also found in various other types of jade¹, bone carvings, and pottery figurines [Fig. 21-22]². This indicates that the Liaoxi people were very knowledgeable about and intimately related to raptors. For example, clay eagle claws and wing were unearthed from the Goddess Temple, and a jade eagle head, a raptor-beast shaped jade, a double-owl shaped jade and a raptor shaped jade were discovered at and around Neuheliang site, ...etc. (Figs. 7-10)



1 Beijing Art Museum, Shikong Cuanyue - Hongshan Wenhua Chutu Yuqi Jingpinzhan (Traveling Through Time and Space - The Exhibition of Exquisite Jade Excavated from the Hongshan Culture). Beijing: Beijing Press and Beijing Arts and Photography Publishing House, 2012. P.30.

2 Cultural Bureau of Chaoyang City and Institute of Archaeology and Cultural Relics of Liaoning Province ed., Niuheliang Yizhi (The Niuheliang Site). Beijing: Xueyuan Press, 2004..



Northeastern China's Neolithic Economic Structure and Eagle Worship

Among the many archeological cultures of Neolithic China, the Northeast culture covers a vast region. To the west, it reaches Daxing'an Mountain and the Mongolian prairie, to the Southwest, it goes through the backbone of Mt. Yian, to north it reaches the Huabei Plain, to the south and southeast it reaches the coasts of Bo Ocean. Yellow Ocean and Japanese Ocean, and to the east it stretching towards the far eastern edge of Russia¹. This region is where a variety of eagles built their nests, among which the Gyrfalcons were the best-known². Currently, the Songhua river bank near Wula street of Jilin city still has a tribal village named «Eagle Horde» where traditional falconry skills are passed down by its Manchurian residents to this day³.

Currently, the various known eagle-related patterns from Neolithic Northeast China have been found in the Liaoxi region north of Mt. Yian. This region is

1 Guo Dasun, Chang Dexing. Zhaochi Zhongguo Wenming - Dongbei Wenhua yu Youyuan Wenming = (Early Chinese Civilization-Northeastern Culture and Youyuan Civilization). Nanjing: Jiangsu Education Press, 2005. P. 1.

2 Tom Cade, R. David Digby. *The Falcons of the World*. New York: Cornell University Press, 1982. P. 184-188.

3 Hu Donglin, Na Risong, Ying Tun - Wula Tianyie Zaji (Field Investigation Notes of Wula). Shijiazhuang: Hebei Education Press, 2003. P. 18.

located west of the Liao river Plain, between the Mongolian Plateau and the Hua-bei Plain. It is an ecological intermediate belt of half damp forests and half drought tundra, and therefore extremely sensitive to changes in global temperature¹.

During the Xinglongwa culture period (ca. 8200-7200 B.P.), bone objects, complex tools, and animal skeletal remains as well as plant seeds unearthed from Chahai and Xinglongwa indicate that hunting, fishing, and gathering were the main mode of living in the region². The unearthed bone eagle-head knife (Fig. 11) from a domestic site in Baiyinchanghan, Inner Mongolia³ [Fig.70-1], suggests that the eagle's sharp vision, strong beak and talons, its typical swoop and its hunting skills could have been a common daily sight of Liaoxi people in Neolithic times. This bone knife shares many structural similarities at the head or beak with eagle-head shaped jade objects of Hongshan culture (Fig. 12), and suggests a probable developmental relationship.



1 Si Yungjie, Wang Huide, Sun Yonggang. *Siliaohe liuyu Caoqi Qingtong Wenming* (Early Bronze Civilization in Siliao River Valley). Hohhot: People's Publishing House of Inner Mongolia. P. 1-3.

2 Zhang Dexing, *Hongshan Wenhua Yanjiu* (Study of Hongshan Culture). Beijing: Chinese Social Science Press, 2005. P. 203

3 Institute of Cultural Relics and Archaeology of Inner Mongolia Autonomous Region ed., *Bai Yin Chang Han - Xinshiqi Shidai Yizhi Fajue Baogao* (Bai Yin Chang Han - Archaeological Report of A Neolithic Site). Beijing: Science Press, 2004.



Fig.	Fig.	Fig.	Fig.	Fig.
11. Bone eagle-head knife from a domestic site in Baiyinchanghan (photos taken by this author in 2009 and 2011)	12-1. Pillny Collection (Angus Forthys, Jade, fig.24)	12-2. Collected from Chifeng (photo taken by this author in July, 2008)	12-3. Excavated from M308 of the Dadianzi Site (Yuhun Guopo—Exhibition of Important Hongshan Culture Jades, p.111)	12-4. Excavated from M5 of the Xiaotun Site (Yinxu Yuchi, fig.28)

In the early Hongshan culture period of about 6500B.P., appearance of agricultural implements reflects an increase in agricultural productivity, appearance of large quantities of hunting implements such as microlith and annular objects, however, indicate that hunting and fishing continued to play important roles in the economic lives of Hongshan residents¹.

Until the late Hongshan culture period (ca.5400-4800B.P.), warmer and damper climate triggered a rise in agriculture, handicraft industry, and building technology, resulting in the development of primitive religion and social

¹ Zhang Dexing, *Hongshan Wenhua Yanjiu* (Study of Hongshan Culture). Beijing: Chinese Social Science Press, 2005. P. 203.

organization¹. At this time, fishing and hunting activities no longer formed the primary economic base, but archaeological remains of both realistic and abstract eagle images show that the majestic appearance of falcons were not only deeply engraved in Hongshan people's minds as in the past, but also possibly evolved as a deity for worship.

Therefore, on the basis of local jade carving traditions, on their traditional experience in hunting and fishing and the current more stable agricultural ambience, Liaoxi inhabitants came to settle upon the love-revered birds and animals as icons made different objects of jade among which, the most prominent being the Hook-cloud Shaped jades evolved from images of the swooping eagle.

Eagle Shaped Jade and Eagle Worship of Hongshan Culture

Up to today, ten examples of hook-shaped jade have been excavated from Neolithic sites of northeastern China. Among these nine pieces were unearthed from stone cist tombs of Hongshan Culture's Neuheliang site², and one broken piece was found in the Wokenhada cave site in Heilongjiang³.

From the 82 Hongshan graves at the Neuheliang site, nearly half of them (40 tombs) yielded jade objects. Among these jade-yielding tombs, only 9 burials contained a hook-cloud jade each (including 4 ascertained male and 3 ascertained female graves; see Table I)⁴ [26 & Fig. 25]. In addition, 3 other male graves yielded raptor shaped jades of different kinds, being a raptor-beast shaped jade from NI-IZ1M23, a double-owl shaped jade from NIIZ1M26 and a raptor shaped jade from NXVIM4⁵.

1 Jin Guiyun, «Yiannsan Nanbei Changcheng Didai Quanxinshi Qihou Huanjing de Yianhua ji Yingxiang (Evolution of Climate and Enviroment and its' Influence in the Great Wall Area to the North and South of the Yian Mountain during the Recent epoch)». Kao Ku Xue Bao, 2002. vol.4. P. 494-495.

2 Institute of Archaeology and Cultural Relics of Liaoning Province ed., Niuheiliang Hongshan Wenhua Yizhi Fajue Baogao [1983-2003] (Archaeological Report of the Hongshan Culture Site at Niuheiliang [1983-2003]). Beijing: Wenwu Press, 2012.

3 Li Wenxin, Yilan Wokenhada de Dongxue (The Cave of Wokenhada in Yilan), Kao Ku Xue Bao, 1954. vol. 7. P. 71

4 Institute of Archaeology and Cultural Relics of Liaoning Province ed., Niuheiliang Hongshan Wenhua Yizhi Fajue Baogao [1983-2003] (Archaeological Report of the Hongshan Culture Site at Niuheiliang [1983-2003]). Beijing: Wenwu Press, 2012. ; Institute of Archaeology and Cultural Relics of Liaoning Province, Excavation of Cist Graves of Burial No.1 of Location 2 at Niuheiliang of Hongshan Culture. Wen Wu, 2008.

5 Institute of Archaeology and Cultural Relics of Liaoning Province ed., Niuheiliang Hongshan Wenhua Yizhi Fajue Baogao [1983-2003] (Archaeological Report of the Hongshan Culture Site at Niuheiliang [1983-2003]). Beijing: Wenwu Press, 2012.

Among these male graves, NIIZ1M21 is a large scale earthen pit stone cist tomb which revealed a hook-cloud jade and 19 other jade pieces, these being the largest number of jades discovered in any single grave. NVZ1M1 is a large stone cist central tomb with stone steps on three sides, that contained a hook-cloud jade, a jade turtle and a jade bi. NXVIM4 is the largest vertical rock pit with stone cist tomb which yielded not only a raptor-shaped jade but also a tubular jade and a jade man. In comparison, the 3 female graves were either medium-sized earthen pit stone cist tombs or stone cist tombs, and contained only hook-cloud jade and jade bracelets¹. This indicates that hook-cloud and raptor-shaped jades were all unearthed from high and medium status graves, and where among them, males seemed to have enjoyed higher status than females.

Guo Dasun once pointed out that almost all the hook-cloud jades were positioned vertically above the chest, abdomen, left shoulder or beside the head of the deceased, and most had blade like edges. Therefore they might have had a ritual function similar to the later jade axes². In addition, these graves all belonged to the summit period of the Hongshan culture and contained only non-practical jade, i.e. more ritualistic if not merely decorative objects. The phenomena of «jade-only burials» and of grading grave-status according to quantity, quality, category and object-combinations indicate that these jades were ritual paraphernalia used as intermediates to communicate with deities³. Guo argued that the jade man and jade raptor found in NXVIM4 were possibly truthful representations of a shaman and his raptor partner. Consequently, they provide tangible evidence of a shamanistic civilization of Hongshan culture⁴.

It is believed that eagle worship was the result of hunting and fishing culture and is closely related to the origin of shamanistic beliefs. Among others, falconry has been

1 Institute of Archaeology and Cultural Relics of Liaoning Province ed., Niuheiliang Hongshan Wenhua Yizhi Fajue Baogao [1983-2003] (Archaeological Report of the Hongshan Culture Site at Niuheiliang [1983-2003]). Beijing: Wenwu Press, 2012.

2 Guo Dasun, Hongshan Wenhua Goyunxing Yupei Yianjiu - Liaohe Wenming Xunli zhi Si (Study of Hook-Cloud-Shaped Jade Pendant-- Pilgrimage to the Liao River Civilization [№ 4]), Gu Gong Wen Wu Yue Kan, Nov., 1996. № 164. P. 58-60

3 Guo Dasun, «Cong Wei Yu Wei Li dao Yi Yu Bi De (Jade: From Supreme Ritual to Gracious Moral)» Fei Xiaotong ed., The Soul of Jade and Spirit of Nation - Anthology of symposium on Ancient Chinese Jade and Traditional Culture. Beijing: Yianshan Press, 2002. P. 20-32.

4 Guo Dasun, Hongshan Wenhua Yuwuzen de Faxian yu Saman shi Wenming de Youguan Wenti (Discovery of Jade Shaman of the Hongshan Culture and Related Issues of Shamanistic Civilization). Wen Wu, 2008 №.10. P. 80-87

the most concrete manifestation of eagle worship and shamanistic practice¹. It has long been regarded as a noble sport and status symbol in medieval Europe, Middle East and East Asia, as to its' origin, however, is still a mystery. Therefore, eagle images full of live dynamism discovered in Liaoxi jades play not only a crucial role in exploring northeast China's primitive eagle worship, but may provide a possible breakthrough for understanding the origin of falconry in ancient times.

To this day, minority tribes of Northern, Northeastern and Southwestern China are still practicing falconry and traditional shamanistic eagle worship. They regard the eagle as the king of all birds². From the tangible and exciting Hongshan evidence of very early falcon-iconization and shamanism, it is tempting to explore their relationship to present-day shamanism and falconry that continue to be practiced by minorities in the same region in northeastern China today.

1 Lang Ying and Shang Xijing, «Beifang Mingzhu Ying Shenghua yu Shaman Wenhua (The Myth of Eagles and Shamanistic Culture of Northern Tribes)» *Min Zhu Wen Xue Yan Jiu*, 1988. №. 3. P. 79-82, 88; Yu Xuebin, *Manzhu de Ying Wenhua (The Eagle Culture of Manchu People)*. *Ha Er Bing Xue Yuan Xue Bao*, 2005. vol.26. №. 11. P. 1-5

2 Yu Xuebin, *Manzhu de Ying Wenhua (The Eagle Culture of Manchu People)*. *Ha Er Bing Xue Yuan Xue Bao*, 2005. vol.26. №. 11. P. 3-4

Modern technologies of preservation of heritage in Asian countries

3.1. PRESENTATION AND INTERPRETATION OF CHINESE TRADITIONAL ARTS

Kuo-ning chen

A museum, on the basis of cultural heritage, is a place that conveys and communicates historical development of humanity and promotes social harmony.

The function and role of a museum have been expanding, from object-oriented to people-oriented, with an aim to promote social harmony and a cultural diversity. The ultimate goal is for the audience to understand the past and know the present and contemplate about the future for oneself and the society.

The Chinese humanities and traditional esthetics have long been presented through artifacts to arise audience's sentiment or to release one's intrinsic emotions. So in addition to labeling the title, name, dynasty, quality, function of the artifact, museums should emphasize the aesthetic concepts in the design of the exhibits to the audience with more context and knowledge about the aesthetics value of Chinese art and culture.

The main purpose of this paper is to introduce the esthetics of Chinese arts on jade, porcelain, calligraphy and painting and to call for the importance of designing a creative space and environment for the Chinese arts exhibition. A creatively Chinese art exhibition should inspire the audience not only seeing the objects displayed but also to promote inner peace and beauty in themselves.

A museum, on the basis of cultural heritage, is a place that conveys and communicates historical development of humanity and that promotes social harmony and public thinking of an ideal society.

There are two types of cultural heritage: tangible and intangible. The formation and elements of the former include traditional customs, philosophical ideas, inheritance of skills and craft arts, etc. The two types are highly interrelated and inseparable.

The function and role of a museum have been expanding, from object item-oriented to people-oriented aiming at, with an aim to promoting social harmony and a diversified development cultural diversity.

The ultimate goal is for the audience to learn more about the present through the past and further on, to contemplate about the future of oneself and the society.

The public should learn to know the present by the past and bring ahead inspiration while appreciating historical artifacts in museums.

The Chinese humanities and traditional esthetics have long been presented through artifacts to arouse audience's sentiment or to release one's intrinsic emotions. So in addition to labeling the title, name, dynasty, quality, function of the artifact, museums should emphasize the aesthetic concepts in the design of the exhibits so the audience with more context and knowledge about the aesthetics value of Chinese art and culture.

The Chinese humanities and arts have long been presented through artifacts to arouse audience's sentiment or to release one's emotions. So in addition to labeling the name, dynasty, quality, function and number of a Chinese cultural artifact, museums should also elaborate on the Chinese esthetics in the process of exhibition design so that the public can learn further about the artistic value of Chinese artists.

Today I am honored to invite five Chinese scholars, from Taiwan, Hong Kong, China, and the United States, to gather here in Siberia for the ICOFOM-SIB 2011 convention and workshop. Today, I would like to share with you this topic: Museums for Social Harmony – from the presentation and interpretation of Chinese traditional art.

First, I' would like to give **An overview on the Chinese Traditional Esthetics--Sentiment and Beauty**

Chinese art is a symbol and form of Chinese culture that has a consistent system, spirit and uniqueness. It is elegant, natural and it is the fruit of generations of wisdom and skills, with the Confucius, Taoist and Buddhist philosophy as its bedrock.

To fully appreciate Chinese arts, one has the needs to see the humanity in the art in addition to realize that in addition to skills a the craftsmanship and techniques, Chinese arts also take on humanity. As early as the bronze ware of the Shang and Zhou dynasties, the bronze ware displays a sophisticated culture civilization with highly-developed rituals and regulations through its forms and patterns. The making of ritual articles symbolizes the respect that the royal power bestowed on the way of heaven and earth. The solemn, balanced and resplendent exterior of bronze ware is derived from the interior's true serenity. Chinese philosophy has long been displayed, reflected and expressed in various art forms in rigid artistic forms, such as

crafts-artifacts, calligraphy, painting, music and architecture etc., for the purpose of taking warnings from the past or self-entertainment.

The motive purpose of Chinese art and crafts creation changed from was mainly for social educational and political reasons and moral before the QChin and Han dynasties and evolved to express philosophical scholarstic ideas in the Wei and Jin dynasties. Confucianism and Taoism have been the basis of Chinese art development for thousands of years. It is an essential that must mean for one to keep calm and tranquil in order to appreciate Chinese art mentally.

Humans are sentimental. There are different degrees of sentiment and different ways of expression which might bring different results. T we have to realize that there are differences between personal sentiment and a greater love. Saints and philosophers, who pursue a greater love, are humble; while the arbitrary and greedy ones suffer from being self-centered. Sentiment, being the toughest lesson to learn in the worldlife, is that what one cannot live without to enjoying life or appreciating art. Chinese literati and artists are capable of transforming their sentiment into different forms of literature (poetry , songs and opera) and art (calligraphy , and painting, art craft and Guqing music). When sentiment is converted into words, it becomes poetry; when it is converted into artistic forms, it becomes visual art or performing art. Artists are often able to feel what the ordinary can't and perform great skills and techniques in art creation that can win great resonance from people at all levels. Confucianism and Taoism have established a standard of "sentiment as the root of everything" in the field of Chinese moral and religion and thus influenced the Chinese esthetics and became the mainstream. The traditional Chinese scholars see elegance, ease, solemnity, balance and simplicity as beauty; and vulgarity, preciosity and strangeness as ugliness. This aesthetic standard shows that the Chinese Scholars' view on love and sentiment is unfolded from the inner sense of the true, the good and the beautiful.

The following are some examples of the beauty or characteristics of Chinese work of arts.

The Beauty of Jade

The mildness of jade: Chinese are unique in the appreciation of jade. The use of jade in Chinese history dates back from six to seven thousand years ago, which can be proven by the jade found in various prehistoric remains all over China, including the Hongshan culture stretching from Liaoning, inner Mongolia and Hebei, the Dawenkou culture in Shandong, the Majabang culture, the Songze culture and the Liangzhu culture in the Yangtze-Huaihe region, the Shixia culture in Guangdong, Yangshao culture, Daxi culture and Quijialing culture around the middle Yangtze

river region. The jade ware found in each site, in each period, shows different characteristics and esthetics.

It is said for centuries, that jade ware has been widely used in China. Today, it enjoys an expanding market in countries with significant Chinese cultural heritage. use of jade ware in addition to their use as decorative objects, they are also used in religious rituals and political ceremonies. Thea served as a characteristic of morality, as a reminder of moral discipline., religion and politics by the Confucian originated from the Spring and Autumn Period and the Warring States Period. Confucius used jade as a metaphor for the five virtues of a man. He says “Ren” (benevolence or compassion) means sgentleness, integrity and kindness, just like a jade. Ren is the backbone of Confucianism; therefore, the metaphor of jade posed a great impact on all forms of Chinese art. So I dare to claim that I believe that jade is the mother of Chinese art.

This viewpoint can be further proven by the following examples.

The Beauty of Calligraphy and Painting

Chinese calligraphy puts a great emphasis on the beauty of character. The development of Chinese calligraphy started from the Jiaguwen style of the Shang dynasty, the Jijinwen style and Zhuan style of the Shang and Zhou dynasties, Zhuan style of the Han dynasty, Lishu style, Bafenshu style of the Han dynasty, Kaishu style, to the Xingshu and Caoshu style created by Wang Xizhi of the Jin dynasty.. The major elements of Chinese calligraphy are stroke order, rhythm and structure. What is more important than skillful techniques is the self cultivation of virtuous personality and this explains why “calligraphy-person resemblance” is the major method of calligraphy criticism. Chinese calligraphy is a comprehensive and abstract art that requires expression of sentiments, cultivation of virtues and philosophy. Wang Xizhi excelled in embodying “Yun” (rhythm) in his works and is referred to as the Sage of Calligraphy. “Yun” means harmonious, deep and natural rhythm. It is the movement of the universe and a state of oneness harmony between human and nature. From this standard, we can know the subtlety of Chinese calligraphy. It requires a high level of talent, taste, esthetics to reach the state of “Yun.” Under the principal of rhythm, Chinese calligraphy also pursues vitality and originality. Solid, upstanding and powerful strokes are the requirements. The aesthetic views of the strokes of calligraphy are taken from the nature so we can see the spirit and the aesthetic of calligraphic strokes lies in imitation and interpretation of the nature.

Chinese painting and calligraphy are so closely related that it is believed that calligraphy and painting share the same origin. The two are consistent in esthetic. In addition to the aesthetic standards, based on Confucianism, of strokes, lines and dots, the Chinese painting after the Sung and Yuan dynasties pursue “tranquility”

and “elegance,” which was influenced by the Taoist thinking from the Wei and Jin dynasties. When presenting the subject matters, be it landscape, flowers and birds or the Four Gentlemen (plum blossom, orchid, bamboo and chrysanthemum), Chinese painting has been in the pursuit of simplicity, mildness, elegance and ease. The beauty of Chinese painting lies in how it communicates the artist’s inner feelings through real world objects. Different painters present different styles. To really appreciate Chinese painting, one has to be equipped with the knowledge that Chinese artists paint their “unworldliness” in their works.

The Beauty of Porcelain

As for porcelain appreciation, aesthetic standards of jade can be applied on the appreciation of glaze. The glaze color and esthetics of the porcelain in the Sung dynasty has set a role model because of its elegance and mildness. Blue and White porcelain and those with color paintings developed in the Yuan dynasty, which was also influenced by the style of Chinese painting.

Beautiful Chinese porcelain has to combine the following in three components: shape, glaze color and color painting. Some of the basic shapes inherit from that of the bronze ware of the Shang and Zhou dynasties, and some of the shapes resemble the nature goods. The aesthetic standards of Chinese porcelain are modesty, elegance and mildness.

Overall, the solemnity of bronze ware, transparency of jade stones, mercy and mildness grace of Buddha statues, balance of architecture and seclusion of Chinese garden arts all reflect the characteristics of the traditional scholars artists and viewers.

To Create the Feeling of Beauty for the Audience

Chinese scholar-artist intend to present the unity and oneness between human and nature and a state how artists transformation of ordinary sentiments to self cultivation. It is how artists free their inner world and how they take on the shared esthetics of humanity.

Beyond showcasing the objects, an exhibition should bring the audience to appreciate the esthetic of Chinese art through the understanding of close connection between the art demonstrated in the objects and the Chinese culture.

Hence, I believe that the function of museums in promoting social harmony is not a mere slogan or idea. Cultural assets of different peoples do communicate the wisdom and philosophy of human beings; so museums should take advantage of this quality on the role of bringing forth the true, the good and the beautiful aspects of humanity.

3.2. MY DESTINY CARRIED FORWARD

INHERITANCE OF GUQIN ART AND CULTURE

Peng Wan

In 1977, the United States launched two spacecraft, Voyager I and II, on which gold CDs were greetings and music from selected cultures of mankind. They have been played continuously ever since, conveying “the Sounds of Earth” to outer space. On these CDs there were the Guqin (a seven-stringed plucked instrument) tune of “Flowing Water” played by famous Chinese Guqin player Guan Pinghu. Guqin music not only represents Chinese classical music, but the sound of mankind just as the other 27 musical compositions in the CD. The music language, artistic feeling, and cultural recognition go beyond the limits of time and space. These kinds of culture and art would be passed on to every corner of the universe, which has triggered us to ponder over the question: what is the ultimate connection between culture, art, and life?

China has the world’s most extensive amount of intangible cultural heritage. Chinese, or rather every person in the world with a sense of social responsibility, are overwhelmed by this culture’s ultimate charm. Looking back upon a rich civilization of 5,000 years, Chinese have come to realize that the real cultural life is to carry on actual representative cultural arts of our nation. As for representatives of national cultural art, nothing is superior to that “intangible cultural heritage”. It has long been in our blood, and is the presentation of traditional Chinese culture.

Guqin art was proclaimed as one of the Masterpieces of the Oral and Intangible Heritages of Humanity by UNESCO in November 2003. Reasons for this proclamation lie not only in the instrument itself, but the humanistic spirit it carries, namely peace and the golden mean. It is a spirit going beyond the limits of time and space and generating a rapport with all mankind.

I have been working for the inheritance of Guqin culture for over 20 years, and I came to realize that inheritance of Guqin culture means not only the inheritance of the music or its playing technique, but the spirit of “peace and the golden mean”. It means cultural upgrading from the instrument per se to the spirit it represents. Meanwhile, “inheritance” does not necessarily mean an exact copy of the past; instead, it shall also be combined with new energy and modern life. We shall also advocate creativity based on changes in daily life and alterations of appreciation. Thus, intangible cultural heritage will be developed, while on the other hand the humanistic spirit would exert educational influences on present

day society, purifying human minds, broadening views, and generating the evaluation of right and wrong so that people would love nature, respect life, and endeavor to create a harmonious society.

My motto is: "Love Guqin for life, and I am to pass on the culture; otherwise everything will be in vain." Being the only contemporary Guqin maker graduating from the Guqin Manufacture Department of the Music College, I have rich experience in systematic academic training and from practices and repairing work of famous Guqins from the Tang and Song dynasties. I also have great understanding of instrument playing, sculpture, painting and calligraphy. Based on these advantages, Guqins made by my business Juntianfang have become the model for traditional Chinese handcraft.

I have been making Guqin for years, but I never remain satisfied. I always remind myself, "I am to pass on the culture; otherwise everything will be in vain." This quote is the faith and origin of all my efforts. "Inheritance" means not only the passing on of manufacturing techniques, but of the traditional cultural spirit of "peace and the golden mean".

The quote "Bu Po Bu Li" of Hanyu from the Tang Dynasty is still applicable in the inheritance of Guqin cultural today. "Po" means to not settle for the instrument per se. Chinese culture is vast in its scope, and if we have limits in our own minds, everything will become empty and pretentious. Therefore, Guqin pursuers must move beyond limitations and embrace the vast culture. "Li" means to appreciate life as art and a kind of self-realization in the appreciation of Guqin spirit—"peace and the golden mean". "Self-perfection" means to build a life pattern of Guqin and human and a positive life attitude, while implementing the traditional cultural spirit using Guqin as a clue. And, "ultimate perfection" means to advocate to the public, nurture human goodness, and finally achieve the social respect of cultural art by learning to play Guqin, implementing aesthetic spirits and learning and sorting through traditional cultural elements.

With the decision to inherit, my Juntianfang business has developed from the sole manufacture of Guqin into an industrial chain containing education, performance, exhibition, press, and aesthetic spatial design, pioneering the protection of intangible cultural heritages in a new method which is to handle the protection of intangible cultural heritage in daily life and to advocate the aesthetics of Guqin culture and traditional cultural spirit.

For Future Generations - Inheritance of Intangible Cultural Heritage (ICH) Techniques

I began to make Guqin when I was in college, and it has now been more than twenty years. The brand of Juntianfang as well as the Guqin Manufacturing Studio were established in 2001. Ever since then, I have been implementing the traditional techniques that have a history of over 3,000 years. I hold to the principles of manual production with unique raw materials, and strive to make Juntianfang the example for Guqin cultural inheritance and development, whilst assuming the social responsibility of inheritance, researching and developing the Guqin culture and the unique manufacturing techniques.

In the opening ceremony of the Beijing Olympic Games in 2008, it was a thrilling moment when my Guqin's "Ancient Sound" was first staged when the big scroll opened. The whole world could see my Guqin. The far-reaching, stream-like Guqin music is the result of thousands of years of history, and is derived from the traditional Chinese culture such as jade sculpture, bronze, porcelain, calligraphy, and painting. With development throughout history, it has become a contemporary aesthetics embedded with oriental philosophy. After 2008, the "Ancient Sound" has traveled with me, commuting between worldwide exhibitions sponsored by the Ministry of Culture and the Beijing Bureau of Culture in the Netherlands, Denmark, Germany, Israel, Korea, and Russia. This Guqin has become an epitome for my inheritance efforts these years, and is also serving as a bridge for the communication of Chinese traditional culture and world culture as a whole.

The intangible heritage program of Juntianfang is the traditional manufacturing technique of Guqin. Guqin art is crowned as one of the Oral and Intangible Heritages of Humanity through UNESCO. The traditional manufacturing techniques of Guqin are the foundational base for the existence and development of Guqin art. Ever since its establishment, Juntianfang has been involved in the protection and inheritance business of the ICH. The national twelfth five-year plan outlines cultural development must be grand and general in its scope of development. Several years ago, the Ministry of Culture planned to downsize social production to protect the ICH, and it has so far made some progress. Juntianfang is one of the best examples resulting from the plan.

For over 10 years, I have been teaching students and workers who have formed a great team for steady development. Juntianfang has developed from a small studio into a cultural ecological garden integrating both industry and culture. Juntianfang Guqin Cultural Ecological Garden has achieved mutual development of industrialization and public welfare. The profit from industrialization is used in the cultural inheritance which, in return, will boost and influence the development of industrialization. Juntianfang does not pursue maximum financial benefits, but

instead strives for the correct inheritance of cultural ideas. Every Guqin, every book, every performance and every colleague of Juntianfang endeavors to pass on these cultural ideas and share them with everyone.



The famous Tang Dynasty Guqin manufacturing family Lei advocates the idea of “with the best material, best techniques, the right sound of Guqin could even last for 500 years.” Implementing this idea, Juntianfang has been critical to itself in the production of each Guqin. According to the *Notations of Wuzhi Study* from the Qing Dynasty, after a history of 3,000 years, there are now a total of 51 types of Guqin. However, some structures of these Guqin are not suitable and their sound quality is not good. Therefore, after over 20 years of research, practice, and comparison, I selected approximately 20 types of Guqin. The manufacturing techniques of Guqin have, for the first time in history, been summarized and sorted through.

Ancient wisdom of our ancestors has always occurred to me in my dreams like shooting stars flying across the sky, and I would get up immediately and write down those thoughts. Over the years with inspirations from my quite aesthetics

ideas and artistic thoughts, I have created over 80 types of Guqin based on ancient techniques. In 2010, integrating these types and traditional ones, composition ideas, Guqin picture appreciation, traditional techniques, and general ideas relating to Guqin manufacturing, I composed the Juntian Document of Guqin Manufacturing for the reference of future generations. My thinking was that the wisdom long lost in ancient time and space belonged to the ancient saints, and it is now passed on to future generations through my inheritance. It shall belong to all followers of the Guqin. Therefore, I published this document, hoping more people would participate in the inheritance of the Guqin.

Publications such as books and videos are proficient ways to document, accumulate, broadcast and inherit knowledge and are a most basic and important source for human acquisition of knowledge and information in daily activities. Guqin art is favored with a long history and after thousands of years of inheritance and development has gradually matured. Today we find well-preserved Guqins from the Tang, Song, Yuan, Ming and Qing dynasties, and ancient saints have also left behind numerous original works of literature such as Guqin notations, songs, theories, and poems. These Guqin songs, aesthetics theories, paintings and videos have revealed the Guqin's connection with traditional Chinese culture in the process of inheritance and development. Moreover, with rich cultural contents, these work of literature are classic representatives of Chinese culture and are quite valuable to our research.

Cultural art upgrades in the process of documentation, exhibition and communication, and develops in the process of inheritance and researching. "To document today, and treasure history" was in fact my original intent to establish the Guqin office in Juntianfang. Guqin office organizes the documents all the literary materials about Guqin systematically with creative editing ideas and publication manners, so as to provide first-hand literal records of this history for future researchers. Ever since its establishment in 2008, the Juntianfang Guqin Office has reorganized and published worldwide famous cultural books and video products of Guqin, such as the Notations of Ziyuan Hall, Notations of Tianwen Chamber, Techniques of Guqin, Guqin-special edition in memory of the 100th anniversary of Guangling Guqin Society, Ink Notation Selection of Liu Shaochun, Calligraphic Notations of Liu Shaochun, ancient notation and books of Juntianfang, the CD of Soaring Juntian, the CD of Juntian Harmony, and the DVD of Traceless. The professional acoustic studio of Juntianfang is applied in the performance recording of Guqin artists, as with the promotion of the inheritance of Guqin culture.

Publication in Modern Society - Inheritance of the Human Spirit

Through my efforts and those of my colleagues who have devoted themselves to cultural inheritance, Juntianfang has found the appropriate mode of exhibition and publication for the human spirit carried on through ICH of Guqin art, namely illustrating traditional Chinese cultural spirit by means of aesthetics and contemporary art. This integrates traditional cultural elements, including the zither, calligraphy, painting, tea, flower and fragrance, with spatial design, and to create an aesthetic space permeated with cultural atmosphere.

In recent years, the “Chinese Scholar’s Life Aesthetics Space” I designed has, in exhibitions, concerts, and stage presentations, traveled to the Netherlands, Denmark, Germany, Israel, Korea, Russia, Saudi Arabia and Taiwan, and participated in the ICH protection exhibition hosted by the Ministry of Culture, the Taiwan “Root and Spirit” ICH exhibition in November 2009, the “Cultural Week of Beijing” exhibition hosted in Taiwan in February 2012, the “High Mountain and Flowing Water-art exhibition of Guqin” in 2010 and the “Traceless-life aesthetics and attitude of contemporary zither followers” in 2012 hosted at the National Theatre, bringing enormous influence overseas. The CIDA (Chinese Interior Decoration Association) has, based on our unique aesthetics in terms of concepts and spatial design, awarded us the great honor of “Design of China-Crystal Kylin Award Life Artist”.

In terms of Guqin performance art, I founded the Juntian Harmony band in 2010, pioneering the field of humanistic spatial aesthetic concerts. As a professional band specializing in Guqin performances, Juntian Harmony is composed of artists who deeply love traditional Chinese culture and who have fully devoted themselves to the popularization of Guqin art and the practice of life aesthetics and culture. These are artists of the Guqin, zither songs, guitar, cello, taiji, harp, flute, drum, and kunqu opera. The program varies gradually and the traditional contemporary art forms have perfectly merged. In the combination of motion and stillness in aesthetic space, these performances endeavor to illustrate the aesthetic life with traditional cultural spirit by means of visual and acoustic art, to reveal a Guqin’s beauty, power and essence so as to gain more worldwide followers. The thousand-year appeal of the Guqin will continue to grow in the process of inheritance and innovation.

The Juntian Harmony band has hosted many concerts in recent years, such as at the Shanghai New Year Concert 2012, the Traceless Guqin Concert 2012 held in Beijing National Theatre, the “Unity” Mid-Autumn Guqin Concert by Famous Artists 2013, the “Step on the Snow” New Year Guqin Concert 2014, the “High Mountain and Flowing Water” Strait Guqin Concert of Famous Artists, the “Qinjin” Guqin Concert in Shanxi Theatre, the Guqin Concerts in the theatres of

Wenzhou and Hangzhou, and the upcoming Guqin concert at Melbourne Australia's Artistic Festival. These concerts have resulted in enormous influence overseas.

In order to promote the integration of Guqin culture into daily life, the education of Guqin and life aesthetics are extremely important. The Juntian Guqin Society has hosted training programs 23 times and nurtured over 500 students since the establishment of Juntianfang in 2009. Based on the education of Guqin performance techniques, the Society puts emphasis on the courses of musical aesthetics, life aesthetics, and oriental philosophy as well as the themed experiences of tea, flower and fragrance. This results in the generation of public introspection, improving student appreciation and personality, and revealing the long-lost innocence and nature and forming peaceful and healthy life attitudes and world views. Students are elegant and turn to aa focus on themselves when they leave the program. Some of them even cry. All of this is brought by their personal pursuit.



It is my long-term dream to build a school with artistic subjects of “zither, chess, books, painting, poems, fragrances, teas, and flowers”, and at the same time a cultural experience space so that more people would benefit from the education

and the combination of education and interests. When we think about education today, many parents pick interests for their child, and many are interested in financial benefits rather than personal growth. Some children are born with an interest in Guqin and traditional culture, but their parents never take it seriously, and yet we shall know that endowments like this do not grow on trees. I think interest is a segment of life scattered in space, and it is the leftover homework from our former life. Guqin training of Juntianfang actually encourages students to find their own interests from the bottom of their hearts. To learn based on interest, so that students will have the urge to finish the course, which is a good method for education. To complete social education based on interest must be supplementary to the present educational system.



Meanwhile, Juntianfang has participated positively in the Guqin education activities of schools and social societies. It has also, through combination of aesthetic spatial design, built a Guqin and Traditional Culture Class in Caiyu Middle School in Daxing District of Beijing, Guqin Class in Weishanzhuang Middle School, a Traditional Culture Class in Hongying Primary School, and a Traditional Culture Class in Renmin University of China. In addition, Juntianfang has also held cooperative education programs with educational institutes such as Zhongguancun College.



Over the past several years, Juntianfang has developed from a single Guqin manufacturing workshop into an enterprise that integrates education, performance, exhibition, publication and aesthetic spatial design. It is now an important worldwide practice in the protection of ICH. Therefore, Juntianfang was crowned as a National Demonstration Base of Cultural Industry by the National Ministry of Culture in 2010 and was awarded the honor of National Research Base of the Protection of Intangible Culture Heritage by China's Protection Center of ICH in 2013.

Conclusion

The power of culture lies in its delicate influences. The cultures of human kind have been in the long process of development over a long period of changing time, traceless as a bird flying across the sky. After a while, even though the signs of its development are long since gone, it would etched profound impressions on one's mind and thereby trigger inspiration. Juntianfang has built its foundations upon Guqin, striving to construct the "Chinese Literal Aesthetics Space" structure with Guqin, calligraphy, painting, tea, flowers, and fragrance, and devotes its efforts to the inheritance of cultural inheritance and sharing with the world, contributing to cultural diversification. Chinese culture enjoys a long history, and not everyone can understand the cultural and artistic connotations merely through our musical and cultural endeavors. However, so long as we continue, we believe everything

we've done today will pay off and things will surely develop. As a quote from Lao Tzu goes, good deeds always pass without a trace. We sincerely hope that everyone can develop a positive attitude toward cultural inheritance, and join past civilization and future civilization together, without a trace.

Juntianfang endeavors to advocate the spirits of Confucian, Buddhist and Taoist traditional Chinese culture through efforts regarding the Guqin. In order to purify people's minds, nurture their temperaments and simplicity, to help people with self-cultivation and self-redemption through cultural efforts, to purify people's minds with the energy of cultural art so that people would acquire judgment skills, love nature, and respect lives. Society would accordingly develop a magnificent atmosphere with cultural affection and artistic respect, the power of "peace and the golden mean" would be promoted, cultural accomplishments would see further improvement, and society would then develop through ultimate love and peace.

Juntianfang strives to illustrate the Chinese Guqin cultural spirit by means of life aesthetics and contemporary art, to analyze the structures found between traditional Chinese culture and modern life, and to prove, using multiple arts, the strong connection among traditional cultural spirit, modern art and daily life. They could connect without a trace, or even develop into a new artistic form which would surely become one of the most important methods through which to protect the ICH, creating more development space for these ICH projects and bringing new blood to traditional culture.

Mr. Gu HongMing, a notable global scholar at the end of Qing Dynasty, says in his book *Chinese Cultural Spirit* that the objective for traditional Chinese culture is to generate people's interest in all elegant and valuable things, to educate people with great poems, to nurture their temperaments so that they would follow moral codes and acquire perfect personality.

In actuality, it reflects the core quality of eastern culture: the focus on personality and inner minds. Eastern culture and philosophy are an important part of the human culture, and this has transcended the contrast between the concepts of the "material" and nature. In the present world, which is swamped with material culture, it strives to protect human natural simplicity and strives toward a harmonious cohabitation among living things. The culture power that brings peace, health, order and happiness to mankind would surely have a profound impact on the entire world.

Looking over all these efforts I have made during these past years of Guqin culture inheritance, I have found many companions with whom I share the same interests, and this is one of the happiest things in my life. I believe I was born for Guqin. My motto is "Love Guqin for life, and I am to pass on the culture; otherwise

everything will be in vain.” It is my dream to pass on the manufacturing techniques and spirit of the Guqin and my understanding and appreciation of Guqin manufacturing, to hand over to the future generations all these ICH of China and the traditional cultural spirit. I sincerely hope that every man on earth might strive to inherit intangible cultural heritage, to protect the diversified development of world cultures, and to leave more material and spiritual wealth for future generations.

Moving forward, Juntianfang will gather all strength to present the Eastern humanistic essence and glamour to the contemporary world, sharing eastern culture and wisdom with all mankind. Moreover, I will persist in my insistent on the inheritance of tradition and proceed forward forever more.

3.3. SOME QUESTIONS OF VIRTUAL RECONSTRUCTION OF THE LOST LISTED CHURCH BUILDINGS

Kreydun Y.A.

The issue of computer modelling of the lost and partially lost architectural religious heritage sites is discussed in the article. The methods of virtual reconstruction of the architectural projects, the computer-based software for three-dimensional modelling, as well as the technology of the computer compilation, which allows deciding the issue of the easy access to viewing a model are analysed using the multidisciplinary approach. The modelling issues in the terms of preservation, monitoring the current state of the cultural and historical heritage sites, ensuring the cultural landscape have been defined. The procedure of virtual recreating the look of the lost religious buildings and complexes has been suggested. It has been emphasized, that the creation of three-dimensional panoramas, electronic catalogues could mitigate the effects of the church property restitution and retains the free access to at least the virtual models of the heritage sites.

Introduction

Over the last years the 3D-graphics has become more common in various fields of the human activity, a large number of the architectural and design works are executed in the three-dimensional space. Three-dimensionality enriches the computer technologies with the elements of the realistic style, changes the nature of the interaction between a person and a computer. The technologies of building the three-dimensional computer models have been already developed for several decades. However, only today these technologies have become available for the general computer users. Two major factors have made a contribution to it. At the turn of the XX and XXI centuries the sufficiently powerful (large memory capacity, response time) personal computers appeared. Modelling has become available for large number of the specialists, architects, designers, restorers. Then, at the end of the first decade of the XXI century the high-speed networks, which allowed transmitting the significant information scope between the remote users appeared. This significantly expands the audience, which uses the modelling results. Now this information could be available not only for the technical specialists, but also the art critics, museologists. Moreover, the three-dimensional models could be transmitted through the Internet, i.e. to the workplace in any institution. The significant

expansion of the usership has resulted in the significant progress in developing the shell programs, which allow building 3D-models, improving and “reviving” it, simulating a high degree of vividness of the virtual space.

Methods of Research

The historical, descriptive and analytical research methods are used in the article.

Main Part

In a view of developing the modern computer technologies the art history and the history of architecture have had the opportunity to enhance the traditional research methods. This opinion has been repeatedly expressed by E.Y. Kalnitskaya¹, D.Y. Dragomirov² and others. The application of the computer technologies has a variety of advantages. The computer technologies allow more clearly imagining the dimensional and spatial, as well as planning structure of the architectural project, the decoration of building elevations, and, what is the most important and the commensurability of the environment. In case of the elaborated model the walling technique, the material and decoration of the building could be determined. Not in all cases it is possible to reach the high accuracy of the model, which directly depends on the completeness of the initial historical, archive and other data on the lost site. At the present stage the objectives of the three-dimensional modelling are as follows:

- 1) recreating the look of the lost buildings upon the unique photographic documents and graphic materials in a form of the three-dimensional models;
- 2) modelling “the cultural landscape” by means of the computer technologies and the reconstruction of its changes on the basis of the archaeological, as well as archive and historical data;
- 3) virtual preservation and monitoring the current state of cultural and historical heritage sites;
- 4) implementing the concept of the virtual computer modelling the landmarks of architecture, history and culture in education, culture and art;
- 5) development of the electronic educational tourism.

Two approaches, which ensure building the three-dimensional models of the architecture and urban development projects, should be drawn up. The first one is to create a cyclorama of the existing sites (a pseudo-three-dimensional model). The illusion of three-dimensionality is peculiar to the models, but they are not actually

1 Kalnitskaya, E.Y., 2011. Three-Dimensional Modelling as a New Tool of an Architectural Historian. Date Views 15.10.2011 www.conf.cpic.ru/upload/eva2005/reports/tezis_725.doc.

2 Dragomirov, D. Y., 2006. Three-Dimensional Computer Reconstruction of the Listed Buildings. Bulletin of the Udmurt University, 12: 141-144.

three-dimensional, as the observer is not able not move in the chosen direction. The specified panoramas are built using circular photographing followed by further photo stitching in the special programs. Such panoramic views have become more popular in the Internet. The field of its most active application - is the interactive catalogues, presentations, encyclopaedias and educational programs. In the field of the art history this technology is convenient to use for representing the interiors of the preserved historical and architectural landmarks. For the purpose of building the pseudothree-dimensional model the highly specialized applications, such as Easypano Modelweaver, 3D Photo Builder Professional, 360 Degrees Of Freedom 360.3D are often used. The automation function is specified in these software packages. Implementation of this technology is relatively time-consuming, therefore, in our view; it will be more widely spread in future.

There are some graphical packages, which give the possibility to simulate the spatial effect (a drop shadow, a perspective). However, the drop shadows or the lines simulating a perspective - are just the illusion of depth; the model does not actually have depth. When using these three-dimensional programs the perspective becomes dynamic and real. The second approach of building the three-dimensional special models lies in the use of the computer programs of the complete three-dimensional modelling. A large number of the cultural and architectural heritage sites require the implementation of different methods of the computer modelling optimization. The most important stage - is the model visualization, the process is very timeconsuming¹. The intended man-hours of the modelling final stage should comply with the required degree of detailing the recreated 3D-model of the site.

It is necessary to compile a computer model into the machine codes in order to apply the three-dimensional virtual reconstruction of an architectural project, carried out in one of the graphical packages (3D Studio MAX, ArchiCAD, AutoCAD, etc.), as the local (within the subject exhibition) or major (Internet projects) presentations. The latter allows solving some important technical problems of presentation: 1) an access to viewing a virtual 3Dmodel without installing the special expensive graphical packages; 2) the presence of the individual interface, which reflects the specifics of the art study for exploring a 3D-model; 3) reducing the response time and increasing the speed of work with the 3Dmodel of a site; 4) decreasing the used computer memory capacity without the picture quality degradation. An alternative to the CAD-technologies is the recently released software packages, which implement the so-called BIM-technology. In the estimation of some experts, such as V.V. Talapov, this technology is more user-friendly and

1 Wurlander, R., M. Gruber and H. Mayer, 1996. "Photorealistic terrain visualization using methods of 3D-computer-graphics and digital photogrammetry". Vienna: International Archives of Photogrammetry and Remote Sensing, 31(B4): 972-977.

advanced for landmarks modelling and building design. It could greatly ease the problem of arrangement and integration of various building elements and systems. The BIM - technology is implemented, for example, in the Autodesk software programs (the Rivet Architecture, Rivet Structure packages, etc.)¹

Nowadays the following technologies of the computer compilation have been the most widely spread. The programmer-friendly multiplatform tool Unity3D. Although this development has been initially intended to creating the virtual three-dimensional computer game framework, the integrated program features allow quickly enough modelling the landscapes of varying complexity by a limited number of the specialists, and working with light and shades, reaching a high degree of vividness. The other approach requires the participation of a large number of programmers, as it provides the possibility to process the graphical 3D-model by means of the low-level programming languages (in particular, C++). For this purpose the OGRE technology could be applied. When using this technology as high as possible degree of the landscape and site vividness could be reached, but it will require much more time and financial expenses.

Due to the changes in the legislation on the relations between the Church and the State the problem of recovering the church buildings, church ware, icons and other spiritual heritage sites has arisen. Most of the extant church property is under the supervision of the public cultural institutions. Moreover, the church buildings themselves - the churches - have been often turned into a museum, what to a certain extent, has prevented its total loss. As noted by V.G. Bondarchuk, "The history of preserving the domestic religious buildings - is a complicated, complex, touchy and still insufficiently studied issue"²[5]. Recovering the church buildings and other property, restoring the public worship will undoubtedly restrict the art critics', restorers' and nonspecialists' access to the ancient church buildings. The creation of three-dimensional panoramas, electronic catalogues could mitigate the effects of the restitution and retain the free access to at least the virtual models of the heritage sites. It is obvious that the model could not fully catch the exhibit image, as well as the virtual technologies could not simulate all the experiences of the direct contact with the work of art³

1 Eastman, C., P. Teicholz, R. Sacks and K. Liston, 2008. BIM Handbook. John Wiley & Sons.

2 Bondarchuk, V.G., 2005. Analysing the Literature on Preservation of the Russian Religious Buildings. A Museum in a Memorial Church: Proceedings of the Scientific Workshop, St. Petersburg, pp: 31-43.

1 Stepankaya, T.M., 2013. The Altai's Industrial Architecture of the 18 - 19 Centuries. MiddleEast Journal of Scientific Research, 14 (2): 263-266.

Because of the virtual reality and virtual world's concept development on the basis of the computer-based information and communication technologies the prerequisites for forming the virtual public cultural space, which could propel the domestic culture and art to a higher level of the public interest, have appeared. However, virtual presentations will contribute to the promotion of the actual historical and cultural landmarks, increasing the tourist and investment attractiveness. It is primarily subject to the large cultural centres of Moscow, St. Petersburg and other cities, where because of the cooperative efforts of the state authorities and cultural institutions the implementation of the large-scale projects is possible.

The geographic information systems, including the less stringent models, than those during the restoring process are established in order to complete the conservation tasks. In the context of this study, the GIS visualization in the test mode has been carried out on the basis of Google Earth, which provides the open access to the three-dimensional terrain model upon the satellite images. The 3D site plotting was carried out by the GPS-coordinates of the sites, obtained by the author during the field studies. According to the electronic cartographic materials the final visualization allows determining the site location, as well as evaluating the pattern of the landscape surrounding the landmark. In the same system referencing the simplified site model to the terrain could be carried out as a matter of the landscape composition analysis while implementing the urban conservation or environmental activities¹. Applying the three-dimensional models obviates the need for executing the time-consuming physical modelling of the site or the terrain.

According to the practice, the stages of developing the 3D-models of landmarks and landscapes have its own specifics depending on the tasks to be solved and the chosen software. However, the key elements of the procedure are common to different modelling objects. When setting the modelling task, it is necessary to determine the required level of detailing and the degree of vividness (visualization) of the final product. During the operation, in addition to the orthogonal projections, it is necessary to determine the image of the building elevations and interiors, as well as the model terrain textures. The naturalness of perceiving the modelled computer environment and the possibility of the contact (interactive) on-line interaction with the virtual environment are required for reaching a high degree of vividness of the computer (virtual) mode²l.

Conclusion

2 Danahy, J., 2000. Visualization data needs in environmental planning and design: Virtualising the 3D real world. GIM International, pp: 12-15.

1 O'Leary, D.E., 1997. Artificial intelligence and virtual organizations. Commum ACM (USA), 40(1): 52-59.

Subject to as aforesaid the author's integrated procedure of virtual reconstructing the completely or partially lost church missionary architecture assets of the South of Western Siberia is as follows.

1. Archive and Historical Surveys. Determining a list of the church buildings upon the archive data and identification of the archive architectural graphics.

2. Field Studies. Detecting and coordinating the location, photo fixation and measurements of the church buildings. In some cases - using the methods of archaeological clearing. The collection of the old residents' memories of the church exterior and interior, church ware and other religious items.

3. Implementation of the Geographic Information System, Reflecting the Sacral Topology of the Research Region. The 3D satellite site plotting. 4. Preparation of the 2D-profiles of the Recreated Sites, Drawing in Floor and Elevation Plans, Coordination of the Archive, Bibliographic and Field Data.

5. Deriving "the "Wire" Site Frame upon the Two-Dimensional Profiles of the Floor and Elevation Plans or through the Computer Processing of the Historical Photos. For complexes - detection and identification of the geodetic building parameters.

6. Generating the 3D-Model of a Site and the Surrounding Landscape on the Basis of the Three-Dimensional Graphics and Exclusive GIS.

7. Model Visualization. Development of the optimal lighting layout, arrangement of the virtual spotlights, set-up and "installation" of toning and terrain textures of the architectural projects.

8. Presenting the 3D-Model of a Site.

8.1. Compiling a Computer Model into the Machine Codes.

8.2. Designing an Individual Shell Program Which Interactively Creates the User's Access to a Model.

8.3. Generating a Video Sequence of the Comprehensive Inspection ("a Fly-By" in the Given Path) of the Historical and Architectural Landmark with an Information Audio Sequence.

9. Project Implementation.

9.1. Recording a Video Sequence on DVD from the Menu, Which Allows Viewing Each Site.

9.2. Allocating the Separate ThreeDimensional Models in the Internet.

9.3. Creating a Virtual Museum Exhibition.

Implementation of the aforesaid procedure involves the work of a variety of the specialists - the architects, programmers, computer designers. However, the major role is reserved by an art critic. Neither a programmer nor a designer himself could fully feel and render the 3-D composite and colour score of a landmark. The modelling experience has shown that the steady development of the computer

technologies will enhance the prospects of implementing not only virtual, but also actual projects.

The aforesaid modern computer technologies allow recreating not only the particular models of objects or its complexes. The geographic information systems along with three-dimensional modelling could recreate the large-scale scenes, including the entire look of the environment, which is a model of “the cultural landscape” as a form of describing the cultural and natural heritage sites. If there is a sufficient amount of the historical data and documents, the model could be extended by the additional chronological layers, reflecting the state of the landmark in various times. For example, we have recreated the look of the first missionary church of Chermal, which was renewed several times, while changing its exterior and location. A multilayered model includes drawing in a landmark prior to 1890 and then, when it was reconstructed. In general, the procedure of three-dimensional modelling of the church missionary buildings has been evaluated while developing the computer models of 15 buildings of the Ulalinsky missionary camp (the first prayer house of two types, the Vladimir Memorial Church, the chapels of Our Saviour and St. Panteleimon (Fig. 1.), the Cemetery Church of Assumption, the house of the mission's chief with a family chapel, the boys' and girls' missionary schools, the Konshins shelter, the Metropolitan Macarius school, an old college house, a missionary hospital, an obelisk, a preaching house), 13 buildings of the Chemalsky community shelter (Fig. 2-3) and missionary camp (the first prayer house of two types, the All Who Sorrow Church, the St. Nicholas Church, two cell buildings, a sanatorium, the one-class and second-class schools, a refectory, a cross-house, a cell-hut, an old bathhouse, a household building), three buildings of the Ongudai missionary camp (the churches of St. Innocent and Assumption, the preaching house of missionaries the Sokolovs), two buildings of the Ulalinsky Nunnery (the Church of Anna the Prophetess and the St. Nicholas Stone Cathedral) and the St. Nicholas Church in Ust-Kan. A total number of the computer 3D-models developed during the study is 34 items, including two sets. Modelling the partially preserved buildings have been based on the design drawings of the pre-Soviet times, the author's measurements of the historical structures and building elevations, the typical forms of roofs, window openings and decorative elements, which are typical for the regional building types under consideration. During the computer model compilation the additional processing is necessary to reach the required level of vividness of the 3D visualization. In addition, correct matching of the virtual camera parameters, which is carried out empirically is crucial for eliminating the “optical” distortion of the model cubage's. The list of the modelled objects reflects the range of all the most classical and important architectural heritage sites of the Russian

Orthodox Church in the traditionally missionary territory in the South of Western Siberia¹ [9].

Results

The new promising ways to preserve (including the virtual preservation), to account and to protect the unique historical and cultural heritage of the region lie in the application of the information technologies. Propelling these work types to the level of the modern technologies will to a large extent contribute to renewing and retaining the historical memory of the Russian people. This research trend has become more urgent. The cultural and religious heritage becomes the study object of various subjects in both higher and secondary education institutions² [10]. The process of restoring the lost church architecture assets has been intensified. The need for the skilled personnel in the field of the architecture, construction and applied arts has increased. The aforesaid computer technologies have become not only an actual tool for the design and presentation works, a method of the scientific communication for the general researchers of different specialties, but also the possibility to amplify the subject of the art historical and architectural studies.

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1 Kreydun, Y.A., 2013. Missionary Church Building in the Altai: Recreating the Look of the Lost Churches of the XIX - Early XX Centuries. Barnaul, pp: 262.

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10. Truevtseva, O. N., 2006. Museum as a social system. Defining the Museum. ICOFOM. Internation Committee for Museology, Museum of the Mariemont, Paris, pp: 209-217.



Fig. 1. Model Panteleimon Chapel

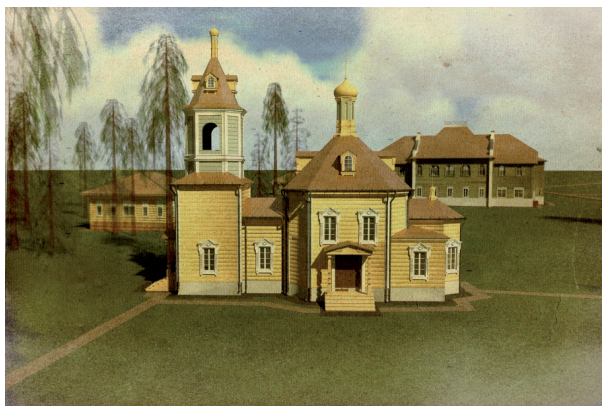


Fig. 2. 3D-visualization of Sorrow temple and second-class schools in Chermal

Tourism as a motivation to the development of the heritage of the Asia-Pacific regions

4.1. CULTURE -TOURISM AND THE PRESERVATION AND UTILIZATION OF CULTURE: EXPERIENCES ON CULTURAL TOWNS CREATED IN TAIWAN

Chen Kuo-Ning

Culture tourism (cultural tourism) is the subset of *tourism* concerned with a region's *culture*, specifically the architecture, lifestyle of the people in those geographical areas, the tradition customs, the history of those people, their art, festivals, religion, rituals and other elements that helped shape their way of life. Normally cultural tourism includes tourism in *urban areas*, particularly historic cities, towns and their cultural facilities such as churches, temples, monuments, *museums* and *theatres*. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities, and their values and lifestyle. It is generally agreed that cultural tourists spend substantially more than regular tourists do.

In order to enhance economic development many governments have used cultural heritage to develop their tourism. Cultural tourism can also play in regional development; this form of tourism is also becoming generally more popular throughout the world.

When cultural activities and economic benefits linked together then it is not a simple thing, which issues need to be addressed included: contradiction of marketing adaptation and preservation of cultural heritage, popular culture and traditional cultural values of identity choice, appealing to the old for the new creation and design, cultural learning and recreation parallel, equilibrium value of consumer experience and cultural memory etc.

Here are examples in Taiwan choosing for a discussion.

The Southern Branch of National Palace Museum

National Palace Museum (NPM) at Taipei is an internationally famous major museum, its collection of exquisite ancient Chinese artifacts, includes Song, Yuan, Ming, and Ching dynasties emperors' collection of handicrafts (such as porcelain, jade, bronze, lacquer, bamboo, wood, ivory carvings, embroidery, jewelry etc.) and the most famous scholars' painting and calligraphy from history.

Almost every foreign tourist will come to visit NPM, daily visitors of nearly over ten thousands people, approximately nine thousands of them are from Mainland China. Taiwan has opened up tourism to Mainland China six years ago and the visitors to NPM have increased dramatically. NPM's exhibition halls designed for daily 2000-3000 visitors in 1963. The numbers of visitors had grown from 2.5 million in year 2009 to 4.3 million in 2012, and the visitor number is still growing up. So, the space for exhibition and public area is not able to handle such amount of visitors and had made many of the local visitors unsatisfied.

Besides the tourists from Mainland China, NPM has brought in an increased amount of local visitors as well from the following changes: creation of commercial products from traditional cultural elements, multi-media utilization at exhibit areas. Computer technology and popularity of internet have made the museums a lot more accessible to the general publics.

In 2006, NPM started the theme of "New Fashion NPM" based from the "Old is New" idea. NPM issued authority of developing products with international companies from Japan, Italy and local companies to broaden the selectivity of items in its gift shop. It was a huge success and the revenue had increased significantly.

By 2008, NPM brought in the idea of "Display innovation, create new NPM value" by pushing the tourism business, developing cultural creativity centers next to NPM, activities attracts not only to the typical culture interested population but also the young generation. After renovating its exhibition area it combines marketing strategies with other business from all resources to make NPM a more diversified cultural space.

To balance the cultural resource between southern and northern Taiwan, The Cultural Ministry had decided in year 2005 that to build a southern branch NPM in Chia-Yi. The final project started in 2010 to build an Asian arts museum on a lot of 700,000 m² with an indoor floor plan of 38,407 m². This museum will be another part of NPM with a special southern Taiwan cultural center incorporated with it. It will adapt many new high tech display technics, one of a kind architect design, and outdoor garden to fulfill its function. This project is expected to complete in year 2015. Southern NPM is expected to be the largest center for cultural activity in south area and to combine with nearby touristy points like Ali-

mountain, Dongshi fishing village, and wet lands. The ultimate goal is to link with the local cultural and business to lead the cultural tourism and bring a positive impact on the local economy.

This case shows how to utilize national cultural resources to build a large scaled museum to recreate an old town. It provides more opportunity for the southern Taiwan to access and share the same rich cultural resources as the northern Taiwan. By doing so, it also facilitates the tourism and bring up the local income.

However, it is a big and complex project and there are many obstacles in it. And it is a foreign culture heritage transplantation project, Tai-Bao city, a population of less than 100,000, most residents are farmers, is where the SNPM will be located. To build and operate a large international scaled museum will require a lot of professional personnel from outside. Job opportunities for the locals are limited mostly to laboring or low skilled positions. Most visitors to the museum are expected to be from other cities and towns. How to involve the locals to this museum and give them a feeling of ownership to this project is a great challenge? SNPM's exhibitions are focused to the Asian or international regions. How do we raise the local people's awareness to a higher international cultural perspective level? SNPM not only will bring in economic benefits to the local region but also introduce the value of international cultural to them.

In the past 20 years, there were more immigrants moved from Southeast Asia countries to Taiwan. Most of them are located in Mid-Southern Taiwan. They and their families are the minority to the society. Hopefully with SNPM coming to the region will bring more channels for interactions between the locals and the immigrants, thus diversify the culture and lead to a more harmonious society.

Case 2: Yingge Modern Ceramic Museum and the old town street renovation project

In order to promote the dying ceramic cultural industry at Yingge town, Cultural Ministry and New Taipei City Government have initiated the Yingge Project on renew the old town street and build a new ceramics museum in 1990's.

Before 1970's, Yingge was a town with several hundreds of pottery kilns, they produced large amount of house hold use ceramics and porcelain for export. However after the 80's most of the pottery manufacturers moved to Mainland China for less labor cost and the local economy subside significantly. In the 1990's New Taipei city government and the Council for Cultural Affairs collaborated a project "Update the Old Streets" and this project helped the local pottery transformed from being a manufacturer to a new artistic pottery business. It has turned the once dying business to a successful new form of specialty tourism. Several lo-

cal pottery business donated a building for the pottery museum with the help from the Council for Cultural Affairs. The New Taipei City Yingge Ceramics Museum has held many exhibitions and workshops. It also helps the traditional ceramic industrial transformed to a pottery studio that offers class, DIY pottery projects, exhibitions and gift shops. Nowadays Yingge is an internationally well known town for traditional ceramic preservation combined with new tourism.

Yingge Wares Branding Project” in 2008 to authorize the use of Yingge Wares trademark on ceramics products approved by Intellectual Property Office ,Ministry of Economic Affairs, R.O.C. they expect that consumers could appreciate the elegant Yingge ceramic products.

Yingge Wares Branding Project is expected to reach a new milestone in rebuilding and marketing co-branding names in Yingge. At first, it targeted the history of development behind Yingge ceramics and the symbolic elements behind it, including the most spectacular Carmine Glaze design in the 1950's, the imitation of traditional Blue and White porcelain that won popularity internationally in the 1960's, and the Crystal Glaze design that thrived in the 1980's. All of them have been imitated in mass production by ceramics industries from all over the country, and in turn boosted the incline of economy. Thus, a three-year plan is in motion to adopt the ceramics culture as the main theme and associate to a brand recognition, encourage local production of ceramics and establish a platform for outreach of Yingge ceramics. From 2011 on, the works made in Yingge area in the exhibition of Creative Living: A Selected Exhibition of New Ceramic Works are qualified. Qualifying products are based on their artistic, aesthetic, imagery, and marketing elements. The focus of this motion is to encourage retro- innovations and revive the glory of Yingge ceramics.

By reviewing this ongoing case for 15 years, we observed:

1. The preservation and renew of a dying traditional industrial is based on market mechanism. Old streets in Yingge was getting a face lift from the financial support of local government and that had boosted the local economics by attracting outside investors coming to Yingge, turning old factory to new tourist area. All these changes brought in more tourists to town and gave a new life to an old town.

2. New Taipei Yingge Ceramics Museum has led many activities and workshops involved with local ceramic factories and individual artists. It has gained a lot of recognition internationally and enriched the artistic level of Taiwan's ceramic industry. It also actively promotes branding recognition for local ceramic business to broaden its market.

3. Folks arts and crafts are always coexisting with people's daily needs. Tea drinking is a culture deeply grew in Taiwan and this has led to much new and well-designed innovation in ceramic tea utensils and related products.

Preservations of cultural heritage require public's attention and to fit into people's living. Museum is not just a place to collect and protect artifacts but to educate the publics and incorporate cultural heritage into people's living.

Culture is constantly moving, cultural heritage reflects the characteristics from the people who lived in that period of time. Each period is unique and represents different phases of civilization of human being. Museum should play a role as an interpreter in the diversity of cultures.

4.2. CULTURAL RESOURCES OF ALTAI KRAI AND THEIR USE IN TOURISM

Kubrina G.A.

The rich cultural and natural heritage of Altai, along with the unique museum collections, is the basis for the development of cultural and educational tourism in the region.

These issues have repeatedly been the subject of discussion on scientific and practical conferences, which took place in Altai Krai: international scientific-practical conference “Preservation and reproduction of cultural heritage of the peoples of Siberia” (2002) and “Social and cultural tourism resources of Altai Krai: problems and prospects” (2004); interregional scientific and practical conference “The Role and Place of municipal museums in preservation and reproduction of historical and cultural heritage of the peoples of Siberia” (2003) and “Problems of development of tourism in Altai Krai” (2007); Siberian cultural Tourism Forum (2013). The initiators and organizers of the conference were Department of Economy and investments of Altai Krai, Department Culture and archive business of Altai Krai, Altai State Academy of Culture and Arts.

Altai is unique due to the variety of cultural landscapes, original folk traditions, architecture, and archaeological sites.

Historical and cultural heritage of Altai Krai includes 4506 objects, adopted by the state protection in accordance with the legislation of the Russian Federation: 128 historical and cultural monuments of federal and 4378 of regional value. Among the objects of cultural heritage there are 1628 historical monuments (1052 of them are dedicated to the Great Patriotic War), 623 architectural monuments and 2255 archaeological monuments and sites..

The monuments of industrial heritage are of particular interest: copper and silver-melting plants, mines, hydro technical complexes, grinding factories, as well as Kolyvano-Kuznetsk defensive line. The history of scientific and technological discoveries and inventions related to the activities of Ivan Polzunov, Kozma, and Peter Frolov on Kolyvano-Voskresensk plants is inseparable from the history of the Altai Krai.

arable from the history of the monuments of industrial complex. Barnaul and Pavlovsk copper and silver-melting plants, Zmeinogorsk mining complex, Kolyvan grinding mill are preserved in the region.

The architectural monuments, constructed in the XIX-XX centuries, include public buildings, used for administrative, commercial, religious and residential purpose. Barnaul, Biysk, Kamen-na-Obi and Zmeinogorsk the majority of historical monuments. The most valuable are well-preserved monuments of wooden architecture.

A significant number of monuments of local history are connected with the events of the Civil and Great Patriotic Wars, which include the graves of combatants, space battles, memorial buildings, memorials and busts of Military Glory Heroes of the Soviet Union.

Historical Necropoess in the cities of Barnaul, Biysk and village Kolyvan are referred to the unique cultural heritage.

Archaeological sites, reflecting the history of human development from the Paleolithic era to the ethnographic present, are presented in the region with settlements, burial mounds, ground burial, mines and other objects. A small group of heritage monuments is significant art objects.

The historical sites associated with the life and work of prominent personalities of science and culture take a special place in the cultural heritage of the region: cosmonaut G.S. Titov (village Polkovnikovo, Kosikha district), the legendary arms designer M.T. Kalashnikov (village Kurja, Kurja district), a writer, director, actor V.M. Shukshin (village Srostki, Biysk district), film director, People's Artist of the USSR, I.A. Pyrev (Kamen-na-Obi), the famous Russian poet R.I. Rozhdestvenskiy (village Kosikha, Kosikha district), People's Artist of the RSFSR V.S. Zolotukhin (village Bystriy Istok, Bystroistok district), Honored Artist of the RSFSR E.F. Savinova (village Eltsovka, Eltsovsky district), Honored Artist of the Russian Federation Mikhail Evdokimov (village Verkh-Obokoy, Smolensk district).

To preserve the rich cultural heritage and improve the efficiency of Altai Krai there are being carried out a number of measures within the framework of the concept of conservation, utilization and promotion of cultural heritage sites in Altai Krai for the period until 2020, long-term target program "Culture of Altai Territory" in 2011 - 2015, regional targeted Investment Program, departmental target program "Preservation and development of traditional folk culture of Altai Krai» for 2012 - 2014 years, and "Repair

and improvement of monuments of the Great Patriotic War located in regional settlements” for the 2013 - 2015 years period .¹

The topic dealing with preservation of cultural heritage and its efficient utilization is currently relevant. Culture in general, and cultural heritage as an important component of it, are the basis of the strategic security of any state. And only a high level of cultural development enables the public to follow an innovative way of development.

During the period from 2006 to 2013, 39 cultural sites in 27 municipalities (24 House of Culture, 8 museums, 4 libraries, 3 theaters and concert halls) were renovated or built, 12 of them are objects of cultural heritage. Total funding for the regional investment program amounted to 1319977 thousand rubles.

927,902 thousand rubles from the regional budget is directed to activities dealing with conservation of cultural heritage, including:

- reconstruction of 12 objects of cultural heritage on the regional Targeted Investment Program - 882196 thousand rubles;
- repair and improvement of 96 historical monuments on the departmental target program “Renovation and beautification of monuments of the Great Patriotic War” - 45706 thousand rubles.

Annually, local authorities hold running repairs of monuments of history and culture. So in 2013, 30,851.7 thousand rubles was spent for repairing 238 monuments, including from municipal budgets –24,496.9 thousand rubles, 6354.8 thousand rubles came from other sources (sponsors) – (in 2012 – 41,106.4 thousand rubles).

The museum fund is a special wealth of the Krai. Museum network includes 72 museums, among them: 5 state museums, 53 municipal museums and 14 museum departments of the as a part of cultural and leisure centers. Here are local history and memorial museums; there are art museum and art galleries, a museum-reserve, as well as unique museums such as the National Museum of History, Literature, and Culture of Altai, Kolyvan museum of stone carving in Altai and the Zmeinogorsk museum of mining.²

Altai Krai Administration paid considerable attention to developing the memorial museums dedicated to fellow-villagers.

Existing memorial museums dedicated to V.Shukshin and G.Titov are reconstructed and turned into modern museum complex. There have been

1 Resolution of Altai Krai Administration from 25.05.2010 № 228 “On approval of the concept of conservation, use, promotion of cultural heritage sites in Altai region in the period up to 2020.”

2 The current archive of the Department of culture in Altai Krai.

established and inaugurated the E. Savinova museum (December 26, 2011), the M. Evdokimov museum (December 6, 2012), R. Rozhdestvenskiy museum (June 30, 2012). On November 15, 2013 there was opened the museum dedicated to M.T. Kalashnikov in the school building, where the legendary gunsmith studied at the beginning of the twentieth century.

At the moment there are two museums in the process of creation, both of them are dedicated to famous people – Valeriy Zolotukhin and Ivan Pyrev. The concept of the museum of history of agriculture and peasant life is being elaborated now.

Museums are rightly recognized the unique cultural centers in the region, effectively undertaking scientific research, cultural and educational activities, and possessing great potential in the organization of tourist and excursion activities. However, the demand for museum services by tourist groups is uneven; it depends on many objective and subjective factors. Undoubtedly, the changes taking place in society set new demands on the museums and cause changes in the museums themselves, forcing them to adapt to new conditions, to develop different forms of work. Successful promotion of services provided by Altai museums promotes their active participation in all-Russian, interregional and regional fairs held in the tourist centers.

Museefication of cultural heritage, which is the riches of Altai, is a perspective direction of the museum network. There is some experience in the use of archaeological sites for tourist purposes. Archaeological monument of world significance “Denisov Cave” in Soloneshenoe district has been actively studied for more than twenty years. In the valley of the river Sentelek in Charyshsky district there was conducted the initial stage of museefication of “Tsarskiy kurgan” (Royal burial mound) of world famous Pazyryk Scythian time. On the territory of free economic zone, “Sky-blue Katun” in Altai Krai there was created archaeological park “Crossroads of the Worlds”. Altai State University has been carrying out the study and museefication of objects of archaeological heritage in Krasnoschekovo district for several years. Department of Culture and archive business, Altai State University, The Russian Memorial Museum and scientific and production center for preservation of historical and cultural heritage of Altai Krai are jointly drafting museefication of archaeological monument – mountain Picket that in the future would be one of the museum’s directions of development.

Culture of the region has a high potential, which is determined by the professionalism of creative teams that allows us to develop the so-called event tourism. Especially popular among residents and visitors are the following events – the All-Russia festival “Shukshin’s days in Altai,” festival “Compatriots”, dedicated to M. Evdokimov and R.Rozhdestvenskiy’s readings.

Inclusion of historical and cultural heritage of Altai Krai into the tourist show is being successfully implemented within the framework of the “Big Gold Ring of Altai”, which provides a unique opportunity to learn the history of the development of the region, to see its power and beauty, wealth and experience the healing power of nature.

Thus, Altai Krai is realizing specific work aimed at studying, assessment and management of cultural and tourism resources.



4.3. USE OF CULTURAL HERITAGE OBJECTS IN THE DEVELOPMENT OF TOURISM IN KUZBASS

Koveshnikova E.

Cultural or educational tourism is one of the most important and common types of tourism in today's world. Wherever a tourist goes, everywhere he tries to satisfy his cognitive interest. In any country, there are objects of tourist interest, from the monument of history or culture to a natural phenomenon. Visiting them promotes broadening of knowledge and outlook.

Considering Kemerovo Region from the point of studying historical and cultural sites, the state of cultural tourism in Kuzbass and prospects of its development, it should be noted that there are many wonderful places to travel and make trips: from rich nature of Mountain Shoria to beautiful landmarks in Mariinsk. There are also proven multi-day itineraries to the most interesting corners of Kuznetsk. You can choose the route according to your own taste and interest in the most beautiful places. It all says for the relevance of this issue and the necessity to develop cultural tourism and its prospects in Kuzbass¹. Identification of the features of cultural tourism and sites of historical and cultural heritage and their use as a means to further prospects of development of cultural tourism suggests research areas of cultural tourism in Kemerovo Region as a region with rich natural, historical and cultural potential².

Historical and cultural resources as well as natural and recreational resources of Kuzbass are the basis for the development of cultural tourism, and the criteria to assess their condition and level of use are very important. This problem is not sufficiently elaborated and highly fragmentary. Investigating the problem of the use of historical and cultural objects and characteristics of cultural tourism in Kemerovo area one can observe a new tourism product – “Seven Wonders of

1 Koveshnikova, E.A. Perspectives of development of cultural and educational tourism in Kuzbass / E.A. Koveshnikova // ICOFOM-Sib 2009 Annual Conference & International Forum of Museology Education 2009.11.6 – 11.8 Museums For the Society in the 21 century : Vo. scient. articles. – 2009. – P. 369 – 375.

2 Koveshnikova, E.A. Development of cultural tourism in Kuzbass / E.A. Koveshnikova. P. 90 – 95; Scientific notes of Research Institute for Applied Cultural Studies: scientific magazine - Kemerovo KSU Kemerovo: 2008. – V. 2 (6). – 183 p.

Kuzbass”¹. The project includes the most significant natural, historical, architectural and cultural sites located in the region:

1. *Podnebesnye zubja* (celestial teeth) (Mezhdurechensk). Podnebesnye zubja (Tiger-Tisch) - one of the most beautiful mountain areas of Kuznetsk Alatau, located 60 km east of Mezhdurechensk.

2. *Tomsk Pisanitsa* (Jashkinsky district). On the right rocky shore of the river Tom on the borders of Yashkinsky Districts there are found unique paintings of ancient people – petroglyphs, constituting a single group of monuments of rock art of Pritomje.

3. *Kuznetsk fortress* (Novokuznetsk). Kuznetsk fortress is a monument of history, military engineering and architecture of federal significance. The fortress, founded on Mount Voznesenskaya in 1799, is a unique architectural monument for the whole Western Siberia. It is the only stone fortification of the 19th century, preserved to the present day.

4. *Azasskaya Cave* (Tashtagol). Natural monument Azasskaya cave is located in Tashtagol area, 18 km from village Ust-Kabyrza in the Azas riverhead. The total length of the cave is 7 km away. It is considered a habitat for Sasquatch.

5. *Sculpture “Gold Shoriya”* (Tashtagol). The sculpture “Gold Shoriya” by D. Namdakov is made from blackened bronze and placed in the park of military glory of Tashtagol. The sculpture symbolizes the continuity of generations, kind-hearted welcome and is a real beautification of Tashtagol.

6. *City Mariinsk*. City Mariinsk is a unique example of the uyezd Siberian city of late XIX - early XX century. The city has a rich historical and cultural heritage, which is based on the historical and architectural complex of the historic center. The city has 74 architectural monuments.

7. *Monument “Memory to Kuzbass miners”* (Kemerovo). The monument is a symbol of the heroic miners’ work and is dedicated to the memory of the lost miners in Kuzbass. Bronze sculpture of E. Neizvestniy is installed in Kemerovo on the right bank of the river Tom.

“Seven Wonders of Kuzbass” are included in tourist and excursion routes, their symbols are used in the design of towns and villages of Kemerovo Region, in advertising and on souvenirs². Within the framework of the Year of Culture in Russian Federation, the Year of 2014 in Kemerovo Region is declared by Governor A. Tuleev the Year of Culture and Tourism. Department of Culture and National Policy together with the Kemerovo Regional museum have developed a historical

1 Andreev, O. Tourism in Kuzbass / O.S. Andreev. - Kemerovo, 2009.

2 [Electronic resource]. – Access mode: <http://www.suek.ru/>. The newspaper “Kuzbass”, article “From the round dance - to the” Golden Ring “, 2014. A. Strauss

and cultural tourist route “Golden Ring of Kuzbass”, comprising 21 Kuzbass attraction. These are museums, nature monuments, temples and monasteries, monuments of architecture, monumental art, and other most attractive and interesting objects in the region, as well as objects-winners of the contest “Seven Wonders of Kuzbass.” Currently, municipal authorities are actively engaged in this project¹.

Let us consider the utilization of historical and cultural heritage in the field of cultural tourism and the prospects for its further development in our region on the example of the tourist route “Golden Ring of Kuzbass”. Among the attractions of the “Golden Ring of Kuzbass” is the historical part of Mariinsk, the Kemerovo Museum-Reserve “Krasnaya Gorka” (“Red Hill”), the museum “Kuznetsk fortress”, Novokuznetsk Planetarium, a mountain chain Celestial Teeth, St. Panteleimon’s Monastery in the village Bezrukovo, ski resort Sheregesh, sculpture “Golden Shoriya” and others. The regional department of culture and national policy will soon present for tourists new sightseeing tours to the sights of Kemerovo Region. Thus, in Kemerovo, it is proposed to start the tourist route with a trip to the sights: Burnt Mountain at Krasnaya Gorka, where in 1721 coal was discovered; monument “Memory of Kuzbass miners”; sculpture of great martyr Barbara; the Museum of the mine. It will become possible to see mining machinery, located in the Museum-Reserve “Red Hill.” Mining theme continues when acquainting with the main university training coal-mining specialists – Kuzbass State Technical University and visiting a monument to the discoverer of Kuznetsk coal - Mihail Volkov. In addition, the program includes historical sightseeing on the avenue Sovetskoe and Vesennya, monumental art sculptor A. Khmelevskiy, and trips to regional museums – of Local History and Fine Arts.

City Leninsk-Kuznetsk proposes to include sports facilities to the route “Golden Ring of Kuzbass”: Ice Palace and the Palace of gymnastics, the temple complex of the Resurrection and St. Seraphim Pokrovsky’s Monastery, the Museum of Miner’s Glory of Kolchuginsk mine and the city museum.

Prokopenvsk, in its turn, has developed two routes.

The first invites visitors to the city museum, where “Cosmos” exhibition presents a real landing module “Soyuz TMA-18”; children’s music school №10 with a unique concert hall and stories about the artists who performed in it. The program also includes visiting the Temple of the Holy Pious Procopius Ustiy and Zenkovsky, and a recreation park.

The second route presents cultural and exhibition center “Vernisage”, Alley of Heroes, Monument “To the Conquerors of the earth’s interior”, the open-air

1 [Electronic resource]. – Access mode: <http://www.kemoblast.ru>

museum of military equipment, the Cathedral of the Nativity of St. John the Baptist, as well as modern squares and sculptures (“Jesus Christ - the savior of the world” “policeman on point duty”, “plumber”, “female yard cleaner”).

Overall, seven diverse topics and forms of excursions have been developed in Novokuznetsk. Among them: “Novokuznetsk – the city of combat and labor glory”, “Along old Kuznetsk”, “Museum Ring of Novokuznetsk”, “Novokuznetsk Orthodox”, “New avenues of the city.” During the tour, a visitor gets acquainted with the history of the birth of the city’s oldest architectural monuments of the late XVIII - XIX centuries, exhibits of the Museum “Kuznetsk fortress”, the Art Museum of Novokuznetsk, the Novokuznetsk Museum of Local Lore. In the literary-memorial museum of F.M. Dostoevsky, visitors can experience the atmosphere of the XIXth century, the life of the county town and its inhabitants, to witness the Kuznetsk stories, in which Fyodor Dostoevsky and his bride Mary D. Isaeva are characters¹.

In Mariinsk visitors will get acquainted with wood and stone architecture: merchant architecture of the late XIX - early XX centuries; they will be offered to visit an artisan Yuri Mikhailov, to take a tour along the “Road of sorrow and grief,” will be shown a theatrical performance “Selkups’ Camp”.

City Taiga developed a route dedicated to the 160th anniversary of the architect K. Lygin. The tour includes a visit to the buildings constructed by his designs: the train station, merchant Magazov’s store, the church of Saint Martyr Andrew of Crete.

Yurginskij district has developed and introduced a route “The shackles’ clinking” running along Moscow-Siberian route through villages with a rich history, cultural original traditions: Proskokovo, Maltsevo, Zeledevo, Varyukhino, Alaevo.

Novokuznetsk district offers route “Holy Places of Novokuznetsk district” with a visit to the temple of the Iberian Mother of God – the seat of the Siberian Saints Zosima and Basilisk, and Peter of Tomsk in village Krasnoznamenska, the Church of St. Elijah the Prophet in the village Ilyinka, St. Panteleimon’s monastery and a holy spring in village Bezrukovo. Village Kuzedeevo offered an interesting and educational program: it includes a visit to the lime grove, Kolchak’s cave, the Church of St. Panteleimon, and the museum of arts and crafts.

In Tisulsky area you will hear the stories about the history of gold mining in the area and visit the monuments of nature “Shestakovsky complex” with its

1 [Electronic resource]. – Access mode: Newspaper “Kuzbass” www.kuzbass85.ru RIA Novosti.

unique archeology and paleontology, Big Lake Berchikul, White Stone Flatwater, lake Pustoe, rocks, and “Stone-Sadat”¹.

New interesting and informative routes within the “Golden Ring of Kuzbass” continues are being constantly elaborated. Museum community of Kuzbass develops a network of such routes to the sights of Kuzbass. Cultural tourism gives you the opportunity to get acquainted with cultural values of the local area. In this case, tourists get knowledge based on their own choice, in accordance with their cultural needs.

Thus, we studied the objects of historical and cultural heritage, which are diverse in their typology. The degree of their use is positive, but still is low effective. Historical and cultural potential of Kemerovo Region, particularly cultural tourism in Kuzbass region, is characterized by enormous opportunities and prospects. In the near future Regional Department of Culture and National Policy will present new sightseeing tours for tourists to the sights of Kemerovo Region. Taking into consideration the fact that cultural and historical sites of Kuzbass, e.g. such cities as Kemerovo and its vicinity; Novokuznetsk, Mezhdurechensk, Mariinsk, Mariinsky district, and others are just beginning to be included into tourist routs, it can be concluded that the cultural tourism has great potential and prospects for further development. Today, this type of tourism is becoming one of the most popular and, therefore, it will develop and expand its borders for people who want to learn and discover something new.

1 [Electronic resource]. – Access mode: <http://www.depcult.ru>. Department of Culture and National Policy Kemerovo Region

4.4. PROMOTION OF KUZBASS HISTORICAL, CULTURAL AND NATURAL HERITAGE IN REGION'S DOMESTIC TOURISM BY MEANS OF INTERNET TECHNOLOGY

Belousova, N.A.

In accordance with the Convention for the Protection of the World Cultural and Natural Heritage, adopted at the XVIIth session of the General Conference of UNESCO (Paris, November 1972), cultural heritage includes monuments, ensembles and remarkable sites (works of man or the combined works of man and nature), and areas including archaeological sites which are of outstanding universal value from the point of view of history, aesthetics, ethnology or anthropology. The Charter of the United Nations "In support of culture", adopted in Salonika in June 1997, heritage is defined as the totality of natural and cultural elements, tangible and intangible, including the part of vital functions of the ethnic group (ancient techniques, special methods of operations, traditions, etc.)¹.

Indeed, if we consider cultural and natural heritage in terms of its role and place in the life of the region, then we can say that it is a complex socio-cultural system, actively interacting with the environment and the time and carrying specific information changing in time and space. It is heritage that is the basis of information codes providing a "production", accumulation and transfer of information in human civilization. Thus, there is a system of relationships between culture, heritage and information, which when functioning, allows you to reproduce and improve the achievements of culture for all new generations of humankind².

Kemerovo Region (Kuzbass), being one of the largest industrial regions of Russia, has a rich historical, cultural and natural heritage, presented in museums. According to the data of Department of Culture and National Policy of Kemerovo Region and the Kemerovo Regional Museum of Local Lore 45 state and municipal museums were working in the region in 2012. According to the data of Scientific

1 UNESCO official sites [Electronic resource]. – Access mode: <http://nasledie.org.ru/baza.htm>, www.unesco.ru/~pease/docs/content/mo2000.htm.

2 Lissitzky, A.V. Cultural heritage as a resource for sustainable development: Dis. ... candidate of Cultural Studies / A.V. Lissitzky. – M., 2004. P. 15.

and Methodological Council of university museums, 12 museums worked in the institutions of Kuzbass higher schools. Currently, 26 museums have their own web-sites, 42 museums are presented on the portal "Museums of Russia"¹. There are 14 protected areas on the territory of Kuzbass.

To introduce the most significant sites of historical, cultural and natural heritage into the region's socio-cultural space specialists developed the educational project "Kuzbass in the palm".

The project was created and has been implemented since 2013 by the initiative of PLC "VimpelCom" (brand "Beeline") together with the Department of Youth and Sports of Kemerovo Region and the museum "Archaeology, Ethnography and Ecology of Siberia", Kemerovo State University (KemSU). The main objective of the project "Kuzbass on the palm" is to provide wide range of users (both residents and visitors of the region) with accessibility to heritage sites of Kuzbass via virtual space. Seventy largest and most important historical, cultural, natural and industrial facilities in the region were equipped with special plates with QR-codes. To read QR-Code subscribers of cellular communication are to direct a mobile phone to the plate after setting the program to download the QR-Code (QuickMark, ScanLife, Barcodes Scanner, NeoReader, and so on). The coded information is sent via the Internet to the sites <http://museum.kemsu.ru>, <http://www.kuzbass-beeline.ru>, and then, processed, is reproduced on a tablet PC, giving you access to the personal page of objects.

To ensure functioning of the coding system, established on the objects of historical, cultural and natural heritage of the region, there were previously coined additional pages on the WEB-site of the KemSU museum – <http://museum.kemsu.ru> and new WEB-site of "Beeline» <http://www.kuzbass-beeline.ru>². Info cultural and educational project "Kuzbass on the palm" is a continuation of educational project of the KemSU museum "Museum on the palm." It was created to provide visitors with information about objects and collections located in the exhibition. The information is transferred to your tablet device (mobile phone, etc.) through Wi-Fi access point by scanning the QR-code, which is installed into museum objects. After reading the code on the screen of the subscriber's mobile phone there appears a reference to the WEB-site, and running through it a visitor gets to the page with information about the object (<http://museum.kemsu.ru>)³.

1 Analytical report on the activities of the state and municipal museums in Kemerovo Region, Kemerovo 2012: Primula, 2013. – 100 p.; The Kemerovo Regional Museum of Local Lore [Electronic resource]. – Access mode: <http://www.kuzbasskray.ru>

2 Information and educational project "Kuzbass on the palm" [Electronic resource]. – Access mode: <http://www.kuzbass-beeline.ru>

3 Bobrova, L.Y. Experience in the use of information technology and the prospects for further development of the Department of Archaeology, the Museum "Archaeology, Ethnography and

One can find the information about science museum exhibits “Archaeology, Ethnography and Ecology of Siberia” telling about ancient history of Siberia (Department of Archaeology), ethnography of the peoples of Southern Siberia (Department of Ethnography), nature and ecology of Kuzbass and adjacent areas (Department of Ecology), on the history of the Kemerovo State University (Department of history of the university) on the museum website <http://museum.kemsu.ru>¹. The project “Museum on the palm” was first presented to the museum public in December 2011 at the International Conference “Museum of Science”, under the auspices of the Committee for Museology Asian and Pacific (ASPAC). This project was the first experience of implementing QR-coding for museum objects beyond the Urals.

Joint large-scale project “Kuzbass on the palm” aimed at providing access to the heritage of the region, involves the whole Kuzbass via mobile connection “Beeline”, Internet-based technologies with the use of QR-coding. It was first successfully implemented within a single region of the Russian Federation.

These projects allow the tour guide / instructor to revive the ongoing tour / activity, to show all the possibilities for the use of innovative technology, without departing from the object or display cases, and they provide the user with additional information. The use of the Internet technologies is expanding the capability of independent training of students and schoolchildren in the sphere of historical, cultural and natural heritage of the territory.

The projects submitted proved to be extremely popular in the market of scientific, educational and cultural services. Educational institutions of all levels, museums, tourist companies, administration systems, scientific community, INTERNET users actively address to it. These projects can become the basis for a new project “Resource Center of Tourism Industry of Kuzbass” [8, c. 282 – 283].

Despite the opportunities provided by the global Internet network to explore this particular aspect of regional heritage, the museum with its collections

Ecology of Siberia”, KemsU / L.Y. Bobrova // Museum and science: by 35-th anniversary of the Museum «Archaeology, Ethnography and Ecology of Siberia» Kemerovo State University : materials of International Scientific Conference (November 10 – 12, 2011, Kemerovo). - Kemerovo, 2011. – C. 282 – 283.

1 Museum «Archaeology, Ethnography and Ecology of Siberia» Kemerovo State University [Electronic resource]. – Access mode: <http://museum.kemsu.ru>

2 Belousova, N.A. Museum «Archaeology, Ethnography and Ecology of Siberia» Kemerovo State University – от учебного музея к научно-образовательному центру региона / N.A. Belousova // Museum and science: by 35-th anniversary of the Museum «Archaeology, Ethnography and Ecology of Siberia» Kemerovo State University: materials of International Scientific Conference (November 10 – 12, 2011, Kemerovo). - Kemerovo, 2011. – P. 282 – 283.

and exhibitions did not lose its relevance in the cognitive process. Only the very cultural institution is able to complement the virtuality with authentic evidence of certain events in the history of mankind and nature.

I would like to emphasize that the efficiency and effectiveness of strategies using historical, cultural and natural heritage as a vector for the development of territories can be achieved only through the combined efforts of all levels of government, federal, provincial, municipal, university museums, institutions of higher education, economic entities, media, telecommunication means, and the society. Historical, cultural and natural heritage can and should become one of the pillars of sustainable development of territories.

4.5. THE REASON TO FOUND THE MUSEUM OF FINE ART

Chen Chung-huang

When I was studying in Japan over 25 years ago, I became interested in cultural relics. I was a self-supporting student at that time as well as a Christian going to church. To buy the necessities for my study, such as tools and books for painting, I always went to the flea market, and then carried out some transactions about Taiwanese and Asian culture relics of 1930s to make some money. I learned from my classmates from all over the world that the markets and the prices of the culture relics were quite different in different countries, so I went to the International Marketing classes to learn more. The Japanese economy was booming then, lots of houses were transferred into high buildings. Some old houses (during Meiji, Taisho, Showa era) of upper class had tea rooms with decorative furnishings of Tea Ceremony, Book art, Ikebana and Incense as well as gardens with special stones and furnishings. I found there were so many relics in these houses. The upper class cherished their reputations and status more than their lives, so they entrusted their agent to execute the transactions of these relics including tableware designed for seasonal usage, furnishings and garden pots left by generations of ancestors rather than do it in person. I loved some designs of these relics very much. And higher the status, more these kinds of relics were held by the upper class families. Because of the passion to the culture relics and the intent to learn how to appreciate them, I went to the culture relic identification classes (including identification for porcelain, jade, gems, paintings) when I was dealing with these relics. During the process, I learned more about culture relic and fell in with them. That is the beginning of my story with culture relics.

Most of my collections are paintings, porcelain and miscellaneous. Except for the Japanese relics, the Chinese relics account for the most part of my collections; others are from other places in Asia. My friends always asked me why there are so many relics from Japan, after they read the ancient books of Meiji, Taisho and Showa era I showed them, they knew that's because of the Japanese government power growth since nineteenth century, like that of England, France and modern America. Wherever they went, they merge the culture there into Japanese culture as "culture specimens". Our modern academic research on colonial history of the nineteenth century still needs to reference the Japanese academic

study and research of that time. All these show that the collecting and preserving of the national relics have everything to do with the flourish of the domestic life. When Japan was powerful, the people enjoyed a far-reaching culture environment. And because of the open minded “culture specimen” collecting and research, we have the pleasure of witnessing the culture relics from all over the world today.

During the process of culture relic collecting, I found that the display is an important subject. We have to learn how to make the relic a part of our life and how to tell its story to our friends when they are visiting. The most valuable feature is that the display represents a life style about authentic and the core value of this life style is to create a harmony between different people or even between things and people. My collections happened to begin to enter the museum exhibition 10 years ago. In 2005, my collections entered the “An Exhibition in Memory of the 600 Anniversary of Zhen He’s voyages” held by Taipei National Museum of History, and in 2007, I co-held my first private “Exhibition of the art in Traditional Penship, Incense, Tea Culture, Flower Arrangement” with Taipei National Museum of History and participated in the design of the exhibition myself. Because it’s an open exhibition and the media reported about it constantly, a lot of people came to visit and represented their praise about it. After that, being invited by the Chinese museums, I held several exhibitions and learned a lot about exhibition during the process.

Culture relics are borderless; they are not only the material records of civilization but also the spirit source of human beings. We should hold sincere respects as well as selfless appreciations to them to give our culture a new life and make it an integral part of our lives. Relic collection is not narcissistic, so I hope to found a museum of fine art to integrate the four arts of Traditional Penship, Incense, Tea Culture, Flower Arrangement, reinterpret the ancient culture images and design elements, promote the spiritual development of the Asia culture in this new century, and utilize the result to the real life.

General description of the four arts:

Traditional Penship, Incense, Tea Culture, Flower Arrangement

The four arts are refer to Traditional Penship, Incense, Tea Culture, Flower Arrangement which represent the philosophy of the life of people emphasizing in cultures. These four arts have been the important elements of feasts and sacrifice ceremonies since the Song Dynasty and have been representing the artistic accomplishments of the people emphasizing in cultures for all the time. These four traditional cultures have a long history and extremely rich contents. Their common features are very close to the people’s lives both materially and mentally. In the Song Dynasty, the production of tea was flourishing; innovative methods of

manufacturing and drinking were developed. Because the royal family loved tea drinking, the tea feasts got more and more popular. Most of the tea feasts take place among upper class people and monks. For these people, the most important factor of tea drinking is the feeling. They usually chose the site of elegance and beauty to hold the feasts. During the feasts, guests will taste and talk about the tea, discuss about the Chinese paintings, enjoy the flowers and the fragrance. The purpose of these feasts is self-artistic -cultivation and social communication. But only the special group of people or people emphasizing in culture were able to enjoy these feasts at that time. If we could abstract the spirit element from the material facts and give it a new definition, then it will become a life style of authentic, which is the modern value of these four arts.

Traditional Penship: Calligraphy, Chinese painting, calligraphy stationeries

Book art includes the Calligraphy, Chinese painting and calligraphy stationeries. Because I love the art of the stroke in calligraphy, the structural pattern of the Chinese character, the diversity of the character structural, and the spirit of the stroke which represent the artist's personality, demeanor as well as the protean beauty of the calligraphy and painting, I collected some Chinese calligraphy masterpieces. "Chunhua Mige Fatie" of Northern Song Dynasty is a set of this kind of works. It is my pleasure to be able to get such an important and chronically completed set of work in ten rare books. This is the first set of a collective calligraphy model which was written by different calligraphers. In Chunhua three years of Northern Song Dynasty (AD 992), Emperor Taizong asked his court calligrapher, Wang Zhu, to copy all the masterpieces of the imperial household, carve them down on jujube wooden plates, and kept in the imperial library. This set includes 420 pieces of works of 103 artists (emperors, courtiers and famous calligraphers) from the period of Empero HanZhang in Han Dynasty to Tang Dynasty. The original copies of these works have been lost, so the "Chunhua Mige Fatie" has been regarded as the original model of calligraphy works for all the time. The first copy of "Chunhua Mige Fatie" robbed down with the paper of "Cheng Xin Tang" and the ink of "Li Ting Gui". During the ruling of Emperor RenZong in Northern Song Dynasty (AD1032), there was a fire accident in the palace; the original jujube wooden plates were destroyed. The set of the ten works I collected is well preserved with the seal of the Emperor Qianlong in Qing Dynasty. Every rare book of them is mounted and boxed with the rosewood with original palace handicraft. In addition, I have the translate edition of them issued during the ruling of Emperor Jiaqing in Qing Dynasty. This translate edition is really rare. Another rare collection is the calligraphy work of Wen Tianxiang, a famous Chinese loyalist of South-

ern Song Dynasty, whose work can rarely be found these days. The former owner of this work is Matsukata Masayoshi, a Duke of Japan.

There always are relic paintings in the house of the Japanese aristocracies. This is the conclusion when I first step into this business. The aristocracies will hang the paintings up on the wall of their tea rooms and will change different paintings in different season according to different designs of display. The paintings not on the wall will be well preserved, rolled and bagged properly, put into the sycamore wood box with the insect repellent bag made of incense and flowers. Some are even been boxed with an additional layer of rosewood or yellow rosewood to form a double box packaging to get preserved perfectly. This taught me to take care of each culture relic carefully. One of my professors has said something in his class about identification of paintings: "if you are able to identify how a painting is painted, then you can identify how a piece of porcelain is painted and how a piece of jade or bronze is engraved. Because painting is the foundation of all kind of art."

Other Asia paintings are including collections from Japan, South Korea and Taiwan. For the Chinese painting, I have to mention two masterpieces of the court painters of the Qing Dynasty during the ruling of Emperor Qian Long (AD1735-1795). One of them is the "painting of Chiu-ch'eng Palace" painted by Yǎn Yao, this work (187.1cmx199.4cm) has been exhibited in National Palace Museum, 2008; another one is "the landscape painting with the inscription of Emperor Qian Long" painted by Dong Bangda, this work has been recorded in a book kept in the document room of National Palace Museum and has been recorded in the 17th volume of the World Art Collection published in 1966 in Japan.

Most of the activities of ancient Emperors, aristocracies, people emphasizing in culture are taken place in their study rooms. So they were attracted to the displays of study rooms. Take "San Xi Tang" as an example, it is the study room of the Emperor Qian Long, it is not only famous for its preservation of the three rare calligraphies, but also displays a lot of antiques and calligraphy stationeries. In the palace, people usually decorate their tea rooms, study rooms or other living rooms with different kinds of antiques and culture relics come from all over the world. People will invite the ministers and experts to come to appreciate these stuffs such as storage devices (miniature curio cabinets or hand boxes), ornamental stones, smug, folding mirror, incense tools, lacquer ware, snuff bottles, etc. We could see different relics from all over the world in Qian Long's miniature curio cabinet, such as the enamel pocket watch made in European and the Japanese lacquer multi-box for storage. I have similar boxes. The outer layer of it is the golden lacquer box of Edo Period in Japan (AD1603-1867), the inside stuffs made of jade and bronze are of different period. The manufacture of the miniature curio cabinet

combines the skill and experience of space arrangement to enable the stuffs inside connect and match with each other. It is the practical method of improving the utility and convenience. The purpose of organizing our museum is that: culture relic collection is not narcissistic; we should follow the example of Emperor Qian Long to show the decorative style of the relics and create a decorative art of life with the arts of Traditional Penship, Incense, Tea Culture, Flower Arrangement, and share the culture richness of these arts with the public.

Incense: tools for the art of incense

I have a gourd-shaped embossed mixed-brass incense burner of Ming Dynasty and different tools for the art of incense of Song Dynasty or later. Incense burner is the most common tool for the art of incense. They can be in different shapes such as the shape of Boshan, Huoshe, and Ding in Chinese culture. They can also be made of different materials such as ceramic, stone, brass, etc. There are other tools for the art of incense like incense boxes, plates, sticks, etc. Now we find that, as the learner of the art of incense, Japanese people regard the art of incense, the art of flower and the tea Culture as the “Three elegant arts” which emphasize the core value of a happy feeling in the fragrant environment. The incense ceremony is still one of the most important social activities of the upper class in Japan up until now. People love the incense because the incense wood will release an elegant fragrance after burning, and this fragrance could make people feel relaxing, comfortable, and even an atmosphere of noble. So when step into the rooms of the Japanese aristocracies, you will soon sense the fragrance of incense burning hovering over the entire space.

Tea Culture: the tea culture in Asia

Tea Culture was brought to Japan by a Rinzai monk named Nanpo Shōmyō who studied in Song Empire in the Kamakura period. When he brought the Jing Shan tea ceremony to Japan, Japanese people soon developed styles and sects of their own. The most famous sects are the three created by Sen Sōtan (grandson of Sen Rikyu): the Omote-senke Fushin'an, the Ura-senke konniji'an, and the Mushakouji-senke Kankyu'an. These three sects are regarded as “The Three Senke”.

Another country in Asia with popular tea culture is Taiwan. Early in the 17th century, the Taiwanese aborigines have already used to drinking wild tea grown on the mountains. To the 18th and 19th century, the tea seedlings and skills about growing them have been introduced from the Fujian province in China. In the middle of the 19th century, the Dent & Co. which operated by the British merchant John Dodd firstly introduced the Taiwanese oolong tea to the international market and gained a success and reputation. Since then, the hundred years of Tai-

wanese tea manufacturing history focusing on exporting has begun. From 1970 to 1980, the Taiwanese economy experienced a booming and Taiwanese people developed new demand for their life and diet. Tea houses opened everywhere and became the important spaces to enjoy the art of tea for people spending their leisure time.

In many Asian countries such as Thailand, Tibet, Vietnam, and India, different tea cultures combining with different ethnic lives formed a variety of tea ceremonies and habits with local characteristics. These ceremonies are developed via processing of different arts based on the local tea culture, they contain rich elements of life and culture, and can also represent the diversity of the tea cultures and the enjoyable features of the life.

Tea ceremony emphasizes the sauce, temperature of the water and the right tools. The tools for tea art refer to all tools required during the whole ceremony; they not only include the teapot and teacup but also include the tools for preparing, boiling, preserving, even the furniture and furnishings of the room where the ceremony is taken place. And the tools for tea art are regarded as having important influence on the quality of the tea. The earliest Chinese teapots are made of gold, silver, jade, etc. Since the ceramics flourished during Tang and Song Dynasty, the material has turned to brass and ceramics. Tea ceremony is an art of life about tea making and drinking, a life style and ceremony of self-cultivation via the tea culture. During the process of making, watching and smelling, people could feel the law of ritual and virtual. The outside settings of the tea room can represent the spirit of the tea art, too. The calligraphies and paintings hung on the wall, the gardening of the outside and the tea potteries are all the key elements for the tea ceremony. My collections about tea ceremony are mainly from China, Japan and South Korea. For the collections of China, I have teabowls out of Jun ware, Longquan ware of Song and Yuan Dynasty, Tenmoku teacup, four-leg blue and white porcelain pot made in Qian Long Empier, Qing Dynasty, and the dark-red named pottery made by Gu Jingzhou(AD 1915-1996). For the collections of Japan, I have the Imari porcelain and the teapot and teabowl made by Kitaoji Rosanjin (AD 1883-1989). For the collections of Korea, I have the koryo celadon and Joseon white porcelain.

Flower Arrangement

Combining with the usage, fancy, archeology value and collection value, the development of tools for Ikebana is becoming diversity and magnificent. Take the revolving vase of Qing Dynasty for example, it was made during the Qian Long period and offered to the Emperor by the kiln governor Tang Ying, this kind of vase had never been seen before. The two layers (outer layer and the inner layer) of this revolving vase are pierced and engraved separately and the inner layer can re-

volve itself and the pattern on it could be seen through the pierced area of the outer layer. Because the outstanding skill and the accurate ratio of size and temperature are required to make such a vase, the existing of this kind of vase is quite rare. One of my collections, Revolving Vase in Yellow Glaze Famille Rose with Auspicious Motifs of Qian Long period, Qing Dynasty, is the masterpiece of such vases. The parts of this vase, both of inner and outer layer, are kilned separately and then put together skillfully. When you spin the bottleneck, the inner layer will rotate consequently. The surface of the vase is covered with yellow glaze carving with beautiful background in slender lines. Upon the background drew the Lotus, leaves and buds with glaze of blue, white, purple, pink green, dark green, orange, etc. The pierced Bagua pattern and the vertically separated Ruyi cloud pattern help to focus the attention to the inner layer and emphasize the piercing skill of this vase. This handicraft technique has been lost up until now.

The purpose of establishing the museum:

To integrate the life and authentic, and sharing the art with the public

Traditional Penship, Incense, Tea Culture, Flower Arrangement, are regarded as the four arts in ancient time, they are the basic culture element for the life of the ancient Emperors and aristocracies, they can be only enjoyed by special group of people at that time. But today, every ordinary people can enjoy them. The four arts are representing the life authentic and providing a method to self-cultivation. We hope that by introducing the creative elements and the decorative effects of these four arts, we could make the museum closer to the public and be with a higher life authentic taste. By collecting the culture relics all over Asia and displaying them with a method of real-show decoration, we could get closer to our ancestors and understand the meaning and value of traditional culture via participations of the creative activities which generate rich culture content related to these four arts.

Activities on updating heritage

5.1. RUSSIAN MUSEUMS' INTEGRATION WITH REGIONAL SOCIO-CULTURAL SPACE: OPEN INTERDISCIPLINARY PROJECT ON STUDYING OF PROBLEMS IN THE DEVELOPMENT OF HERITAGE

Shelegina O.N., Shuvilova I.V.

At the present stage of social and cultural development, the regions refer to their local heritage as a prerequisite for the formation of self-consciousness of the society and an important factor in the development of territories. At the same time the museum begins to act not only as a center for preservation, studying and updating regional heritage, but also as an institution of social adaptation for the local community. However, the relationship between the nature of museification of heritage and the state of social, cultural and spiritual aspects of life of the local society have hardly been studied, which puts on the agenda the need for their comprehensive researching, and attaches special importance to sociological aspects of studying the problems of heritage updating.

The Sector of Museum Encyclopedia of Russian Institute for Cultural Research (Moscow)¹ together with the Scientific Council for Museums of Siberian Branch of the Russian Academy of Sciences (Institute of History SB RAS, Novosibirsk) has elaborated an open interdisciplinary project "Integration of Russian museums in regional socio-cultural space." The project is innovative by its nature and is aimed at studying the optimization mechanism of interaction of museums and the local community; one of the directions of this work is to conduct a comprehensive research of museum audience.

This opens up new possibilities for creating clearer and more accessible exhibitions, improving the efficiency of all types of museum institutions, taking into account the differentiated approach to visitors. This long-term project unites various research programs aimed at updating the historical and cultural heritage for the ben-

1 Now – the research group «Russian museum encyclopedia» (New Institute for Cultural Research). The group conducts training seminars aimed at creating appropriate research directions in regional museums and practice of regular study of museum audience.

enefit of the local community and, as a result, the increase in "volume" of this heritage in the field of public consumption (upbringing, education, formation of national identity, social stability, etc.).

The very name of the project shows that the key point of our study was to focus on the local community and the designation of the museum space in the region. Today museums as a resource for territorial development are the leading theme of the project¹.

Proceeding from the understanding of the research problem and its practical importance, one of the first implementation (and ongoing) research was the "Museum and visitor-2012". It involved experts and museum audience of Ryazan and Novosibirsk regions, which greatly differ from each other. Ryazan is one of the oldest Russian cities with a rich history; Ryazan region, in terms of socio-economic development, developed by the Ministry of Regional Development, refers to the regions with depressive economy. Novosibirsk is a science city, the one with high scientific potential, where the SB RAS functions. A special feature of the museum world of Novosibirsk (and Siberia) is the activity of scientific academic museums, often setting the tone to the rest.

The questioning of the museum audience

The following has been implemented within the framework of the research: a survey of a potential and a real museum visitor and experts, there was developed a questionnaire for the survey of the Internet audience, the halls of the museum were monitored, and there was conducted desk research and focus groups. The working group of the project developed all the research suite of tools² (questionnaires, observation cards and so on). Some of the methods used are traditional for sociological research. However, each of them was supplemented, adjusted in accordance with the tasks and contemporary socio-cultural realities. There were tested new methods as well.

1 In April 2013, there was conducted the conference of the same name in Ryazan. Materials are published in the book: *Museums as a resource for territorial development: International Scientific and Practical Conference. Ryazan, April 25-28, 2013: materials and reports* / Ed.-in-chief O.E. Cherkasova. Ryazan, 2013.

2 The working group of the project consists of M.E. Kaulen, I.V. Chuvilova, O.E. Cherkasova (research group «Russian museum encyclopedia»); O.N. Astaf'eva (Professor RANHiGS under the President of RF), O.A. Efanova (Associate Professor of Sociology of Management under the President of RF), O.N. Shelegina (deputy Chairman of the Scientific Council of Museums SB RAS), S.E. Gabidulina (psychologist, Psychology Center, Toronto).

Project sociological tools were formed with a glance at national and international experience of the museum audience research. Among the methods used are:

1. Questionnaire methods:

1.1. quantitative methods (based on specially elaborated questionnaires):

direct-street surveys in places the target audience gathers, surveys in premises (apartments, in the workplace), the place of location (i.e., in the museum);

surveys with use of means of communication—telephone surveys, mail surveys (including e-mail), online polls (due to the transition from the concept of “visitor” to a broader notion — “audience”, including “digital cultural audience»). It should be emphasized that today there are no publicly available Internet services, implementing such functions, which significantly complicates the work of sociologists. The target audience can go to the surveys with the help of museum sites and other pages of various cultural Internet resources. The respondents in quantitative surveys are the individuals who present themselves in person, without specific reference to the position or profession, being a real or a museum potential visitor.

1.2. Qualitative questionnaire methods:

in-depth interviews, enabling to obtain the most complete information about the motives, causes of action, attitude to events, facts, phenomena in specific activities of the museum and the museum field as a whole as a result of the conversation between the interviewer and a respondent;

focus groups — a group interview in the form of discussion with the target groups of the museum audience, which are determined in accordance with the objectives of the study, regional specifics, etc. (e.g., teachers, students, researchers). The interview is conducted by an experienced moderator, grounding on a pre-prepared script. All participants are given an opportunity to speak, debate, according to the proposed theme. An audio recording is made in the participants' consent;

expert surveys — participation of experts in the field of museum management and the management of culture and education in gathering preliminary information about the research problem (probing), analysis (including assessment of the reliability of the mass survey) and solution of the problem for the prediction of the development of a phenomenon.

2. Non-questionnaire methods:

observation — direct perception and registration of phenomena and processes in the museum field. To study the museum audience there are used incorporated observations made with the direct participation of researchers, as well as indirect registration of processes, facts, phenomena in the museum

field (unincorporated observations). The method is of interest in connection with the testing and adaptation in Russian practice of learning visitors, associated with behavioral and cognitive problems;

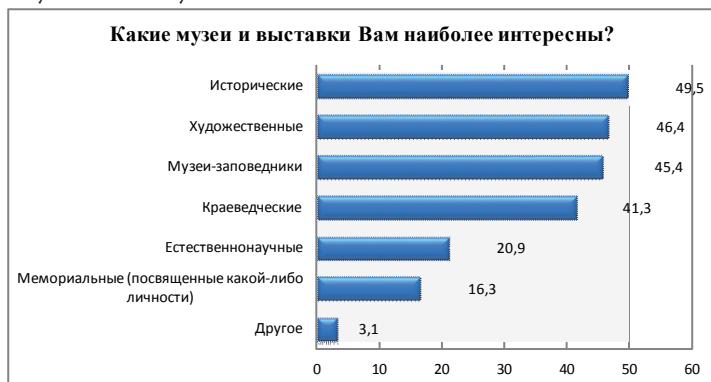
desk research - collection and analysis of secondary data from various sources, for example, museum documentation, programs of social and cultural development of the areas of national and local laws, departmental database, data of statistical studies, including Internet resources, print media.

3. Experimental methods, in particular, *the method of sociological imagination*, allowing looking at the large-scale historical events through the prism of individual destiny, and viewing individual destiny in the light of large-scale historical events. It may be of interest when studying the effect of museum display on the formation of historical consciousness of regional identity, the introduction of participatory technologies in Russian museum practice.

4. Psychological methods, in particular, testing method based on a semantic differential.

Here are some results of the study.

The survey results show the prevailing public interest in historical museums and museums of local lore. Among the respondents who prefer historical museums, most visitors are of 30 - 55 years of age (i.e. the most active part of the population). Regional local lore museums and conservation areas are often preferable for the older age group (55 years and older), and museums of natural sciences are for the younger generation (16 - 29 years old). An active interest in the history may be traced in the materials of focus groups: "it is necessary to motivate visitors in history itself and not in museum pieces" (focus group with students). It is obvious that the main motivation of most visitors is getting comprehensive information about the history of the country.



The results of the survey show that leisure activity of real museum audience is markedly different from that of potential visitors. This applies primarily to the active forms of out-of-house leisure. Representatives of real museum audience are three times more likely to visit theaters, go to cinema and concerts, that is, their general level of education is higher.

At the same time, it should be noted that visiting museums is not among the priority forms of leisure activities of interviewed museum visitors. Thus, this kind of leisure activities was noted as preferable with 28.6% of respondents from the real museum audience. It should also be noted that among those considering museums as the preferred form of leisure activities, the majority is residents of small towns and townships.

We can assume that this is due to the predominance of the respondents living in small cities and towns, people of older age groups – according to the results it is clear that they constitute the majority most of the respondents frequently visiting museums. In addition, in small towns there are fewer opportunities for active leisure such as theaters, concerts and cinemas.

Significant differentiation in age groups of respondents preferring museums is noteworthy. The youth group turned out to be the smallest, while the older one was the biggest. And this is despite the fact that the number of respondents in the youth group constitutes the majority of the respondents (43.9%), while respondents of older age groups make up 18.9%.

Great importance in the planning of museum work is attached to the identification of factors that contribute to attracting visitors. The survey results show that more than half (52.4%) of respondents noted as such factors an exhibit of interesting topic. Then, leaving the previous factor far behind, follows a bright event (36.6%), and a new exhibition (35.2%). This form of work as a series of lectures and excursions was the least interesting to potential visitors (5%).

The working group developed a questionnaire for experts, consisting of 45 questions, including those related to problems of updating regional heritage. For example, the questionnaire included questions such as: *What new museum, in your opinion, can be added to the museum landscape area? Where do you see the main disadvantage of management and administration in the field of culture?*

According to a survey conducted simultaneously in Ryazan and Novosibirsk regions the answer to the question – *What form of museification do you consider preferable for preserving historic, cultural and natural heritage of your town (township, village)?* – showed the following results:

	Ryazan	Novosibirsk	Total
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Sample museefication of areas of historic building	51,2	55,2	52,8
Historic and cultural preserve	37,2	48,3	41,7
Ecomuseum	18,6	20,7	19,4
Natural preserve	11,6	13,8	12,5
Others	2,3	6,9	4,2

It is interesting to note that in the Novosibirsk region the creation of historical and cultural reserves is of greater importance for population, and museefication of zones of historic buildings is recognized as an important form in both regions.

Overall, the study revealed important aspects of the work with heritage and key points of museums' relationship with the local community, including the rural population, moreover, it led to a number of valuable conclusions to make recommendations for museum professionals, public authorities and local self-government¹. Now we are able to significantly expand our knowledge of the audience's museum's needs and to understand the processes of actualization of historical and cultural heritage.

Nowadays, visiting museums in the structure of leisure of rural realm museum audience is only 14.3% (in a small town – 35.6%). Many villagers have to give up visits to museums because of a great distance. For example, in 2746 rural settlements in Ryazan region, there are only 13 museums located in rural areas. At the same time, a rural museum, especially in remote villages, plays a very special role, replacing the club, a cultural center, being a place of constant communication. Small museums in the countryside not only contribute to the organization of leisure of the population and raise their cultural level – they are an important factor in improving the quality of people's life and self-esteem. To implement the principle of availability of museum services it is necessary to develop a special program to optimize placement of museums and museum-type institutions in rural areas. Such a program would require preliminary research of opportunities and placement of small museums in locations conveniently connecting with settlements area, as well as identifying historical, cultural and natural sites for potential museefication, etc.

For example, one of the most promising forms of museefication is environment museums – the most dynamic and rapidly expanding, both in quantity and in a

1 Kaulen M.E., Cherkaeva O.E., Chuvilova I.V. Prospects for implementation of the results of sociological research «Museum and visitor-2012» in practice // Innovations in the museum world. Museum as a communication protocol: Vol. of scientific art. / Ed. I.V. Chuvilova, O.N. Shelegina. Novosibirsk, 2013. P. 213-234.

meaningful context. These museums can correspond to the three possible models of interaction between the museum and the community: to be a system-forming enterprise; to play a significant role in the development of the territory, becoming a platform for cultural initiatives and creating new values, forming local brands; to act as a tool for improvement of the quality of life.

Small local, including rural, museums implement important functions as educational and informative centers. Local government's initiation and development of rural universal museums and Information centers on the history and current development of territories, using traditional and innovative museum technologies, would help to solve the problems for conservation of historical and cultural heritage, which is a kind of strategic resource of our state.

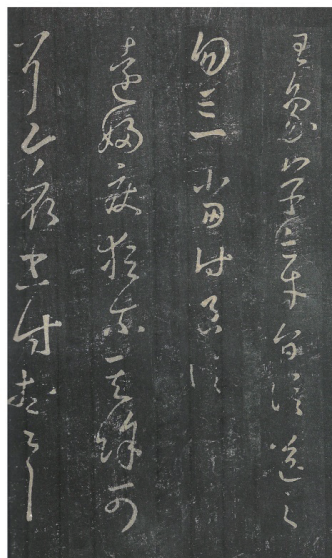
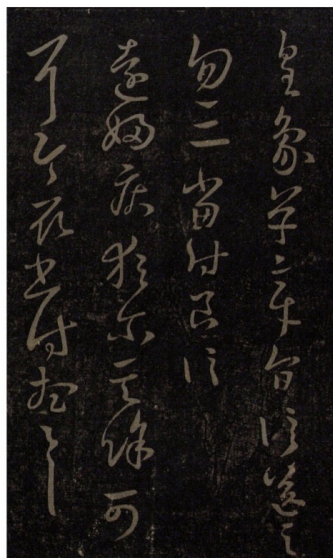
A wisely built regional cultural policy is of no less, or even equal or often of paramount importance for the implementation of cultural initiatives. For example, in Novosibirsk region there are 44 museums (i.e., one museum for 61 thousand persons), which is a rather low rate of availability of museums. Functioning of 32 municipal museums in the districts and cities of the region, subordinate to local authorities and being mostly of historical regional nature, is crucial for the museum network of Novosibirsk region. Within the framework of the regional target program "Development of culture in the countryside for the 2004-2011 period" there was implemented the sub-program "Preservation of cultural heritage of villages of Novosibirsk region". There was performed a departmental target program "Novosibirsk – cultural capital" in 2011 - 2013 years¹.

It is also clear that in the present situation it is necessary to define new approaches, including the creation and testing of models of museum spaces at different levels to effectively solve a number of scientific, methodological and practical problems in the implementation of cultural policy and integration of regional museums in the socio-cultural space.

Thus, the project of the Museum of Siberia provoked a considerable interest during the study conducted by the focus groups with SB RAS scientists (moderator – Shelegina O.N.). According to young scientists' opinion, the Museum of Siberia must reflect nature, culture, science and technology, for the region has many high-tech industries. It was underlined, that an interactive and virtual form of demonstration of culture of all Siberian peoples is essential "for the person to enter" ethno-cultural environment, and accustom to the heritage". The scientists have expressed wish to allocate research and presentation blocks in the projected museum.

1 [Electronic resource]. URL: <http://mk.nso.ru/Pages/default.aspx> (30.09.2012).





“Chunhua Mige Fatie” part of the seventh rare book by Wang Xizhi

Left : Sansanraku Asian Art Museum collection

Right : Shanghai Museum collection





A qualitative questionnaire method – a focus group – revealed a generally positive attitude toward the development of the project “Museum of Siberia”, and determined a complex (virtual visual with environmental elements) model of its operation, its content key positions, ways of organizing the stock of resources, the problems of the project actualization, conditioned by its scale. As it can be seen, forms and methods of updating the heritage in the project Museum in Siberia, require further study and discussion on issues relevant to the study of heritage and its presentation technologies for creating an appropriate image of the region.

The image of Siberian region in the projected museum can be formed by visualizing associative series – historical, geographic, industrial, modernist, – and ranking cities' symbols of historical and cultural space: Barnaul, Nerchinsk – outposts of mining; Tobolsk, Irkutsk, Omsk – cultural capitals of Siberia in different periods of its history; Tomsk – “Siberian Athens”; Novonikolayevsk- Novosibirsk – the largest industrial, scientific and cultural center behind the Urals. It should be emphasized that within the framework of the project “Museum of Siberia” play an important role sociological aspects of studying the problem of updating the heritage associated with its mythologization (immanent, transcendent and local myths). Presentation based on modern museum technologies positive image of

Siberian can cause economic benefit associated with the development of tourist flows and attracting investment; cultural and educational, as well as security and constructive providing restoration of cultural heritage and its transformation into a cultural resource.

The model of a complex study of a museum visitor, the allocation of sociological aspects of studying the problem of updating regional heritage in the project "Integration of Russian museums in regional socio-cultural space" has received support in a professional environment of national experts and international acknowledgement¹. **"Innovations in Museum World. Museum as a Communication Protocol"** The appearance of the edition played a considerable role in presenting the accomplishments of the above-mentioned project and the prospects of its development in an interdisciplinary environment and at the global level. The conceptual foundation of the project is an idea of the museum performing the function of a communication protocol

This gives hope to change the situation in the work with museum audience in our country, and to continue studying of the museum as a cultural- and socio-forming nuclei of different territorial entities that accustom visitors to the entire spectrum of historical and cultural heritage, thereby increasing the level of their civic initiative and responsibility.

1 Kaulen M., Cherkaeva O., Chuvilova I., Lamin V., Shelegina O. Studying the opinion of visitors: an historical analysis in Russia // Empowering the visitor: process, progress, protest. ICO-FOM Study Series – ISS 41. Tunis, 2012. P. 228-236.

5.2. CREATIVE PROJECT “MUSEUM OF SIBERIA” AS INNOVATIVE FORM OF DECODING REGIONAL HERITAGE

Orlov, S.B., Shelegina, O.N

Socio-cultural, scientific and educational significance of the project “Museum of Siberia” is related to the economic and socio-cultural appropriateness of global promoting a positive image of the strategically important macro-region of Russia, searching for new forms of actualization of its heritage. Modern museology considers actualization of heritage as activities aimed at preserving and incorporating cultural and natural heritage in contemporary culture. Interest in heritage and its importance increase in the society at each turning point of history. Cultural heritage as a collection of the most stable in time and space forms of culture is, by definition of E.A. Shulepova, a peculiar cultural genofond¹. Constraint of various national museums by ideological dogmas could not affect the adaptation of heritage in the process of its utilization in museums. As the researchers note: “to protect cultural heritage from politicization, to return its strictly scientific status and use it for the development of national culture – this is the strategic goal of modern system of cultural institutions, including the museum network»².”

In the twenty-first century the importance of museum resources for studying and preservation of national historical and cultural heritage, cooperation with the public and government agencies and attracting visitors is increasing. Currently the range of heritage is expanding, an integrated approach to conservation and museification of tangible and intangible, movable and immovable, cultural and natural heritage begins to dominate. The museum as a social institution that interacts directly with the public, organizes and coordinates the activities of the

1 Shulepova, E.A. Heritage and modernity: the problem of studying and conservation / E.A. Shulepova // Heritage in the era of social and cultural transformations. – M.: Acad.project ; Al-mamater, 2010. P. 8.

1 Museological thought in Russia in the XVIII - XX centuries: a collection of documents and materials / Ed.-in-chief E.A. Shulepova. - M.: Eterna, 2010. P. 3

people to preserve cultural heritage, it is involved in the formation and development of social consciousness and social memory¹.

The project "Museum of Siberia" and may be viewed as an integrated form of visualization of Siberia's museum world².

For example, within the framework of the regional target program "Development of culture in the countryside on the 2004-2011 period", aimed at providing a common cultural space of Novosibirsk Region, equal opportunities for access to cultural values for residents of rural areas and representatives of different social strata, there was implemented subroutine "Preservation of cultural heritage in villages of Novosibirsk Region." It contains measures to ensure the safety and quality of replenishment of museum fund of 30 regional museums, representing historical and cultural heritage of numerous ethnic groups living in Novosibirsk Region. In the program "Culture of Novosibirsk Region on 2012 - 2016 years" this trend was further developed. In general, taking into consideration the present level of museum network and museums' activity in the area, the state of software for conservation and presentation of historical, cultural and scientific heritage, and ambitious plans to turn Novosibirsk into cultural capital of Siberia, it would be wise to draw attention to the role of museums in shaping a positive image of the region taking into account historical experience and the development of effective forms of modern museum character, with a focus on the scope of the external communication³.

The existing social demand can be satisfied by realization of a large-scale consolidation idea of creating a museum of Siberia. Its project development should certainly be the result of collective research, based on the experiences made in the process of integration of Siberia's museums. The motto of the future museum can be expressed by the expression of Chairman of SB RAS Academician A.L. Aseeva: "Without science, there is no Siberia, without Siberia there is no Russia"⁴. One of its leading topics can be designated as "Scientific development of Siberian Region in historical dynamics: from the first academic expeditions of the XVIII-the

1 Akulich E.M. The museum as a social institution: monograph / E.M. Akulich. - 2nd ed., Ext. and Corr. - Tyumen: RIP TSAKI, 2009. - 290p.

2 Shelegina, O.N. Museum world in Siberia: history and resent development.trends Novosibirsk: SB RAS, 2014. 396 p.

3 [Electronic resource]. - Access mode: <http://mk.nso.ru/Pages/default.aspx>. (date of address: 10.08.2013); Shelegina, O.N. The role of museums in the formation and transmission of a positive image of Siberian Region / O. Shelegina // Bulletin of Tomsk State University - 2011. - № 351. P. 74 - 80.

4 Aseyev, A.L. Without science, there is no Siberia, without Siberia there no Russia / A.L. Aseyev // www.sbras.ru; www.CO.PAH. Info (date of address 08.02.2012).



century to the ways and results of integration of Siberian science and culture into Russian and international scientific community.”

A potential of intellectual and communication space of Siberia’s museum world can become the resource for the project formation.

In Siberia there are more than 500 museums and institutions of the museum type, about 18,600 monuments of historical and cultural heritage, including: archaeological monuments - 8.7 thousand; historical monuments - 3.3 thousand; monuments of architecture - 440; monuments of Art - 160¹.

Academician A.P. Derevjanko evaluating multifaceted panorama of historical development of Siberia, emphasized: “There is no and there will not be a region in our homeland comparable to Siberia on a real and promising economic and political importance. Today, it is legitimately to assert that Russian power can increase with the help of Siberia»².

Development of the project “Museum of Siberia” initiated by the Scientific Council of SB RAS Museums and approved by Russian museologists started in an open multi-disciplinary project “Integration of Russian museums into regional socio-cultural space.” The very project aroused considerable interest among the scientists of the Russian Academy of Sciences during their discussing the issues of

1 Kolpakov M.R. Historical and cultural heritage of Siberia // Historical encyclopedia of Siberia. – Novosibirsk, 2010. – V. 1. P. 671.

2 Historical encyclopedia of Siberia. – Novosibirsk, 2010. – V. 1. P. 5.

updating the regional heritage. According to young scientists, the Museums of Siberia must reflect nature, culture, science and technology, because the region has many high-tech industries. They underlined the necessity to demonstrate the culture of life-support of all the peoples of Siberia, including interactive and virtual forms, "for the person entering ethno-cultural environment, would be able to familiarize with heritage". One of the participants in the discussion said that, "The Museum of Siberia seems to me as something fantastic, which I would like to fill with absolutely everything possible: I cannot even imagine what size it should be, and how long it will take to go through this museum to see everything .

I wish that there were presented Siberian huts, and airplanes and tanks, made in Siberia ... It would be interesting to see in the museum all Siberian peoples, their costumes, harnesses. This is a very ambitious project for a large area; some exhibits should be displayed in an open space. It is as if all museums collected under one roof! "

Scientists have expressed wishes to allocate in the projected museum research and presentation units as a "continuation of the existing in Novosibirsk Akademgorodok open air museum with the field and virtual historical expositions, flora and fauna. This area will be open for the general public". One of the focus group participants focused on the fact that, "Museum collections, starting from the XVII century, have been and still remain the basis for the current research. The presentation, entertainment aspect is also of great importance. But who should be present, for whom is the Museum of Siberia being created? Should it be for Muscovites? This is one point. However, the museum for Siberians – is another point. The museum for children needs different approach than the one for adults. The scientific aspect of the Museum of Siberia is also essential. A person interested finds it difficult to visit all Siberian museums and view their collections. We must strive to integrate existing departmental and non-departmental regional museums in a united system, to create an integrated database. It is advisable to integrate scientific collections - geological, biological, ethnographic, historical, and create a mega portal and a virtual museum of Siberia. Entertainment component of the museum, as well as guest exhibitions, are of great necessity".

There were predictions about the complexity of creating such a historical and cultural site: "It seems unreal to create the Museum of Siberia. Either, not everything will be presented profoundly. Our museums are specific ones: open-air museums, ethnographic museums, museum of the forest, and so on. But it is hardly realistic to collect all of them together, since it is too large". Thus, a qualitative questionnaire method of sociological research – focus group – enabled us to identify a generally positive attitude towards the development of the project "Museum of Siberia ", determine a complex (visual-virtual, with elements of

environmental) model of its operation, key positions in the content, methods of organization of the stock resource, the problems of project realization, due to its scale. Evidently, forms and methods of actualization of heritage in the project "Museum of Siberia", require further study and discussion, based on ethno-sociological analysis, taking into account the problems of heritage mythologizing and technologies for its presentation.

A potential of intellectual and communication space of the museum in Siberia can become a resource for the project formation. In the XXI-st century, the museum acts as an information center on the history of regional cultural heritage, the institute of social adaptation. To form the concept and content of the Museum of Siberia, and to develop participatory technologies it is necessary to use materials "Historical encyclopedia of Siberia", regional encyclopedias, specialized encyclopedias and museum catalogs, scientific series "Culture of Peace in ethnographic collections of Russian museums", and illustrated edition "Siberia. Atlas of Asiatic Russia", the resources of Internet portals "Museums of Russia", "Museums of SB RAS". The image of Siberian Region in the projected museum can be formed by visualizing associative series: historical, geographic, industrial, modernist, as well as by ranking cities-symbols of historical and cultural space: Barnaul, Nerchinsk – outposts of mining industry; Tobolsk, Irkutsk, Omsk – cultural capitals of Siberia in different periods of its history; Tomsk – "Siberian Athens"; Novonikolayevsk – Novosibirsk – the largest industrial, scientific and cultural center behind the Urals.

It should be emphasized that within the framework of the project "Museum of Siberia" sociological aspects of studying the problem of updating the heritage associated with its mythologization (immanent, transcendent and local myths) play an important role. Presentation of positive image of Siberia, based on modern museum technologies, can cause economic benefit associated with the development of tourist streams and attracting investment; cultural and educational benefit, as well as security and reconstructive one providing restoration of cultural heritage and its transformation into a cultural resource. It will be important to ensure the creativity of the project by introducing the method of sociological imagination, allowing to look at the large-scale historical events through the prism of individual fate, and at the fate of the individual – through the prism of large-scale historical events.

The image of Siberia – the richest region and the resource storeroom of Empire had existed in the public opinion and the mass consciousness of Russians since the end of the XVIII century. At the beginning of the XIX century in the works of the Decembrists Siberia seemed peasant Eldorado. In the 1850 - 1870's Siberia was seen as a distant severe exotic country with uncertain status of the col-



Observation on the exhibitions

only / outlying district, more “alien” than “own” land, which had more differences than common characteristics with the center / metropolis. In 1880 – the beginning of the 1890s there began active “intelligent expansion” in the region caused by journalistic and research activities of the exiled populists, as well as by increased migration movement. During this period, the image of little-known Siberia, “terra incognita”, was of great importance, especially for educated Russians, expecting intellectual expansion; Siberia was viewed as the territory of the attraction of young motivated Russians dreaming of fame and public recognition¹.

The appearance of Siberian Regionalism delineated the image of Siberia as a young social organism with huge potential progress. There was emphasized Siberians’ entrepreneurship, absence of landlords’ power, the experience of community democratic life, independent spirit of the pioneers, a small amount of bureaucracy. Under the influence of the Trans-Siberian Railway construction, organization of mass migration to the region, acceleration of its economic development, the inclusion of local intelligentsia into imperial communicative space, and reformation of regional governance Siberia began to be regarded as one of many prov-

1 Rodigina, N.N. Image of Siberia in Russian magazine press of the second half of XIX - beginning of XX century: the main results of the study / N.N. Rodigina // Image of Siberia in the public consciousness of Russians in the XVIII - beginning of XXI century. - Novosibirsk: Publishing House of NSPU, 2006. - P. 97 – 99.

inces of the Russian Empire, not deprived, at the same time, historical, ethnographic and economic identity¹.

In this regard, the Museum of Siberia will reflect Yakut heroic epos "Olonkho", and traditional culture of "Semeiskie" Old Believers of Transbaikalie, included into the list of UNESCO World Heritage.

Houseware Russian population of Siberia. Museum of History and culture of the peoples of Siberia and the Far East

Some components of the image of Siberia, having appeared on the stage of its settlement and development are still preserved in the minds of modern people, especially young ones. Among the associations that most frequently arise when the word "Siberia" is pronounced, the leading position is occupied by the following: cold (47.7%), snow (30.6%), Ermak (22.4%), a vast area (20%), taiga (20%), forest ((20%), the Bears (20%), the exile (18.8%), winter (17.6%), Homeland (15.3%). The greatest importance is attached to climatic factors, historical and ethno-cultural characteristics of the site development² [10, c. 36 – 37, 40].

A clear dominance of the concept "cold" indicates that it is still an associative marker of Siberia. According to E.A. Degaltseva, the concept "cold" reflects many of mythological characteristics of this region and, together with other related metaphorical characteristics, became rallying for different ethnic and social groups in the region. Symbolic codes of cold and winter are a kind of indicator of the concept "Siberian". Decoding of these codes involves the activity of a person perceiving it in of a particular temporal worldview context³. Space-time continuum of the museum allows visitors to experience the effect of "immersion" in other cultures, or "presence effect" in a different cultural environment, to create maximum proximity to a particular historical epoch – "the effect of communion" by means of exposition⁴. Adaptive practices of Russian population in Siberia were a

1 Antipov, G.A. Images of Siberia - by their nature / G.A. Antipov // The images of Siberia / ed. V.I. Suprun. - Novosibirsk: Trends, 2008. P. 83 – 94.

2 Zhigunova, M.A. Images of Siberia and the Siberians according to ethno-sociological research of the end of XX - beginning of XXI century. / M.A. Zhigunova // image of Siberia in the public consciousness of Russians in the XVIII-beginning of the XXI century. – Novosibirsk: NSPU, 2006. P. 35 – 40.

3 Degaltseva, D.A. Cold: a challenge or strategy in pre-revolutionary Siberia / D.A. Degaltseva // Siberian village: history, current state and prospects of development: Vol. of scientific art. in 3 parts. – Omsk: Nauka, 2012. – Ch. II. P. 26 – 30.

4 Mastenitsa, E.N. Museum space as cultural studies category / E/N/ Mastenitsa // The Third Russian cultural studies Congress with international participation "Creativity in the space of tradition and innovation": synopsis and reports. - St. Petersburg. : EIDOS, 2010. P. 217.

peculiar algorithms of living space formation (from the choice of settlements to the interiors of residential premises), means of making clothes adequate to climatic conditions, a set of variable ways of foodstuff conservation, the use of local resources in a diet; transmission of life-affirming mental facilities by means of small folk forms; accumulation and updating of personal and group adaptive capacity.

Modernization, as you know, involves “a combination” of three elements in the region development: quality of human potential, development of industry and innovation. It is an innovative component, according to E.A. Erokhina, that “changed the destiny of Siberia, has transformed the face of the region as the area of commodities and transit, and breathed new life into the traditional Russian culture image of Siberia as “the Promised Land”, where a person faces the opportunity to express himself in a free and creative activity”. The establishment of three research centers, primarily Siberian Branch of the Russian Academy of Sciences, promoted the formation of the image of Siberia and its intellectual capital, Novosibirsk, as a starting point of innovative world-class activity”¹.

In the first decade of the XXI century, according to the classification of B. Suprun, images of Siberia were highlighted according to: the reference element – energy power, the vector of development – transport, communications, emotional and imaginative perception – the country of the cold, frost and convicts. The following associative series are predominant: historical – (Ermak’s armed force and convicts, settlers of Stolypin’s era and outlaws of Siberian peasants, gold-miners and vagabonds, exiles and hunters); geographical – (vast expanses of endless winter with severe frosts, snow, taiga with bears, mighty rivers with a pearl lake Baikal and supermarafon distance of thousands of kilometers as the road to the ocean); industrial – (bottomless reserves of raw materials: oil, coal, gold mines and factories, hydropower, Transsiberian main line, Turksib, industrialized cities and ... pollution of pristine nature); contemporary – (quite modern region with advanced science and high technology, high-quality universities and culture associated mainly with Novosibirsk and Tomsk)².

Establishment of a regional informationally attractive segment of culture by means of using historical and ethnographic 3D-reconstructions and interactive and sensory areas is one of the creative tasks associated with the museums adaptive and adapting human needs. In design, technological equipment for the museum

1 Erokhina, E.A. Modernization of the “Other Russia”: human and intellectual potential of Siberian population from the perspective of the internal geopolitics // Intellectual values in modern Russia: Philosophy. Science. Innovation. - Novosibirsk: NSU, – 2011. P. 50.

2 [Electronic resource]. – access mode: http://expert.ru/siberia/2006/30/obraz_sibiri/ (date of address: 01.06.2011).

exhibiting the Siberian landscape, the wealth of mineral resources, the resources of the original atmospheric phenomena such as the Northern Lights, polytechnic population – there can be actualized ideas presented at international exhibitions “Science Dreaming”, “Techno museum” (Moscow, 2009, 2012).

The algorithm of adaptive approach in museology, proposed by O.N. Shelegina, can be used as an organizational method of creating, effective management and implementing the project “Museum of Siberia”: 1. evaluation of adaptive capacity (analysis of internal and external resources); 2. determination of the nature of interaction with the environment (support, ignoring, social order); 3. Evaluation of “adaptive threshold level” (organizational, technical, content issues); 4. Selection of adaptation mechanism (software model); 5. formation of “adaptive portfolio” (means of adaptation investments); 6. implementation of the strategy and tactics; 7. Development of adaptive culture.

The priority objective of the project “Museum of Siberia” at the present stage of its development is the further development of creative forms of mainstreaming regional heritage, creating the concept of integration and organization of the network of high-tech museum, representing the historical dynamics of regional identity of Siberia’s image and allowing to reflect its unique place on the global cultural map in the context of globalization. Significant and valuable resource, providing perspective and success of the project “Museum of Siberia”, being developed with the latest achievements in the field of social and humanitarian sciences and communication strategies, can be a synergy of creativity and business¹.

Presentation of Siberia’s positive image, based on modern museum technologies, can cause various effects: economic, associated with the development of tourist streams and attracting investment; cultural and educational, as well as security and reconstructive, which ensures the restoration of cultural heritage and its transformation into a cultural resource. When created, the Museum of Siberia as an innovative Museum, integrating regional and integrated into Russian and global socio-cultural and global information space, can become one of the most influential museums in the world of XXI century.

1 Shelegina, O.N. “Museum of Siberia” – a creative project of the museum’s image in the region / O.N. Shelegina, S.B. Orlov // Synergy creativity and business – the way to success: Vol. of materials of Intern. scientific-practical conference. – Omsk; Prague, 2013. – P. 112 – 115.

5.3. SOCIO-CULTURAL PROJECT: CULTURAL CARAVAN “ART OF THE SILK ROADS”

Naizabekova, A.

The organizer of the socio-cultural project “Cultural Caravan” Art of the Silk Road “is a Public Association “Central Asian Network for Culture and the Arts”.

Central Asian Network for Culture and the Arts (CANCA) was formed in 2006. Its founders are representatives of culture and art and cultural managers.

CANCA’s mission is to assist in the development of cultural sector in Central Asia through networking and sharing of successful experiences with organizations and networks in the field of culture and art around the world.

Fields of activity of CANCA:

- Strengthening the stability and peace in the region through the promotion of intercultural dialogue in a multicultural community of Central Asia;
- Preservation of tangible and intangible heritage of Central Asia through the consolidation of efforts of artists and regional cultural institutions;
- Development of potential (training for managers and arts managers);
- Development of partnerships in the region (forums, festivals, conferences, meetings on issues of culture and cultural policy);
- Cultural communication (information on the website, through the anthology “Kurak”, press releases);
- Presentation of Central Asia’s culture on the world’s cultural events;
- Development of the program “Culture and the Law”.

CANCA has extensive experience in the implementation of regional activities in cultural sphere. With the support of international organizations such as the “Soros Foundation - Kyrgyzstan”, Open Society Institute, UNESCO, the Swiss Agency for Development, the Christensen Fund and other sponsors, CANCA managed to implement a number of independent and partnership projects and programs aimed at the development of culture and strengthening of cultural dialogue in Central Asia.

In April 2011, CANCA implemented eco-cultural caravan “Aigul-Guli Surkh” in Batken Region of Kyrgyzstan and Sughd in Tajikistan Region in collaboration with partners from Tajikistan – Center for Cultural and Educational Programs “SOGD.” It was a successful experience of cooperation with non-governmental and international organizations, representatives of local administration of Batken and Sughd. As a further development of the project, CANCA annually monitors project activities and develops partnerships with local cultural and environmental organizations in the two regions, as well as working with school activists to protect the endemic plants.

CANCA has actively participated in partnership projects – craft festival “Oimo” since 2006, from 2009 to 2012 participated in the festival of documentary films on human rights “Bir Duino”. Both festivals are successful, as each partner contributes its expertise, human resources, diplomacy and tolerance. These festivals are held annually and are of great interest for local and foreign visitors.

In addition to these festivals, CANCA provides advice and training on the design and management for NGOs in the region, in cooperation with the Public Fund “Central Asia – Art Management” (Kyrgyzstan).

Collaboration with Altai State Pedagogical Academy (Russia), the Center for Cultural and Educational Programs “SOGD” (Tajikistan), CACSARS (Kyrgyzstan), Network Foundation «Culture of Resistance» (New York, USA), a charitable organization «Kyrgyz Children’s Future” (Washington DC, USA), Caravanserai on Avenue (Baltimore, USA), and with other local and international partners enriches the CANCA’s experience in cultural and legal field.

On many issues of cultural policy, CANCA cooperates with the Ministry of Culture, Information and Tourism, as well as with other institutions of Kyrgyzstan interested in the development of cultural policies in the region of Central Asia. CANCA publishes cultural almanac “Kurak”, highlighting the cultural sphere in Central Asia.

Since 2013 CANCA has introduced its new program of activities “Culture and Advocacy” (Culture and Law) to provide basic knowledge of the law and its importance, the mechanisms of practical experience and skills necessary for cultural workers and artisans through the discussion forums and consultations provided by the experts of the legal sphere. The program “Culture and Law” developed through a grant from the fund network «Culture of Resistance», based in New York, USA.

Networking Fund «Culture of Resistance» (www.culturesofresistance.org) supports and promotes the development of organizations, activists and artists, working for peace, justice and democracy. Network «Culture of Resistance» was

created by Yara Lee, director of the documentary film «Culture of Resistance», as a way to support people who want to be partakers of the issues of peace and justice. Through the website people can learn about the interesting partner network and find ways and means of attachment to their activities on the path of justice.

Around the world, people of different occupations can find creative ways to object to war and to establish peace, justice and sustainable development. Culture, including movies, music, and food is a rich soil for this fight. Education that nourishes a critical mind and strengthens the soul is a prime necessity.

CANCA is open for networking with partners and sharing experiences

In keeping with its core mission, CANCA initiates projects aimed at the development of cooperation of public and governmental organizations in the field of culture and art, both within the country and internationally.

Through participation with partner projects and manifestation of diplomatic skills, the organization is able to attract attention to their projects with their international partners. And small grants received from them, contribute to the implementation of projects that raise important issues in the field of culture, in particular, the issues of social partnership, legislation in the sphere of culture, the mission and the role of NGOs, an art management.

The project “Cultural Caravan – Art of the Silk Road “ is not accidental. It has a history. In 2003, with the support of the Soros Foundation-Kyrgyzstan and the Open Society Institute with the participation of 20 countries held a festival called “Melodies of the Silk Road.” It was a musical caravan - Academy, which included master classes and concerts in the capital and in Issyk-Kul region.

Contemporary music intertwined with ethnic music and recitative epic “Manas” and fascinated the participants and the audience in the capital and in regions.

In subsequent years, the festival has been replaced by culture forums with the participation of representatives of cultural intellectuals of Central Asian region, trainings for managers and arts managers. Series of trainings on museum management were carried out on the south and north of the country.

These trainings have given rise to some museums, they had to change their approach to the museum’s activities, began to develop new thematic projects in addition to their museum exhibitions, became involved in projects initiated by civil society organizations, and achieved good results.

For example, the National Museum of Fine Arts named after Gapar Aitiev/ Bishkek/Kyrgyz (www.knmii.kg) became a remarkable creative platform not only for professional artists. The country is rapidly and efficiently developing craftsmanship, and it attracts a different contingent to purchase domestic products,

to participate in master classes and develop the skills of crafts in order to develop their own studios or a small business.

Since 2006 Central Asian craft festival “Oimo” (ornament, pattern) has been held annually, which unites not only the organizers and sponsors, but all creative groups in the region. During the festival various competitions and workshops for visitors, fashion shows and demonstrations of films and documentaries about the culture are being held.

The project “Art of the Silk Road” is social in nature.

Our experience with the project has shown that it is impossible to do projects on art and culture only “for the sake of art and culture”, these projects should involve different actors and participants and make them socially significant, i.e. in order to contribute to the solution of certain social problems through art and culture.

What are contemporary issues for Central Asia?

These are global problems such as mass labor migration, unemployment, corruption, prostitution, violence and devaluation of cultural values. Traditional cultural values, which are stored and passed from generation to generation and have been confidential legislative basis for nomads.

Respect and reverence for elders, respect for nature and the environment, respect for the girl (“Kyzdyn kyrk chachy uluu” - 40 girl's braids are older, that is revered).

Today, there are a lot of facts that women are used as sources of income by pimps, and the girls themselves make prostitution to be in the “jet life”, to ride on steep machines, etc. That is, the attitude towards the real spiritual values in life is changing. And why is this happening? In our state after the collapse of the Union there have been long searching for the criteria of the national ideology in order to raise the spirit of the people, to instill patriotism and desire to advance. The way out was found in the establishment of the monument to the epic hero Manas and our contemporary Chingiz Aitmatov on Ala-Too square.

It's certainly cool – to honor the cherished memory of the legendary heroes of the past and the present. But at the same time there is a great necessity in appropriate cultural policies formulated by the Ministry of Culture in close cooperation with other ministries.

At present, we do not have a clear concept of cultural policy, as ministers are constantly replaced, depending on the political party games that are not up to culture and cultural values.

Cultural intelligentsia of the country is uncomplaining, and somewhere on the side and behind the scenes criticizes the situation, but they cannot fight openly

expressing their displeasure aloud and show sober mind. That is, we still have no effective protection platforms in culture.

In this situation, public organizations have more courage and activity to express their attitude to what is happening, as they are not afraid of being dismissed or deprived of privileges and access to the various regalia before retirement, etc.

Numerous non-governmental cultural organizations created over the last 20 years are much more actively co-operating with partners from Central and Eastern Europe through the Soros foundations network and other international organizations. They understand how to change for the better society and direction of society, but sometimes they are deprived of grant funds, and the state does not support them with subsidies.

Moreover, there are the politicians who try to “pour sand in the work” to social structures, exaggerating facts and calling them “agents” of the USA and other agents. This is a dramatic sign of the missing vision and sense of urgency among policy makers and professionals in culture.

Today, therefore, it is necessary to unite all areas of culture, in order to protect effectively the modernization of the cultural system. It is necessary to analyze the existing circumstances and to design it in the future; to develop monitoring and evaluation instruments and procedures; to define the objectives, specific requirements and demand, that is, to develop a clear strategy for the development of cultural sphere of art.

NGOs that will take such steps, may find support in Europe, where the movement for civil rights in the culture and the company “We are more” (www.wearemore.eu), initiated by the Culture Action Europe, together with the European Cultural Foundation conducts campaigns to increase share of funding for the cultural sphere of art.

Why cannot we be hosting such active measures aimed at strengthening cultural sector in terms of funding and improving legislation to ensure the full development of e culture?

In late 2012, a seminar was held in Bishkek to discuss the role of museums and crafts in tourism development in Central Asia within the framework of the cooperation program of the Islamic Educational, Scientific and Cultural Organization (ISESCO) and the International Organization of Turkic Culture countries (TURKSOY). In 2012, these organizations held various activities to strengthen the capacity of responsibility for cultural heritage in Central Asia.

The seminar was aimed at strengthening cooperation with other sectors of culture and economy at the present level, improvement of legislation, the creation of conditions for a continuous exchange of experience with colleagues from

neighboring countries and considering the possibility of creating a united regional information network.

The seminar was attended by experienced museum professionals, artisans and members of the tourism industry of Turkey, Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Tajikistan, as well as independent experts from Kyrgyzstan.

Given the situation in the whole country and in the region, CANCA with the support of internal and external partners tries to engage not expensive, but challenging projects, such as “Cultural Caravan: Art of Silk Road.”

PROGRAM OF FESTIVAL “THE ART OF THE SILK ROAD” + “Oimo” FESTIVAL

Organizer: Public Association “Central Asian Network for Culture and Arts» (CANCA)

Author of the project and director of CANCA: Naizabekova Almakana

Date: July 27 - August 7, 2014

Itinerary: Bishkek, Balykchy, Cholpon-Ata, Karakol, Bokonbaevo

The main aim of the festival “Art of the Silk Road” is to organize a nomadic caravan of culture around Lake Issyk-Kul in order to interact with the local population and the administration in the sphere of promotion of fine arts, applied arts, ethnomusic and national games during the tourist season.

Objectives of the festival:

Strengthening of internal and external cultural relations for development of peace and democracy.

Presentation of the brightest samples of young talents in the capital and in the regions and conducting workshops for children and youth.

Showing of films about the culture of small ethnic groups and the rights in culture.

Making a documentary about the festival to promote the events of the festival and demonstrate it in other regions of Kyrgyzstan and Central Asia.

Festival Program:

Bishkek, July 27 - 28

Venue –Kurmanjan Datca Square, Oak Park

Art exhibition (painting, drawing, ceramics, tapestry, leather, felt).

Workshops for children and adults on painting, ceramics and crafts.

Performance of ethnographic group “Saimaluu Tashtar” (leader Omurbek Sakeev).

Young designers' fashion show.

Showing films of Network Fund "Culture of resistance" and films by young directors of Central Asia.

Elements of culture – national drinks: maxym-shoro, tan, chalap.

Balykchi – July, 29 - 30

Venue: Balykchi House of Culture.

1. Art exhibition and workshops.

2. Performance of musical groups and solists from Bishkek and Balykchi.

3. Demonstration of young designers' fashion collections.

4. Showing movies of Network Fund "Culture of resistance" and Central Asia young directors' movies.

5. Balykchi (Rybachje) - the city of fish and beer.

Cholpon-Ata – July, 31 – August, 2

Venue: The Museum of Historical and Local Lore in Cholpon-Ata, a festival platform "Oimo"

Integration of the festival "Art of the Silk Road" with the program of the festival "Oimo."

Art exhibition and workshops at the museum and on the platform "Oimo."

Performance of musical groups and soloists from Bishkek and Cholpon-ata.

Demonstration of young designers' fashion collections.

Showing movies of Network Fund "Culture of resistance" and Central Asia young directors' movies

Eco-cultural events at the site "Oimo."

7. Cherries and apricots Cholpon-Ata.

Karakol – August, 3 – 5

Venue: yurt complex «Happy Nomads»

Художественная выставка и мастер-классы и на площадке «Happy Nomads».

Performance of musical groups and soloists from Bishkek and Karakol.

Demonstration of young designers' fashion collections.

Showing movies of Network Fund "Culture of resistance" and Central Asia young directors' movies

Excursions to Jets-Oguz gorge "Zhomok" (Fairy Tale).

Karakol ashlyamfu - tasting

Bokonbaevo – August, 6 – 7

Venue: guest house "Bashat - M"

Art exhibition and workshops at the museum in village Bokonbaevo.

Performance of musical groups and soloists from Bishkek and Bokonbaevo.

Demonstration of young designers' fashion collections.

Showing movies of Network Fund “Culture of resistance” and Central Asia young directors’ movies.

Visit the center “Ruh Ordo.”

Holy Places «Manjly.»

Tour of the stud farm “Eldiyar” national game.

Koumiss, airan, kurut.

The results of the festival

Joint forces of partner organizations and the local administration of Issyk-Kul area will undoubtedly provide good result to involve the public and tourists in the festival program in the height of the tourist season. Mobile exhibitions, organized in collaboration with local museums will let museums to be full project participants, and, in the future, to take the initiative for organizing mobile exhibitions in the regions and to attract young people and tourists to the popularization of museum collections.

Programs of every town and village include a very important element of cultural communication –traditional food, games, contests – which brings the participants and guests of the festival together and gives this cultural project a specific charm and spirituality through hospitality and friendliness.

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