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Arm reliquary of St Bernard
Workshop of St Maurice?
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Saint-Maurice

Photo: Jean-Yves Glassey
et Michel Martinez
see pp. 26-33

UNPAID INTERNS?

LEARNING FROM
US MUSEUMS,
Part 1

LEAVING
YOUR HAT ON
IN LINDENBERG

REINVENTING
THE TREASURE
OF VALAIS

VISITING THE
FORBIDDEN

EVE OF
DESTRUCTION
AT THE
FERTILE
CRESCENT

MAMMUT BABIES

80 links

52 pages in colour

7 videos



Anette Rein

Sharing our own stories: New concepts and their realisation in two Californian museums ¹



„I'm sure it's positively indecent... if we could just figure it out.“ Comic by Jeff Keate. Source: <http://library.osu.edu/blogs/cartoons/files/2013/05/KeateMuseum.jpg> ²

Everybody knows this situation: Standing in front of a piece of art or ethnographic object without any explanatory labels, one resorts to falling back on one's own knowledge, experiences, feelings, and ideas. The result of individual associations can be a very crude one, as it is illustrated in the cartoon. A personal interpretation may be far away from any idea or meaning, given either by the artist or by former producer resp. the user of an item – or the museum curator. However, until today, most Western museums refuse to provide detailed and transparent explanations about the *œuvre* or supply biographies of the people connected to the collected and exhibited items. Furthermore, only a few of them would publish any of the museum staff's personal comments or individual attitudes in the display. The museum must speak with "one voice". Curators, and some visitors, are afraid of destroying the aesthetic aura of an object by accompanying it with "profane" printed texts. ³

It is obvious that this is a reduced way of exhibiting. It produces an exclusive insider circle of people who are impressed by this form of seemingly "pure and single

voice' presentation. Either you understand the "secret" messages of the curator / museum in connection with the great narratives like art history, exoticism and colonialism in the case of ethnographic museums, or you might leave the museum without being moved by anything. As long as museums are conceived and perceived as sites of authority, which believe in the "information transmission" model of learning, developed in the late 1800s, with museums as the source of expert knowledge and visitors as the recipients of that expertise, the general public will not be addressed and any chance for collaborations with Citizen Scientists remain blown. ⁴

However, the postulations of postmodern museologists to include the public with participative and inclusive approaches, are not rejected everywhere. Consequently, for quite some time, different and even contradicting concepts of museum missions exist at the same time. Museums such as the Brooklyn Museum in New York ⁵, the Dallas Museum of Art ⁶ or the Santa Cruz Museum of History and Art ⁷, the Historisches Museum Frankfurt ⁸, the Historisches Museum Basel⁹, and the Kelvingrove Art Gallery and Museum in Glasgow¹⁰, have changed and have made visitors their focus. Other museums play with different possibilities to include more personal voices in the display (like the "staff picks" in the Asian Art Museum in San Francisco ¹¹), or they use the display labels to communicate an actual change of a political attitude of an artist (Crocker Art Museum in Sacramento) to the visitors.



The Oakland Museum of California.
Photo: Terry Carol © OMCA

As far as I know, only the Oakland Museum of California has transformed the whole institution in a really radical

way. The OMCA fulfilled this last demand of New Museology, which includes at the end a transformation process of a whole institution. Compared to other museums, it is the only one where the results are visualised graphically in very detailed organisation charts.

Set out below, I elaborate on three topics with examples of two museums in California:

1. The transformation process of the OMCA – Oakland Museum of California
2. Co-curatorship with Native people of California in the History Gallery of the OMCA
3. Labelling and re-labelling as process – examples from the OMCA and the Crocker Art Museum in Sacramento.

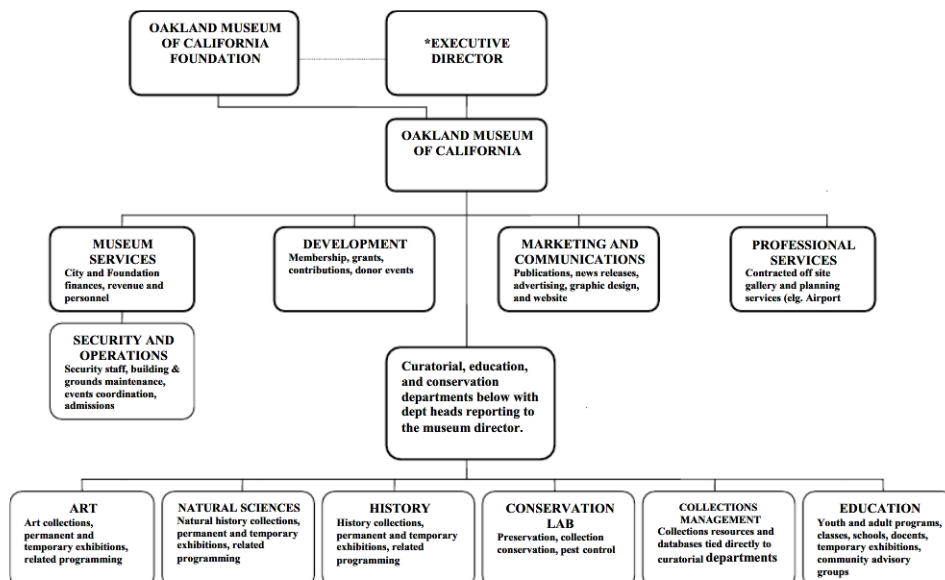
The transformation process of the OMCA

The OMCA, which has more than 1.8 million objects in its diverse collections, is a unification of the following three Museums: 1. The Oakland Public Museum (*1907-1965¹²) with a collection representing two aspects of California cultural history, Native Americans and settlers from the East Coast; 2. The Oakland Art Gallery (*1916) originally under the auspices of the Oakland Public Museum; 3. The Snow Museum of Natural History (1922-1967¹³). As a „Museum of the People“ of California, the OMCA was created in 1969. According to Sharon Pittman, a critic/college art educator: "Efforts to alleviate the rising tension between the museum and the African American Community began with the hiring of Ben Hazard, a black man [in 1970 and other minority staff¹⁴]. [Hazard] filled the position of curator of Special Exhibits and Education..."¹⁵ "Unlike the traditional museum, the new museum started to present

the oppositional as opposed to the dominant view. OMCA began to take action in addressing the needs of those who do not tend to agree with the dominant view."¹⁶ A close network and longstanding partnerships with community advisory councils was established. The interdisciplinary mission was to explore the cultural, environmental and artistic heritage of California.¹⁷ The impetus to change the way of the OMCA because of many financial cuts and the complete shifting from the City to the Foundation, was driven internally and externally. To summarise: the transformation process started in 2006; in 2010 they celebrated the reopening of the Galleries of California Art and History; the organizational transformation was an ongoing process until 2011, and the Gallery of California Natural Sciences reopened in 2013.¹⁸

The project touched every aspect of the Museum: from the way they worked together as staff, with their visitors, with the diverse groups of people in their community and, ultimately, the vision of the institution. As the executive director Lori Fogarty said: they were not reinventing the Museum, because they accepted their history. But they were transforming: changing the composition and structure; the outward appearance; and the character and condition. In short: 1. Traditional hierarchies had to be put aside; 2. The curator could no longer be the sole authority; 3. They changed the language about the role of the museum.

Over a period of three years their team conducted a range of research and prototyping activities that involved more than 3,300 visitors and community members.¹⁹ The results of the transformation process are visualised in the different organizational charts: first of all, the old chart.

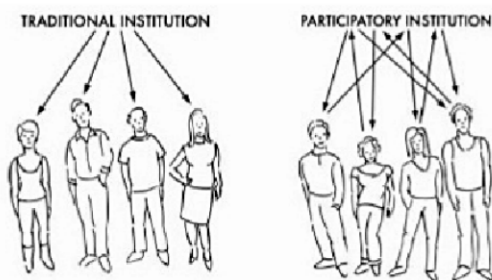


* The Executive Director reports both to the City Manager as the Director of Museum Services and to the Chair of the Oakland Museum of California Foundation as the CEO of the nonprofit support organization.

File: Oakland Museum of Ca Organization chart by function

Former organisation structure of the OMCA with isolated function areas²⁰

This organizational chart shows the traditional style museum structure of isolated function areas. The different tasks (research, conservation etc.) belonged to separate departments. In a traditional institution, close collaboration and communication among staff in multiple divisions was rare before the process of transformation was initiated. Interlaced into the organizational structure is the organizational culture, which means collective beliefs, value systems, and processes that provide an institution with its own unique attitude. According to Gail Anderson, who consulted with the OMCA on the transformative restructuring process, the organizational structure and culture "define the internal engine that powers a museum, and have a dramatic impact on the capacity of a museum to fulfil its unique mission relative to its community and its public."²¹ In the old way, the institution museum concentrated mainly on itself with a hierarchical model of top-down leadership supported by isolated function areas. It seemed to be like a double bind situation: Although, the mission of a museum is to work for the public, the visitors, part of the museum's work, were not even represented in the organizational chart. Summing up one could say: a traditional museum could live with or without visitors – there is always something to do.

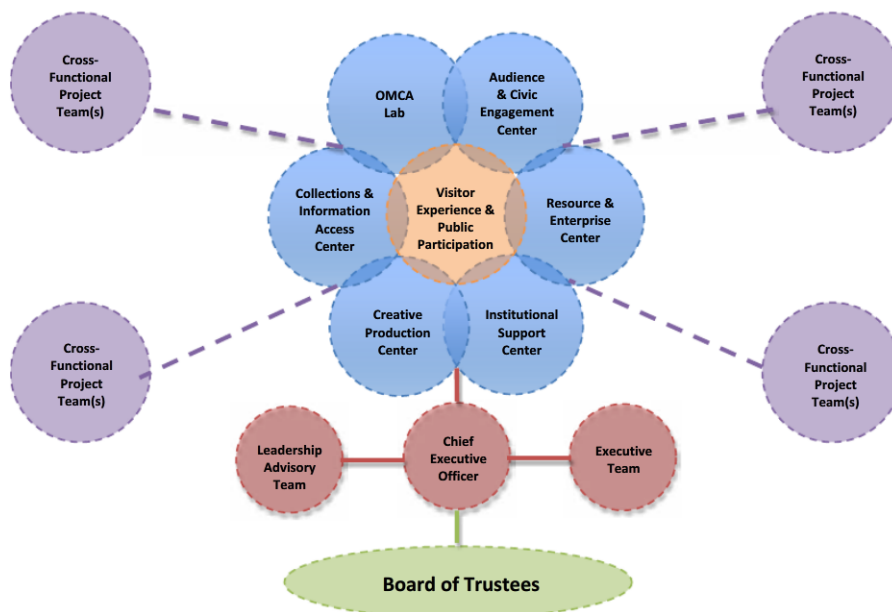


From content provider to platform provider (Nina Simon)²²

"With the demands of the 21st century, the traditional style museum structure of isolated function areas is fundamentally at cross purposes with the ability to be responsive and flexible in a rapidly changing world." After re-envisioning the organizational structure and culture, the new organisational chart of the OMCA puts the "visitor experience and public participation" at the center of all Museum operations.²³

"There are six primary Centers representing the core operational units of the Museum. Each staff member is assigned a home base in a Center, with each Center having a Director and a reporting structure for the staff... The Centers are designed to be porous – with work and communication flowing in and out – with the overarching principle that the Museum itself is porous relative to the public and community ... The Board is featured as the foundation of the chart – a symbolic position for the governing body that provides the resources and leadership needed to support and guide the Museum."²⁴ The whole Museum organisation circulates around this central topic with six different centers. The authorities and the administration are situated below the six centers together with the Board of Trustees, which did not exist in the traditional diagram before 2012.

All three Galleries of the OMCA have included many examples of this new approach: The focus on the visitor "to create a museum responsive to the contemporary world".²⁵ This people-oriented vision also had consequences for the collection policy. Many of the more recently acquired items and resultant exhibits relating to the history and culture of California are based on oral histories and other forms of direct contact with the Bay Area's minority communities."²⁶



The new structure, developed by OMCA and Gail Anderson & Associates, 2011

Of the many excellent sections in the three new galleries I will mainly concentrate on the History Gallery. The overarching theme of the Gallery of California History is: "Coming to California" from the earliest Natives, to settlers during the Spanish and Mexican periods, to more immigrants and their interactions with people who arrived before them. The aim of the transformed museum was to represent the great diversity of California's people and to help to create parallels between visitor's personal stories and the California stories they would see in the History Gallery and elsewhere in the Art Gallery. The exhibits in the History Gallery are organized chronologically – from the pre-1500s to recent times. Four sub-themes guide the presentation further: the diverse identities of the state's people ("The Diverse People of California"), the relationship of people to the environment ("People and the Environment"), the contrast between the myth of innovation, freedom, and self-fulfilment and of the conflicting realities ("California Dream"), and California's relationship with the rest of the world ("Global Connections"). Oral history and storytelling play a prominent role throughout the gallery. The Museum uses a range of technologies, such as digital interactive exhibits and audio stations, to encourage visitors to contribute their own storylines. The Native Californian sector "before the other people came" is one on the 15 so called highlights of the History Gallery. ²⁷

Co-curatorship with Native People of California ²⁸



"Before the other people came". Photo by the author

The chosen title of this section "before the other people came" was a result of the close "Collaboration between the Oakland Museum of California and our Native Advisory Council" as it is mentioned on the accompanying label together with the list of the names of the Native advisors. "During review of an early curatorial plan for a 'First Peoples' display, one of our Native advisors remarked, 'We are not the First People. The First People were the rocks and the animals and the trees.' Native People were ... the second and third people." ²⁹ The special title of this section marks the pre-contact period. It does not use an

elsewhere usual term like Amerindians or American Indians, nor any other ethnic name. ³⁰ With this title, all Native People in California are likewise accepted having lived in the area, before the Spanish arrived in the 16th c. The title is an explicit statement of co-curatorship in the display. It expresses the Native point of view for a period of time and can be seen as a metaphor of the close connectedness between men and nature.

The following division into seven geographical regions (Coastal Rainforest, Rocky Coast, Sandy Beach Coast, Central Valley and Foothills, Colorado River Valley, Low Desert, High Desert and Plateau) reminded me of modern scientific geography, which was developed in the 16th century by two German geographers. Insofar, I questioned that this presentation would be influenced by Native world concepts, rather than following a Western classification of geographical defined areas. ³¹ However, the Senior Curator of the History Gallery, Louise Pubols, explained to me that this was a "true co-curation with our Native advisors ... traditionally, different regions are identified by language or tribal groupings. Prior to contact, there were many unique cultures in California, and most people remained in fairly local areas their whole lives. So there was not any kind of agreed-upon or shared concepts for how the region divided up geographically. Our Native advisors suggested the geographic regions that we now have in the gallery, described by type of environment and not by Western ideas like language groups, Mission zones, or current political boundaries." ³²

Furthermore, the museum's consultant for the History Gallery reinstallation, Kathleen McLean, commented: "our Native partners...determined the focus of content; selected the Native participants; interviewed, videotaped, and edited all the commentary, and participated in selecting and placing the objects." ³³

In the showcases, mainly traditional baskets and daily tools are presented. Most of the selected museum artifacts were collected by Charles P. Wilcomb, the first curator of the history department, over 100 years ago. ³⁴ The Native Californian basket collection encompasses approximately 2,500 baskets from nearly all of the geographic and cultural regions of the state, including more than 50 tribal groups. But Ohlone basketry was missing. Ohlone



baskets are rare, with only a few dozen known to exist worldwide. Their scarceness is partly due to the tribe's practice of burning a deceased person's personal possessions, as well as the radical culture change brought about in the Bay Area by the missionaries and early settlers. In 2010, in order to fill this gap: OMCA commissioned the Ohlone artist, basket weaver and scholar Linda Yamane to create an Ohlone basket. This basket was the first of its kind to be made for more than 250 years.³⁵

In the seven video interviews, contemporary Native People describe the histories of their ancestors, their traditional relationship with the land, to each other and the innovative practices that they crafted to live in each dynamic natural environment.³⁶ Whereas these interviews refer to times long ago, and the paraphrased quotes in the showcases communicate something like eternal wisdom, contemporary voices from living Native People are present in the whole History Gallery. The visitors can meet the on-going Native history after 1540, e.g. with contemporary paintings in the first section, in another section the removal and genocide in the 1850s and 60s is told, and in the section on the 1960s two individual stories are told by Californian Native people.³⁷



Diverse cooking paraphernalia from the historical basket collection which are contextualized by a Native speaker. The quote on the label is a paraphrased statement of the video interview with Kathy Wallace (Karuk / Yurok / Mohawk and member of the Hoopa Valley tribe).

Photo: Reiner Zapf

Labelling and re-labelling as process: Creative and administrative challenges in the Art Gallery of the OMCA and the Crocker Art Museum in Sacramento

As my last point, let me refer again to the cartoon above and its special message: standing in front of the pieces of art, the two ladies have to try and figure out what it means. This refers to a central problem with each display. Besides putting the visitors into the centre of the organisational structure, the problem of finding the right

language for labels and signatures still remains. It is not just a question of the right language, one also has to be aware of the serious concurrence between the different players in a museum. René de Guzman, the Senior Curator of art, speaks very frankly about the tensions, namely the conflict between the different players during the OMCA's transformation process.

The visitor galvanizes the museum efforts as a focal point

However, once it became clear that the visitor's experience was the top priority, each party benefited from a shared set of criteria with which to direct their thinking and work.³⁸

The different challenges during the work on the interpretive labels and signage can be seen from several perspectives: at least, from a creative and an administrative one. The process of writing and controlling can be summarized in the following keywords: the new labels are interpretative, which means, that they disregard academic jargon, providing transparency moments, using the object to illustrate some key ideas – rather than using modernist concepts to explain the object. Furthermore, the amount of label texts was limited, different voices were invited, images of an artist were added to "humanize" the art viewing experience, and the art curators wrote labels from the first point of view – in an effort to break down the divide between public visitors and professional staff. Eight different vettings control not only the completed text but also: the author's point of view, the curatorial review by a content specialist, an interpretative review by educational staff, a review by the managing art renovation team, content and 'voice' editing by an outside consultant, copy-editing by in-house and contract staff and review by the art label coordinator.³⁹

In the OMCA Art Gallery, they have designed all of the displays so that objects, labels and signs can be moved or taken down and changed quickly to accommodate new information, or in response to the ongoing prototyping and visitor research – more than 3,300 of them were invited before the opening of the Art Gallery of California in 2010. Today, if the museum staff finds out that an exhibit element is confusing (like in the cartoon), the Museum can easily update the display. According to McLean, most museums still just continue to talk about these ideas, but, "OMCA is walking the talk".⁴⁰

If a museum has gone through all the writing and editing processes mentioned above, there is still a final challenge: Visitors today expect to customize their own experiences and expect the information they access to be hyper-current. "For museums that spend years designing permanent exhibitions and writing gallery labels that will remain unchanged for years to come, this is a serious problem."⁴¹ During recent years museums worked out different strategies to adjust to visitors' expectations.



Video of September 2013 on The Crocker, starring Lial A. Jones, Director

In April 2014, I found an issue in the Crocker Art Museum in Sacramento ⁴² that I have never seen in any other museum before and there is presently no similar case known in a German museum. On a label, attached to a showcase, I was surprised to find that the text was an actualized one: the museum questioning the artist and his work. Something serious with the artist resp. with the displayed art piece must have happened, that made it necessary to add a comment to the original label. At first glance, I was very impressed by this actualized version of the label's text. But, when I started to discuss the content of the actualization with colleagues, I began to understand the complexity of the problem and that a seemingly positive actualization of a label can create new problems. But let me explain first the structure of the Crocker's labels and the story surrounding the art pieces in the display.

The usual label format in the Crocker Art Museum is divided into four sections:

1. The first part gives basic facts like the artist's name, the artwork's title, material, and, if applicable, the name of the donor
2. "Subject" explains the intention of the artist and the applied techniques



Porcelain object by Charles Kraft, seen at the Crocker Art Museum in Sacramento with this actualisation. Photos by the author

3. "Artist" describes his/her curriculum vitae
4. "Look for" is a tip to the visitor to pay attention to special aspects of the piece of art

From the label for the item shown on this page, we learn that the "AK-47 and grenade" were made of porcelain with hand-painted underglaze in 1999 by the artist Charles Krafft. In 2003, it was given to the museum by Donald Thornberry. ⁴³ According to the text on the label, Krafft's art combination referred to the former Cold War and "the trafficking of armaments into regions of political instability." The visitor is invited to look for "A super power combination of an American grenade with a knockoff of a Russian assault rifle." Under the point "Artist" one does not find Krafft's CV but the following comment: "In early 2013, the artist, who lives and works in Seattle, aired opinions on public radio denying the Holocaust. These comments have called into question the meaning behind the artist's work, especially pieces bearing Nazi imagery. The Crocker's objects do not address the Holocaust, but all of Krafft's work is now open to new interpretation." ⁴⁴

According to the Curator Diana Daniels, they have always understood and continue to see these objects as social critiques. "It is important and valuable to inspire critical and independent thinking through the objects we collect, display, and interpret. Therefore, the museum director, chief curator, and I addressed the then breaking news story with the present text." ⁴⁵

Charles Krafft
American, born 1947

AK-47 AND GRENADE

1999

Porcelain with hand-painted underglaze decoration

Crocker Art Museum, gift of Donald Thornberry, 2003.34.a-b

SUBJECT: Charles Krafft makes discordant use of the daintiness of blue-on-white "Delft" porcelain by adding this centuries-old decoration to ceramic casts of weaponry. Regarding this particular work, the artist stated in 2003 that he intended this pair of casts to stir dialogue about the aftermath of the Cold War and the trafficking of armaments into regions of political instability.

ARTIST: In early 2013, the artist, who lives and works in Seattle, aired opinions on public radio denying the Holocaust. These comments have called into question the meaning behind the artist's work, especially pieces bearing Nazi imagery. The Crocker's objects do not address the Holocaust, but all of Krafft's work is now open to new interpretation.

LOOK FOR: A Super Power combination of an American grenade with a knockoff of a Russian assault rifle.

Back in Germany, I asked many colleagues what they would have done in such a case. I had several alternatives in my mind, like: taking the artefact out of the display and letting it disappear in the storage house; starting an open discussion in public about the artist and his intentions; or to add a text on the label, as had happened in the Crocker Art Museum.

While actualizing a label in a display, the museum shows an attitude and demonstrates to the visitors that history is always a changing process. However, this incident seems to be a very delicate political and historical one. According to the vice director of the Jewish Museum in Frankfurt am Main, Fritz Backhaus, a Holocaust denial is not a debatable position.⁴⁶ Consequently, as the collector and owner of those two art pieces, the museum remains caught between a stone and a hard place.

Despite the intricate situation mentioned above, elaborated, actualized as well as personalised labels or wall texts enrich any museum display. They give the museum the chance to be transparent and to share different voices and attitudes with the public. The focus of the museum's mission regarding active visitor participation is increased through the implementation of the agency of shared authority regarding various text formats. The public is immediately aware if their museum is a "relevant, reflexive and responsive civic space in the Twenty first Century".⁴⁷

Notes

- 1 This is a revised version of the paper presented under the title "Sharing our stories. New concepts and their transformation in the Oakland Museum of California" at the ICME conference in Zagreb on the 15th of October 2014. Many thanks to Patricia Riesenkampff, who did the proof reading. I am very grateful to Louise Pubols who gave Reiner Zapf and me a guided tour through the History Gallery and who went through this last version for her release of the text as the result of our various dialogues about the OMCA.
- 2 Quoted from the International Museum of Cartoon Art Collection, The Ohio State University Billy Ireland Cartoon Library & Museum
- 3 In my paper, I refer only to the printed texts, published in a display and I leave out audio guide resp. any digital media installations. "Additional information about artworks (e.g. historical background, details about the painter's life, painting techniques, meaning of certain details or symbols) can significantly increase the visitors' perceived meaningfulness and aesthetic appreciation of the artwork. A study in 2013, conducted in a laboratory art exhibition at the Knowledge Media Research Center in Tuebingen, Germany, showed, that participants who received additional information about works of art (either through a wall text, an audio guide or a tablet) rated the perceived meaningfulness of the paintings significantly higher than participants who received no additional information, but rather found just a label with name of the artist and title of the artwork." Silke Lutz, eMail conversation 1.12.2014
- 4 Cf. McLean 2001, p. 70
- 5 <http://www.brooklynmuseum.org/about/> (access 22.11.2014)
- 6 <https://www.dma.org/> (access 22.11.2014)
- 7 <http://www.santacruzmah.org/> (access 22.11.2014)
- 8 http://www.historisches-museum-frankfurt.de/index.php?article_id=160&clang=0 (access 22.11.2014)
- 9 <http://www.hmb.ch/home.html> (access 22.11.2014)
- 10 <http://www.glasgowlife.org.uk/museums/kelvingrove/Pages/default.aspx> (access 22.11.2014). When I visited Kelvingrove in 2013, I was not convinced by the announced visitor participation/inclusiveness in the displays. Compared with the Oakland Museum of California, I had difficulties finding visitors activating inclusive presentations in Kelvingrove, and I could not find different voices in the texts of the labels. They were written with a "we". But, it remained unclear who was speaking to the visitor and who tried to include the visitor in the "we" of the texts. In the gallery "Life in the Rain Forest" for example, besides an academic (distancing) introduction, the label told the time one needs to walk through the display ("Running time approx. 15 minutes") together with the website (www.lifeintherainforest.org), and with more data about the objects. The people mentioned were not present in the texts: no personal names were mentioned nor were they quoted with personal comments referring to their lifestyles and traditions on any printed label.
- 11 Members of the staff from all parts of the museum can chose their most loved object in the display and tell a personal story about it. On a printed label, situated close to the chosen object, the visitor finds the story together with a picture of its author.
- 12 <http://www.cshouse.org/history/oakland-public-museum/>; 29.9.2014] http://en.wikipedia.org/wiki/Oakland_Museum_of_California#cite_note-9 (29.09.)
- 13 http://oaklandwiki.org/Snow_Museum; (access 29.9.2014)
- 14 Personal interview: Frye quoted in Pittman 2014, position 648
- 15 Position 619 and position 648 and <http://www.cgu.edu/pages/10719.asp> (access 24.11.2014). Thanks to Amare-swa Galla, who told me on the ICME conference in Zagreb about Sharon Pittman's new book.
- 16 Pittman 2014, position 272
- 17 McLean 2010, p. 97
- 18 For more details of the financial background of the project cf. Fogarty 2010, pp. 5-6. Many thanks to Gail Anderson, from her article and our intensive conversations (eMail and skype). Anderson 2012
- 19 Henry 2010, p. 10
- 20 Thanks to Sally Yerkovich, who I met in the ICOM conference in St. Petersburg, for sending me the organisation charts together with very helpful information.
- 21 Anderson 2012
- 22 Simon, Nina 2010, drawing by Jennifer Rae Atkins
- 23 Anderson 2012
- 24 Anderson 2012
- 25 Anderson 2012
- 26 Pittmann 2014, position 690
- 27 Exhibit highlights include e.g.: "Before the people came"; "The Spanish take this land"; "Coming for gold"; "Seeking the good life", "Creative Hollywood", "Forces of change", and "California to be continued".
- 28 In 1975 the exhibition in the History Gallery, for the tenth birthday of the museum, was opened under the title: "Natives & Settler" (Pittmann 2014, position 389).

- 29 McLean 2012, p. 74
- 30 The Canadian Native People call themselves "First People who lived in First Nations": McMillan 2004
- 31 Bartholomäus Keckermann (1571-1608) und Bernhard Varen (ca. 1621-1651). <http://www.spektrum.de/lexikon/geographie/geschichte-der-geographie/3009> (access 20. 11. 2014)
- 32 Pubols, eMail conversations 20.11.2014 and 24.11.2014
- 33 McLean 2012, pp. 74-75
- 34 Quoted from the introductory label in the entrance of the section. In the single showcases, the age of the baskets is not mentioned again.
- 35 <http://www.museumca.org/gallery-california-history> (access 21.11.2014)
- 36 <http://www.museumca.org/gallery-california-history> (access 21.11.2014)
- 37 Pubols, eMail conversation 20.11.2014
- 38 Guzman 2010, p. 89; The labels are designed to be flexible, more akin to stages in an theatre that continually provide fresh offerings and perspectives. McLean 2010, p. 98
- 39 Tsujimoto 2010, p. 93. As the professional visitor researcher Stéphanie Wintzerith commented, German Museums have visitor studies concerning all categories of museum texts since years. But, those studies are more or less singular studies, which in most cases, were not published neither in a printed nor in a digital version online (*Deutsches Museum* in Munich is an exemption). The results of those studies are in most cases understood as internal material. A case with a long-term visitor research like in the OMCA is unknown to Wintzerith. Oral comment 1.10.2014.
- 40 McLean 2010, p. 98
- 41 McLean 2010, p. 97
- 42 <https://crockerartmuseum.org/> (access 22.11.2014)
- 43 Cf. <https://crockerartmuseum.org/collections/permanent-collections/californian-a-american-art/item/ak-47-1999> (access 28.9.2014) The added comment from the label concerning the holocaust is not published on the website.
- 44 Quoted from the label. Picture taken by the author in April 2014.
- 45 Daniels eMail conversation 3.10.2014. Thanks to Diana Daniels, who corresponded with me about the background of this story. Cf. http://en.wikipedia.org/wiki/Charles_Wing_Krafft (access 4.10.2014); <http://www.newyorker.com/culture/culture-desk/charles-krafft-and-the-conundrum-of-nazi-art> (access 4.10.2014)
- 46 Thanks to Fritz Backhaus, who opened my eyes to the problematic aspects of this museum actualisation of the label. "Ihre spannende Frage ist leider nur sehr schwer zu beantworten, da es letztendlich nur eine Einzelfallentscheidung sein kann. In einem Jüdischen Museum in Deutschland ist die Wahrscheinlichkeit auch gering, dass so ein Fall eintreten würde. Wenn wir aber während einer Ausstellung erfahren würden, dass einer der ausgestellten Künstler den Holocaust verneint, könnte es gut sein, dass wir das Kunstwerk aus der Ausstellung entfernen würden. Die Lösung der Kollegen scheint mir problematisch, da sie suggeriert, dass die Leugnung des Holocaust eine diskutierbare Position sei." ["Regrettably, your tantalising question is only hard to answer, as it can be, in any case, an *ad hoc* decision. In a Jewish Museum in Germany, the degree of probability is low that this occurs. But if we would realize during an exhibition that one of the exhibited artists denies the Holocaust,

we probably would take his object from the exhibition. The solution of our colleagues might present a problem as it implies the denial of the Holocaust is a debatable position."] (eMail conversation 10.10.2014). He was the only person, who reacted in a concrete way, when I showed him the figure of the AK-47 together with the text of the label.

- 47 Cf. Galla 2014, position 99-100

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