Museums That "Matter:" An Analysis of Four History Museums

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ABSTRACT

Museums have, in recent years, experienced an increasing amount of pressure to fulfill their role as public institutions for both education and entertainment. For museums to ensure their success in this role, they must constantly investigate their operations in order to maximize their effectiveness. Common museological theories and literature are shared by museum professionals across the globe, roughly forming an ideal standard for museums. This study argues, however, against an ideal standard in favor of museums being evaluated in their own right. Elements of Stephen E. Weil's system of evaluation described in *Making Museums Matter* (2002) – and specifically his four evaluative criteria of purposiveness, capability, effectiveness, and efficiency – are employed in this study in order to evaluate four history museums – the building for the protection of the royal tombs of Vergina, Greece, the Museum of Byzantine Culture in Thessaloniki, Greece, the Archaearium at Historic Jamestowne, Virginia, and the Museum of the Confederacy in Richmond, Virginia. The use of these four criteria allows for a basic understanding of the ways in which the museums in this study have become successful despite their variance from an ideal standard.

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Introduction

Museum Studies is a relatively new field in most countries around the globe; however, museums are not a new phenomenon. Since the late-nineteenth century, the number of museums around the world has multiplied exponentially, creating the need for a more comprehensive understanding of the functions and roles of museums. The Smithsonian Institution's website defines Museum Studies, or museology, as "the field that encompasses the ideas and issues involved in the museum profession - from the practical, day-to-day skills needed to operate a museum to theories on the societal role of museums."[1] In order to better understand what makes an effective museum, or a museum that succeeds in educating and entertaining the public while ensuring the safety of its objects, one must understand these "day-to-day skills" and theories used by museum professionals to operate, as well as sustain and/or improve, a museum.

Many museum professionals across the globe ascribe to shared museological theories and literature, leading to the development of a standardized ideal for a successful museum that addresses various museum functions.[2] A museum must be appropriately staffed with diverse, skilled professionals who focus on acquiring new objects for the museum's collections, actively preserving those objects, and presenting them in exhibits for the education and entertainment of the public. Despite this ideal standard, all museums do not operate in the same manner. The prioritization of certain museum functions over others differs among museums according to their available resources and staff. This prioritization has, however, been the subject of debate among museum professionals, scholars, and the general public.

Museums vary greatly in size and number of resources. These differences – along with, of course, other factors – help contribute to the museum placing emphasis on certain functions over others. According to Sinclair Goodlad and Stephanie McIvor,

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[1] Smithsonian Institution, "Museum Studies," *Smithsonian Institution,* http://museumstudies.si.edu (accessed on January 20, 2010).

[2] These common museological theories can be found in such resources as: Sinclair Goodlad and Stephanie McIvor, *Museum Volunteers* (London: Routledge, 1998); Edward P. Alexander and Mary Alexander, *Museums in Motion: An Introduction to the History and Functions of Museums* (Lanham: AltaMira Press, 2008); Stephen E. Weil in *Rethinking the Museum* (Washington, D.C.: Smithsonian Institution Press, 1990); Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: An Introduction* (Lanham: AltaMira Press, 2003); Michael Belcher, *Exhibitions in Museums* (London: Leicester University Press, 1991); and Hilde S. Hein, *The Museum in Transition: A Philosophical Perspective* (Washington, D.C.: Smithsonian Institution Press, 2000).

tension exists between different functions due to their conflicting nature.[3] Conservation efforts, for example, may be outweighed by the exhibition of artifacts; placing objects on display involves subjecting these objects to an unstable environment which can be altered significantly – especially in small spaces – by the presence of a steady flow of people.[4] Despite this tension, all of these separate functions combine to create a museum's environment. In order to understand the way in which each function effects a museum's environment, one must first understand those functions.

In 1970, Joseph Veach Noble identified the five primary functions of museums as collection, conservation, study, interpretation, and exhibition.[5] Noble's list of functions is similar to that of Edward P. and Mary Alexander, writing in 2008. For the Alexanders, however, research, or study, cannot be separated from the interpretation function of museums. Instead, they argue that the primary functions of museums are collection, conservation, interpretation, exhibition, and service to the community.[6] In a matter of years spanning about one generation, museums have become increasingly aware of their role within their local communities and have developed public programs to draw visitors to the museum for reasons apart from viewing exhibits. Public programs, such as lecture series and musical performances help to anchor a museum's place in its community by transforming the museum into a social space. Also, these programs appeal to a wide audience that spans different social classes and ages and encourage return visitors.[7]

While Noble and the Alexanders separate the functions of a museum into five broad categories, other scholars have condensed the list to reflect the interconnectedness of these functions; for example, "communication" could include both interpretation and exhibition.[8] Is there, however, a hierarchy of functions within a museum? Are certain functions more important than others? Brooke Hindle argues that the first priority of any museum must be the preservation of the objects in its collection.[9] Preservation is necessary to ensure that the objects held in museum collections survive for the future to

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[3] Goodlad and McIvor, *Museum Volunteers*, 9.
[4] Goodlad and McIvor, *Museum Volunteers*, 11-14.
[5] As stated by Stephen E. Weil in *Rethinking the Museum*, 57.
[6] Alexander and Alexander, *Museums in Motion*, 187-304.
[7] Genoways and Ireland, *Museum Administration*, 273-274.
[8] Weil, *Rethinking the Museum*, 58.
[9] Brooke Hindle, "How Much Is a Piece of the True Cross Worth?," in *Material Culture and the Study of American Life,* ed. Ian M. G. Quimby (New York: W.W. Norton & Company, Inc., 1978), 18.

study, reinterpret, and exhibit. While Michael Brawne agrees with Hindle about the primacy of preservation within museums, he also believes exhibition is equally important.[10] Exhibitions are the physical manifestation of the work of a museum's staff – a culmination of the various functions of museums.

It is difficult to speak comparatively about museums without a universal guideline of which functions should be given precedence over others within the museum. It is impossible, however, to impose such a guideline on museums; different types of museums have different requirements. Museums with small collections cannot focus as much energy and resources on conservation as museums with large collections. Instead, museums with small collections may choose to focus more energy on public programs as a means of supplementing their collections. Museum professionals can design public programs that focus on specific topics through in-depth discussions of particular objects in a small collection. This focus on specific topics allows museum professionals to use a small number of objects in their museum's collection to represent a larger history; for example, a museum's staff may design a public program that focuses on medical practices in the American Civil War through an analysis of a small, specific selection of medical instruments from that time period. Without a standard for which functions of a museum should be prioritized, how can the effectiveness of a museum be determined? Each function of a museum must be considered with respect to the needs and capability of that museum.

[10] Michael Brawne, *The Museum Interior* (New York: Architectural Book Publishing Company, 1982), 9.

Chapter 1: Museums and Museum Practices

This study compares the functions and roles of two history museums in Northern Greece – the Museum of Byzantine Culture in Thessaloniki and the building for the protection of the royal tombs of Vergina[11] – with two history museums in Virginia – the Museum of the Confederacy in Richmond and the Archaearium at Historic Jamestowne. The comparison presented in this thesis will demonstrate that different museums of the same type – history museums in this case – can be equally successful despite their location in different countries, their emphasis on different museum functions, and their variance from an ideal museum standard deduced from common museological resources. In order to determine the relative success of these four museums, this study will base its evaluation on the system proposed by Stephen E. Weil in *Making Museums Matter*.[12] Weil's system of evaluation has been selected for this study due to its ability to analyze museums of various size and number of resources in their own right. This system will not, however, be adopted in full.

Many museum professionals regard Weil as a leading authority on museums and their functions. According to Christine Scriabine, Weil is "one of the museum world's most eloquent spokesmen and penetrating critics."[13] In *Making Museums Matter*, Weil argues the need for a method for evaluating museums and proposes that four factors distinguish a "good" museum (a museum that *matters*). These factors are hierarchical in nature and are, from most important to least: purposiveness, capability, effectiveness, and efficiency.[14] For evaluating a museum, Weil suggests:

> An ideal organization – one that qualified for the highest possible grades with respect to the criteria of purposiveness, capability, effectiveness, and efficiency – would be awarded a total of 100 points, made up of a maximum of 35 points for purposiveness, 30 points for capability, 25 points for effectiveness, and 10 points for efficiency. For its overall evaluation, an organization awarded a total of 91-100 points would be rated first-class, one awarded 71-90 points would be rated

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[11] While the identification of the tombs in the Great Tumulus at the archaeological site of Vergina as royal tombs has been contested, this study will use the title for the museum – the building for the protection of the royal tombs–designated by the Hellenic Ministry of Culture.
[12] Stephen E. Weil, *Making Museums Matter* (Washington, D.C.: Smithsonian Institution Press, 2002), 8-9.
[13] Christine Scriabine, review of *Making Museums Matter*, by Stephen E. Weil. *The Public Historian*, Vol. 25, No. 2 (2003), 144.
[14] Weil, *Making Museums Matter*, 7.

> passable, one awarded 61-70 points would be rated marginal, and one awarded 60 points or less would be rated a failure.[15]

The hierarchical nature of this system deeply impacts Weil's evaluation of museums. According to Weil, museums that lack a strong purpose cannot achieve a high score for capability, further effecting their scores for effectiveness and efficiency negatively. The capability of a museum, to Weil, is judged with respect to its ability to achieve its stated purpose. This study will show, however, that the importance placed on certain criteria over others in this system of evaluation is problematic. Some museums, for example, find that they "matter" in both their local communities and abroad without a strong, publicly-stated purpose. In addition, the numeric values Weil assigns each criterion pose a challenge to those investigating museums through this system. How does one decide how many points a museum's purpose should earn for addressing preservation and scholarship, but not public-based programming? In order to utilize Weil's system in full, a standard is necessary for comparison in order to determine the number of points awarded in each category. An ideal standard for museums is, however, precisely what this study argues against; thus, numeric values will not be assigned to the museums in this study. Museums differ so greatly from one another that they must be considered in their own right.

In developing this system of evaluation, Weil is attempting to quantify that which is unquantifiable. Museums have differing objectives and do not all function in the same manner. Additionally, the effectiveness of a museum to the public is largely dependent on the visitor.[16] According to Tim Caulton, few individuals visit museums alone.[17] Visitors in groups of two or more are able to exchange ideas with each other, influencing the way they interpret the exhibits. Individuals who visit museums alone are not necessarily influenced by other visitors' interpretation of the exhibits as they might be when visiting the museum with other people. Caulton believes, however, that outside influences effect the visitor's interpretation of the exhibits regardless. Visitors "enter into a dialogue with members of staff either directly, or indirectly through the language of the exhibit

[15] Weil, *Making Museums Matter*, 8.
[16] Goodlad and McIvor, *Museum Volunteers*, 10.
[17] Tim Caulton, *Hands-On Exhibitions: Managing Interactive Museums and Science Centers* (London: Routledge, 1998), 22.

labels."[18] Visitors' interpretation of exhibits is also dependent on their past experiences; this makes the visitor experience in a museum subjective and difficult to evaluate. Regardless, museum professionals and scholars agree that the functions and effectiveness of museums need to be under constant review by their staff in order to identify which areas of the museum need improvement and which are functioning effectively.

According to Weil's system of evaluation, a museum must be efficient, as well as purpose-driven, capable, and effective in order to be successful. While this system is slightly flawed by the point values assigned to museums, it does allow one to analyze and compare the functions of diverse museums. Museums are evaluated by these criteria in their own right as opposed to being compared to a predetermined standard for the ideal museum. In the end, and just to take one example, Weil's system of evaluation provides a means for measuring a museum's merit without the indeterminable and sometimes controversial question: what do the visitors take away from the museum?

Purposiveness

According to Weil, museums must have a clearly defined purpose, or mission, so that the museum staff has a clear understanding of the tasks it must accomplish and the public is aware of the museum's role as a public institution. Michael Belcher states, "The museum, as a provider of a service to the public, needs to be aware of its role."[19] Belcher asserts that a museum's "overall policy, specific area policies and strategies" form its "grand conceptual plan," which should be imaginative and comprehensive – both ambitious and realistic.[20] In Weil's system, museums that are awarded a high score for purposiveness must have goals that consider scholarship, preservation, and object-based public programming, which Weil considers the three museological imperatives.[21] In addition, Weil believes that the museum's purposes must be clearly defined and concrete, being able to be achieved within a set period of time.[22] Goals that are time-bound,

[18] Caulton, *Hands-On Exhibitions: Managing Interactive Museums and Science Centers*, 1.
[19] Belcher, *Exhibitions in Museums*, 5.
[20] Belcher, *Exhibitions in Museums*, 7.
[21] Weil, *Making Museums Matter*, 11.
[22] Although there is no limit to the amount of time a museum's staff allots for implementing changes and achieving goals, Michael Belcher suggests, perhaps, a period of no more than three to five years. Belcher, *Exhibitions in Museums*, 7.

according to Weil, provide a "basis for accountability."[23] Also, museums must determine their purpose by considering what can reasonably be achieved with the resources currently in their possession. Weil asserts, "The clearest indications that a museum is well managed might be its ability to demonstrate that it makes the most efficient and effective use possible of the resources which it has available."[24] This is not to say that museums should not be ambitious in their goals, but they should be realistic.

Weil warns museums to avoid ambiguity in determining and declaring their purposes, which leads to their accountability and both cultural and academic authority being undermined. Museums must possess both cultural and academic authority in order to be effective in educating the public. Although museums today encourage visitors to carefully analyze the information provided in exhibits, visitors must be able to trust that museums have fully researched the objects on display and have evidence to support the information provided to the public. A lack of authority undermines the educational role of a museum – a role that is increasingly important for museums. Museums that the public believes possess academic and cultural authority are thought to accurately represent both the objects in their collections and the context within which the objects can be understood. Museums are institutions with the ability to conduct in-depth analyses of the objects in their possession, marking these institutions as authorities on these objects and their historic ties. If a museum is found to represent a culture or an object inaccurately, it may lose its authority and, thus, its credibility; museums that lose their credibility, in many cases, may also lose their patrons.

In addition to having a strong purpose, Weil believes that museums must reach a consensus regarding that which constitutes the success of their purposes.[25] Museum professionals have different backgrounds and may also have differing ideas of what constitutes the success of their museum. A clear definition of success also provides museum professionals with a concise idea of how to execute their "grand conceptual plan."

Capability

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[23] Weil, *Making Museums Matter*, 11.
[24] Weil, *Rethinking the Museum*, 69-70.
[25] Weil, *Making Museums Matter*, 11-12.

Once a museum has declared its purpose, Weil argues it must then equip itself with the determination and resources to achieve that purpose. Museums must be capable of recruiting an experienced and knowledgeable staff, while also maintaining the necessary fiscal resources to achieve their goals. This staff must not only be able to demonstrate excellence in curatorial work and scholarship, but must also be knowledgeable in the areas of human resources, public relations, development, financial planning, marketing, information technologies, and the law.[26] All of these areas are crucial to the successful operation of a museum, and museums must employ a staff which is well-informed in each of these areas.

Some large, heavily-funded museums may be able to hire specialists in each of these areas; however, small museums may find that they need to hire a fewer number of individuals who possess a wide-ranging knowledge of several of these areas. The need for small museums to find staff members with diverse backgrounds and experience can prove challenging. Also, hiring a small number of individuals for a large amount of work can place a great deal of pressure on the museum staff; in this situation, each individual staff member must be able to balance multiple tasks at the same time. If a staff member falls behind on one of his or her tasks, it could cause a chain reaction, preventing other staff members from accomplishing their tasks on time.

Some of this pressure placed on museum professionals to perform multiple tasks within their museum may be relieved through the use of volunteers. Although volunteers cannot provide a remedy to all of a museum's staffing issues, according to Sinclair Goodlad and Stephanie McIvor, "volunteers can make an effective and personally fulfilling contribution to museum interpretation and…the support of volunteers can be crucial in releasing the creative energies of hard-pressed, paid museum professionals."[27] Managing and training volunteers is a job which, in some cases, requires a full-time staff member. Museums with limited resources may find it difficult, however, to hire a full-time staff member to coordinate volunteers.

A museum's capability is additionally evaluated in Weil's system with respect to its collection and facilities. In order for a museum to be successful, Weil believes it needs

[26] Weil, *Making Museums Matter,* 15.
[27] Goodlad and McIvor, *Museum Volunteers*, 1.

a collection, as well as the resources to protect and present that collection.[28] As stated earlier, many scholars, such as Michael Brawne, believe the preservation of the objects in a museum's collection to be the museum staff's first priority.[29] Without conservation, a museum will eventually lose its collection to deterioration caused by exposure to an unstable environment over a prolonged period of time. A capable museum's staff should be able to monitor and control the environment in which the museum's collection is stored and exhibited. According to Miriam Clavir, "objects contain knowledge in their very fabric"; museums that do not take measures to preserve objects that are unique or irreplaceable risk losing the knowledge provided by the "very fabric" of these objects.[30]

Effectiveness

Weil asserts that purpose-driven and capable museums must further prove themselves effective in communicating their purposes to the public and providing an arena for education and inquiry. Weil describes the importance of effectiveness by stating, "A museum, in the end, is worth no more than what it is able to accomplish."[31] The effectiveness of a museum in reaching and impacting the public is one of the most difficult aspects of museums to evaluate. As previously noted, each visitor is subject to different influences, including memory and experience. Hilde S. Hein reminds those who evaluate museums, however, that experience does not have to be uniform in order to be meaningful where the visitor is concerned.[32]

Museums must design their public programs to appeal to a diverse audience. Science and history museums in the United States attract an audience that, according to Vera L. Zolberg, includes a "younger, less affluent cross section of society" than that of art museums. Zolberg attributes this difference in audience to the significant number of school-age children that visit science and history museums in school groups.[33] In addition

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[28] Weil, *Making Museums Matter*, 16.
[29] Brawne, *The Museum Interior*, 9.
[30] Miriam Clavir, *Preserving What Is Valued: Museums, Conservation, and First Nations* (England: University of British Columbia Press, 2002), 28.
[31] Weil, *Making Museums Matter*, 16.
[32] Hein, *The Museum in Transition: A Philosophical*, 69-87.
[33] Vera L. Zolberg, "'An Elite Experience for Everyone': Art Museums, the Public, and Cultural Literacy," in *Museum Culture: Histories, Discourses, Spectacles,* ed. Daniel J. Sherman and Irit Rogoff (Minneapolis: University of Minnesota Press, 1994), 51.

to school-age children, museums also attempt to appeal to adults with a desire for life-long learning. Every visitor will remember the program differently – whether it be an exhibit or event – connecting to different aspects of the program and shaping experience different from that of other individuals. Museums that keep the differing backgrounds of their visitors in mind when designing public programs may find it easier to develop programs that appeal to a broad audience, drawing a larger number of visitors into the museum.

Efficiency

Efficiency is the criterion to which Weil's system of museum evaluation awards the least amount of points due to the fact that inefficiency, according to Weil, is much easier to remedy within a museum than a lack of purpose, incapability to achieve stated purposes, or ineffective programs and exhibits.[34] Inefficiency poses more of a problem to for-profit organizations than not-for-profit organizations. The success of for-profit organizations can be measured based solely on their ability to generate the most revenue with the least amount of resources possible. Many museums are not-for-profit institutions and must develop an alternative method for evaluating their efficiency.

Despite its lesser value in Weil's system, inefficiency can pose serious problems to museums. In many cases, a sustained lack of efficiency in a museum that struggles with funding resources would be the downfall of that museum, draining the museum's resources unnecessarily. Weil asserts that, for museums that are largely supported by private donations and endowments, inefficiency could persuade those providing financial support to withdraw their funds from the institution.

Defining "Museum"

In order to effectively evaluate a museum, an investigator must have a clear idea of what constitutes a museum. Many individuals think of museums as a space which houses objects of cultural and/or monetary value and is available for public display. According to Goodlad and McIvor, "A 'museum' can be almost all things to all people in

[34] Weil, *Making Museums Matter*, 19-20.

the sense that a museum visit is a very personal combination of experiences."[35] While this belief was shared by many museum professionals in the past, Michael Belcher argues that museums "can no longer be all things to all men."[36] He believes that museums must have specific goals and a clear message to convey to the public. Museums have changed drastically in recent years, however, making a consensus among museum professionals and scholars regarding the role and definition of "museum" rather difficult to reach. Although many definitions exist for "museum," the current definition written by the International Council of Museums (ICOM) is the one adhered to in this paper. ICOM is an "international organization of museums and museum professionals"; therefore, the organization's definition of "museum" has been agreed upon by individuals and institutions from various countries and cultures, allowing one to understand how museums are identified on a global scale.[37]

ICOM suggests that a museum is:

> a non-profitmaking, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.[38]

This definition does not limit the term "museum" to buildings containing famous works of art. Botanical gardens, zoos, science centers, art centers, children's museums, aquariums, historic sites, planetariums, and natural history centers are only examples of institutions that fall under this definition of "museum." According to the American Association of Museums (AAM), that which is shared by museums of all sizes and types is their "unique contribution to the public by collecting, preserving, and interpreting the things of this world."[39]

History Museums

[35] Goodlad and McIvor, *Museum Volunteers*, 10.
[36] Belcher, *Exhibitions in Museums*, 18.
[37] International Council of Museums, "ICOM Mission," *International Council of Museums*, http://icom.museum/mission.html (accessed on April 20, 2010).
[38] American Association of Museums, "What is a Museum," *American Association of Museums*, http://www.aam-us.org (accessed on January 24, 2010). AAM's stated mission is "to enhance the value of museums to their communities through leadership, advocacy and service.".
[39] American Association of Museums, "What is a Museum?," *American Association of Museums*, http://www.aam-us.org (accessed on January 24, 2010).

According to Gary B. Nash, Charlotte Crabtree, and Ross E. Dunn in *History on Trial*, "History is unceasingly controversial because it provides so much of the substance for the way a society defines itself and considers what it wants to be."[40] Americans are believed by many scholars, such as Thomas J. Schlereth, to make contact with history in two primary ways – through historical documents discussed in the classroom and through occasional visits to historical sites, museums, and monuments.[41] Visual art and historical artifacts are believed by these scholars to be critical components of the public's connection to the past. According to David Carrier, "We value visual art because, by permitting us to imagine extending our lives beyond their natural bounds, it transports us to faraway places and to the distant past."[42]

The public is increasingly interested in history, watching television programs and browsing the internet to learn more about the past. Bonnie Pitman-Gelles asserts that this heightened interest in history is a result of advancing technology, which causes information to become rapidly outdated and necessitates a lifetime of learning.[43] These programs and websites may also inspire the public to travel to history museums, archaeological sites, and historical monuments to see the "real stuff" – the artifacts relating to the histories they have learned. History museums use artifacts to communicate elements of the past, such as culture and religion, to the public. Indeed, Vera L. Zolberg argues that, in the United States, "history museums are much more oriented to the general public than to professional scientists or historians."[44]

History museums often devote a great deal of energy to the development of educational programs. The general public is more able to connect to recognizable three-dimensional objects than the abstract art that it sometimes encounters in an art museum. According to Maurice Berger, visitors are "turned off by 'difficult' or conceptually

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[40] Gary B. Nash, Charlotte Crabtree, and Ross E. Dunn, *History on Trial: Culture Wars and the Teaching of the Past* (New York: Alfred A. Knopf, 1997), 7.
[41] Thomas J. Schlereth, *Artifacts and the American Past* (Nashville, TN: American Association for State and Local History, 1980), 207.
[42] David Carrier, *Museum Skepticism: A History of the Display of Art in Public Galleries* (Durham, NC: Duke University Press, 2006), 40.
[43] Bonnie Pitman-Gelles, "Museums and Schools: A Meaningful Partnership," in *Education in School and Nonschool Settings*, ed. Mario D. Fantini and Robert L. Sinclair (Chicago: The University of Chicago Press, 1985), 117.
[44] Zolberg, "'An Elite Experience for Everyone': Art Museums, the Public, and Cultural Literacy," 51.

challenging art."[45] Although artifacts displayed in some history museums may prove conceptually challenging for the visitor, history museums are able to connect objects to people and events. History museums tell the story of mankind – a story with which the general public can connect – and these museums tell this story through the use of their collections.

In the past, the primary function of a museum was thought to be the acquisition of objects. Stephen Weil argues that "the hypothesis that the acquisition and care of collections ought to be the central concern of every museum now dominates our rhetoric."[46] Despite arguments against the primacy of acquisition in museums, museum professionals and scholars generally agree that a collection is important to a museum. Donna De Salvo argues that, "The collection is a core part of institutional memory."[47] Eilean Hooper-Greenhill further stresses the importance of collections, stating, "Assemblages of objects produce knowledge, and this is one of the most vital functions of museums."[48] Museums use their collections to produce knowledge, opening the past to the public, while fostering closeness between the public and the past through a connection to historical artifacts.

Museum Collections

Collections constitute a group of acquired objects accumulated for a specific purpose, whether that purpose is exhibition or study. Collections have been the foundations on which museums have been built. The acquisition function of a museum differs depending on the type of museum doing the collecting. Art museums acquire man-made works for aesthetic pleasure and education; natural history museums acquire objects found in nature to help place people in the modern world; and science and technology centers acquire man-made objects that have changed humankind, focusing on reproductions that provide hands-on experience to the visitors.[49] The Museum of the

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[45] Maurice Berger, ed., *Museums of Tomorrow: A Virtual Discussion* (New York: Distributed Art Publishers, 2004), 114.
[46] Weil, *Rethinking the Museum*, 28.
[47] As stated in *Museums of Tomorrow: A Virtual Discussion*, ed. Maurice Berger (New York: Distributed Art Publishers, 2004), 85.
[48] Eilean Hooper-Greenhill, *Museums and the Interpretation of Visual Culture* (London: Routledge, 2000), 77.
[49] Alexander and Alexander, *Museums in Motion*, 23-120.

Confederacy in Richmond, Virginia, the Archaearium at Historic Jamestowne in Virginia, the building for the protection of the royal tombs of Vergina, Greece, and the Museum of Byzantine Culture in Thessaloniki, Greece, are all examples of history museums, which acquire different objects than those of other types of museums.

A museum's staff must always consider how the goals set forth in its statement of purpose can be achieved with the resources available – specifically the museum's collection. Gaynor Kavanagh recognizes the importance of the selection of objects for all museums, stating that "the acquisition of material needs to be informed, highly selective and part of a clear understanding of the museum's task."[50] Acquiring objects that share no discernable connection to the rest of the museum is not conducive to learning; this type of acquisition would complicate the process of designing displays, causing the creation of exhibits that simply provide entertainment for the visitor and, in some cases, cause confusion. This type of disconnected exhibit undermines the educational role of museums as public institutions – a role that is becoming increasingly important in the museum world.

In order for museum staff to decide whether an object should be purchased or accepted in the case of a donation, they must consider many other factors. Museum staff members of every type of museum must also consider whether their institution will receive the legal titles to new acquisitions. It is the duty of all museum professionals to ensure that the legal titles of all objects are secured by the institution and all donors are aware of the museum's right to do what it wishes with the objects.[51] Museums can earn a bad reputation in their communities, as well as abroad, for possessing objects of questionable ownership.[52]

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[50] Gaynor Kavanagh, *History Curatorship* (Washington, D.C.: Smithsonian Institution Press, 1990), 96.
[51] G. Ellis Burcaw, *Introduction to Museum Work* (New York: AltaMira Press, 1997), 64.
[52] The J. Paul Getty Museum in Los Angeles, for instance, has experienced a great deal of scrutiny for the acquisition of artifacts with questionable provenance. The museum's publication of *Greek Vases in the J. Paul Getty Museum* – received by the public in six installments between 1983 and 2000 – was thought, by many Italians, to contain vases that came from Italy illicitly. Peter Watson and Cecilia Todeschini, *The Medici Conspiracy: The Illicit Journey of Looted Antiquities, From Italy's Tomb Raiders to the World's Greatest Museums* (New York: PublicAffairs, 2006), 80-83.
In addition to legal titles, museum professionals must also make an effort to research the provenance of an object, learning how the object passed through several owners to finally be offered to the museum. Provenance has been a particularly problematic issue for museums in recent years, as stated by Alexander and Alexander in *Museums in Motion* (190-192). Many objects that were acquired by countries conducting excavations in foreign lands have been the subject of heated disputes between the country of origin and the

Museum professionals must also consider whether the object in question is of potential use in educational programs or for research, loan, or exchange.[53] Today, public relations are an increasingly significant issue with museums. Museum professionals may choose to accept or reject an object based on whether or not the object would be of public interest. Objects of public interest can inspire newspaper and magazine articles, which can place the museum in the public spotlight and attract both new and return visitors.[54] Once the museum acquires these objects, they must then take measures to ensure the preservation of the objects for the future.

Conservation Practices

An effective museum takes into consideration the potential benefit of their collections to the public while also protecting the objects in those collections from harm. Conservation is an extremely important function of all history museums, as well as any other museums housing collections. The difference in conservation practices among various sizes and types of museums is negligible. The major difference between conservation in small and large museums is simply the volume of objects to be treated. According to Konstanze Bachmann, "The basic tenet of conservation is above all to do no harm."[55] Bachmann believes that treatments should be minimal and reversible in order to preserve the objects' integrity.[56]

Different objects require different types of care; organic and inorganic materials alike can be easily damaged by changes in humidity and temperature, as well as light. Museums are able to carefully monitor temperature and humidity with modern air

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possessor of the object. The British Museum has been involved in such a controversy over its acquisition in the early 1800s of the Elgin marbles. This acquisition took place during the Ottoman occupation of Greece, and the controversy over whether or not these marbles should be returned to Greece has been ongoing over the past century. Christopher Hitchens, Robert Browning, and Graham Binns, *The Elgin Marbles: Should They Be Returned to Greece?* (London: Verso, 1997), 16-20.
Also, many equally heated disputes have arisen over several objects that changed hands during World War II and the Nazi regime. A wealth of literature has been published on the topic of art under the Nazi regime. For more information on this topic, refer to: Eric Michaud, *The Cult of Art in Nazi Germany* (Stanford: Stanford University Press, 2004); Jonathan Petropoulos, *The Faustian Bargain: The Art World in Nazi Germany* (New York: Oxford University Press, 2000); Hector Feliciano, *The Lost Museum: The Nazi Conspiracy to Steal the World's Greatest Works of Art* (New York: BasicBooks, c.1997).

[53] Fiona McLean, *Marketing the Museum* (London: Routledge, 1997), 58-59.

[54] Burcaw, *Introduction to Museum Work*, 64-65.

[55] Konstanze Bachmann, "Introduction," in *Conservation Concerns: A Guide for Collectors and Curators,* ed. Konstanze Bachmann (Washington, D.C.: Smithsonian Institution Press, 1992), 2.

[56] Konstanze Bachmann, "Introduction," 3-4.

conditioning systems, but fluctuations in temperature and humidity, such as those experienced by objects being loaned to other museums for a temporary exhibit, can cause a significant amount of damage.[57] Konstanze Bachmann and Rebecca Anne Rushfield argue that the life of an object is largely dependent on its storage, stating, "Ideal museum storage space has climate controls and monitors for relative humidity, temperature, fire, and theft."[58] Museums that limit the number of staff members allowed to access the storage space are further protecting their objects by keeping the environment stable inside the space.[59]

The protection of objects of importance is simply one of the many ways museums serve a local, as well as international community. Stephen Weil states, however, that the importance of museums "must not lie in their ability to acquire and care for objects…but in their ability to take such objects and put them to some worthwhile use."[60] In other words, museums must be concerned with using the objects in exhibits and object-based programs in order to both educate and entertain the public. Museums also provide a service to the public by interpreting the objects in their collection in order to design an educational, thought-provoking, and enjoyable exhibit.

Interpretation of Artifacts

Interpretation begins when an object is selected for study and/or display in a museum. First, it is necessary for museum professionals to ascertain the object's context within space and time, determining the geographic origin of the object and to what time period the object dates.[61] After the museum professionals establish the context in which to place the objects, the museum professionals can begin to understand the object's importance to the exhibit, museum, and public. Curators and other professionals working as communicators in history museums should be actively involved in researching the objects in their museum's collection. According to Sinclair Goodlad and Stephanie McIvor, "The key task of communicators…is to locate new ideas in a frame of reference

[57] Alexander and Alexander, *Museums in Motion*, 219-224.
[58] Konstanze Bachmann and Rebecca Anne Rushfield, "Principles of Storage," in *Conservation Concerns: A Guide for Collectors and Curators*, ed. Konstanze Bachmann (Washington, D.C.: Smithsonian Institution Press, 1992), 5.
[59] Alexander and Alexander, *Museums in Motion*, 224-229.
[60] Weil, *Rethinking the Museum*, 29.
[61] Susan M. Pearce, *Interpreting Objects and Collections* (London: Routledge, 1994), 19-21.

which is familiar and intelligible to the intended audience."[62] Museums, however, face many challenges to their interpretive function.

Museum professionals charged with the task of interpreting objects must take into consideration, for instance, changing school curricula when presenting the public with their interpretation through exhibits. Museums focusing on the educational experience of visitors deal closely with schools to accommodate group tours. Museum professionals must, however, design exhibits and public programs that appeal to visitors of all ages and from various backgrounds. Olu Oguibe argues that the educational function of museums should produce more entertaining and stimulating exhibits. He states that "from the outside one is often left with the impression that museums now approach this task rather mechanically, that is to say, in very predictable ways with methodologies that seem coded in a universal handbook."[63] Instead of presenting material to the public in a predictable manner in an exhibit, some museum professionals argue that museums should fulfill their role as an "instrument of empowerment" by providing the public with the means necessary to learn the material themselves.[64]

While Goodlad and McIvor suggest that the role of docent is well established in the United States, their numbers are declining.[65] Although some volunteers may serve as docents, not all docents are volunteers. Docents are guides that are trained by the museum for which they work. These individuals are given information regarding the objects on display as is determined by the museum staff and conduct tours in the manner determined by the staff, as well. Museums have incorporated audio, visual, and web-based devices into their exhibits in order to compensate for an increasing lack of docents.[66] While human interaction is encouraged whenever possible, the use of electronic devices does have its merits. Using electronic devices allows visitors to guide themselves through the museum at their own pace while enjoying an interactive experience. Electronic devices are simply one of many means of providing the visitor with information in an exhibit.

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[62] Goodlad and McIvor, *Museum Volunteers*, 2.
[63] As stated in *Museums of Tomorrow: A Virtual Discussion*, ed. Maurice Berger (New York: Distributed Art Publishers, 2004), 165.
[64] Weil, *Rethinking the Museum*, 55.
[65] Goodlad and McIvor, *Museum Volunteers*, 6.
[66] Alexander and Alexander, *Museums in Motion*, 257-276.

Museum Exhibitions

Once museum professionals decide how to interpret a group of objects, they must then decide how to exhibit these objects. According to Edward P. Alexander and Mary Alexander, "The chief components of a museum's exhibition's development are (a) a concept (message) or story line, (b) objects to be displayed, (c) the setting that may include custom-built elements and layout within a museum building and (d) "front end" evaluation studies or audience research."[67] A good exhibit should be properly lighted so as to be visible to the visitor, safe for visitors and staff alike, and both eye-catching and able hold the attention of the visitor.[68]

In order for the visitor to understand the objects on display in permanent or temporary exhibits, the objects must be arranged in a rational order. Determining what arrangement constitutes a rational order is the task of museum professionals who must decide which arrangement has the potential to be the most easily understood by the general public. Although these exhibits can be organized in chronological order, by material type, or by subject matter, Donna De Salvo argues that several museums, such as the Tate Modern in London, have "moved away from a chronological hang to explore multiple stories and narratives."[69] Although museums are attempting to move past a chronological progression in exhibits, Eilean Hooper-Greenhill suggests, "Understanding happens…when the patterned relationships between elements can be seen."[70] Museums must determine an alternative means for displaying these patterned relationships, such as a thematic arrangement of objects in an exhibit. History museums must foster connections between the objects on display in their exhibits regardless of the exhibits' orientation. The exhibit can possibly appear confusing and disjointed to visitors without connections between objects, undermining the educational potential of the exhibit.

Many museums have two primary forms of exhibits – permanent and temporary. Permanent exhibits are typically on display in museums for a period of no less than ten years.[71] Museums must select objects for their permanent exhibits with care, taking into

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[67] Alexander and Alexander, *Museums in Motion*, 239.
[68] Burcaw, *Introduction to Museum Work*, 130-131.
[69] As stated in *Museums of Tomorrow: A Virtual Discussion*, ed. Maurice Berger (New York: Distributed Art Publishers, 2004), 86.
[70] Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, 117.
[71] Belcher, *Exhibitions in Museums*, 44.

consideration the condition of the objects, among other things. Temporary exhibits, on the other hand, are on display for less than ten years – sometimes being on display for as little as two or three weeks – and are designed for a specific purpose.[72] Michael Belcher describes the benefits of temporary exhibits as allowing museums to be "innovative and daring without placing too much at risk."[73] These exhibits allow museums to constantly analyze what the public finds interesting while attracting return visitors who, according to Tim Caulton, make up the "core market" for museums.[74]

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The acquisition of artifacts has traditionally been considered the primary function of museums. In recent years, however, museum professionals and scholars have become increasingly aware of the varying needs of museums and the decreasing emphasis on acquisition. Some museums find that conservation or exhibition are more critical to their successful operation than acquiring new objects for their collections. Many factors influence the amount of emphasis placed on the various functions of a museum, as will be explored in the specific cases of the Museum of the Confederacy in Richmond, Virginia, the Archaearium in Jamestown, Virginia, the building for the protection of the royal tombs of Vergina, Greece, and the Museum of Byzantine Culture in Thessaloniki, Greece.

Elements of Stephen E. Weil's system of evaluation provides this study with a basis by which to investigate each museum in order to determine what makes them "matter" to the public. This study agrees with Weil regarding museums' need to preserve and study the objects in their collections while promoting public scholarship through object-based public programs and exhibits; however, the importance Weil places on a clearly-defined purpose is unnecessary. Weil's criteria by which to evaluate museums – purposiveness, capability, effectiveness, and efficiency – offers those investigating these institutions the means by which to evaluate museums in their own right; however, the numeric values Weil assigns these criteria – as well as the hierarchical arrangement of these criteria – are problematic and will not be adhered to in this study. Regardless, by implementing elements of this system of evaluation and avoiding the use of an ideal

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[72] Maurice Berger, ed., *Museums of Tomorrow: A Virtual Discussion* (New York: Distributed Art Publishers, 2004), 85.
[73] Belcher, *Exhibitions in Museums,* 48.
[74] Caulton, *Hands-On Exhibitions,* 120.

standard for comparison, the following chapters will demonstrate that the museums investigated in this study have each found a way to “matter” to their publics despite their different purposes and means by which they accomplish these purposes.

Chapter 2: A Closer Look at Four History Museums

This study focuses on history museums in two separate locations – Northern Greece and Virginia. These locations both celebrate a rich cultural heritage and are home to a wealth of various museums. The building to protect the royal tombs of Vergina and the Archaearium of Historic Jamestowne in Virginia are examples of history museums physically connected with archaeological sites. The Museum of Byzantine Culture in Thessaloniki, Greece, and the Museum of the Confederacy in Richmond, Virginia, are more typical examples of history museums. This chapter looks specifically at the ways in which each of these four institutions function in order to demonstrate, in Chapter 3, that museums do not have to meet an ideal standard to "matter." This chapter provides a sound basis for the analysis of the institutions in Chapter 3.

While history museums are largely indefinable, their popularity has increased in recent years as more and more visitors are drawn into exhibits featuring historical objects. This trend is fueled by television, films, and publications, as well as an increasing interest in continued education and life-long learning. According to Bonnie Pitman-Gelles, "The rapid social, economic, and technological changes in our world cause information to become quickly outdated and require people to view education as a lifetime process."[75] Not all history museums operate in the same manner. Gaynor Lavanagh states that, "The 'history' tag can impose a much too narrow…range of interests upon a museum."[76] Indeed, the four museums analyzed in this paper are representative of the diversity of history museums. History museums are able to use their collections to reconstruct the past for the visitor. This paper argues that history museums do not have to function in the same manner as one another to be effective in their local, as well as international, community.

How, then, can history museums be evaluated comparatively when they differ significantly? Weil's system of evaluating museums based on purposiveness, capability, effectiveness, and efficiency cannot provide a complete evaluation of a museum;

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[75] Pitman-Gelles, "Museums and Schools: A Meaningful Partnership," 117.
[76] Kavanagh, *History Curatorship*, 63.

however, his system presents one rational means of evaluating dissimilar museums.[77] Small museums can be compared to large museums because emphasis is placed on what a museum can achieve with available resources as opposed to the quantity of its resources.

The Building for the Protection of the Royal Tombs (Vergina)

The Museum of the Royal Tombs at Vergina is located in the prefecture of Imathia, about seventy-five kilometers from the city of Thessaloniki.[78] The modern village of Vergina began to develop in the 1920s, and now has about 2,000 residents. A brief excavation conducted in 1861 by French archaeologist Leon Heuzey revealed a Macedonian tomb and a small part of an ancient palace. Although this excavation uncovered only a small portion of the archaeological site as it is known today, Heuzey sparked an interest in the area that would lead to one of the most celebrated archaeological finds in Greek history.[79]

Some seventy years after Heuzey's excavation, Konstantinos Rhomaios – Professor of Archaeology in the Faculty of Letters at the Aristotelian University of Thessaloniki – traveled to the site with his students for further excavation. His work revealed another Macedonian tomb – the "Rhomaios tomb" – and introduced the site to the individual credited with one of the most significant archaeological finds in the history of Greece – Manolis Andronikos.[80]

Andronikos' team of archaeologists, excavation workmen, and conservators conducted excavations in the 1950s and 1960s. Andronikos conducted further excavations focusing specifically on the Great Tumulus from 1976 to 1980, which revealed much about the history of the ancient city. These excavations led to the discovery of the tombs within the Great Tumulus of Vergina – a large tumulus measuring some 330 feet in diameter and thirty-six feet in height - in 1977. The excavation team was able to date much of the archaeological finds from the Great Tumulus to the decades

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[77] Weil, *Making Museums Matter*, 7-20.
[78] The Museums of Macedonia, "Royal Tombs, Vergina," *The Museums of Macedonia*, www.macedonian-heritage.gr (accessed on January 21, 2010).
[79] Stella Drougou and Chrysoula Saatsoglou-Paliadeli, *Vergina: Wandering Through the Archaeological Site* (Athens, Greece: Epikoinonia, Ltd., 2000), 9. For a detailed first-hand account of the excavations conducted by Heuzey with drawings of the archaeological site by architect Henri Daumet, refer to: Léon Heuzey and Henri Daumet, *Mission Archéologique de Macédoine* (Paris: Firmin-Didot, 1876).
[80] Drougou and Saatsoglou-Paliadeli, *Vergina: Wandering Through the Archaeological Site*, 10-11.

after 350 BCE. Two of the tombs excavated in the Great Tumulus were untouched by grave robbers, and so excavators found a wealth of silver and gold artifacts, furniture, and weapons. The quantity of finely crafted items led Andronikos and his team of archaeologists to posit that these tombs belonged to royalty.[81]

The discovery of such a wealth of later fourth century BCE luxury contributed to Andronikos' identification of this site as the final resting place of Philip II – king of Macedon and father of Alexander the Great.[82] Andronikos argued that the discovery of what he believed to be royal Macedonian tombs at Vergina proved this site to be the elusive ancient Macedonian capital of Aigai.[83] The identification of this site as Aigai and the burial place of Philip II has been a controversial topic among scholars. Andronikos based his identification of this site on the work of British historian N. G. L. Hammond. Hammond suggested, as early as 1968, that the ancient city of Aigai was located underneath the modern village of Vergina.[84] Despite the discovery of the tombs in the Great Tumulus in 1977, a number of scholars, such as Panayiotis B. Faklaris, have argued against Hammond's theory. Faklaris believes that the tombs excavated at Vergina could not belong to royalty and, therefore, Aigai cannot be identified with Vergina; instead, he believes that the ancient capital of Aigai is located in the area of Kopanos of Naousa – northwest of Vergina.[85] Others, such as E.N. Borza, agree with Andronikos and Hammond.[86]

The debate over Vergina's ancient identity has become more heated since the discovery of the unlooted tombs within the Great Tumulus, particularly the identification of Philip II as the occupant of the Great Tumulus (Tomb II). Because of the skeletal

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[81] Stella Drougou, "Vergina: On the Tracks of the Macedonian Kings," in *Great Moments in Greek Archaeology*, ed. Panos Valavanis and Angelos Delivorrias (Los Angeles: J. Paul Getty Museum, 2007), 256-268. This article is a first-hand account of the excavations conducted on the Great Tomb at Vergina written by Stella Drougou – an archaeologist working with Andronikos on the site at the time of the discovery of the tombs.

[82] Eugene N. Borza, "Manolis Andronikos, 1919-1992," *American Journal of Archaeology*, Vol. 96, No. 4 (1992), 757-758.

[83] World Heritage Site, "Archaeological Site of Aigai," *World Heritage Site*, http://www.worldheritagesite.org/sites/vergina.html (accessed on January 25, 2010). For more information about the ancient city of Aigai, see: Arthur Mapletoft Curteis, *Rise of the Macedonian Empire* (New York: Scribner, 1896).

[84] N. G. L. Hammond, "The Location of Aegeae," *The Journal of Hellenic Studies*, Vol. 117 (1997), 177.

[85] Panayiotis B. Faklaris, "Aegae: Determining the Site of the First Capital of the Macedonians," *American Journal of Archaeology*, Vol. 98, No. 4 (1994), 609-610.

[86] Eugene N. Borza, "The Royal Macedonian Tombs and the Paraphernalia of Alexander the Great," *Phoenix*, Vol. 41, No. 2 (1987), 105-121.

remains found in Tomb II, thorough forensic analyses were possible. Jonathan H. Musgrave, R. A. H. Neave, and A. J. N. W. Prag studied the skeletal remains, producing a facial reconstruction of the male buried in Tomb II. The remains also provided evidence from his military and medical experience, including a visible asymmetry on the superior orbial margin – located above the eye opening – that Musgrave, Neave, and Prag agree indicates the famed eye injury allegedly suffered by Philip II in battle. Musgrave, Neave, and Prag assert that their analysis confirms Andronikos' assertion that Tomb II is that of Philip II.[87]

Musgrave, Neave, and Prag provide those scholars that believe the archaeological, scientific, and historical evidence concerning Tomb II identifies the tomb as that of Philip II with the scientific evidence needed to support their claim. Other scholars have, however, interpreted the evidence differently. Phyllis Williams Lehmann, among others, believes that Tomb II belongs to Philip III Arrhidaios – son of Philip II and half-brother of Alexander the Great.[88] Other proponents of Lehmann's argument, such as Antonis Bartsiokas, believe that the lack of solid historical evidence to confirm the alleged eye injury suffered by Philip II further supports the identification of Tomb II as that of Philip III Arrhidaios.[89]

Andronikos' excavations of the Great Tumulus from 1976 to 1980 revealed much about the history of the ancient city and sparked an international debate regarding the identification of the site as the ancient capital of Aigai.[90] As further excavations at Vergina around the Great Tumulus escalated in the 1980s, the need for the protection and

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[87] Jonathan H. Musgrave, R. A. H. Neave, and A. J. N. W. Prag, "The Skull From Tomb II at Vergina: King Philip II of Macedon," *The Journal of Hellenic Studies*, Vol. 104 (1984), 60-61.

[88] Phyllis Williams Lehmann, "The So-Called Tomb of Philip II: A Different Interpretation," *American Journal of Archaeology*, Vol. 84, No. 4 (1980), 528-530. E. A. Fredricksmeyer disputed Lehmann's claims in an article appearing in the same journal a year later (1981), sparking a debate between the two scholars. To follow this argument, refer to: E. A. Fredricksmeyer, "Again the So-Called Tomb of Philip II," *American Journal of Archaeology*, Vol. 85, No. 3 (1981), 330-334; Phyllis Williams Lehmann, "The So-Called Tomb of Philip II: An Addendum," *American Journal of Archaeology*, Vol. 86, No. 3 (1982), 437-442; E. A. Fredricksmeyer, "Once More the Diadem and Barrel-Vault at Vergina," *American Journal of Archaeology*, Vol. 87, No. 1 (1983), 99-102.

[89] Antonis Bartsiokas, "The Eye Injury of Philip II and the Skeletal Evidence from the Royal Tomb II at Vergina," *Science*, Vol. 288, No. 5465 (2000), 511-514. For more information regarding this argument, see: E. N. Borza, "The Royal Macedonian Tombs and the Paraphernalia of Alexander the Great," *Phoenix*, Vol. 41, No. 2 (1987), 105-121.

[90] Manolis Andronikos, *Les Tombes Royales de Vergina* (Athens, Greece: Caisse des Recettes Archéologiques, 1980), 5-10. This source provides a brief but detailed first-hand account of the excavation of the Great Tumulus.

preservation of both the site and the artifacts became increasingly apparent. Andronikos began working with the Ministry of Culture's Directorate for the Restoration of Ancient Monuments to devise a plan to protect the site and its finds, as well as exhibit these finds for the public.[91] In the early 1990s, the First Community Support Framework provided the financial support to construct a state-of-the-art shelter to cover the graves of the Great Tumulus while also providing a space for exhibition.[92] The shelter was completed in 1993, and the large earthen mound originally covering the graves was reconstructed.[93]

The Ministry of Culture continued to invest time and money in the site by appropriating private property surrounding the Great Tumulus in order to better protect the integrity of the site, as well as to provide a larger area for further excavations.[94] The construction of the building for the protection of the royal tombs of Vergina provided a stable environment for the display of the artifacts found on the archaeological site and, more specifically, within the Great Tumulus. Although the Archaeological Museum of Thessaloniki built a special wing to display the artifacts discovered in the excavations at Vergina in 1980, the Ministry of Culture removed artifacts from that museum in 1997 in order for them to be exhibited at Vergina along with the graves in which they were found.[95] The exhibition displaying these artifacts was opened to the public in November

[91] The Ministry of Culture in Greece is a governmental body that is responsible for research regarding cultural heritage in Greece as a whole. The Directorate for the Restoration of Ancient Monuments is a facet of the Ministry of Culture and Tourism's General Directorate for the Restoration, Museums and Technical Works. These departments are further broken down to represent individual regions in Greece, including Ephorates of Prehistoric and Classical Antiquities, Ephorates of Byzantine Antiquities, and Ephorates of Recent Monuments. For more information regarding the Ministry of Culture in Greece, refer to the Ministry's website at www.culture.gr. For information regarding the archaeological sites, monuments, and museums supported by the Ministry, refer to the Ministry's *Odysseus* website at www.odysseus.culture.gr.
[92] The Community Support Framework (CSF) is an initiative of the European Union's European Commission to provide financial support to countries of the European Union. The First Community Support Framework for Greece was completed in 1994; the Second Community Support Framework was implemented and completed between 1994 and 1999; the Third CSF was completed between 2000 and 2006; the Fourth CSF was implemented in 2007 and is scheduled to be completed by 2013. For more information about the Community Support Framework, refer to www.mou.gr.
[93] Drougou and Saatsoglou-Paliadeli, *Vergina: Wandering Through the Archaeological*, 41-42.
[94] Maria Lilimpaki-Akamati, Angeliki Kottaridi, and Chrysa Tsalikidou, *The Museum of the Royal Graves of Aiges: Seeking the Lost Memory* (Vergina [?], Greece: 17th Ephorate of Prehistorical and Classical Antiquities, [2006]),5-6.
[95] Manolis Andronikos, *Thessalonike Museum* (Athens: Ekdotike Athenon S. A., 1993), 14.

of 1997, and Vergina quickly became one of the most visited archaeological sites in the country.[96]

While the archaeological site is spread throughout the modern village, the areas accessible to the public are comprised of two main sections – the ancient city and the cemetery. The ancient city consists of a palace, theater, agora, sanctuary of Eukleia, sanctuary dedicated to Cybele – Mother of the Gods – and private homes. This site is spread out on the north foothills of the Pierian mountain range. The cemetery is located on the plains below these foothills. The cemetery site consists of several small tumuli, as well as the Great Tumulus – the location of the museum.[97]

The Great Tumulus dominates the landscape of the modern village of Vergina. To visit the museum, the visitor is led into the reconstructed mound. Inside the tumulus, the visitor passes through a set of heavy doors into a dimly lit exhibition space. The exhibit space guides the visitor to the left and weaves him or her through the space. The first artifacts on display are marble gravestones, or stelai. These gravestones are evidence for the classical and early Hellenistic cemetery and not definitively identified as belonging to royalty. After viewing about seven gravestones, the visitor travels down a dimly lit corridor to Tomb IV - the first tomb on display. The tombs of the Great Tumulus have been left *in situ* by the excavators in sunken, spotlighted cavities in the floor of the exhibit, drawing the visitor toward the tomb. The caption in both Greek and English, presents this tomb as belonging to Antigonos Gonatas.[98] The tomb is accompanied in the exhibit by a case, displaying some of the objects found within.

Moving past Tomb IV, the visitor comes to the remains of the "Heroon" – or shrine dedicated to the worship of an ancient hero. Little survives aside from the foundations of this structure, which was originally constructed above ground. The visitor is brought face-to-face with the first "royal" grave in the exhibit upon passing the

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[96] Lilimpaki-Akamati, Kottaridi, and Tsalikidou, *The Museum of the Royal Graves of Aiges: Seeking the Lost Memory*, 6-7.
[97] The description of the site is the result of a personal visit to the property on January 4, 2010.
[98] Antigonos Gonatas was the ruler of ancient Macedonia from 278 to 239 BCE with the exception of two years during which his claim to the throne was disputed. Sir William Smith, *A Smaller History of Greece: From the Earliest Times to the Roman Conquest* (London: J. Murray, 1893), 214.
He is believed to be the builder of the original earthen mound for the protection of the tombs of his predecessors. His alleged tomb (Tomb IV) is believed to have been built in the third century BCE. Lilimpaki-Akamati, Kottaridi, and Tsalikidou, *The Museum of the Royal Graves of Aiges: Seeking the Lost Memory*, 59.

"Heroon." The captions accompanying this grave present it as that of one of Philip II's wives. The labels provided in the exhibit indicate that this most likely belongs to a certain wife of Philip, but some of the artifacts in the exhibit are associated with another of his wives. The tomb's interior walls are decorated with paintings depicting the capture of Persephone by the Greek god of the Underworld, Hades. A model of the grave is on display next to the actual grave in order to give the visitor a better idea of how the grave – plundered prior to Andronikos' discovery – may have appeared before it was excavated.

Beside the Tomb of Persephone is a large case displaying objects found in one of the unplundered tombs. The objects in this case includes a hieratic diadem, a wine jug, a bronze lantern, and several clay and bronze vessels and utensils associated with ancient burial rites. The visitor then proceeds through the dimly lit exhibit to Tomb II; the captions for this tomb present it as that of Philip II. The exterior façade of the tomb is decorated with a painted frieze depicting the royal hunt. The tomb is brightly illuminated in the dimly lit museum, marking it as an important feature within the museum and drawing the visitor's attention. Wall mounts display enlarged photographs of segments of the royal hunt painting – as preserved beside reconstructions of the original painting.

After viewing Tomb II, the visitor comes to what appears to be the center of the exhibit. A large case follows Tomb II in the exhibit, displaying the remains of the funeral pyre. These remains consist of weapons and vessels, as well as funerary offering including animal bones and the remnants of some fruits. Also on display in this area are a golden chest with bones originally found within, presented as Philip II's remains, the remains of a young woman presented as Philip II's wife Meda, an elaborate suit of armour, and thousands of fragments of ivory, gold, silver, and glass.

The visitor moves through the display cases in the center of the exhibit and comes to another tomb. The captions accompanying this tomb present it as that of Alexander IV – son of Alexander the Great. This tomb – like that of Tomb IV – is accompanied by a model of the structure at the time of discovery. The visitor passes by cases displaying a silver urn and golden wreath found in the tomb, as well as other silver vessels, weapons, and utensils discovered within. The visitor then passes more marble stelai and, finally, a photograph to commemorate the life and work of the individual to whom the museum is dedicated – Manolis Andronikos.

The excavation, conservation, and exhibition of the artifacts on display is the tangible evidence of the work of the site's staff. According to Eva Kontogoulidou – an archaeologist at the site of Vergina – the site has nineteen employees during the winter months. This number consists of two archaeologists – one of whom is the director of the museum, Angeliki Kottaridi, and the other Kontogoulidou herself – two conservators, twelve guards, one electrician, one housekeeper, and one "workman." The number of employees at the archaeological site of Vergina doubles in the summers. During the summers, the site employs an additional twenty guards, another housekeeper, and two additional workmen. The site does not, however, hire any additional archaeologists, conservators, or electricians.[99] While the guards, housekeepers, and workmen are indispensable, the archaeologists and conservators are charged with the oftentimes daunting task of interpreting the archaeological finds and presenting these finds, as well as the interpretation of these finds, to the public.

I interviewed Eva Kontogoulidou in order to determine how the site's employees accomplish the task of excavating, conserving, and interpreting the archaeological finds.[100] I also wished to determine what role, according to Kontogoulidou, the museum and site plays in the local, national, and international communities.[101] Kontogoulidou has worked as an archaeologist on the site since 1996, working closely with Dr. Angeliki Kottaridi – Chief Director of Archaeological Excavations at Vergina and director of the museum. This interview – conducted on January 4, 2010 – revealed specific information regarding the museum's various functions, such as collection and interpretation, allowing for a knowledgeable evaluation of the museum's merit based on the four criteria previously mentioned – purposiveness, capability, effectiveness, and efficiency.

Museums employ a variety of individuals with diverse backgrounds. To understand how a museum functions and how it becomes a "good" museum, one must

[99] Eva Kontogoulidou, e-mail message to author, March 8, 2010.
[100] Eva Kontogoulidou (Archaeologist at Vergina, Greece), interview by Lora Settle, January 4, 2010. All further information on the museum and archaeological site of Vergina in this chapter was acquired from this interview unless otherwise noted.
[101] All interviews conducted in this study took place on site of the museum concerned except for the interview with Dimitrios Nalpantis. Mr. Nalpantis did not feel comfortable conducting the interview in English. He was given the questions in person, and he emailed the answers to the interviewer. All persons interviewed were asked the same set of questions; however, discussion of these questions led to further questioning involving various subjects, creating, in some cases, a slight imbalance of information.

understand how the museum's employees envision their museum, as well as museums in general, and the role they believe they play in their respective museum. When asked what constituted a museum in her mind, Kontogoulidou responded that her idea of a museum had changed since she began her involvement in museum work. She asserts that the "classical answer is a place where ancient artifacts are placed for viewing and protection." Before working in a museum, she thought a museum was simply a place to view ancient artifacts, but now she believes that it provides the further depth of feeling and emotion for the visitor. Also, a museum is a place to "meet your past."

Kontogoulidou is a native of Vergina and strongly believes that it is important for her to know how individuals from the area lived before her; she believes that knowing one's ancestors is a way of knowing oneself. She asks of her ancestors: What did they do? What relationship did they have with other people from different regions? How did they die? How did their families bury them? Her desire for an understanding of her ancestors inspired her close relationship with the site and involvement in the museum and excavations. Kontogoulidou believes that the goals of the museum align with her own hopes for the site – to help people understand their past through an understanding of ancient customs, such as burial customs, and come face-to-face with that past through a focus on education, interpretation, and exhibition.

The Museum of the Royal Tombs at Vergina only displays artifacts that were found on-site during archaeological excavations, and all new acquisitions are therefore the result of continued excavations in the area. Because acquisition is not a primary focus of the museum, the staff has the opportunity to focus more of its energy on the interpretation and conservation of the artifacts in its collection. The museum employs archaeologists who are not only responsible for finding the artifacts, but also for interpreting these finds. Interpretation – along with exhibition – is the means the museum employs for educating the public about the significance and history of the site.

Kontogoulidou described the uniqueness of this museum, stating that Greece has no other museum to display *royal* tombs. According to Kontogoulidou, the construction of the protective shelter over the graves allows visitors to enter the Great Tumulus and confront, face-to-face, pieces of their past and, in essence, both death and eternity. Kontogoulidou described the darkness with which the visitor is greeted upon entering the museum, as they are exposed only to dim lighting. She believes the visitors' keen awareness of being underground holds their interest and sets a more somber and reflective mood. To her, this meditative state inspired in the visitors opens these individuals to education and inquiry and exposes them to a "more direct connection with the objects."

Kontogoulidou expressed the museum's desire to increase their focus on education by developing object-based programs for the public. The problem the museum faces in developing these programs is with funding. While the site's staff does not need to dedicate a great deal of resources to acquisitions, Kontogoulidou estimates that seventy to eighty percent of the site's budget is allotted for conservation. The remaining twenty to thirty percent of the budget must pay the site's staff, leaving a small amount of funds for educational programs.

Despite this problem, Kontogoulidou does anticipate having the funding from the Ministry of Culture in the next two years to put educational programs into practice for school groups, as well as the general public. The archaeologists working on the site provide guided tours to members of the Ministry of Culture when the need presents itself; however, at the moment, the museum offers no guided tours to the public. School groups often hire private guides for their visits, and independent visitors must depend on the information provided in the exhibit to understand the artifacts and the history of the site.

When designing the exhibit, the museum staff attempted to provide that information which it deemed necessary for visitors to understand the artifacts on display. When asked what specific factors influenced the permanent exhibit's design, Kontogoulidou also said that museums – and this museum in particular – must keep in mind that individuals respond differently to various exhibits and museums. According to her, many elderly individuals appreciate a more traditional approach with artifacts on display and information concerning those artifacts on plaques on the wall; younger individuals respond more positively to digital features and the employment of technology in exhibits, which the museum does not currently implement.

The building for the protection of the royal tombs of Vergina employs a more traditional display of artifacts with cases showcasing labeled artifacts and scale models of the tombs at the time of discovery instead of screens with digital displays. This museum is set apart from traditional museums, however, by bringing the visitor underground into the Great Tumulus to see the graves in person alongside the artifacts that were found inside those graves. Kontogoulidou believes this unique aspect brings the visitor closer to the artifacts and history by fostering a direct connection between the site and artifacts displayed. This museum places the darkness of the tombs and death in stark contrast to the lightness of the life of the kings and queens buried in the tombs, as well as the lightness of the gold and silver treasures found inside the graves, such as hieratic diadems and silver vessels.

Although Kontogoulidou believes that the museum and archaeological site are important for all individuals, she believes they are especially important to the local community because they represent a vital piece of the community's past and that the community must respect those that lived in the area before them. The building for the protection of the royal tombs of Vergina on the archaeological site at Vergina provides a place where members of the community can view the achievements of their ancient forefathers. In addition, the museum and archaeological site also provide employment to a number of community members. Individuals do not need a degree in archaeology to participate in the excavations; however, the conservation and scholarly analysis of the artifacts found is conducted by trained archaeologists. Kontogoulidou explained that tourism is important to the village, and the museum and site are an enormous driving force in the attraction of tourists. Many travelers journey to Vergina in the summers as part of a tour of a wider area, but those traveling in the winters visit the area specifically to see the museum and archaeological site at Vergina.

The impact of the museum is also largely felt by Greek citizens living outside of the village of Vergina. Kontogoulidou believes that Greek visitors develop a sense of pride for the accomplishments of their ancestors when viewing the museum and walking around the site. She does not believe that this same feeling is developed by foreign visitors; the foreign visitor is impressed but senses that this history is "something out of him." Chapter 3 will consider what makes this museum "matter" to both the Greek nation and abroad. Using Weil's proposed criteria – purposiveness, capability, effectiveness, and efficiency – this study will show that the building for the protection of the royal tombs of Vergina is a successful museum.

The Museum of Byzantine Culture (Thessaloniki)

Greece is a country with deep historical ties to Byzantine culture. Northern Greece – and Thessaloniki in particular – was situated within close proximity to the capital of the Byzantine Empire in Constantinople (modern-day Istanbul). The richness of Byzantine artifacts found throughout Northern Greece led to the foundation of many Byzantine museums.[102] Thessaloniki, as the second largest city in Greece and, for a significant period of time, the second most important city of the Byzantine Empire, was appropriately situated for a modern and accessible place to display its Byzantine heritage.[103]

As early as 1913, the Governor of Central Macedonia, Stephanos Dragoumis, initiated the development of plans for the founding of the Central Byzantine Museum in Thessaloniki. These plans, however, were never put to action. Once a Byzantine and Christian Museum was opened in Athens in 1914, the plans for the Central Byzantine Museum in Thessaloniki were forgotten for many decades. In 1977, the Central Archaeological Council once again began planning the construction of a Byzantine museum in Thessaloniki and held a competition for Greek architects to design a fitting facility for a Byzantine museum and Kyriakos Krokos won the competition; however, the acquisition of the preferred land on which to build the museum posed a problem. [104] The asking price for the land was far too high, as the land was owned by the National Defense Fund. This problem delayed the construction of the museum until 1984, when the Prime Minister and Minister for National Defense reached an agreement and the land was turned over to the Ministry of Culture.[105]

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[102] Some other Byzantine museums in Greece are the Byzantine and Christian Museum in Athens, the Byzantine Museum of Kastoria, the Antivouniotissa Byzantine Museum in Corfu, and the Benaki Museum in Athens.

[103] Eutychia Kourkoutidou-Nikolaïdou and A. Tourta, *Wandering in Byzantine Thessaloniki* (Athens: Kapon Editions, 1997), 12-13.

[104] According to the Hellenic Society for Law and Archaeology's website (www.law-archaeology.gr), the Central Archaeological Council is "the highest advisory board on all matters pertaining to the protection of ancient monuments, archaeological sites and sites of exceptional historical or legendary importance up to 1830."

[105] Museum of Byzantine Culture, "A Museum is Born: Aims and Orientations," *Museum of Byzantine Culture*, Issue 1 (1994), 21-22.

The construction of a modern home for Thessaloniki's Byzantine artifacts began in 1989 and was completed in 1993, using the winning design from the 1977 competition. The Museum of Byzantine Culture opened in 1994, and according to the museum's website, the building "joins together elements of modernism and of the Greek architectural heritage."[106] The building has made such an impact in Thessaloniki and abroad that, in 2000, it was declared both a historic monument and a work of art in its own right. The museum was also awarded the 2005 Council of Europe Museum Prize.[107] The Museum of Byzantine Culture provides a center for researching the standing monuments of Thessaloniki, as well as Northern Greece. In the inaugural issue of *Museum of Byzantine Culture* – the museum's publication – some of the museum's components are listed as:

> permanent exhibitions, its attractive spaces for temporary exhibitions on special themes, its modern conservation laboratories, its scientifically laid-out archaeological storerooms providing a place of research and investigation for the Museum's constant renewal, its educational programmes for young people, its information systems, its regular scientific and scholarly meetings and conferences, and many cultural events that are planned for the future.[108]

The museum has eleven rooms displaying objects from its permanent collection, as well as objects on temporary loan from other institutions. These rooms move the visitor through a chronological progression of the history of the Byzantine Empire, focusing on different aspects of life in Byzantium. These rooms each contain wall mounts with information in both Greek and English in order to provide the visitor with the information necessary to understand the objects. Although the wall mounts provide the context in

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[106] Museum of Byzantine Culture, "The Museum Building," *Museum of Byzantine Culture*, www.mbp.gr (accessed on January 28, 2010).
[107] According to the Council of Europe's website (www.assembly.coe.int), the prize aims "to encourage the contribution of museums to a greater understanding of the rich diversity of European Culture." The prize is awarded based on the evaluation of the Parliamentary Assembly's Committee on Culture, Science and Education and the recommendations of the European Museum Forum.
[108] Museum of Byzantine Culture, "A Museum is Born: Aims and Orientations," *Museum of Byzantine Culture*, issue 1, 1994: 15.
Museum of Byzantine Culture is a scholarly journal, published once a year by the museum. This journal highlights the activities taking place within the museum and offers the reader insight into the research being conducted by the museum's staff.

which the objects in the rooms can be understood, the objects are accompanied by captions, which provide information specific to the associated object.[109]

The visitor enters the Museum of Byzantine Culture into a large atrium with a reception desk and gift shop directly in front of him or her and a café serving food and drinks to the right. Once the visitor has purchased his or her ticket, he or she is directed to the first room of the museum – "Early Christian Churches." The majority of objects on display in this room are architectural remains from early Christian churches, such as closure slabs, columns, and mosaics.

The building's design moves the visitor up a ramp that circles the building, leading the visitor on an organized trajectory, one room at a time. The second room displays objects from Early Christian cities and private homes, such as clothing, vessels and utensils used in Early Christian homes, floor mosaics, and wall paintings. All items have been labeled by the museum staff.

The third room focuses on the subject of death and burials in early Christian society. Many wall paintings displayed in this room were found in early Christian tombs, arranged chronologically. Also, in the third room, the visitor is able to enter two reconstructed early Christian tombs. Entering the actual tombs allows the visitor to better sense the scale of the tombs and the disposition of the paintings, as well as the early Christian belief in a lush, pleasant afterlife, which is depicted in the wall paintings inside the tomb.

The fourth room of the museum moves the visitor into the Middle Byzantine period, focusing on the contrast between Iconoclasm and the figural richness of the Komnenoi and Macedonian dynasty. This room displays objects from Middle Byzantine churches, such as closure slabs and items related to the conversion of the Slavs to Christianity during the Middle Byzantine period. Some of the objects on display pertain to monasticism, such as pilgrimage flasks. In addition to objects relating to the practice and spread of Christianity, the fourth room of the museum also displays objects pertaining daily life, such as jewelry.

The objects displayed in the fifth room of the museum are related to the dynasties of Byzantine emperors. The majority of objects on display in this room are coins from

[109] The description of the museum is based on a personal visit to the institution on January 5, 2010.

imperial dynasties ranging in time from about 600 C.E. to the fall of Constantinople in 1453. The objects are arranged in chronological order to move the visitor along the timeline of Byzantine history. The sixth room of the museum, however, provides somewhat of a break in the timeline presented by the museum, since it focuses on one specific topic – Byzantine castles. The visitor is first invited to sit in a small theater within the room to watch a short video of various Byzantine castles located in different areas of Northern Greece. After the film, the visitor is able to explore the remaining space in the room, which provides information regarding the importance of castles in Byzantine society, as well as weaponry and fortifications.

The seventh room of the museum is labeled "The Twilight of Byzantium" and focuses on the artistic achievements of the Late Byzantine period – 1204 to 1430 CE – specifically that of Thessaloniki and its surrounding areas. This room displays icons and liturgical cloths used in Christian worship in the Late Byzantine period. The room also displays a variety of glass artifacts with accompanying labels that describe the craftsmanship of artisans specifically from Thessaloniki, as well as the presence of international trade in Late Byzantine society. The seventh room marks the end of the Byzantine timeline laid out by the museum, leading into the museum's private collections and temporary exhibits.

The eighth room of the museum displays the Dori Papastratou Collection of religious engravings. These engravings represent a period of time ranging from the eighteenth to the nineteenth century and include work on both wood and copperplates. The engravings depict scenes of the lives of saints, as well as monasteries of the time. The ninth room holds another private collection – the Dimitrios Ekonomopoulos Collection. This collection consists of a variety of religious icons from nearly every period of Byzantine history. The icons on display in the ninth room are not arranged chronologically, like the rest of the museum, but are instead arranged by subject. This arrangement allows the visitor to see how the depiction of saints, such as Saint John the Baptist and Saint George, changed over the years and which features remained the same throughout Byzantine history.

The tenth room deals with the Byzantine legacy after the fall of Constantinople in 1453. This room displays many icons and engravings from both Ottoman and Venetian artists, suggesting the influence of Byzantium on these cultures. Also on display in the tenth room are religious vestments and other artifacts, such as examples of Post-Byzantine pottery. The visitor moves from the tenth room into the eleventh – and final – room of the museum down a long hallway with small display cases of artifacts from Byzantine and Post-Byzantine history.

At the end of the hallway, the visitor is met with a large open space. The only artifact on display in the entire room is a large, geometric floor mosaic, covering a large section of the floor as it would have covered that of a private home during the Early Byzantine period. Aside from the large abstract painting of a modern city and the floor mosaic, the final room of the museum contains digital objects and technology. This room has television screens that show footage of archaeological excavations, conservation work, and research. This footage allows the visitor to better understand the processes behind the excavation of artifacts and their use by modern museums. The room also contains computers for visitors to learn more about the general history of museums.

In order to operate the museum, the Museum of Byzantine Culture in Thessaloniki employs a staff of about ninety individuals that sometimes increases according to the museum's need, such as during the summer when tourism is at its height. These employees consist of archaeologists – some of whom also work as museologists and education officers – one graduate student of the fine arts, conservators, architects, administrators, both mechanical and electrical engineers, one computer engineer, carpenters and workmen, housekeepers, one dyer, electricians, accountants, and many guards who protect the building and exhibits.[110] The museum is able to hire a large number of individuals for specific jobs, creating a more efficient environment with each employee working on one particular task at a time, as opposed to a fewer number of individuals responsible for multiple tasks.

While the museum's website and yearly publication keep visitors up-to-date on many of the activities sponsored by the museum, as well as new acquisitions, an email interview with Dimitrios Nalpantis – Deputy Director of the Museum of Byzantine Culture – revealed much more about the museum's inner workings, as well as its

[110] Eva Fourliga, e-mail message to author, March 24, 2010.

relationship with the local community.[111] Nalpantis believes that, “A museum in the twenty-first century apart from focusing on the priority of safeguarding cultural heritage has a strong social role for the people.” Museums are not simply temples for housing artifacts; they are places built for the people with the hope of fostering a closer relationship with the past.

According to the museum’s guidebook, the museum serves as a “centre for the study, preservation and promotion of various aspects of the culture of the Byzantine Empire.”[112] Nalpantis further believes that the goal of the Museum of Byzantine Culture is not simply the conservation of cultural objects, but the “presentation, display and communication to the public” of the museum’s collection. The museum cannot concern itself solely with collecting objects for display and “keep up with the museums constantly growing role within a social complex.” Today, more attention must be paid to designing programs for the public with objects already in the museum’s collection.

The interpretation of the objects in the collection is an area within the museum that Nalpantis believes could be slightly improved. He suggests simpler texts and labels for the permanent exhibition as a means of opening the museum to a wider audience, including children and international visitors. In addition, Nalpantis suggests that visitors would be more involved and attentive if the museum employed the use of technology more in presenting objects and their interpretation to the public. Incorporating technology into exhibits is one of the many factors Nalpantis takes into consideration when designing an exhibit. In fact, the decisions made concerning the selection of objects and designing of displays differ with each exhibit. Nalpantis identifies the main aspects factoring into the design of an exhibit as, “the exhibition subject, the number of objects to be displayed, the time length of the temporary exhibition, the conservation (if needed) for the objects, the conservation & display conditions of the objects (relative humidity, temperature), the given space, the most appealing object to the public (avoiding repetition of same objects and non interesting objects to be displayed).”

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[111] Dimitrios Nalpantis, e-mail message to author, January 26, 2010. All further information on the Museum of Byzantine Culture in Thessaloniki presented in this chapter was acquired from this e-mail message unless otherwise noted.
[112] Eutychia Kourkoutidou-Nikolaidou and Dimitris Nalpantis, *Museum of Byzantine Culture, Thessaloniki* (Athens: Archaeological Receipts Fund, 2000), 6.

Nalpantis believes that the museum presents itself as a more lively space through public outreach than museums that simply display the objects in their collection. According to Nalpantis, the museum staff has designed "Sunday Educational Programmes, everyday educational programmes for schools, publications, events and collaborations with other museums." These programs reach out to the community in hopes of establishing a closer relationship between the museum and the public.

Nalpantis expressed his intent to strengthen the museum's relationship with the community by using conservation and display to fulfill the museum's educational role in the community of Thessaloniki. He believes that the museum can provide both an educational and a recreational space for its visitors. In addition to exhibits, the museum has recently developed role-playing games (RPGs) to appeal to younger individuals who, according to Nalpantis, respond more positively to technology in museums.[113] He argues, "Simply looking at an object and reading its label is definitely a less interactive experience and people tend to seek for more multimedia approaches." The museum also provides a recreational space for the community through theatrical performances and Sunday workshops. People learn through different approaches, and the museum has made an attempt to vary these approaches in designing public educational programs.

Eva Fourliga – Director of Education at the Museum of Byzantine Culture – has been influential in the development of educational programs for school children and adults.[114] To maximize the effectiveness of the educational programs, Fourliga provides teachers preparing to lead a class tour of the museum with booklets on various topics, such as "Identifying the Past" and Byzantine icons. These booklets provide the teachers with a means of preparing their classes for trips to the museum by focusing on specific aspects of Byzantine society and history that will be investigated during the class trips to the museum. In addition to providing teachers with themed booklets, Fourliga is also able to distribute workbooks to student groups that allow the students to actively participate in their educational experience at the museum. Parents are invited to bring their children

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[113] RPGs are games that allow players to explore both a place and a period of time, such as 17th-century Venice, as though they were living in the designated place at the specified time. The player becomes the main character of the story. For more information regarding RPGs, please see: Roger E. Pederson, *Game Design Foundations* (Sudbury, MA: Wordware Pub., 2009), 44-45.

[114] Eva Fourliga (Director of Education, Museum of Byzantine Culture, Thessaloniki, Greece), interviewed in person by Lora Settle, January 7, 2010. All information provided in the remainder of this chapter on the educational programs of the Museum of Byzantine Culture was acquired from this interview.

into the museum on Sundays to participate in activities, such as mock archaeological excavations and craft projects focusing on mosaics and pottery in the museum's educational department. These programs involve parents along with their children, reaching out to a broader range of community members.

Both Fourliga and Nalpantis believe the Museum of Byzantine Culture has a bright future secured by an increasingly significant involvement in the community and the development of a closer relationship with the public. The museum has focused much of its energy on education in recent years, designing exhibits that appeal to a wide audience and actively involve the visitor. Chapter 3 will provide a more in-depth investigation as to how these factors contribute to success the Museum of Byzantine Culture by solidifying the museum's role in the community as both an educational and social environment.

Historic Jamestowne (Virginia)

The English settlement at what now is Jamestown, Virginia, is often credited with being the first permanent English colony in what is today the United States of America. On May 14, 1607, the first English colonists selected a small island – about two miles long and one mile wide – to establish a colony. The island was named James Island after the English King James I, and the encampment the men built was referred to as James Fort. As the settlement began to expand beyond the walls of the fort, James Fort became known simply as "Jamestown."[115]

The founding of a colony in a heavily wooded and sparsely populated environment – opposed to the familiar European model of connected cities and towns – proved difficult for the early settlers who were faced with many obstacles, such as starvation, disease, and an increasingly hostile relationship with the local Native Americans.[116] Although Jamestown established itself as a crown colony and the capital of Virginia, the burning of the statehouse in 1698 and the growing popularity of

[115] Michael L. Cooper, *Jamestown, 1607* (New York: Holiday House, 2007), 19-21.
[116] Virginia Bernhard, "Men, Women and Children at Jamestown: Population and Gender in Early Virginia, 1607-1610," *The Journal of Southern History*, Vol. 58, No. 4 (1992), 599-601.

Williamsburg led to the shift of Virginia's capital from Jamestown to Williamsburg and the slow decline of the first permanent English colony.[117]

Although the staff of the archaeological site of Historic Jamestowne presents the site as the "Birthplace of America," some scholars, such as Thomas J. Wertenbaker, believe that the assertion that Jamestown is the birthplace of America is misleading. Wertenbaker states, "Our civilization resulted from the establishing on our shores of a number of beachheads of European civilization."[118] He believes it was the development of these various beachheads that formed the United States. Other scholars argue that the settlement at Jamestown must contend with the settlement of Plymouth in Massachusetts and settlements established by French and Spanish Jesuits as early as 1526 in the territory that became Jamestown for the title of "birthplace" of the United States.[119]

While literature concerning the Jamestown settlement is available for individuals of all ages, history illuminated for visitors in the modern city of Jamestown, Virginia. The modern city has two different sites for the study of the historic settlement – "Jamestown Settlement" and Historic Jamestowne. "Jamestown Settlement" is a reconstruction of the seventeenth-century settlement located close to the location of the original, and Historic Jamestowne is the site of the original colony, parts of which are open to the public, allowing visitors to walk around the remains of the original colony.

In 1893, the Association for the Preservation of Virginia Antiquities (APVA) acquired nearly 23 acres of land located on the site of the original Jamestown settlement.[120] In 1934, the National Park Service (NPS) purchased the additional 1,500

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[117] Frank E. Grizzard and D. Boyd Smith, *Jamestown Colony: A Political, Social, and Cultural History* (Santa Barbara, CA: ABC-CLIO, 2007), 237-238.
[118] Thomas J. Wertenbaker, "Jamestown, 1607-1954," *Proceedings of the American Philosophical Society*, Vol. 101, No. 4 (1957), 369.
[119] Justin Winsor, *Narrative and Critical History of America: French Explorations…*(New York: Houghton, Mifflin and Co., [1884]-1889), 263.
[120] The Association for the Preservation of Virginia Antiquities (APVA) was the "first statewide preservation organization in the United States," founded in 1889. The organization acquired a number of buildings and property in its first twenty-five years of existence. For more information regarding the early years of the APVA, see: James M. Lindgren, "'Virginia Needs Living Heroes': Historic Preservation in the Progressive Era," *The Public Historian*, Vol. 13, No. 1 (1991), 9-24. Today, APVA owns over twenty properties across the state of Virginia. According to the APVA website (www.apva.org), "The mission of Preservation Virginia is to preserve, promote and serve as an advocate for the state's irreplaceable historic places for cultural, economic and educational benefits of everyone."

acres of land on James Island. [121] After the NPS took over, visitors were welcomed to the island where they were provided with information regarding the history of Jamestown and the excavation of the site. In the 1950s, the NPS uncovered a possible "starving time" burial ground, spurring interest in finding the original James Fort.[122] It was not, however, until the 1990s, when Jamestown's 400th anniversary was approaching (set for 2007), that the site initiated a plan to significantly increase both the archaeological work conducted on the property and the interaction with the public. The excavations conducted in an attempt to locate the foundation of the original James Fort began in 1994.[123]

The prior excavations conducted by the NPS and the APVA's Jamestown Rediscovery Project, initiated in the 1990s, provided the motivation and funding that led to the discovery of the James Fort, the construction of new visitor-friendly buildings, and the development of educational programs for the public.[124] In anticipation of the 400th anniversary of the establishment of the first permanent English colony on James Island, as well as the excavations uncovering of the original site of James Fort, plans were developed for a new building on the archaeological site to display the numerous finds from James Fort, the statehouse, and the rest of James Island.[125]

On May 13, 2006, the Nathalie P. and Alan M. Voorhees Archaearium was opened to the public, providing a facility for the study, display, and appreciation of those artifacts found on James Island.[126] The construction of the Archaearium was part of a $63 million project developed by the APVA to make James Island more visitor-friendly, the entire project of which included the construction of a visitor's center, outdoor exhibits, a restaurant beside the river, and other new "interpretive experiences" for the public. [127]

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[121] John L. Cotter and Edward B. Jelks, "Historic Site Archaeology at Jamestown," *American Antiquity*, Vol. 22, No. 4 (1957), 387; Historic Jamestowne, "About Us," *Historic Jamestowne*, http://historicjamestowne.org/about_us (accessed on January 28, 2010).
[122] William M. Kelso, *Jamestown: The Buried Truth* (Charlottesville, VA: The University of Virginia Press, 2006), 52-53.
[123] Kelso, *Jamestown: The Buried Truth*, 54.
[124] William M. Kelso, *APVA Jamestown Rediscovery I: The Search for James Fort* (Richmond: Association for the Preservation of Virginia Antiquities, 1995), *iii*.
[125] Kelso, *APVA Jamestown Rediscovery I: The Search for James Fort, iii-iv*.
[126] Jamestown Rediscovery, "Jamestown Rediscovery Exhibits," *Jamestown Rediscovery*, http://www.preservationvirginia.org/rediscovery (accessed on February 1, 2010).
[127] Historic Jamestowne, "Historic Jamestowne Archaearium to Open May 13; First Public Debut of Archaeological Treasures," *Historic Jamestowne*, http://historicjamestowne.org/news/archaearium_opening.php (accessed on February 8, 2010).

The Archaearium consists of 7,500 square feet of exhibition space overlooking the James River. The use of plexiglass panels in select locations of the floor and a central courtyard gives the visitor the sense of floating, elevated above the earth. This design element was implemented to both protect and display the foundation of the original statehouse that burned in 1698. In addition, the building's exterior is covered in copper sheathing to commemorate the importance of copper to the early settlers' relationship with local Native Americans.[128]

By the time the visitor reaches the Archaearium, he or she has walked through most of the publicly-accessible areas of the site. This walk through the archaeological site allows visitors to become somewhat familiar with the layout of the original settlement before viewing the artifacts that have been found on the grounds. Volunteers can be found around the archaeological site, sharing information regarding the historical background of the site, as well as the excavations. In the summer months, excavations are conducted on the archaeological site, allowing visitors to see the how the archaeologists conduct their work. Once the visitor has walked through the site and has arrived at the Archaearium, he or she instantly feels the contrast between the old and the new – the archaeological site and the new museum built to house the artifacts.

The visitor walks by the information desk at the entrance to the building and is immediately introduced to the original settlers of Jamestown. A wall mounting lists their names and occupations. The visitor is then led through the journey of the original settlers from its start in England to its end in Virginia. Various artifacts are on display related to the original settlers, such as helmets and pipes. The visitor walks a bit further and is presented with information regarding the early years of the settlement.

A room set off to the left displays medical instruments used in the original settlement, as well as the bones of two early settlers. A television screen displays a video explaining the forensic research that has been conducted on these bones. The museum staff presents one of these men as Captain Bartholomew Gosnold – a man deemed by many scholars to be one of Jamestown's "founding fathers." The video also provides the

[128] Beverly "Bly" Straube (APVA Senior Curator, Historic Jamestowne, Virginia), interviewed by Lora Settle, February 19, 2010. All other descriptions of the Archaearium are the product of a personal visit to the site on February 19, 2010.

visitor with an explanation of the process of reconstructing the appearance of the individuals whose remains have been uncovered on the site.

Once the visitor leaves the side room, he or she is able to see a large display of objects used by craftsmen working in and on the original settlement. These objects are arranged by the occupation that used them, such as tools used by blacksmiths and tailors. After seeing the objects used by tradesmen in the original settlement, the visitor walks a bit further to see the courtyard, which was a feature of the new building constructed to display the foundations of the original statehouse. The courtyard is inaccessible to visitors, being placed directly in the center of the museum, but can be viewed through large windows in order to see some of the foundations of the statehouse.

The visitor walks away from the courtyard further into the museum and is presented with a case displaying the many different types of coins found on the site. The museum staff uses this wide variety of coins from different countries, such as England and Spain, to support their claim that the original settlers arriving in Jamestown were not all from England, marking Jamestown as a diverse settlement. Large windows replace the exterior walls of the side of the building, allowing visitors to view the site and some of the archaeological finds of that site simultaneously.

The remainder of the museum provides two re-creations for the viewer – that of a partially reconstructed dwelling and that of a well excavated on the site. The partially reconstructed dwelling and its labels provide an explanation of how homes were built on the original site. The well display is as tall in the museum as the well was deep on the site, and a plexiglass front allows visitors to see the objects that were discovered in the well in their stratified context.

When he or she finishes looking through the museum, the visitor must walk through the museum shop to exit the building. Once the visitor exits the Archaearium, he or she is able to walk through the archaeological site once more on his or her way back to the visitor’s center. The walk back to the visitor’s center allows each visitor time to reflect on what he or she has learned from the exhibits in the Archaearium. The visitor’s center is not simply a gateway between the archaeological site and the surrounding area or a place for purchasing tickets; the building contains a small exhibit on Jamestown, allowing visitors to either prepare themselves for the archaeological site before entering the site or to reinforce the information provided in the museum before leaving the site.

Historic Jamestowne is jointly administered by the APVA and the NPS, and any changes to the site must be agreed upon during board meetings; the administrative board is made up of representatives from both organizations. The APVA employs twelve individuals for the Jamestown Rediscovery project and include a director, curator, two conservators – one of which is also the on-site photographer – a territorial assistant, five archaeologists, a specialist in graphics and information technology, and a part-time office manager. In addition to these individuals, the NPS employs two volunteer and events coordinators, three to four groundskeepers, a curator, and a conservator. I interviewed Beverly "Bly" Straube – APVA Senior Curator at Historic Jamestowne – in order to get a better idea of how the site functions, as well as the role of the museum in the site and the community.[129]

Straube believes that the purpose of the Archaearium – or "place of new beginnings" – is to showcase the archaeological finds from the site, displaying the artifacts in a cohesive manner in order to tell the story of the settlement to a wide audience, including both school children and adults. The Archaearium offers three-dimensional history, "putting the people back into history" by telling the story of daily life in the original Jamestown settlement. Straube considers the connection of artifacts to human beings a crucial element for archaeological sites, as well as all museums, in order to convey a deeper meaning of the artifacts to the public.

The displays in the Archaearium consist of the site's collection of artifacts that were found during excavations. Straube, therefore, does not consider a focus on collecting new artifacts for display – apart from those found during ongoing excavations – a primary concern of the site's staff. Straube believes this to be a benefit. The provenance of the artifacts on display does not prove problematic as it sometimes does in art museums. The staff of art museums must carefully research the origins of their new acquisitions in order to avoid the possible legal disputes and negative publicity that result from the acquisition of illicit artworks and antiquities. On an archaeological site, however,

[129] Beverly "Bly" Straube (APVA Senior Curator, Historic Jamestowne, Virginia), interviewed by Lora Settle, February 19, 2010. All information provided in the remainder of this chapter regarding the Archaearium at Historic Jamestowne was acquired during this interview unless otherwise noted.

Straube argues that the archaeologists are certain of the origins of the objects, having found them on the site.

Like at Vergina, instead of focusing on acquiring new artifacts for display, Straube is able to focus on researching and conserving artifacts found during excavations, designing exhibits, and mediating the relationship between archaeologists and the public by providing the public with cohesive interpretations of the artifacts on display. When designing the permanent exhibit displayed in the Archaearium, Straube had many factors to take into consideration. She asserts that a successful exhibit allows the visitor to sit back and let the artifacts speak to him or her. Straube attempted to select artifacts that "told the best stories" – stories to which the visitor could connect. Some artifacts that connect to the visitor are objects which the visitor can readily identify, such buttons and tableware used in daily life on James Island.

According to Straube, in archaeology, it is ideal to find two objects of the same type; this allows one to select the most stable object of that type to display while carefully conserving the less-stable object(s). Straube had selected for the Archaearium a large number of artifacts and the stories they tell. Haley Sharpe Design was the company hired by the APVA to design the permanent exhibits in the Archaearium. Although the company worked with the site's staff to produce an eye-catching, educational permanent exhibit, they suggested, to Straube's dismay, that fewer artifacts be displayed and fewer stories told.[130]

While Haley Sharpe provided a useful service to Historic Jamestowne and worked with Straube to design a permanent exhibit that appeals to a wide audience, Straube was disappointed with the amount of information that Haley Sharp suggested she omit from her original plans for the exhibit. She explained that the Haley Sharpe designers recommended that artifacts have no more than three sentences of description in order to hold the attention of the visitor. Straube believes that a history museum on an archaeological site requires that the information be adapted for the public so that they can better understand how archaeologists conduct the excavations and interpret the objects. The filtration of information to three mere sentences is too extreme for Straube who

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[130] Haley Sharpe Design is a company based in Leicester, England responsible for designing many exhibits in museums across the globe. For more information on Haley Sharpe Design, refer to their official website at: www.haleysharpe.com.

believes that, in some cases, a fuller description is warranted for the visitor to completely understand the artifacts and the context within which they were used.

Haley Sharpe further restricted Straube's plans for the exhibit by eliminating the space she had designated for temporary exhibits; instead designating that space as a museum gift shop. The Archaearium does not currently have a space for temporary exhibits, but Straube is working with another designer to incorporate two or three glass cases into a wall near the entrance of the Archaearium to showcase new finds, as well as artifacts that are in too delicate a condition for permanent display.

Despite the obstacles faced during the development of the exhibit, Straube believes that the Archaearium is an effective space for communicating the history of the original Jamestown settlement. Some stories that were planned for the displays in the exhibit were included by means of technology. The Archaearium has two "viewfinders" that look out over the archaeological site. Scanning the site through the viewfinder, the visitor is able to see the site as it is today with his or her own eyes while the screen of the viewfinder displays a digital reconstruction of the site. The visitor is able to hear the history of designated buildings, as well as the history of the excavations of those buildings.

In addition to the viewfinders, Straube has plans for the incorporation of more technology into the visitor experience. The staff of Historic Jamestowne is currently working on a series of podcasts to provide the history of the site to visitors on- and off-site.[131] This series of podcasts – referred to by Straube as iTowne – will allow visitors to experience the excitement of the moment of discovery by showing the archaeologists' work during excavations. Visitors to the site during the excavation season are able to watch the on-site excavations; however, those who are unable to visit on a day when an exciting discovery is made will be able to experience this excitement for themselves through the podcasts.

Straube's main goal for the Archaearium is to show that James Island was a vibrant settlement, while she also wants to portray the site as the birthplace of America.

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[131] According to Shirley Biagi, "Podcasting is the distribution of an audio or video file by online syndication, usually by subscription." Podcasts are becoming more popular due to the little amount of equipment necessary to create and publish them. Shirley Biagi, *Media/Impact: An Introduction to Mass Media* ([Southbank, Vic.], Australia: Thomson Wadsworth, 2006), 186.

Straube strives to provide the context within which the artifacts on display can be understood by visitors to the site. She anticipates having the financial means – possibly in the next three years – for continued improvements, such as new buildings to house more of the artifacts found during the excavations on the site. Straube continually reaches out to the public in hopes of inspiring more interest in the site. In the following chapter, the purposiveness, capability, effectiveness, and efficiency of this museum will be analyzed in order to demonstrate its success.

The Museum of the Confederacy (Virginia)

Richmond, Virginia, is a city that has an important place in United States history. In 1861, after several months of debate, Virginia seceded from the United States and Richmond became the capital of the Confederate States of America. It remained the capital until 1865. At that time, Richmond was a city with a booming economy, trading products both within the United States and internationally. This city – situated within close proximity to the nation's capital in Washington, D.C. – possessed the financial resources to fund a war.[132]

In order to commemorate Richmond's role in the Civil War, the women of the Confederate Memorial Literary Society (CMLS) – an organization founded for the purpose of acquiring all possible books, textiles, and other artifacts related to the Confederacy – acquired in 1894 the headquarters and home of Confederate President Jefferson Davis – the White House of the Confederacy. The CMLS began to receive various objects related to the Confederacy from a myriad of donors, providing the museum with a rich collection to display when it opened its doors to the public in 1896 as the Confederate Museum.[133] Today, the museum's website describes the galleries as

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[132] Marie Tyler-McGraw, *At the Falls: Richmond, Virginia and Its People* (Chapel Hill, NC: The University of North Carolina Press, 1994), 135-137.

[133] Confederated Southern Memorial Association, *History of the Confederated Memorial Associations of the South…*([New Orleans: The Graham Press, 1904]), 308-313. The CMLS was chartered in 1890 with a specific purpose: "to collect and receive by gift, purchase or otherwise all books and other literary productions pertaining to the late war between the States, and of those engaged therein; all works of art and science, all battle-flags and relics and other emblems of that struggle, and to preserve and keep the same for the use of said society and the public."

"containing the world's most comprehensive collection of artifacts, manuscripts, and photographs from the Confederate States of America."[134]

The Confederate Museum – or Museum of the Confederacy as it is known today – is situated in the heart of Historic Richmond and has been open to the public since the late nineteenth century, providing resources for visitors, including a research library, photographic services, and collections research. Although visitors do not need an appointment to view the exhibits, the library and photographic services are available only by appointment. The museum's mission, according to the museum's website, is "to serve as the preeminent world center for the display, study, interpretation, commemoration, and preservation of the history and artifacts of the Confederate States of America." [135]

The museum complex is made up of the Confederate White House – a National Historic Landmark offering eleven rooms restored to their Civil War era state – and a research library open to the public by appointment. In addition to the Confederate White House, the complex also includes a separate museum building with three floors of exhibits. The visitor enters the museum building from a courtyard with a view of the Confederate White House and separate museum building, as well as the hospital surrounding the museum complex. The primary entrance of the museum building is on the second level where the desk attendant recommends one start the tour.

The second floor of the museum building leads the visitor on a chronological progression through the battles of the Civil War. A winding corridor of glass cases tells the story of the Civil War through the eyes of Confederate soldiers. Information regarding each major battle of the Civil War is provided alongside Confederate uniforms, weapons, diaries, and flags. Some of the highlighted items on display include J. E. B. Stuart's plumed hat, General T. J. "Stonewall" Jackson's sword, and most of General Robert E. Lee's personal possessions used during the War. Once the visitor circles back to the entrance of the museum, he or she has the option of either visiting the first or third floor.

The first floor is primarily dedicated to artwork. The works of art on display range from those depicting Civil War battles and Confederate officers to those created by

[134] Museum of the Confederacy, "About the Museum," *Museum of the Confederacy*, http://www.moc.org, (accessed on February 5, 2010).
[135]Museum of the Confederacy, "About the Museum."

Confederate soldiers during and after the War. This floor also contains the current temporary exhibit (February 2010), which focuses on the legacy of the Confederacy and the American Civil War. Objects on display in this temporary exhibit include pins and patches created and worn by members of various organizations formed by Confederate soldiers, as well as the general public, in the years following the War to commemorate the Confederate efforts during the War. This exhibit also displays objects relating to the commemoration of the Confederate efforts through the construction of monuments in various locations across the South.

The third floor of the museum features a temporary exhibit (February 2010) focusing on the activities of Confederate soldiers in between battles. This exhibit displays a number of games played by soldiers, such as dice and chess. Everyday clothing – as opposed to the uniforms displayed on the second floor – and musical instruments belonging to soldiers are also displayed on this floor. In addition to these objects of leisure, medical instruments and medicines are displayed on the third floor. The first and third floors fill in some of the gaps in the history of the Confederacy left by the second floor's focus on the military history of the Civil War.

The Museum of the Confederacy employs a staff of forty individuals – half of which are part-time employees. The museum has a President and CEO – Waite Rawls, III – and eight directors presiding over the areas of finance and marketing, human resources, facilities and visitor services, collections, membership, capital campaign, and the research library. The museum also has three full-time positions and one part-time position in the area of collections management, and the education department is made up of two full-time staff members. Aside from one full-time administrative position, the remainder of the employees are hired as docents to lead the guided tours of the Confederate White House.

While the museum's official website offers in-depth information about the museum's collections and educational programs, an interview with the museum's President and CEO, S. Waite Rawls, III, revealed a more detailed picture of the museum's functions.[136] Rawls has been involved with the museum for six years, participating in the interior functions of museums, such as fundraising, designing exhibits, and coordinating public programs. In this time, Rawls believes that his perception of a museum has changed. A museum, to Rawls, is a place to see the "real stuff" – original historical artifacts. A museum should provide an educational outlet for the public to become actively involved in its history. According to Rawls, the Museum of the Confederacy, as well a history museum in general, is a place for learning, exposure to history and historical artifacts, and reflection.

Much of the museum's collection was acquired in the early years of its operation. Despite the museum's early acquisition of a large collection of artifacts, Rawls must continue to stabilize the museum's collection through the acquisition of legal titles to many of the artifacts. Artifacts that the museum acquired in the early years of its operation were given to the institution as permanent loans, not permanent donations. These early contributors passed away without transferring the legal title to their contributions to the museum. This poses a problem when the museum wishes to loan the object to other institutions or produce reproductions of the object for sale to generate profit for the museum. Rawls must act cautiously when dealing with these particular objects.

The museum actively acquires objects relating to all aspects of life in the Confederate States of America. The museum's permanent exhibit displays domestic objects and decorative arts alongside objects from its extensive military collection, such as weapons, uniforms, and diaries. Temporary exhibits focus on special topics, such as medical practices during the Civil War and the Confederate Navy. Rawls feels little pressure to change exhibits frequently because the museum staff has deduced from visitor book entries and appointments for the research library that the institution receives few repeat visitors; however, changing the temporary exhibits frequently would, perhaps, encourage more return visitors. Although the museum staff would like to increase the number of return visitors the museum receives, attracting return visitors has been a

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[136] S. Waite Rawls, III (President and CEO, Museum of the Confederacy, Richmond, Virginia), interviewed by Lora Settle, February 18, 2010. All following information regarding the Museum of the Confederacy in this chapter was acquired during this interview unless otherwise noted.

persistent problem, so the primary concern behind the changing of temporary exhibits in the museum is conservation.

Conservation, for Rawls, is a significant problem for the museum. The museum's collection contains many paintings and metal, glass, and wooden artifacts, as well as historic textiles, such as Confederate Army uniforms and flags. Rawls is keenly aware of these textiles' sensitivity to damage over time. In many cases, the best way for Rawls to ensure the safe conservation of these artifacts is by removing them from display. The museum does not have a conservator on staff; therefore, objects with conservation needs are sent out from the museum to a private conservation workshop.

In addition to considering the safety of the museum's artifacts, Rawls must also consider which objects will be best received by the public. Public relations is a major concern for Rawls in his efforts to establish the museum as one of the finest museums in the United States. The museum's staff must carefully consider their interpretation of artifacts that may be considered controversial by the public. Rawls emphasizes his efforts to convey to the public the fact that the museum is *of* the Confederacy, not *for* the Confederacy. Rawls believes that many individuals view the museum as an institution that defends the Confederate acceptance of the institution of slavery simply because many individuals associate the Confederacy with slavery. Rawls believes that the controversial nature of the museum's subject matter has contributed to the lack of financial support from both the Federal and State Government. A lack of government funding forces Rawls to focus the majority of his energy on fundraising.

Rawls and the museum staff members have developed a variety of public programs for visitors of all ages. In addition to an ongoing series of lectures, the museum offers educational programs for school groups, as well as regularly scheduled guided tours of the Confederate White House. These programs are part of the museum's attempt to reach the public and provide a space for inquiry and the celebration of history. Rawls has focused on public outreach since he first began working in the museum. He estimates that only seven percent of the Museum's visitors were from the Richmond area when he started working at the Museum. This number has not significantly increased; however, Rawls emphasizes the international impact of the museum, which attracts visitors from more than twenty countries each year. In fact, Rawls estimates that ten percent of the museum's audience is reached outside of the museum through the website and off-site educational programs.

Rawls believes that the museum must begin to focus on taking its programs and artifacts to the public instead of simply bringing the public to the museum. In order to bring the museum to the public, the museum staff has developed an "iron-clad strategic plan" that addresses both the museum's finances and mission. This plan includes the development of a "museum system" in which the museum will expand into four statewide locations, including Appomattox, Chancellorsville, Fort Monroe in Hampton, and the White House of the Confederacy in Richmond.[137] Chapter 3 will discuss how this museum has become a successful institution, being purpose-driven, capable of achieving its goals, effective in educating and entertaining the public, and efficient in its operations.

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The Museum of the Confederacy, the Archaearium at Historic Jamestowne, the Museum of Byzantine Culture in Thessaloniki, and the building for the protection of the royal tombs of Vergina all share the same functions of acquisition, conservation, interpretation, and exhibition of historical artifacts. The emphasis placed on these functions within each museum, however, varies. Each museum is involved in public outreach and the development of educational programs to some degree, but some of the museums have more developed public outreach and educational programs than others. How do the variations among these museums affect their purposiveness, capability, effectiveness, and efficiency? What makes a museum successful? A large staff? A strong, clearly-stated purpose? Public programs? The final chapter will answer these questions. It will analyze these four museums in order to show that museums do not need to meet an ideal standard for the size of the building or collection and do not need to place emphasis on the same functions in order to be effective and successful in their own right.

[137] Fort Monroe is a military base in Hampton, Virginia, that is scheduled to close in 2011.

Chapter 3: An Analysis of Four History Museums

Many museum professionals around the world subscribe to common museological theories and literature, leading to the development of a standardized ideal for a successful museum that addresses various museum functions.[138] It is impossible, however, to impose such a standard on museums, since different types of museums have different needs. Regular investigations of a museum's operations can prove beneficial to that museum despite the lack of a universal standard by which to compare its functions. Investigations that consider museums in their own right ensure that the museum is both effective and efficient in providing an arena for the education and entertainment of the public, while avoiding the use of a standard. How, then, does one evaluate a museum's effectiveness? As discussed in Chapter 1, this study evaluates museums based on elements of Stephen Weil's system of museum evaluation in *Making Museums Matter*.[139] While Weil's criteria by which to evaluate a museum – purposiveness, capability, effectiveness, and efficiency – allow for an in-depth evaluation of museums, his suggested hierarchical arrangement and numeric values to be assigned to each of these criteria will not be used in this study.[140]

Weil's system of evaluation was selected for this study because it provides a means for conducting a thorough investigation of the way in which museums operate. An investigation using this system demonstrates how the various functions of a museum work together at different levels to help the staff accomplish the museum's purpose. An investigator using Weil's system would need, however, to first develop a standard by which to score the museums being evaluated. A standard for comparison is precisely what my study argues against. The museums analyzed in my study vary in purpose, size, and number of resources, and a standard implies that the museums which do not match up

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[138] These common museological theories can be found in such resources as: Sinclair Goodlad and Stephanie McIvor, *Museum Volunteers* (London: Routledge, 1998); Edward P. Alexander and Mary Alexander, *Museums in Motion: An Introduction to the History and Functions of Museums* (Lanham: AltaMira Press, 2008); Stephen E. Weil in *Rethinking the Museum* (Washington, D.C.: Smithsonian Institution Press, 1990); Hugh H. Genoways and Lynne M. Ireland, *Museum Administration: An Introduction* (Lanham: AltaMira Press, 2003); Michael Belcher, *Exhibitions in Museums* (London: Leicester University Press, 1991); and Hilde S. Hein, *The Museum in Transition: A Philosophical Perspective* (Washington, D.C.: Smithsonian Institution Press, 2000).
[139] Weil, *Making Museums Matter*, 3-21.
[140] Weil, *Making Museums Matter*, 8-9.

to the ideal museum are not “good” museums. Weil’s hierarchical organization of the four criteria also poses a problem. Some museum professionals, for example, may find that a clear, comprehensive statement of purpose is not necessary to make the museums in which they work successful, or “matter” to the public. Museums that are successful may receive low scores by Weil’s evaluation system. My study will, however, use Weil’s four criteria – purposiveness, capability, effectiveness, and efficiency – as a means by which to evaluate museums in their own right.

This study has investigated four museums in order to show that these museums have each found ways to be successful despite having uneven resources and different emphases on museum functions. An ideal standard for museums does not exist. Instead, one must consider each museum separately to determine the museum’s purposiveness, capability, effectiveness, and efficiency.

Purposiveness

The first criterion for evaluation, according to Weil, is purposiveness. Many scholars and museum professionals agree that having a clear purpose, or mission, is critical for the success of a museum.[141] Michael Belcher suggests that mission statements should be both imaginative and comprehensive, as well as ambitious and realistic.[142] These statements, according to Weil, should take into consideration scholarship, preservation, and object-based public programming. [143] Belcher further suggests that a museum should consider goals that can be achieved in a predetermined amount of time – perhaps three to five years.[144] Weil suggests that these goals be able to be achieved with those resources currently available to the museum.[145]

The museums analyzed in this study employ various resources for presenting information to the public. Information regarding the building for the protection of the

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[141] Weil, *Making Museums Matter*, 8-13; Belcher, *Exhibitions in Museums*), 5-7; Gary Edson and David Dean, *The Handbook for Museums* (London: Routledge, 1994), 193; Barry Lord, “Institutional Planning,” in *The Manual of Museum Planning*, ed. Gail Dexter Lord and Barry Lord (Walnut Creek, CA: AltaMira, 2003), 46; Suzanne Keene, *Managing Conservation in Museums* (Oxford: Butterworth-Heinemann, 2002), 173.
[142] Belcher, *Exhibitions in Museums*, 7.
[143] Weil, *Making Museums Matter*, 11.
[144] Belcher, *Exhibitions in Museums*, 7.
[145] Weil, *Rethinking the Museum*, 69-70.

royal tombs of Vergina is available through various internet resources, such as the World Heritage Site website; however, the archaeological site and museum do not have its own official webpage to provide information, such as its hours of operation, location, purpose, or collection, or to encourage online discussions of the site and museum.[146] Instead, the Hellenic Ministry of Culture has developed a website – *Odysseus* – that provides information regarding each museum, monument, and archaeological site in Greece.[147] Although this resource does provide useful information to the public, such as contact information, ticket prices, hours of operation, and a description of the museum, there is no direct means of accessing the information specific to the building for the protection of the royal tombs of Vergina; one must, instead, navigate through the *Odysseus* website. Museums, like the building for the protection of the royal tombs of Vergina, that do not have an independent "official" webpage to provide information to the public must present their mission statements by alternative means, such as pamphlets and catalogues. Museums that do not present their mission clearly to the public may cause confusion as to their purpose as a public institution.

The building for the protection of the royal tombs of Vergina does not have a concrete, written mission statement available to the general public. While the museum claims to display artifacts belonging to the Macedonian king, Philip II, the museum does not clearly present the goals it hopes to accomplish to the general public. This does not indicate that the museum lacks a clear purpose; however, the absence of a clearly-stated mission may leave the public confused as to why a museum exists. Additionally, the lack of a clearly-stated purpose poses a problem for this study. One must deduce the museum's purpose from conversations with the archaeological site's staff and the information available through websites and publications. One is able to better understand the museum's purpose through the staff's perception of that purpose. Visitors to the site are, however, unlikely to be able to speak with an archaeologist, since the site only employs two people in that position. I was able to interview Eva Kontogoulidou – archaeologist at the archaeological site at Vergina – in order to better grasp the purpose

[146] World Heritage Site, "Archaeological Site of Aigai," *World Heritage Site*, http://www.worldheritagesite.org/sites/vergina.html (accessed on April 10, 2010).
[147] Hellenic Ministry of Culture, "Odysseus," http://odysseus.culture.gr/h/1/eh10.jsp (accessed on April 7, 2010).

of the museum. So that I could better comprehend the way Kontogoulidou views the museum, I first asked, "What, to you, is a museum?" She responded by asserting that a museum is a place for the protection and exhibition of artifacts, while providing a deep feeling of emotion. This indicates that Kontogoulidou believes, like Weil, that the protection of the artifacts in museums' collections is imperative. In addition, museums must attempt to provide the public with access to these artifacts so that the public can grow closer to the past.

Kontogoulidou believes that the museum's goals align in many ways with her own hopes for the museum.[148] She believes that the museum attempts to bring Greeks closer to their past through a heightened understanding of ancient Macedonian customs – specifically burial customs. Kontogoulidou does not believe that only Greeks can benefit from the information provided to the visitors; foreign visitors can also gain an understanding of the Greek past. Kontogoulidou does, however, believe that Greek visitors to the site and museum are able to better connect to the artifacts and information provided in the museum, being a significant period of their past. Michael Belcher suggests that museums need to be aware of their role as public institutions.[149] Indeed, one can infer from Kontogoulidou's interpretation of the purpose of the museum that she is aware of the role the institution plays in Greece and abroad.

The history presented by the museum is a topic of controversy.[150] Some scholars doubt the museum's association with Philip II. While the museum could discuss the possibility of Tomb II – the tomb presented as that of Philip II – belonging to a different member of the royal family, the site's staff does not present this controversial information to the public. Instead, the Ministry of Culture has chosen to present the history of the site

[148] Eva Kontogoulidou (Archaeologist at Vergina, Greece), interview by Lora Settle, January 4, 2010.
[149] Belcher, *Exhibitions in Museum*, 5.
[150] For information regarding this controversy, refer to: N. G. L. Hammond, "The Location of Aegeae," *The Journal of Hellenic Studies*, Vol. 117 (1997), 177-179; Panayiotis B. Faklaris, "Aegae: Determining the Site of the First Capital of the Macedonians," *American Journal of Archaeology*, Vol. 98, No. 4 (1994), 609-616; E.N. Borza, "The Royal Macedonian Tombs and the Paraphernalia of Alexander the Great," *Phoenix*, Vol. 41, No. 2 (1987), 105-121; Jonathan H. Musgrave, R. A. H. Neave, and A. J. N. W. Prag, "The Skull From Tomb II at Vergina: King Philip II of Macedon," *The Journal of Hellenic Studies*, Vol. 104 (1984), 60-78; Phyllis Williams Lehmann, "The So-Called Tomb of Philip II: A Different Interpretation," *American Journal of Archaeology*, Vol. 84, No. 4 (1980), 527-531; E. A. Fredricksmeyer, "Again the So-Called Tomb of Philip II," *American Journal of Archaeology*, Vol. 85, No. 3 (1981), 330-334; Phyllis Williams Lehmann, "The So-Called Tomb of Philip II: An Addendum," *American Journal of Archaeology*, Vol. 86, No. 3 (1982), 437-442; E. A. Fredricksmeyer, "Once More the Diadem and Barrel-Vault at Vergina," *American Journal of Archaeology*, Vol. 87, No. 1 (1983), 99-102.

as determined by Manolis Andronikos – the archaeologist responsible for many of the excavations of the site and the discovery of the tombs within the Great Tumulus, as well as the man to whom the museum exhibit is dedicated. Andronikos believed the tombs within the Great Tumulus were royal Macedonian tombs and that Tomb II belonged to Philip II.[151]

Visitors to the building for the protection of the royal tombs of Vergina could benefit from the presentation of different arguments regarding the identification of the tombs, being drawn into the scholarly debate. The acknowledgment of alternative ideas – not simply those of Andronikos – about the tomb might strengthen the museum's academic authority by demonstrating to the public that the staff of the museum is knowledgeable and aware of these alternative viewpoints. The museum's presentation of ideas opposed to those of Andronikos while maintaining his interpretation of the tombs could, perhaps, give the museum more credibility, demonstrating that the museum's staff has given much thought as to the history they present to the public. The site's staff – under the direct supervision of the Greek government – asserts the site's role as the burial grounds of royalty, specifically Philip II. The lack of ambiguity in this assertion, however, actually works to strengthen the museum's academic authority.[152]

In addition to the controversial history presented by the building for the protection of the royal tombs of Vergina, the lack of a clearly-stated purpose does prove somewhat problematic in the evaluation of this particular museum. That which the museum hopes to achieve is largely implicit to the general public. Under what pretense, then, does the public visit the site? The site's claim to be the burial site of Philip II is the primary attraction for the general public. According to Eva Kontogoulidou, the archaeological site of Vergina is considered one of the most visited sites or museums in Greece.[153] While the museum does have a purpose, it is not stated or presented in a way that would earn a high score for purposiveness in Weil's system, suggesting that the museum is not "good." This museum is, however, successful due to the wealth of objects on display and the unique

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[151] Stella Drougou, "Vergina: On the Tracks of the Macedonian Kings," in *Great Moments in Greek Archaeology*, ed. Panos Valavanis and Angelos Delivorrias (Los Angeles: J. Paul Getty Museum, 2007), 256-268.
[152] Weil, *Making Museums Matter*, 11.
[153] Eva Kontogoulidou (Archaeologist at Vergina, Greece), interview by Lora Settle, January 4, 2010.

environment in which these objects are exhibited. For the building for the protection of the royal tombs of Vergina, purposiveness is not that which makes it "matter."

Unlike the building for the protection of the royal tombs of Vergina, however, the Museum of Byzantine Culture does present their objectives to the public through a unique website and museum guidebook. The museum's guidebook describes the museum as a "center for the study, preservation and promotion of various aspects of the culture of the Byzantine Empire."[154] The website further states that, "The Museum of Byzantine Culture aims in presenting various aspects of life during the byzantine and post-byzantine periods: art, ideology, social structure and religion, as well as how historical changes and the political situation were affecting people's everyday life."[155] In addition, the museum's Deputy Director, Dimitrios Nalpantis, believes that the goals of the museum reach beyond the preservation and study of cultural artifacts into the social realm.[156] Nalpantis asserts that the museum is dedicating an increasing amount of attention to designing public programs centered around objects in the museum's collection. The Museum of Byzantine Culture's purpose includes scholarship, preservation, and object-based public programming – the three museological imperatives identified by Weil.[157]

Nalpantis noted the museum staff's desire to appeal to a younger audience through the creation of temporary exhibits focusing on modern art and photography.[158] Modern art would provide a stark contrast to the Byzantine and Post-Byzantine objects on display in the permanent exhibit, yet such an endeavor would seem to work against the museum's own goals to provide a place for the study, preservation, and promotion of Byzantine and Post-Byzantine culture by focusing the staff's energy and the museum's available space on modern art. This interest in attracting a younger audience through the use of temporary exhibits of modern art leads one to believe that the museum staff is, perhaps, more concerned with its volume of visitors than the promotion, preservation, and study of Byzantine and Post-Byzantine artifacts. The museum staff may, however, simply be attempting to broaden its reach with a creative addition to the museum.

[154] Kourkoutidou-Nikolaidou and Nalpantis, *Museum of Byzantine Culture, Thessaloniki*, 6.
[155] Museum of Byzantine Culture, "The Museum: History," *Museum of Byzantine Culture*, http://www.mbp.gr/html/en/mu_mouseio.htm (accessed on January 28, 2010).
[156] Dimitrios Nalpantis, e-mail message to the author, January 26, 2010.
[157] Weil, *Making Museums Matter*, 11.
[158] Dimitrios Nalpantis, e-mail message to the author, January 26, 2010.

The display of modern art in the Museum of Byzantine Culture would not, however, be without merit. While the museum's goal is to promote Byzantine and Post-Byzantine culture, modern art would appeal to a different audience. Although individuals who enjoy modern art and individuals who enjoy Byzantine art are not mutually exclusive, visitors who are drawn to the museum to see the modern art could, possibly, be motivated to visit the rooms in the museum that display Byzantine and Post-Byzantine artifacts while visiting the museum. This would increase the number of visitors to the museum while presenting the history of the Byzantine Empire to a wider audience. The inclusion of modern art in the museum would, however, require the alteration of the museum's purpose. Regardless, the Museum of Byzantine Culture's purpose is strong and comprehensive. The museum's staff is ambitious in its goals for the museum, desiring to expand the institution's scope through the use of temporary exhibits.[159]

Historic Jamestowne presents the history of a specific time period in an attempt to bring the public closer to the past. According to Historic Jamestowne's website, the site's mission is to "preserve, protect and promote the original site of the first permanent English settlement in North America and to tell the story of the role of the three cultures, European, North American and African, that came together to lay the foundation for a uniquely American form of democratic government, language, free enterprise and society."[160] This mission statement, like that of the Museum of Byzantine Culture, addresses two of Weil's three museological imperatives – study and preservation. Weil's third museological imperative – object-based public programs – is also addressed on the website in the context of information regarding the various tours offered to the public.

In addition to the mission statement, the website also describes the "long-term improvements" that Historic Jamestowne is implementing. These improvements include new programs and facilities, as well as continued research. Although the staff of Historic Jamestowne uses internet resources to provide the general public with information regarding the future of the site, the website does not present any of the proposed projects or a timeline for the completion of these projects. Historic Jamestowne would, perhaps,

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[159] Michael Belcher asserts that temporary exhibits allow museums to be "innovative and daring" without risking a great deal. Belcher, *Exhibitions in Museums*, 48.
[160] Historic Jamestowne, "About Us," *Historic Jametowne*, http://historicjamestowne.org/about_us (accessed on January 28, 2010).

be able to attract more frequent visits to both their website and the archaeological site and museum by describing specific plans for new facilities and programs with a timeframe within which they will be completed or implemented, as well as regular updates as to the progress being made on these improvements, on their website or in separate publications. New facilities and public programs would draw new and return visitors to the site and museum, keeping the public involved in the evolution of the site.

In addition to the preservation, protection, and promotion of those artifacts found on the archaeological site, Beverly “Bly” Straube – APVA Senior Curator at Historic Jamestowne – further believes that the purpose of the Archaearium at Historic Jamestowne is to showcase the artifacts found on the archaeological site in a manner that conveys the history of the site to a wide audience, including school-age children and adults from diverse backgrounds.[161] The museum’s stated purpose indicates that the staff of Historic Jamestowne knows what they hope to achieve with the site and museum, as well as their role as a public institution. The staff intends the site and museum to reinforce their claim that Historic Jamestowne is the “birthplace of America.”[162]

Historic Jamestowne, like Vergina, is challenged with presenting a controversial historical claim to the public. Like visitors to the museum at Vergina, visitors to Historic Jamestowne could benefit from the presentation of alternate ideas regarding the “birthplace” of the United States by being drawn into the scholarly debate and encouraged to determine, for themselves, whether they agree with the site’s historical claim. The decisiveness with which the museum staff presents their historical claim and lack of ambiguity does, however, strengthen the site’s academic authority. In contrast to the archaeological site at Vergina, Historic Jamestowne is not supported by the government. The lack of governmental control allows the staff of Historic Jamestowne more freedom in determining what history to present than the staff of the site at Vergina. Despite their controversial historical claim, Historic Jamestowne’s staff has developed a

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[161] Beverly “Bly” Straube (APVA Senior Curator, Historic Jamestowne, Virginia), interviewed by Lora Settle, February 19, 2010.

[162] This claim is, however, debated among some scholars and museum professionals. For information regarding this debate, refer to: Thomas J. Wertenbaker, “Jamestown, 1607-1954,” *Proceedings of the American Philosophical Society*, Vol. 101, No. 4 (1957), 369-374; Tony Horwitz, *A Voyage Long and Strange: Rediscovering the New World* (New York: Henry Holt and Co., 2008), 340-344; James P. P. Horn, *A Land As God Made It: Jamestown and the Birth of America* (New York: Basic Books, 2005), 288-290.

comprehensive, clearly-stated purpose and a plan for the continued success and evolution of the site.

The Museum of the Confederacy has also developed a clear, concise mission statement and plan for future improvements for the museum. According to the museum's website, the Museum of the Confederacy's mission is to "serve as the preeminent world center for the display, study, interpretation, commemoration, and preservation of the history and artifacts of the Confederate States of America."[163] The Museum of the Confederacy's ambition lies with its staff's intent, as stated on the museum's website, to establish the museum as the "preeminent world center" for the history of the Confederate States of America. There are many well-established museums dedicated to the Civil War in the United States, each providing a location for the study, interpretation, and preservation of artifacts of the Confederacy.[164] This ambitious goal is certainly a positive aspect of the museum's mission statement, since it indicates that the museum staff is striving for excellence and constantly planning improvements to the facilities, collection, and public programs.

The Museum of the Confederacy was founded at the end of the nineteenth century in the city that served as the capital of the Confederate States of America during the American Civil War. Additionally, it was founded by individuals who were directly involved and affected by the people and events of the war.[165] Although other Confederate museums in the United States, such as the Confederate Memorial Hall Civil War Museum in New Orleans, were formed under the same pretenses and possess large collections of Confederate artifacts, the Museum of the Confederacy is the only Confederate museum with a large research library for the study of the Confederate States of America.[166] This library – along with the large collection of Civil War artifacts –

[163]Museum of the Confederacy, "About the Museum," *Museum of the Confederacy*, http://www.moc.org (accessed February 27, 2010).
[164] Some other Civil War museums in the United States include: Civil War Soldiers Museum in Pensacola, Florida; Museum and Library of Confederate History in Greenville, South Carolina; Confederate Memorial Park in Pt. Lookout, Maryland; and United Daughters of the Confederacy Museum which is also located in Richmond, Virginia.
[165] S. Waite Rawls, III (President and CEO, Museum of the Confederacy, Richmond, Virginia), interviewed by Lora Settle, January 18, 2010.
[166] Confederate Memorial Hall Civil War Museum, "History," *Confederate Memorial Hall Civil War Museum*, http://www.confederatemuseum.com/pages/history.html (accessed on April 8, 2010).

provide the means with which the museum could be the “preeminent world center” for understanding the history and artifacts of the Confederacy.

Although the mission statement presented on the Museum of the Confederacy’s website is clear, comprehensive, ambitious, and realistic, S. Waite Rawls, III – President and CEO of the museum – believes that it is also slightly problematic. Rawls believes that the use of the world “commemoration” in the mission statement has negative connotations for many visitors. The Confederacy is commonly associated with slavery, so the commemoration of the Confederacy is sometimes, according to Rawls, thought by the public to indicate a possible support for the institution of slavery.[167]

Rawls indicated possible areas of improvement in my interview with him. The museum staff has developed what Rawls describes as an “iron-clad strategic plan” to expand the museum through the founding of satellite museums outside of Richmond, forming a “museum system.” In addition to the White House of the Confederacy in Richmond, the museum staff intends to found extensions of the museum in three other locations across Virginia, including Appomattox, Chancellorsville, and Fort Monroe in Hampton. These satellite museums will allow the museum in Richmond to reach a larger audience, including individuals who may be unable to travel to Richmond. Rawls communicated his disappointment at the relatively small number of artifacts on display in the current museum building, which constitute a low percentage of artifacts in the museum’s collection. This plan for expansion and public outreach will further the museum staff’s plans to establish the Museum of the Confederacy as the “preeminent world center” for the study and interpretation of the artifacts and history of the Confederate States of America by allowing the museum staff to display a larger amount of artifacts in the museum’s collection for a bigger audience.

The Museum of Byzantine Culture in Thessaloniki, Historic Jamestowne, and the Museum of the Confederacy in Richmond have all presented their statement of purpose to the public through websites and publications. This is not to say that the building for the protection of the royal tombs of Vergina does not have a purpose; however, the lack of a clearly-presented statement of purpose is problematic for this study, which implements

[167] S. Waite Rawls, III (President and CEO, Museum of the Confederacy, Richmond, Virginia), interviewed by Lora Settle, January 18, 2010.

Weil's criteria of purposiveness in the evaluation of museums. One must deduce the museum's purpose through conversations with the site's staff and information provided on various websites, such as the Hellenic Ministry of Culture's *Odysseus* website.[168] This method is knotty, since the information acquired from communications with the staff could be conflicting. Also, different individuals could infer dissimilar information from the internet resources. While the Museum of Byzantine Culture in Thessaloniki, Historic Jamestowne, and the Museum of the Confederacy in Richmond all present mission statements that address Weil's museological imperatives, all of the museums are both ambitious and realistic, as Michael Belcher suggests, in their goals and perceived role in their local communities and abroad.[169]

According to Weil, a museum cannot be successful without a strong, comprehensive statement of purpose. I would argue, however, that this is not always the case as is seen with the building for the protection of the royal tombs of Vergina. Eva Kontogoulidou asserts, however, that this museum is one of the most visited museums in Greece.[170] Perhaps, then, less importance should be placed on purposiveness and a greater weight should be placed on Weil's other three criteria – capability, effectiveness, and efficiency.

Capability

According to Weil, the second most important criteria by which to evaluate a museum is capability, saying that only through the employment of a competent staff "can the capability latent in the museum's resources…be translated into actual museological achievements."[171] Museum professionals must be capable of achieving the goals of their museums as described in their statement of purpose.[172] For those museums lacking the financial resources to hire a significant number of museum professionals, the use of volunteers can supplement the museum's staff, allowing the museum to achieve its

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[168] Hellenic Ministry of Culture, "Odysseus," http://odysseus.culture.gr/h/1/eh10.jsp (accessed on April 7, 2010).
[169] Belcher, *Exhibitions in Museums*, 7.
[170] Eva Kontogoulidou (Archaeologist at Vergina, Greece), interview by Lora Settle, January 4, 2010.
[171] Weil, *Making Museums Matter*, 15.
[172] Weil, *Making Museums Matter* 15-16.

goals.[173] Museums cannot rely on the aid of volunteers. Individuals vary greatly in capability and level of motivation, and not all volunteers may prove helpful. Also, a museum's staff may not have access to enough capable volunteers to make an impact on the museum's operations. Volunteers can, however, relieve some of the pressure placed on museums with a comparatively small staff to the amount of work to be accomplished.

The building for the protection of the royal tombs of Vergina employs nineteen individuals during the winter months and nearly twice that during the summer months. During the winter, the site employs two archaeologists and seventeen individuals for work unrelated to archaeology. During the summer, nearly every position (except that of archaeologist) doubles in number.[174] Although the museum may have a sufficient number of employees during the winter when the site is less visited and excavations are not taking place, the study, interpretation, and preservation of the objects unearthed during the summer excavations seem to be daunting tasks for two archaeologists and two conservators. The museum does not, however, display temporary exhibits or change its permanent exhibit regularly, relieving the staff of the nearly constant planning and design required of museum professionals working in museums with rotating exhibits. Eva Kontogoulidou – archaeologist at Vergina – conveyed the staff's hopes to be capable of offering guided tours and educational programs to the public in the next two to three years.[175] These tours and programs have not been offered by the site's staff due to lack of resources. Volunteers at the archaeological site at Vergina could provide the site's staff with the necessary means for offering guided tours and public programs. But according to Eva Forliga – Director of Education at the Museum of Byzantine Culture in Thessaloniki – the Greek government does not allow of the use of volunteers in museums.[176]

In sharp contrast to the number of employees at the archaeological site at Vergina, the Museum of Byzantine Culture employs ninety individuals, including archaeologists, engineers, and guards. The Museum of Byzantine Culture is significantly larger than the building for the protection of the royal tombs of Vergina and, thus, requires a larger staff.

[173] Goodlad and McIvor, *Museum Volunteers,* 1.
[174] Eva Kontogoulidou, e-mail message to author, March 8, 2010.
[175] Eva Kontogoulidou (Archaeologist at Vergina, Greece), interview by Lora Settle, January 4, 2010.
[176] Eva Fourliga (Director of Education, Museum of Byzantine Culture, Thessaloniki, Greece), interviewed in person by Lora Settle, January 7, 2010.

Like the archaeological site of Vergina, the Museum of Byzantine Culture's staff swells during the summer to accommodate the increased number of visitors.

The staff of the Museum of Byzantine Culture and the archaeological site of Vergina are somewhat mirrored in the two Virginia museums. Historic Jamestowne has much the same structure as the archaeological site at Vergina, including number of employees and type of job positions. Historic Jamestowne employs twelve individuals year-round to maintain the site and museum.[177] Unlike the site at Vergina, however, Historic Jamestowne relies more heavily on volunteers to supplement the hired staff positions by answering questions from visitors to the archaeological site and offering information regarding the history of the site and excavations. In addition, nearly half of the employees of the site and museum at Vergina are guards. Although this volume of guards ensures that the site and museum are protected from visitor-inflicted damage, these guards could double as docents to maximize their efficiency. These individuals could monitor the behavior of visitors in their tour groups, while also serving as an educational resource to those visitors. Historic Jamestowne does not employ guards; instead, the majority of the site's hired staff are trained scholars.

The Museum of the Confederacy, like the Museum of Byzantine Culture, employs a much larger number of individuals than the archaeological sites in this study. The staff of the Museum of the Confederacy consists of forty individuals – more than twice that of both the archaeological site of Vergina and Historic Jamestowne. The museum has a President and CEO, whose duties are to ensure that the staff is working toward the accomplishment of the museum's stated purpose and the museum receives the financial resources to maintain its collection, facilities, staff, and public programs. The Museum of the Confederacy is the only museum in this study that hires an individual for the position of CEO – a title that implies a greater degree of power and responsibility concentrated in one individual. Aside from the CEO and directors, the museum has six other full-time positions, and the remainder of the employees is hired for part-time positions as docents to lead the guided tours of the Confederate White House.[178] The Museum of the

[177] Beverly "Bly" Straube (APVA Senior Curator, Historic Jamestowne, Virginia), interviewed by Lora Settle, February 19, 2010.
[178] S. Waite Rawls, III (President and CEO, Museum of the Confederacy, Richmond, Virginia), interviewed by Lora Settle, January 18, 2010.

Confederacy also uses volunteers for positions, including living history interpreters, front desk representative, and gift shop attendant.

Like the staff of the Museum of Byzantine Culture, nearly half of the Museum of the Confederacy's staff is comprised of specialized positions. The Museum of Byzantine Culture fills the remainder of their staff positions, however, with guards who ensure the security of the site and its artifacts whereas the Museum of the Confederacy, as well as the archaeological site at Historic Jamestowne, does not employ guards. The Museum of the Confederacy fills the other half of their staff positions with docents who lead guided tours of the White House of the Confederacy. The Museum of the Confederacy's large number of docents allows the museum to interact more with the public through guided tours. In fact, the Museum of the Confederacy and Historic Jamestowne are the only museum in this study that offers guided tours to its visitors.

The building for the protection of the royal tombs of Vergina and the Archaearium at Historic Jamestowne are both smaller museums than the Museum of Byzantine Culture in Thessaloniki and the Museum of the Confederacy in Richmond, requiring a different number of employees. The type of positions needed at archaeological site museums also differ from that of traditional museums. Employees with a background in conservation and archaeology are more necessary for achieving the site's maximum capability than curators and educational directors. The staff of the archaeological museums in this study must be responsible for not only the on-site museum, but also the archaeological site as a whole. While the traditional examples of history museums in this study hire a larger number of individuals than the archaeological sites, each of the museums in this study possess the necessary staff required to achieve their maximum capability.

A museum's staff is an excellent indicator of the museum's capability, since the staff is responsible for accomplishing the museum's goals. One must also consider, however, the museum's collection and location when investigating its capability. A museum's staff can only be capable of achieving the museum's goals and making the museum "matter" if it has the necessary resources to do so. Each of the museums analyzed in this study have large collections of objects in their specific fields. The museums located on archaeological sites – the building for the protection of the royal tombs of Vergina and the Archaearium at Historic Jamestowne – have collections of artifacts relating directly to the site on which the museum stands. These museums are not as burdened with the issue of provenance as the other museums in this study. The artifacts displayed in the archaeological site museums were found on site, alleviating the staff from the worry of acquiring legal titles to these objects. In addition, the on-site museums were built specifically to house and showcase these artifacts. This aspect of the archaeological site museums differs greatly from the more traditional museums in that the more traditional museums have a broader scope, both chronologically and thematically. The location of archaeological site museums on the property to which the exhibits pertain, however, provides these museums with an advantage over more traditional museums, allowing the visitor to make more direct connections between the artifacts displayed in the museum and the history of both the artifacts and the site. This location allows the museums to be more readily capable of fostering an understanding of the artifacts for the visitors.

The Museum of the Confederacy and the Museum of Byzantine Culture, on the other hand, are charged with the task of making clear connections between various artifacts for the visitor through exhibit design, as well as the information provided to the visitor. These museums must provide the visitor with the context necessary to understand the objects on display, which, in some cases, originate in dissimilar locations and time periods. Moreover, they are both located in major cities, making them capable of attracting a larger number of visitors. The four museums analyzed in this study are each equipped with the necessary staff and collections to be capable of achieving their purposes, marking these museums as capable according to both Weil's system and this study. While these museums may be capable of achieving their goals, one must also consider how effective these museums are as public institutions.

Effectiveness

Weil's third criterion by which to evaluate museums is effectiveness. According to Weil, effectiveness is the most difficult aspect of museums to evaluate due to its reliance on visitor experience.[179] Every visitor to a museum enters with a different

[179] Weil, *Making Museums Matter*, 16.

background of diverse experiences which influence his or her interpretation of the exhibits. The effectiveness of a museum is, therefore, often based on public programs and the museum environment.[180]

Museums attract a diverse audience, making it difficult for them to design exhibits and public programs that appeal to all of their visitors. Vera L. Zolberg describes the typical target audience of science and history museums in America as a "younger, less affluent cross section of society," including a significant number of school-age children, who visit the museum in school groups.[181] Although museums may design public programs for this audience, they must also consider the audience of adults seeking lifelong-learning experiences when designing exhibits and public programs. Bonnie Pitman-Gelles asserts that information is becoming rapidly outdated due to economic, social, and technological developments, requiring individuals to consider education a "lifetime process."[182] Evaluating visitor experience is nearly impossible given the scope of this study and the difficulty in gathering the necessary data. Therefore, I will address the potential educational merits of public programs and exhibits presented to the public by the museums in this study, as opposed to how these programs and exhibits affect the visitor.

Although the building for the protection of the royal tombs of Vergina does not offer any educational programs or guided tours to the public, the site's staff have been working on developing programs for implementation in the next two or three years. Without these programs and tours, however, what the visitor takes away from the museum is largely based on the artifacts displayed in the exhibit and the information provided to the visitor in the exhibit in the form of exhibit labels and wall mountings.[183] Although guided tours and public programs are optional for visitors to museums and information may possibly be miscommunicated by the docents and individuals conducting the public programs, the lack of public programs and guided tours eliminates the possible opportunity for the museum to clarify any misunderstanding of the

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[180] Weil, *Making Museums Matter*, 16-19.
[181] Zolberg, "'An Elite Experience for Everyone": Art Museums, the Public, and Cultural Literacy, 51.
[182] Pitman-Gelles, "Museums and Schools: A Meaningful Partnership," 117.
[183] The labels and wall mountings in the Museum of the Royal Tombs at Vergina are written in both Greek and English. Using both Greek and English makes the museum user-friendly to native Greeks, as well as the international community.

information provided in the exhibit. The institution's effectiveness could also be deduced, however, from the museum's unique environment. The building for the protection of the royal tombs of Vergina is unlike any other museum in that it takes the visitor underground and into a dimly-lit exhibition space to view its permanent exhibit. Eva Kontogoulidou believes that this environment draws greater emotions from the visitor, making a larger impact.[184]

Like the building for the protection of the royal tombs of Vergina, the Museum of Byzantine Culture does not offer guided tours to the public. The Museum of Byzantine Culture does, however, provide a large number of public programs through the museum's educational department, as well as a yearly publication which focuses on different artifacts in the museum's collection.[185] These public programs and the yearly publication allow the museum to provide more specific information regarding individual artifacts and public programs to the public. The museum is able to foster a deeper understanding of the artifacts on display in the museum and the history associated with these artifacts through its programs and publication. In addition, the Museum of Byzantine Culture is further able to provide an effective learning and social environment through its environment. The museum building itself is regarded as work of art and somewhat of a landmark in Thessaloniki.[186] The museum has also established itself as a fixture in the community through its inclusion of a restaurant, which provides a social space for the public. The museum has additionally established itself as an effective public institution through its eleventh exhibition room. This room contains multiple computers that provide an interactive means for visitors to learn about the history of archaeological excavations in Greece, as well as the history of museums in general.

Unlike the two Greek museums discussed here, both Historic Jamestowne and the Museum of the Confederacy offer guided tours and public programs in order to supplement the information provided in their exhibits. Historic Jamestowne does not, however, offer guided tours to the public as often as the Museum of the Confederacy.

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[184] Eva Kontogoulidou (Archaeologist at Vergina, Greece), interview by Lora Settle, January 4, 2010.

[185] *Museum of Byzantine Culture* is a scholarly journal, published once a year by the museum. This journal highlights the activities taking place within the museum and offers the reader insight into the research being conducted by the museum's staff.

[186] Museum of Byzantine Culture, "The Museum Building," *Museum of Byzantine Culture*, www.mbp.gr (accessed on January 28, 2010).

The tours offered by Historic Jamestowne are offered at limited times, such as once every other Wednesday. These tours are optional for the visitor, and those visitors choosing to participate in the tours are required to purchase a separate ticket.[187] These tours each focus on a different topic or audience in hopes of maximizing their effectiveness in educating and impacting the visitor. The variety of these guided tours also encourages return visitors who wish to better understand specific aspects of the site and its history. Visitors to the site during the winter months may wish to visit again during the summer months in order to watch some of the archaeologists conducting on-site excavations. Also, visitors who choose to take one of the living history tours led by costumed interpreters may wish to return to take the "Curator's Artifact Tour" led by Bly Straube – APVA Senior Curator at Historic Jamestowne. In addition to the tours and programs offered to visitors, the archaeological site's environment strengthens the effectiveness of the museum. The museum is located on the archaeological site of the original Jamestown settlement, offering a picturesque view of the James River and a restaurant positioned on the banks of the river. This environment encourages visitors to stay on the grounds longer than they would, perhaps, stay in a traditional museum and reflect on what they have seen and learned.

The majority of the tours offered by the Museum of the Confederacy are offered multiple times daily, allowing more individuals to participate; however, these tours specifically focus on certain restored rooms in the White House of the Confederacy and do not extend their scope to the separate museum building and its exhibits. The standard tour is structured the same, so return visitors to the museum may not wish to participate in it a second time. The museum does, however, offer various other tours that focus on specific topics, such as women or the role of African-Americans in the Confederacy. While many of these specific tours target adult visitors, the museum also offers interactive educational programs for school-age children regarding specific topics, such as medical practices during the Civil War. Each of these tours, like those offered by Historic Jamestowne, are optional for the visitors and require the visitors to purchase

[187] Historic Jamestowne, "Tour Information," *Historic Jamestowne*, http://historicjamestowne.org/visit/tour_information.php (accessed on April 1, 2010). This restricted schedule of tours is largely due to the limited number of staff members working at the site.

separate tickets than those for the museum.[188] The additional costs associated with the tours offered by Historic Jamestowne and the Museum of the Confederacy may deter some visitors from participating.

As stated earlier, it is difficult to discern the effectiveness of the public programs and guided tours offered by the museums in this study. The visitors' experience is entirely subjective and, thus, nearly impossible to evaluate. Also, the additional costs associated with some of these programs limit the educational opportunities to those visitors who can afford the additional costs. Regardless, the programs and guided tours offer those visitors interested in participating a means of receiving supplemental information that may help them develop a better understanding of the information presented in the museums' exhibits. Also, the environment of some of the museums provides a social space that encourages a longer stay at the museum.

Museums that encourage lengthy visits possess a greater potential for educating their visitors. Visitors that spend more time in museums increase their opportunity for contemplation and reflection, having more time to consider the connections between objects on display and the information provided in the exhibits. In addition, museums that offer public programs to their visitors can strengthen the connections drawn by the public between objects in their exhibits, offering supplemental information for a clearer understanding of the objects. These public programs, as well as a comfortable and stimulating environment, increase the potential educational merits of museum exhibits and museums as a whole. The fact that the Greek museums in this study do not offer guided tours, however, suggests that a museum does not necessarily need to offer these tours in order to be successful, posing another problem to Weil's system of evaluation.

Efficiency

Weil's fourth and final criterion for evaluating museums is efficiency. Like effectiveness, efficiency is difficult to determine in museums since they are often non-profit organizations. Efficiency is easier to determine within for-profit organizations since profit is the primary indicator of an efficient business. The efficient use of monetary

[188] Museum of the Confederacy, "Bring Your Group," *Museum of the Confederacy*, http://www.moc.org/site/PageServer?pagename=visit_grp_main (accessed April 1, 2010).

resources is, according to Weil, critical to the success and stability of a museum; however, funding information was not gathered for the purpose of this study. Although a detailed analysis of museums' efficiency is not possible in this study for this reason, a museum's efficiency does also rely on the institution's success in efficiently preserving and protecting the objects in their collections.[189] This study can, therefore, provide a glimpse into the efficiency of the analyzed museums through an investigation of the means by which each museum protects its objects.

The archaeological sites at Vergina and Historic Jamestowne and the Museum of Byzantine Culture each employ conservators who work in on-site conservation laboratories. While these museums may attempt to maintain a stable environment in which to keep their artifacts, slight changes in the environment, such as the presence of an increased number of people, can cause damage to delicate artifacts. The "Curator's Artifact Tour" offered by Historic Jamestowne takes a small group – no more than ten individuals – into the on-site conservation laboratory for a "behind the scenes" look at how the artifacts found on the site are preserved. While this tour allows visitors to witness the site's staff at work, it also can jeopardize the artifacts in the laboratory. Groups of visitors change the temperature and humidity in the laboratory, which reduces the stability of the environment within which the objects are kept. Conservation specialists, such as Konstanze Bachmann and Rebecca Anne Rushfield, suggest that museums limit the number of people that handle the objects in their collections so as to maintain a stable environment in which to keep the objects.[190]

Unlike the other museums in this study, the Museum of the Confederacy, according to S. Waite Rawls – President and CEO of the museum – does not have a conservation facility or employ conservators and must send their materials to private conservation businesses when deemed necessary by the staff.[191] Although these artifacts are handled with care, these off-site conservation practices require that these objects are removed from the more stable environment in which they are kept at the museum. In

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[189] Weil, *Making Museums Matter*, 19-20.
[190] Konstanze Bachmann and Rebecca Anne Rushfield, "Principles of Storage," in *Conservation Concerns: A Guide for Collectors and Curators*, ed. Konstanze Bachmann (Washington, D.C.: Smithsonian Institution Press, 1992), 5.
[191] S. Waite Rawls, III (President and CEO, Museum of the Confederacy, Richmond, Virginia), interviewed by Lora Settle, January 18, 2010.

addition, off-site conservation allows objects to be handled by multiple individuals. Regardless, all of the museums in this study function efficiently.

Weil's four criteria for evaluation are, at times, in direct opposition to one another, posing a problem to the hierarchical arrangement of these criteria. Museums that efficiently conserve their objects cannot place them on display for long periods of time due to the damage caused by subjecting them to prolonged exposure to light and a fluctuating environment. The need for careful conservation in order to be efficient limits the capability of museums' staff by restricting the use of artifacts for exhibits and public programs. This restriction further detracts from the museum's effectiveness, since these objects, as potential educational tools, are in need of careful conservation. Typically, those artifacts that are the most unique are highlighted in museum exhibits and public programs; however, these artifacts are in need of the most careful conservation.

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Analyzing the building for the protection of the royal tombs of Vergina, the Museum of Byzantine Culture in Thessaloniki, the Archaearium at Historic Jamestowne, and the Museum of the Confederacy in Richmond using Stephen Weil's four criteria – purposiveness, capability, effectiveness, and efficiency – seems to provide a comprehensive understanding of the functions of these museums; however, the importance that Weil places on certain criteria does not seem to be reflected in all of the museums in this study. Although Weil believes purposiveness to be the most important criterion for which to evaluate a museum, this study has shown that a strong purpose is not the deciding factor in investigating whether a museum "matters."

For example, Vergina's lack of a publicly-stated purpose does prove challenging for this study. Only through an interview with an on-site archaeologist and the careful review of the information provided regarding the museum on websites and in publications, is it apparent that the building for the protection of the royal tombs of Vergina knows its purpose, or role, as a public institution. That role is to bring Greek visitors closer to their past, while educating non-Greek visitors as to a specific period of Greek history and protecting the artifacts uncovered in on-site excavations.

None of the museums in this study would receive perfect scores from Weil's system of evaluation. In fact, it would be difficult for any museum to receive a perfect score. As stated in Chapter 1, museums "can no longer be all things to all men."[192] Museums must, instead, decide what purpose they hope to achieve with the resources available to them in order to be effective in serving as cultural, social, and educational institutions. Each of the museums in this study are aware of their role. The staff of the archaeological site of Vergina presents itself as the burial ground for ancient Macedonian royalty – specifically Philip II – and attempts to preserve the artifacts in its collection so that it may continue to foster closeness between its visitors and the past. The Museum of Byzantine Culture has established itself as an arena for the study and interpretation of Byzantine and post-Byzantine culture, while attempting to expand its role further as a social institution within the community through the development of public programs and temporary exhibits pertaining to subjects outside of the Byzantine Empire. Historic Jamestowne asserts its role as the "birthplace of America" and attempts to showcase the archaeological finds from the site of the first permanent English settlement in the New World. The Museum of the Confederacy endeavors to establish itself as the "preeminent world center" for the study of the history of the Confederate States of America. Although all of these museums are ambitious and realistic in their goals, their purposes are not as comprehensive as Weil suggests they should be. These museums are, however, all "successful" and "purpose-driven."

Although Weil's hierarchical organization of these criteria is problematic, these four areas of investigation within museums provide a nearly comprehensive understanding of the way in which each of the four museums in this study operate, as well as how each of the museums' functions work together to create successful museums. As discussed in Chapter 1, museums vary greatly in size, number of resources, and subject matter. There can be no ideal standard for museums, since each museum's staff must decide what works for its particular institution. Although an evaluation of a museum using Weil's four criteria does bring to light some areas within a museum that could be improved, as well as which areas are functioning effectively and efficiently, this study has demonstrated that his hierarchical organization of these criteria and assigned numeric

[192] Belcher, *Exhibitions in Museums*, 18.

values assumes a standard for all museums, which works against the central argument of this study.

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