



United Nations
Educational, Scientific and
Cultural Organization

ANG. 4742

MISSION REPORT

Assessment Of Museums in the Kurdish Region of Iraq

24 March – 15 April 2009

Stuart Gibson

Institut kurde de Paris

Purpose of the Mission

- i. To liaise with the Kurdistan Regional Government (KRG), artists, collectors, and cultural, educational and museum specialists with the aim of ascertaining the current status of the museum sector and in particular museums resources in the Kurdistan Region of Iraq.
- ii. In collaboration with the museum specialists and the relevant Kurdish Regional Government (KRG) authorities propose general features for a development strategy for museums in the Kurdistan Region of Iraq.
- iii. provide recommendations adhering to the highest internationally accepted standards to specific Kurdish museums and government authorities; and deployment strategies for such recommendations when reasonable.

Mission Organization and Objectives

The mission was organized around a series of meetings over a three week period with government officials (Regional Departments of Antiquities, the Ministries of Tourism, Culture, Finance, and Education), Hero Ibrahim (wife of the Iraqi President), management of the Museum of Antiquities Erbil (see *Appendix I, Preliminary Survey Museum of Antiquities – Erbil*), the Erbil Citadel (see *Appendix II, Preliminary Survey Erbil Citadel*), the Kurdish Textile Museum (see *Appendix III, Preliminary Survey Kurdish Textile Museum*), the Sulaymania Museum (see *Appendix IV, Preliminary Survey Sulaymania Museum*), Sarai Museum Project (see *Appendix V, Preliminary Survey Sarai Museum Project*), the National Museum Amna Suraka (see *Appendix VI, Preliminary Survey National Museum Amna Suraka*), the Dohuk Museum (see *Appendix VII, Preliminary Survey Dohuk Museum*), private museums (see *Appendix VIII, Preliminary Survey Folklore Museum – Dohuk*), museum specialists, private collectors, gallerists, private individuals interested in the museum sector in the Kurdish Region of Iraq, and artists (see *Appendix XI, Selected List of Mission Meetings*).

Mission Outcomes

Overview

The museum community in Kurdistan has recently undergone a modest renaissance. While much of Iraq has been engulfed in political chaos, Kurdistan has enjoyed relative calm and experienced an economic resurgence of late. Over the past decade Kurdistan has also reaffirmed its cultural identity and spiritually reamed itself. The museum community has also begun to stir and take stock of itself, its rich heritage, and its potentials. The community has begun to reach out to the international community as it reclaims its important position as a cultural centre. The museum community is today committed and exceptionally determined to emerge from the past traumatic decades into the 21st century revitalized and forward-looking.

Nevertheless, the museum community in Kurdistan faces daunting challenges – challenges readily acknowledged by the Kurdish museum community and government. The level of training and museological expertise available today in museums in Kurdistan is below recognized international standards. The cataloguing and registration of collections is currently a network of disparate approaches which impedes object security, the sharing of information, and scholarship. Museological scholarship, especially regarding collections, is for the most part absent. Conservation expertise, while acknowledged as essential, is weak and generally unavailable to many museums. Security (objects, buildings, staff, and visitors) in most museums is dangerously sparse or non-existent. The museum community is currently a 'mind-set' where museology is generally equated exclusively with archaeology at the expense of the broader cultural diversity that defines Kurdish identity and history. Addressing all these challenges will require tenacity, determination, myriad resources (human, financial, and political), and a certain balletic finesse. If all the stakeholders in this challenge assume a common commitment focusing on identifying realistic goals, prioritizing needs, and seeking demonstrative and sustainable results, there is anecdotal evidence to suggest that the seemingly impossible will be realized.

It should be stressed that this report does not in any way purport to be a comprehensive assessment, rather a preliminary analysis and it should be interpreted as a starting point for the work ahead.

Administration and Management

- In 2006 Kurdistan, following a general practice in the Middle East, established a Ministry of Tourism placing the Department of Antiquities under it, with each province in Kurdistan having a Directorate of Antiquities reporting to the Department of Antiquities. The underlining logic behind this model is the assumption that the Ministry of Tourism is better positioned to generate revenue, primarily through the development of tourism and foreign investment in tourist sites, which would by extension support archaeology and museums in Kurdistan. The placement of antiquities and museums under the Ministry of Tourism raises serious concerns. The inherent priorities of tourism are not necessarily aligned with those of museums and archaeology, and in some respects the priorities of one are at odds with the other - witness the recent disagreement between the Iraqi Ministry of Tourism and Antiquities and the Iraqi State Board of Antiquities and Heritage (SBAH) over the reopening of the Iraqi National Museum in Baghdad and the irreversible intrusion of 'tourist facilities' at the ancient site of Khennis (Duhok).¹
- Anecdotal evidence suggests that policy decisions are often out of touch with the realities 'on-the-ground' in museums and thus fail to improve the quality of museum

¹ The Iraqi Government recently decided to relocate the SBAH to the Ministry of Culture. The KRG is also considering moving the Kurdish Department of Antiquities to the Ministry of Culture.

life. Many government policies and programmes tend to be unrepresentative of, and unaccountable to, the museums they aim to help. Programs designed exclusively by government agencies are often prioritizing the interests of the agencies, not necessarily those of museums. The museums are often not involved in the decision-making process in substantial ways, and as consequence the interests of museums are often fundamentally irreconcilable with the interests of the ministries and government agencies.

- Most museums in Kurdistan reflect an organizational model prevalent throughout the Middle East whereby museums are perceived primarily as buildings housing objects. As consequence, museums are too infrequently imagined as vibrant meeting places between the general public, scholarship, objects (archaeological and otherwise), and ideas.
- While the management of individual museums and government agencies have a general appreciation of museum management's function, there is not always a complete recognition of the full implication of management's role, the breadth of its responsibilities, and the modalities for realizing strategic decisions.
- Most of the museums have common needs and are emerging from similar organizational and administrative environments. There are numerous areas where the sharing of information and resources are not fully exploited. It cannot be overly stressed that the integrity of museums is to a great degree dependent upon their cooperative relation with other museums (domestic and international). Such cooperation encourages scholarship, joint exhibitions, and in some circumstances the sharing of resources – all of which contribute to a museum's smooth functioning.
- Most museums in Kurdistan - following established tradition in the Middle East – are currently focusing primarily on cataloguing and the conservation/preservation of their collections. Less attention has been historically applied to public programs (education and educational outreach, visitor services, publications, exhibitions, etc.). While the latter functions are readily acknowledged as important, there appears to be some lingering confusion as to the placement and inter-relation of these activities in the overall organization and functioning of museums.

Financing

- Kurdistan receives seventeen percent of the Iraqi federal budget (adjusted by the federal government for expenditures paid directly by the federal government on behalf of Kurdistan). The Kurdish Council of Ministers and the Department of Planning in consultation with Committees from the Kurdish Ministry of Finance determine the allocation of funds received from the Iraqi federal government. Education and health are given priority. Budget and fiscal decisions on the local level

are made by the four provincial General-Directors of Antiquities (Directorate of Antiquities) with most museum funding allocated to cover basic overhead, salaries, and pre-approved special projects. Given this structure, the museums in Kurdistan have no relative financial autonomy in determining the allocation of resources. This structure has handicapped the efforts of individual museums to plan strategically and often discourages management from seeking creative ways of revitalizing their museums.

- Fundraising is a relatively new concept in Kurdistan and fund raising opportunities are seriously limited in the short term. Nevertheless, museums are encouraged by the Kurdish government to seek extra-budgetary funding from sources outside the government. However all formal requests (example, grant applications made to foreign foundations) must be made through the Ministry of Tourism. Applying for grants from foreign foundations and corporations follows well established application and reporting procedures. Unfortunately, most government agencies and museums in Kurdistan are unfamiliar with and ill-prepared to handle such applications. In addition, ministries are generally unable or unwilling to tackle extra-budgetary funding. This has denied museums access to this crucial funding.

Scholarship in Museums

- Inadequate scholarship, particularly with regard to the collections, is a significant barrier denying the public a full engagement with the collections in the museums in Kurdistan. Without the expertise and knowledge to bring the collections to life, museums are simply repositories. While scholarship is greatly revered in Kurdistan, little direct scholarship (related specifically to the collections in museums) is undertaken by museum 'curators'. To date, scholarship has not been perceived as essential and relevant to the museums' primary mission. There also appears to be confusion between the overlapping roles of curators as custodians of objects and/or scholars. The situation is exacerbated in Kurdistan as most of the 'curators' do not have higher university degrees nor is there a tradition of curatorial scholarship in Kurdistan (and Iraq).
- The relationship between museums and universities (and research libraries) is a critical and a vital resource. Given the level of scholarship in museums today in Kurdistan, this is especially relevant and important, albeit seriously underexploited.

Conservation

- Over the past decade, and encouraged by foreign donors, activity in the sector has focused primarily on conservation and the cataloguing of objects. This is understandable triage in the face of the recent disruption of museum life and the devastations inflicted on archaeological sites and collections in Kurdistan and Iraq

over the past fifteen years. While conservation is an essential role of museums, museums must also take steps to guarantee that the collections are available to the public. The continued emphasis on conservation at the expense of rehabilitating and developing museums has handicapped the development of museology and the sector. Conservation of collections is intimately tied to the well-being of museums which house, document, display, and preserve these collections for the public. It is ultimately museums and cultural sites that attract scholars and tourists.

- The Erbil Institute's Cultural Heritage Project, recently opened in facilities made available by the Kurdish authorities in Erbil and financed by the US State Department, offers some possibilities for enhancing the conservation and museum management skills in Kurdish museums. While the project is primarily focused on providing assistance to the Iraqi National Museum (Baghdad), it includes aspects focusing on the museum community across Iraq. Under the Project's auspices, museum specialists from Iraq are being sent to the US for extended training. In addition, customized training is planned at the Erbil Institute in conservation (theory and practice) and collections management as well as the management of archaeological sites and museums. The project is funded for two years and commenced in October 2008. It is unclear whether the project will continue after the two year period. While it is anticipated that specialists from Kurdistan will be included in the training, it is currently unclear to what extent.

Registration of Collections

- According to Iraqi constitutional law (Article 113, 2005) all objects excavated in Iraq are "national treasures" under the jurisdiction of the "federal authorities", and following established practice should be registered in the national collections (1936 Law) with the Iraqi State Board of Antiquities and Heritage registry located in the Iraqi National Museum (Baghdad) which subsequently determines where the artefacts will be dispersed throughout Iraq. Since 1991, objects discovered or reclaimed in Kurdistan are distributed by various Kurdish authorities to museums in Kurdistan. Two immediate issues arise. Firstly, the provenance of most of the reclaimed objects is difficult to determine. This undermines scholarly work as these objects are integrated into museum collections in Kurdistan (and Iraq). Secondly, the cataloguing of objects is complicated. Most museums in Kurdistan have developed their own cataloguing procedures and numbering systems (and are applying these to newly received objects as well as objects in their collections previously catalogued and numbered by the State Board of Antiquities and Heritage in Baghdad). This has created several cataloguing systems in Kurdistan operating in parallel with the cataloguing system at the central registrar at Iraqi State Board of Antiquities and Heritage. This arrangement is inefficient and counterproductive, and complicates provenance determination and tracking objects as they move through the museum network in Kurdistan and Iraq.

- The inventorying and cataloguing of collections is recognized by all museums in Kurdistan as a primary responsibility. The computerization of collections is also acknowledged by the museums as critical. However, the level of commitment to computerization varies widely from museum to museum. In addition, the procedures and software used vary widely.

Training and Expertise

- There is a serious need for a broad range of museum training in Kurdistan. While the situation varies from museum to museum, all museums would benefit from exposure to remedial training (theoretics and practice) in areas such as museum organization; security; public relations and marketing (locally, regionally and especially internationally); exhibition (permanent and temporary) design and management; visitor services; educational programming and outreach; and conservation and restoration. None of the museums visited have yet to develop a strategy (including prioritization of needs) for their respective museums. As consequence, most issues relating to the management, organization, functioning, and enhancement of their museums are treated on an ad hoc basis. Nevertheless there is a strong commitment and healthy curiosity on the part of the vast majority of museum specialists in Kurdistan to introduce new thinking into their institutions and the museum community at large.
- To date most of the museums have had the opportunity of sending staff abroad for selected internships. Most of this has been conservation-related. The immediate application and impact of much of this training is questionable and the long-term benefits vary from museum to museum. While introduced to accepted practices in use outside Iraq, these often must be modified for Kurdistan. The latter is a process more often than not requiring on-going mentoring (and often equipment unavailable in Kurdistan) between Kurdish museum specialists and foreign experts and organizations. There is no evidence that the latter process has been institutionalized in the museum community, nor, is even feasible.

Security

- Security in most museums does not meet accepted international standards and there appears to be latent jurisdictional issues apropos the objects and their security. Most museum staff is untrained in basic security (objects, building, and visitors), unprepared to evacuate a museum in case of fire, and unprepared to handle potential terrorist attacks or thefts. The security for the museum buildings is normally entrusted to the local militia or police. Security for the objects in museums remains with the staff, most particularly the director/manager. During closing hours, the museum and storage facilities are locked (with the key usually in the possession of the director of the museum). In case of an emergency, the police and/or militia have no

authority/ability to enter the museum or storage buildings. This lack of coordination and planning represents serious risks to the museum collections. In addition, foreign museums will be unable to loan objects to museums in Kurdistan unless the museums can demonstrate that security practices in place in their museums adhere to internationally accepted standards.

Private Galleries

- There is a nascent private gallery industry struggling to take root in Kurdistan and with some modest success, for example the Zamwa Gallery in Sulaymania which easily rivals any modest private gallery in Europe. Nevertheless, the gallery industry will require careful nurturing and support. This will be difficult in the short term as the market for art is relatively new in Kurdistan and the economic climate does not currently promote it. Its ultimate success will depend upon its ability to capitalize upon the perception today of Kurdish and Iraqi art as a new and 'exotic' market, its ability to exploit the fledgling tourist industry, and its liaising with other galleries around the world (via internet and international shows/fairs).

Artists

- There is an emerging community of young artists primarily in the larger city centres. For example, the newly formed Hawkar Rskin artists association in Erbil which now numbers over forty artists engaged in promoting their work through exhibitions and 'happenings'. Dependent upon local government support for exhibition space and the sale of their art for survival, the association continues to thrive. The Ministry of Culture has also recently increased its support for established artists by creating an archive to record the lives and careers of artists. From a cursory examination, it would appear that future success – at least in the short term – will rely on the younger generation of emerging artists and their innate fascination with technology and artistic developments of the arts community inside and outside Iraq (for example, PLANET Kurdistan at the 53rd Venice Biennale and KurdOnline).

Data Collection

- It was noted that the compilation of visitor data collected at individual museums is very limited or non-existent, and when collected is not always interpreted effectively with the aim of supporting strategic decisions. Statistic gathering and interpretation is one of the most important tools available to museums, especially those undergoing reorganization and change. The constant evaluation of possibilities and resources is fundamental to advancing change. This is intimately tied to data collection and data interpretation.

Recommendations

Organization of the Museum Community

- The inherent priorities of tourism are not necessarily aligned with those of museums and archaeology, and in some respects the priorities of one are at odds with the other. It is therefore recommended that the Kurdish Regional Government transfer the Department of Antiquities from the Ministry of Tourism to the Ministry of Culture.
- Museums are far more aware of their needs and day-to-day challenges than government agencies. Any effective working relationship between museums and government authorities (local, provincial, and federal) requires a *pro active* engagement of museum specialists *at the grassroots level*. It is recommended that museum directors/managers in collaboration with museum specialists across Kurdistan establish an informal 'working group' (perhaps later formalized as an association or federation) to explore their common interests and needs; it being important that the museum community have a single and unified voice. The 'working group' would also prioritize and advocate to government and the public the needs and concerns of the museum community in Kurdistan. Anecdotal information suggests that government agencies would welcome such an approach.

Human Resources

- The Ministry of Tourism (and Ministry of Culture) and the Department of Antiquities *in collaboration with museums* and UNESCO experts develop uniform job descriptions defining the responsibilities of all staff members in museums throughout Kurdistan and most importantly museum registrars, collections managers, and archaeologists (curators). These descriptions should be reviewed regularly (at least every two years). In addition, each museum's management (director) should be given *reasonable* leverage to modify such job descriptions in response to the specific needs of their respective museum.

Collections Management and Registration

- The Kurdish Ministries of Tourism and Culture and the Department of Antiquities *in collaboration with the museums in Kurdistan* develop a coherent and uniform collections management policy and procedures for inventorying, cataloguing, and computerizing collections. Such policies and procedures (and common software) would promote the sharing of information across Kurdistan, streamline the collection and maintenance of data, facilitate the sharing of information amongst museum specialist throughout Kurdistan (and Iraq) and internationally, and promote scholarship.
- As the 'national treasures' of Iraq rest under the jurisdiction of the federal government (Iraqi Constitution, 2005, Article 113), ideally any effort to create a coherent and uniform collections management system in Kurdistan should be coordinated with the

national registrar at the State Board of Antiquities and Heritage (Iraqi National Museum in Baghdad) to ensure that all items in Iraqi collections (archaeological *and otherwise*) are properly identified, catalogued, and stored following uniform procedures and policies. Given the disruption in the museum community in Iraq over the past years and recognizing the immediate need to guarantee that all objects are properly inventoried and catalogued, the Kurdish authorities are encouraged, in the event that collaboration with the State Board of Antiquities and Heritage is not immediately feasible, to proceed independently in establishing and implementing uniform inventorying and cataloguing policies and procedures across Kurdistan as a provisional arrangement and with the aim of integrating into an Iraqi national collections management system at the State Board of Antiquities and Heritage (Baghdad) as soon as feasible.

- It is recommended that UNESCO encourage and assist the Iraqi State Board of Antiquities and Heritage and the Ministries of Tourism and Culture, the Provincial Directorates of Antiquities, and museums throughout Iraq in establishing uniform national policies and procedures for the identification, cataloguing, registration, computerization (including uniform software), and storage for *all* moveable cultural heritage (archaeological *and otherwise*) and intangible heritage in Iraq.

Training and Expertise

- It is recommended that museums in cooperation with the Ministries of Culture and Tourism and the Department of Antiquities, and in collaboration with UNESCO, develop a broad and robust training programme for Kurdish museum specialists in museological theory and practice and museum management and administration. The programme would be 'path dependent' (i.e. evolutionary drawing upon past experience, rather than 'breaking' completely with established museological traditions in use in Kurdistan and Iraq) The programme would include a combination of short and long term training and internships abroad, training and mentoring in Iraq, and university study. The sequencing and timing of specific elements in the programme should be sensitive to the current realities in Kurdish museums, the environment in which the training will be ultimately utilized, and focus on demonstrable results and sustainability. Elements of the training could be tailored to specific museums, while other elements would be organized for a broader audience drawn from across the Kurdish museum sector. Some elements of the programme need not be restricted exclusively to seasoned museum specialist but could also be open to entry-level museum staff and interested university students. It is also recommended that parts of the programme, particularly those focusing on museum organization and management, be open to government officials and staff in order to expand their awareness of museums and their functioning. The programme would include museum organization and management and best practice, education and educational

outreach, collections management (cataloguing, photography, inventory, storage, registrar, role of the curator/keeper), exhibitions (interpretation, object selection, display, lighting, gallery design, signage and didactics, engineering, installation), visitors services (tours, guides and docents, bookshop/gift shop, cafes), conservation and preservation, fundraising (foundations, corporate), public relations (press office), and IT.

- Understanding and providing for the needs of visitors – as essential stakeholders in museums – is vital. It is recommended that the Ministries of Culture and Tourism and the Department of Antiquities, ideally in cooperation with the Ministry of Education, establish vocational programs for guides, and security and visitor services personnel. The graduates of these vocational programs would then be fed into the museum system across Kurdistan.
- There are numerous building restoration and construction projects currently underway or being considered in Kurdistan (cf. a National Museum in Erbil, the Sarai project in Sulaymania, the new Dohuk Museum, and the revitalization of the Sulaymania Museum). The staff and expertise necessary to realize these museums and sustain these museums after their opening is an important consideration. It is recommended that the Ministries of Tourism and Culture, local authorities, and the respective museums move slowly guaranteeing that the necessary expertise is in place before undertaking these projects in earnest. Much of the requisite expertise is not currently resident in Kurdistan. Therefore it is further recommended that the appropriate authorities and museums consider calling upon international expertise (for example, UNESCO) especially during the initial planning stages of these projects. While each of these projects represents unique challenges, they all will require to some degree similar expertise. The Ministries of Tourism and Culture, local authorities, and the respective museums are encouraged to view these projects as an opportunity to introduce new expertise throughout Kurdistan, and are further encouraged, when possible and reasonable, to coordinate these projects through the sharing of expertise.
- The Ministries of Tourism, Culture and Education and the Department of Antiquities initiate English language training for museum specialists across Kurdistan. Staff working in museums will benefit greatly from English language skills as they would have access a broad range of materials in English, communicate directly with other museums around the world, and interact with visiting foreign scholars and museum visitors
- The Kurdish Ministries of Tourism, Culture and Education, ideally in cooperation with the Iraqi State Board of Antiquities and Heritage and the Iraqi Ministries of Culture and Education, explore the possibility of integrating a limited number of management

courses - designed specifically for museum managers - into the existing business management curriculum at universities and vocational schools in Kurdistan and Iraq. This would begin to lay the ground for a new generation of museum managers as well as provide opportunities to current museum managers to enhance their skills.

Conservation

- The Ministries of Tourism and Culture and the Department of Antiquities consider the establishment of a conservation institute in Kurdistan providing conservation services and training to all museums in Kurdistan (perhaps in collaboration with and/or as an outgrowth of training planned at the Erbil Institute's Cultural Heritage Project). While this would not preclude the expansion and introduction of conservation *in situ* in individual museums, it could provide a training ground and conservation resource (staff and equipment) sorely needed throughout Kurdistan.
- The Ministries of Culture and Tourism and the Department of Antiquities, ideally in cooperation with the Ministry of Education, establish vocational programs (theory and practice) for conservators and restorers. The graduates of these vocational programs would then be fed into the museum system. This would also promote a cadre of professionals with uniform skills available across the sector.

Scholarship

- The Ministries of Culture and Education, and the Department of Antiquities support the development of scholarly research *in museums* specifically with regard to the collections. Visitors must be able to fully engage with the collections as learning experiences. This requires serious scholarship in the museums, as the public looks to the museum as the authority in realizing the fantastic potential inherent in its collections. (Some collections are intended primarily as a resource for researchers and scholars, but these research collections must also be promoted, if they are to reach a wide audience of scholars.) The future of Kurdish museums as recognized centres of scholarship is also directly dependent upon expanding the current level of scholarship. The development of scholarly research will integrate these collections into the international museum community. This will also encourage the development of closer ties between museums and universities in Iraq and internationally.
- It is recommended that the Ministries of Tourism, Culture, and Education and the Department of Antiquities encourage museum specialists and undergraduate university students to seek post graduate degrees in art history and archaeology. In this regard, it is recommended that the Ministries of Tourism and Culture and Department of Antiquities in collaboration with the Ministry of Education investigate the possibility of enhancing the current graduate curriculum in art history and archaeology at Kurdish universities (for example, the Masters of Arts and the Doctorate of Philosophy degree programs at Salahaddin University), the gradual

inclusion of a museological curriculum, and the expansion of the faculty to realize this.

- As the requisite post-graduate university curriculum in museology and art history is not currently available in Iraq (and generally not in the Middle East), the Ministries of Tourism, Culture, and Education and the Department of Antiquities are encouraged to support post-graduate study abroad. The Iraqi Government currently has in place a program promoting foreign university study (10,000 scholarships per year for five years). It is recommended that the appropriate Kurdish ministries should work closely with federal government authorities in Baghdad to exploit this program to the fullest benefit of museum specialists and university students from Kurdistan.² The Kurdish authorities, in collaboration with the Iraqi authorities in Baghdad, should also continue to investigate scholarship opportunities available directly from foreign universities.
- It is recommended that university students considering careers as museum specialists, be strongly encouraged to acquire a second language, English or otherwise. This would facilitate foreign studies and increase access to foreign language scholarship and scholars.
- It is recommended that the museums in Kurdistan develop stronger ties with universities and research centres and libraries (in Kurdistan and abroad) to augment and supplement existing scholarship in their museums. These are important relationships with potentially long term benefits to the museum and by extension to the public.

Mission and Master Plan

- Each museum in Kurdistan develop a coherent mission statement. Such an exercise would challenge each museum to better define its core purpose and the strategies for accomplishing it. Realizing that a mission and master plan is ultimately the responsibility of each museum, it might be beneficial for Kurdish museums to initiate this process in small working groups (three or four museums). By extension, such an approach would encourage each museum to differentiate itself from other museums in Kurdistan, the latter being helpful as each museum develops a marketing strategy and 'identity'.

² The Iraqi scholarship program includes tuition and a bursar for travel, room and board, and English language training. Most foreign universities require students to be proficient in a foreign language (English) before providing unconditional acceptance to study. The Iraqi government currently requires students to receive an unconditional acceptance before it will approve a scholarship. From experience, the authorities administering the program have been able to make arrangements with universities on one on one basis to provide unconditional acceptance with the understanding that the student will not begin studies until they are proficient in English.

- It is recommended that every museum in Kurdistan develop a master plan and strategy for their museum. The master plan should be viewed as a blueprint for each museum's future, addressing short, medium, and long term challenges, needs and goals. It should include, but not necessarily limited to, an analysis of the museum building, visitor development and education, interpretation/reinterpretation of the collections and permanent exhibition and galleries, conservation and restoration, educational outreach, staffing including education and remedial training, security, international relations, and financing (government and otherwise). The master plan should be considered a permanent 'working document' regularly updated to reflect changing priorities and needs in each museum.

Promotion of Artists

- In the past, culture in Kurdistan has been synonymous with archaeology. This is understandable given Kurdistan's rich and important archaeological heritage. However, the cultural fabric of Kurdistan is complex extending well beyond archaeology. It is recommended that the Ministry of Culture encourage artists, in particular young artists in whom the future of Kurdish culture is so dependent. Public recognition is one of the simplest and most effective ways of accomplishing this. It is therefore recommended that the Ministry organize and promote competitions and awards as well as exhibitions for artists. The Ministry is further encouraged to promote Kurdish artists overseas through their participation in international competitions and exhibitions. This not only promotes individual artists but Kurdish culture and heritage. The Ministry is further encouraged to commission (and purchase) art (painting, prints, handicrafts, frescos, sculpture, photography) for museums, public spaces, and buildings as this not only enlivens these spaces but encourages artistic endeavour and public awareness of Kurdish art and artists.

Promotion of Contemporary Kurdish Art

- In 1998 the Ministry of Culture allocated land and a budget and engaged an architect with the aim of establishing a Museum of Modern Art. For numerous reasons the project was postponed. The Ministry of Culture is encouraged to revive this project. The establishment of a Museum of Modern Art would celebrate and promote modern artistic activity in Kurdistan and signal to the world the Kurdish people's recognition that contemporary art and artistic output is a seminal part of Kurdish culture. It is strongly recommended that a detailed master plan be fully worked out and agreed upon *in advance* of finalizing an architectural brief. The museum's mission and by extension the objects (contemporary painting, prints, handicrafts, intangible heritage, sculpture, film, photography), exhibitions, activities, to be included and the services necessary to support these will dictate the eventual architectural topology of the building and the resources (financial and human) necessary to guarantee its realization and sustainability. In addition related issues such as the visitor circulation

(access to the building, emergency exits, staircases and possible elevators, access for the handicapped), visitor services (rest rooms, cloakrooms, shops, cafés, etc.), placement of administrative offices and building services, storage facilities and access to the storage facilities (from inside and outside the building), temporary exhibition areas, library, and educational centre should be explored and finalized *before* the architectural brief is finalized. Foreign expertise (example, UNESCO) is advisable especially during the early planning phase.

Technology

- The availability of technology and its uses should be exploited to the fullest. The long-term benefits of technology cannot be underestimated. In addition to supporting information gathering and maintenance, education, scholarship, and domestic and international collaboration, technology offers a gateway for introducing Kurdish culture to the world and promoting tourism. In the short-term it is recommended that government agencies and museum management aggressively continue to introduce computer skills (and the requisite equipment and access) to the *entire* professional staff of all museums in Kurdistan.
- It is recommended that museums develop websites promoting their respective museums and collections and as information resources for visitors. Given the resources necessary to realize this (financial and technical), the Ministries of Culture and Tourism and the Department of Antiquities, in collaboration with the provincial Directorates of Antiquities, are encouraged to construct a *single* website promoting Kurdish museums (cf. Erbil Citadel website), each museum being allocated specific space on the site to promote their museum, collections, exhibitions, and activities. It is further recommended that each museum have control over the content on the site pertaining to their respective museum.
- In the long-term, it is recommended that museums develop the various educational opportunities technology offers for sharing their collections and scholarship with the general public (children and adults) and scholars around the world.

Non-Governmental Financing

- As the needs of museums are broad, access to non-governmental funding is crucial in realizing their missions. It is recommended that the Ministries of Tourism and Culture in collaboration with the Department of Antiquities and the Ministry of Finance, and in collaboration with UNESCO experts, develop specific policies and procedures whereby museums may solicit funding for specific projects from foundations (foreign and domestic), non-governmental agencies, and businesses. In this regard it is recommended that the Ministries assign and train specific personnel in the drafting of proposals, solicitation and follow-up, and preparation of financial accounting and reporting as required by donors. It is further recommended that

Ministry personnel and museum staff be trained simultaneously as each will be dependent upon the other for the effective running of such a program. In addition, each museum is strongly encouraged to assign a specific staff member to liaise with ministry personnel. There is strong anecdotal evidence that such a programme would have broad support from the museum community and government agencies.

Security

- Security is a critical issue in any museum, but particularly in Iraq and Kurdistan today. Most security (building, collections, staff, and visitors) in museums in Kurdistan does not meet international standards. It is recommended that the Ministries of Tourism and of Culture in collaboration with the Department of Antiquities and UNESCO immediately initiate security training (fire, theft, and terrorism) for all staff in all museums in Kurdistan.

Institut kurde de Paris

Appendix I

Preliminary Survey

Museum of Antiquities (Erbil Civilization Museum) – Erbil

Overview

A brief visit was made to the Museum of Antiquities (Erbil Civilization Museum) in Erbil. Meetings were held with the manager (director) and professional staff. The following is a preliminary review of the museum and is in no way intended as a detailed analysis.

The museum building while adequate and well maintained is small and is primarily used for the display of the museum's collections. There is very limited space currently available for any possible future support functions (conservation and restoration, administration, visitor services, and education activities). The staff is energetic, curious, and committed; however, it could benefit greatly from a broad range of training (theory and practice). The museum lacks a clear mission and decisive management. This appears to complicate the staff's day-to-day functioning, impair strategic planning, and discourage serious initiative.

The immediate challenge will be convincing upper management (Department of Antiquities) of the essential need for change that would allow for the introduction of new ways of thinking and expertise into the museum setting. Equally challenging will be devising a coherent strategy (master plan) which would introduce new expertise while being sensitive to the museum's immediate and long term situation and the possibility for *realistically* achieving stated objectives.



STAFF OF THE ANTIQUITIES MUSEUM - ERBIL

Building

The Museum of Antiquities in Erbil is a compact small museum situated on a 30,000 m² archaeological site (Qalich Agha), part of the site being put aside for the museum building. The archaeological site is currently inactive. The last excavations on the site were in 1998.

Staff

The museum has seven permanent staff members: a manager (director) and six 'guides'. The director is responsible for supervising the staff. The staff is responsible for monitoring the general condition of the museum and objects, cleaning objects, providing tours to visitors and special guests, and general administration. Staff members have undergraduate degrees in history and/or archaeology. None of the staff have post graduate degrees nor are any currently working towards such degrees. The staff is energetic and seriously committed to the museum. Nevertheless, by its own admittance, it is not qualified to meet all of the museum's needs. There is also some confusion as to the exact nature and scope of the staff's responsibilities. The staff's enthusiasm is potentially jeopardized by a lack of direction, an unclear museum strategy, and an equivocal delineation of their precise (primary and secondary) responsibilities.

Training

While the remedial training needs of the staff are broad, the staff is not currently participating in any domestic training nor is any of the staff enrolled in university studies. Some of the staff have had brief training abroad (often arranged through the universities) but readily admit the need and desire for further training. It is also not clear whether the skills acquired abroad will have any demonstrable and immediate impact as they are often irrelevant to the museum's current day-to-day situation.

Collection and Galleries

The museum's collection totals approximately 3,500 objects. Half of the total collection is on permanent display. The vast majority of the objects in the museum derive from the surrounding archaeological site. Some of the objects, transferred from the Iraq National Museum in Baghdad, are copies of unique objects in the Iraqi National Museum in Baghdad. Approximately seventy-five percent of the objects in museum collections are from Kurdistan. Since 1991, a limited number of items have entered the museum's collection from other museums and sites in Kurdistan. The museum does not currently loan any of its objects.

The collections are in three middle-sized halls dedicated respectively to the Neanderthal and the Stone Age, the ancient civilizations of Mesopotamia (Sumeria, Assyria, Babylonia and pre-Islamic Arabia), and the Islamic Abbasid Period. The collections are arranged chronologically. The current permanent collection (exhibition) was installed in 2006. The permanent collection includes several unique and exemplary pieces. Most objects are well displayed albeit the display of some of the delicate objects should be reconsidered. The

galleries are for the most part well kept, and the vast majority of the permanent collection is well displayed in free-standing glass cabinets. The lighting in the galleries is adequate albeit some of the cabinets could benefit from enhanced and better designated lighting. The staff has made good effort to limit the intrusion of ultra-violet light. The galleries are air-conditioned albeit the air conditioners are not always operative due to regular electrical blackouts. Most of the collection has no appreciable signage or didactics. The staff reports that they have neither the material, training, nor the requisite scholarship to develop a pedagogic framework for the collection. The permanent collection is organized chronologically, albeit this is not immediately obvious to the visitor. The absence of signage and didactics anticipates the staff's need to provide visitors with tours, although as mentioned above, the staff is generally untrained and ill-equipped to do so. Recently a small exhibition of objects dating from the nineteenth century and previously located in the Erbil Citadel Ethnographic Museum (now closed) was installed in a gallery alcove in the museum's entry hall. There is neither signage nor didactics for the objects. The connection between these objects and the museum's mission and permanent collection is unclear. Staff report that the exhibition was installed to raise awareness - particularly among foreign visitors - of the need for a new ethnographic museum. It is doubtful that this objective is obvious to visitors.



ENTRY ALCOVE WITH ETHNOGRAPHIC EXHIBITION

Visitors

The staff reports that the museum has very few visitors, most being school tours and a limited number of foreigners and special delegations. The museum is open five days a week from 9 am to 1 pm and is closed for approximately three months of the year for holidays (in the past the museum was open for part of the holidays).

Security

The galleries are maintained behind metal doors and the staff provides cursory security surveillance from the administrative offices at the entrance. Staff has not been trained in security (building, theft, fire, or terrorism), and the museum has no staff specifically assigned to security. Security is the responsibility of the Department of Antiquities and/or local militia. There is no security control for visitors entering the museum and there is no obvious security in the galleries when museum is open to the public apart from casual visual surveillance by the staff. There is no alarm system. Security cameras are installed in the galleries but they are currently inoperative.³ During closing hours, the museum is locked with the key in the possession of the director. In the event of an emergency during closing hours, it is not clear how external security would gain access to the museum (other than contacting the director).

Conservation and Restoration

Several objects in the museum's collection require restoration and/or conservation, however there are currently no conservation or restoration laboratories on site nor are staff trained in restoration. The conservation performed by the staff is generally limited to basic visual analysis of an object's condition and cleaning. Some of the objects were restored several years ago by the Iraqi National Museum in Baghdad.

Cataloguing and Registration

The staff reports that all the objects in the museum's collection were recently inventoried and catalogued. The cataloguing is restricted to available primary information, is currently maintained on computer in Microsoft Word, and is updated by the entire staff. The catalogue does not include photographs of the objects as the museum does not have a camera or the related training. The cataloguing was initiated by the staff as a result of training received by one staff member in Lebanon.

Storage

The museum's storage facility is located in the museum basement. The consultant was not given access to the storage facilities. The staff reports that the museum is in need of expanded storage space and that the current storage vault has a humidity problem. Currently access to the storage is restricted to museum staff. The museum does not currently have security and access policies for the storage facility.

Recommendations

Museum Mission and Master Plan

- The museum while maintaining its existing caretaking role simultaneously undertake in consultation with the Department of Antiquities (and Ministries of Tourism and Culture) an in-depth analysis of the museum's mission. Such an exercise would challenge the museum to better define its core purpose, the strategies for

³ In August 2004, 158 objects were stolen from the museum galleries. It does appear that the museum implemented new or substantially supplemented existing security arrangements in the wake of the theft.

accomplishing it, and differentiate the Museum of Antiquities from other museums in Kurdistan and Iraq.

- The Museum of Antiquities, in collaboration with the Ministries of Tourism and Culture and the Department of Antiquities and UNESCO, develop a master plan and strategy for the museum. It is essential that the master plan address and prioritize the museum's genuine needs and potentials and the possibility for *realistically* realizing these in the short, medium, and long terms. There are many challenges that will impact this most notably the availability of resources (financing, available expertise from inside and outside the museum); however, this should not preclude the drafting of such a master plan. The master plan should be viewed as a blueprint for the museum's future. The plan should include, but not necessarily limited to, an analysis of the museum building, visitor development and education, interpretation/reinterpretation of the collections and permanent exhibition and galleries, conservation and restoration, educational outreach, staffing including education and remedial training, security, international relations, and financing (government and otherwise). The master plan should be considered a permanent 'working document' regularly updated to reflect changing priorities and needs. The master plan is also a powerful tool for promoting the museum, its needs, potentials, and future to staff, government, sponsors, and the public.

Expertise and Training

- Introducing new and enhancing existing expertise should be a top priority. The integrity of the museum is intimately tied to this. The needs of the museum are broad and will require serious and long-term attention. It is recommended that the museum focuses initially on enhancing computer skills, cataloguing (computerizing) the museum's collections and the organization of the storage facilities. This would best be accomplished in cooperation with the Department of Antiquities (Ministries of Tourism and Culture) and UNESCO. It is also recommended that the museum assign a registrar responsible for overseeing collections management for the museum. It is further recommended that staff members be assigned specific collections (or parts of collections) assuming responsibility for the condition, integrity, and documentation (cataloguing and available scholarship) for the collections under their care.
- The museum in collaboration with the Department of Antiquities (Ministries of Tourism and Culture) and in consultation with UNESCO devise a strategy and identify appropriate training following accepted good practice for introducing expertise in exhibition design and management, visitor services, and educational outreach for the museum staff.

- The museum in collaboration with the Department of Antiquities (Ministries of Tourism and Culture) investigate the possibility of introducing English language training for some or all of the museum's professional staff. This will be invaluable as the staff integrates more fully with the international museum community and international tourists, and will facilitate staff access (via internet) to important scholarship and museum practices.

Security

- Security is an immediate need. It is recommended that staff members in cooperation with the Department of Antiquities (Ministries of Tourism and Culture) in consultation with UNESCO undergo training in security (building, staff, visitors, and collections), and the museum established policies and procedures for dealing with emergencies and threats to the museum building, collections, staff, and visitors.

Conservation

- The museum in collaboration with the Department of Antiquities (Ministries of Tourism and Culture) assign (and identify appropriate training for) conservators from the current staff and/or new staff to oversee necessary conservation and preservation of the museum's collections, and develop conservation and preservation policies and procedures for the museum's collections.

National Museum

- In the event that the Kurdish Regional Government elects to establish of a new national museum in Erbil, it is recommended that the Museum of Antiquities be subsumed into this new national museum. The current facilities in the Museum of Antiquities are inadequate, and expanding the current building further onto the archaeological site on which it sits is not advisable.⁴

⁴ The Department of Antiquities and the Ministries of Tourism and Culture should assiduously work toward developing a detailed master plan and a development strategy for any proposed new national museum. It is imperative that the museum be differentiated from other museums in Kurdistan, have adequate and properly trained staff, and a collection worthy of a national museum and reflective of the museum's mission. A new museum could include objects currently in the collections of the Museum of Antiquities in Erbil and the staff from the Museum of Antiquities.

Appendix II

Preliminary Survey

Erbil Citadel

The Erbil Citadel is one of the most unique archaeological sites in Kurdistan and the world dating back nearly 6,000 years. Today it comprises over 110,000 m² and contains 506 buildings. The government of Kurdistan and City of Erbil, in cooperation with UNESCO, are currently developing a master plan for restoration and revitalization of the Erbil Citadel. It is not in the scope of this report to comment on this plan. However, comment is warranted with regard to ideas being considered for the restoration of some of the Citadel's buildings. The draft plan envisions possibly re-creating historic interiors in selected restored buildings and subsequently opening these buildings to the public. There appears to be some confusion amongst the authorities as to whether these restored buildings should be considered museums per se. The re-creation of 'historic moments' in these revitalized spaces falls within the domain of museums and should be treated as such, especially as these spaces will be opened to the general public. Special care should be taken to guarantee the historic integrity of the interiors and their furnishings, their relevance to the building and its history, the availability of appropriate visitor services (visitor circulation, tours, signage and didactics), security, as well as guaranteeing that the revitalized historic spaces fit within an overall strategy for the Erbil Citadel proper. This is particularly important as the very *raison d'être* for such museums is tied to historic scholarship and the 'translation' of that scholarship to the public through these historic spaces.



INTERIOR OF UN-RESTORED BUILDING - ERBIL CITADEL

Recommendation

- It is recommended that the Kurdish and Erbil authorities and UNESCO consult with museum specialists and scholars as the master plan for the Erbil Citadel is finalized, with the aim of guaranteeing a coherent realization of the buildings and their interiors as 'historic moments' and their maximum exploitation as museums for the general public.

Institut kurde de Paris

Appendix III

Preliminary Survey

Kurdish Textile Museum -- Erbil

Overview

The Kurdish Textile Museum offers a unique insight into Kurdish textiles and culture. Overall the museum is well organized and the management is serious and focused. In spite of obvious obstacles (the limitations of the building, financial resources and otherwise), management continues to conscientiously develop the museum following accepted international museum practice. In addition, the museum is a beacon attracting tourists to the Erbil Citadel. The latter is important especially given the current transitional stage in the revitalization of the Citadel. The museum's independence (as a non-for-profit private museum) is one of its most striking strengths and challenges. It has been able to introduce expertise and new thinking easily and make strategic decisions quickly. However, it is also handicapped as it is primarily dependent upon non-governmental financing and must manoeuvre in open economic market and nascent not-for-profit environment in Kurdistan. It is testimony to the management's creativity and determination that it has not only survived but thrived over the past years. The museum's experiences are also very instructive to the culture and museum sectors in Kurdistan, especially with regard to the need for some *relative* autonomy, if museums are to thrive in Kurdistan.

Mission and Organization

The Kurdish Textile Museum is located in an 800 square meter renovated building in the Erbil Citadel. The museum is dedicated to the display, preservation, and promotion of antique Kurdish textiles and textile crafts. The museum is a private not-for-profit initiative financed by its founder with additional funding from government and private sources. The museum has an extensive collection of antique textiles (carpets, textile baby cradles, traditional Kurdish hats, wall hangings, and clothing) and antique weaving equipment. Over the last two years the museum has engaged traditional weavers who are training a new generation in traditional Kurdish textile production. The weaving production is carried out in the main gallery of the museum in full view of the public.



TRADITIONAL WEAVING IN MAIN GALLERY

Exhibitions and Galleries

The collections (approximately 500 objects in total) are presented on two floors. While the collection includes excellent specimens, most of the collection is overhung. Many pieces are difficult to fully appreciate in such a setting. Some objects are hung too high from the visitor's view – due no doubt in part as a consequence of the main gallery topology (two-storey with a mezzanine). Some of the smaller side galleries are cluttered impeding good visitor circulation. Most of the antique weaving equipment on display does not have signage and the immediate relevance of the equipment to the collections is not obvious. The freestanding display case in the main gallery, while containing excellent examples of Kurdish tribal hats, is cluttered and lacks relevant documentation. The museum is organized by geographic area (and tribe), however there is no general sense of the museum's overall topology. All of the galleries have didactics, although this is often inadequate. The entrance to the museum (through a vestibule) is confusing with miscellaneous information (some seemingly irrelevant to the museum's mission) and does not provide the visitor with a basic orientation.



TRADITIONAL FELT CARPET MANUFACTURED ON SITE

Security

The museum has very good security. There is 24 hour security at the entrance to the museum and museum staff (while not professionally trained as security) offers steady surveillance throughout the museum. The museum has fire extinguishers on both floors although it is not clear if the staff has been trained for visitor evacuation in case of fire or terrorism.

Storage

There are no storage facilities on-site in the museum, however the museum does maintain off-site storage. Some carpets are stacked in the galleries contributing to complicated visitor circulation and cluttering of the galleries. This distracts from a full visitor appreciation of the objects in these galleries.

Conservation

Most of the objects are in good condition and well preserved. The museum does not have on the site conservation or restoration facilities. However museums staff is able to perform basic remedial restoration on most the museum's objects. The windows facing into the central two-storey gallery have been covered with translucent film to reduce sunlight, albeit it is not ultra-violet retardant. Many of the carpets were recently re-hung using Velcro sewn into the fabric. Prior to this the carpets were nailed to a wooden supports which were then affixed to the

walls. The museum continues to investigate strategies for displaying the textiles with minimal intervention into the textile fabric.

Staff

The museum has a staff of 31 including 17 persons engaged in fabricating traditional Kurdish textiles. Most of the staff speak Kurdish or Arabic. This is unfortunate as a sizable number of visitors are foreign. The museum has basic literature in three languages documenting the museum's mission and its collections available to visitors upon entry to the museum, however it is not readily apparent to the visitors that this documentation is available.

Visitor Services

The museum is appropriately staffed to accommodate local visitors with questions, albeit the staff has not been trained in interacting with the public. It is also not obvious to visitors that staff is available (i.e. it is difficult to distinguish between the staff from visitors and there is no visitor desk.) The museum has a gift shop offering a variety of textile and other items, however the organization of the shop is not immediately evident to the visitor and it is overstocked.

Technology

The museum has a website and maintains an ongoing database of visitors to the museum and its website, and periodically distributes an informal newsletter via the web. The museum organizes events in the main gallery generally focusing on Kurdish culture. The utilization of the web and events on-site has secured the museum an enthusiastic following in Kurdistan and abroad. The museum has proven to be a popular destination for VIPs visiting Erbil.

Recommendations

Master Plan

- The museum should develop a master plan including a strategy for realizing it. Developing a master plan will be a challenge. The museum has limited space and certain hard choices will have to be made. The master plan should reflect the museum's mission (which may have to be reassessed). The master plan should include amongst other things the central idea, theme(s), and audience for the museum and each gallery, types and number of objects to be displayed in each gallery and their contextual placement, visitor circulation strategy, and a visitor mission and related services and how the museum will deliver these.

Permanent Exhibition

- The museum should undertake a detailed inventory of its holdings, cataloguing its collection by criteria consistent with the museum's master plan. It should then identify its premier pieces for display relegating less interesting pieces to storage (and

possible future recirculation into the permanent collection and/or temporary exhibitions).

- The museums should identify its most extraordinary objects based upon aesthetic beauty, uniqueness, and historic relevance, and from these determine which shall be placed on permanent display. This will be a unique challenge. The museum has limited wall space, and the temptation to overhang the galleries should be resisted.
- Sensitivity should be exercised when choosing objects for the second-floor balcony area in the main gallery such that they can be appreciated from the ground floor (at a distance) as well as close out when walking along the second-floor balcony.
- The inclusion of craftspeople working on site in the museum's main gallery is a unique element. The museum should exploit this further by considering offering tours (information lecture) at designated times during the day focusing exclusively on the weaving. This would exploit the museum's mission and engage the visitor more directly in the museum experience.

Temporary Exhibitions

- The museums should consider putting aside part of the main gallery or a side gallery as a temporary exhibition space. This would allow the museum to display special objects from storage and new acquisitions, and redefine the collections around specific themes. This would also promote repeat visitors and project an image of the museum as an on-going interaction with the public.

Signage and Didactics

- The museum should reevaluate its existing signage and didactics and generate new signage for each displayed object ideally in three languages (Kurdish, Arabic, and English) and develop didactics for each gallery. The didactics should provide an orientation to the gallery and act a 'foundation' for the signage for each object.

Lighting

- The museum should devise a lighting strategy recognizing the unique requirements of the main gallery with its natural light and the side galleries with their limited natural light. Care should be given to special lighting for the museum's most extraordinary objects. These objects should be placed at strategic points throughout the museum and function as focal points for the visitor when entering the main or side galleries. These focal points should ideally be *theatrical moments* in the museum's 'storyline'.

Conservation

- The museum should continue to develop long-term conservation strategies for the objects in the collection, most particularly the carpets. In spite of the robustness of the carpets, special care should be given to displaying them in the central gallery where they are exposed to unwanted sunlight. The museum might consider reducing the number displayed and rotating them every few months.

Visitor Services

- The museum should redesign the entrance to the museum to provide a more coherent and streamlined orientation for the visitor. This should include signage and didactics laying out the museum's mission and topology, a visitor services focal point where visitors can obtain literature about the collections and the museum and request guided tours, and possibly signage soliciting financial support for the museum and acknowledging the museum's primary benefactors.
- The museums should consider reorganizing the gift shop, focusing primarily on objects fabricated on-site with a limited number of other objects also available. A detailed inventory and turnover of all objects in the gift shop should be maintained. Objects with an extended shelf life should be purged. Special care should be given to include in the gift shop only unique objects of high quality (whether manufactured on-site or not). The quality of objects offered is reflection of the calibre of the museum. The museum should be sensitive about competing with other tourist shops in Erbil. This is not the mission of a museum.
- The museum should take special care in training staff to receive visitors, provide them with orientation literature, be readily available to provide tours when necessary and requested, and act as energetic agents for the museum. A visitor's perception of a museum is directly tied to the quality of the reception received from guides.

Appendix IV

Preliminary Survey

Sulaymania Museum – Sulaymania

Overview

The Sulaymania Museum has made great strides in introducing new expertise adhering to the highest international museological standards into the museum's day-to-day functioning. The museum is also fortunate in that it has a committed management and staff fascinated with new thinking and determined to bring the museum into the 21st century. However, there are many challenges currently facing this effort. The financial resources necessary are limited and much of the necessary expertise is currently unavailable in the museum (and Kurdistan). The museum will be forced to prioritize its needs and exercise discipline as it moves forward. This will often require difficult and unpleasant choices. What is most essential is its developing a realistic master plan for the museum as soon as possible.

History and Building

Sulaymania museum was established in 1961 and moved to its current premises in 1979. The current building is 6,000 m² on two floors. On the ground floor, the museum has two large galleries surrounding an atrium with an open courtyard off to one side. The courtyard is currently used for storing and restoration of large stone objects. The ground floor also houses offices, a small conference hall, a laboratory, and a spacious research library with a separate entrance from the side of the building. The second floor contains offices, part of which is currently occupied by government agencies. The museum anticipates that latter space will eventually be returned to the museum for use by the staff which currently occupies limited and cramped quarters.



SCHOOL TOUR

Collections

The museum has 25,000 objects of which 1,500 are on permanent display. The museum continues to acquire new objects through donations and reclaiming objects confiscated by Kurdish authorities.

Registration of Collections

The museum is in the process of computerizing its collections, cataloguing its prized objects first. To date approximately twenty percent of the collections have been computerized. The museum has devised its own computerized cataloguing and numbering system. The data entry includes basic information (number, description, provenance, data entering the museum's collection, and in some instances photographs). Many of the objects in the collection were previously numbered using the cataloguing system in use in the State Board of Antiquities and Heritage (in the Iraq National Museum in Baghdad). The museum is assigning new numbers to these and other objects entering the collections. The museum acknowledges that the State Board of Antiquities and Heritage uses a more elaborate cataloguing system than the one currently in use at the museum, however the State Board of Antiquities and Heritage system available to the museum.



REGISTRAR'S 'STATION' IN STORAGE ROOM

Storage Facilities

The museum has one moderately sized storage room located in the basement of the museum. The museum is in the process of reorganizing the storage room as it is currently also housing material unrelated to the collections. Most of the objects in storage are well protected (stored on shelving and in cabinets) and easily retrieved. The storage room is not adequate and the museum is investigating expanding it. The storage facility is overseen by a manager functioning as a registrar and a limited staff responsible for the computerization and storage of the collections.



STORAGE ROOM

Staff

The museum has a staff of 15 persons: eight archaeologists (curators), four guides, and three laboratory technicians. There is also a small staff responsible for the maintenance of the building. All the staff have undergraduate university degrees. None are pursuing post graduate degrees at this time. Archaeologists (curators) are responsible for receiving objects into the museum's collections, preliminary examination of the objects' condition, registration of the objects, restoration, storage, and display. In addition some of the archaeologists participate in on-site excavations and related archaeological work. Some of the staff have received remedial training abroad over the past few years primarily in conservation.

The museum has four guides one of whom speaks fluent English. Presently the guides are utilized for organized visits – primarily school children and VIPs – and are not generally available to the ad hoc visitor. The museum receives approximately 50 visitors a day mostly students from local schools. Foreign visitors are a rarity.

The staff is energetic, curious, and very committed. The Director of the museum and the Director of the Department of Antiquities (Sulaymania) are intimately and pro-actively engaged in the museum's development and are open to innovation and new thinking. The entire museum has a very positive *esprit de corps*.

Conservation

While most of the objects on display are in good condition, some objects will require reversal of earlier intrusive restoration, and some will require the museum to look for outside conservation expertise. The museum has instituted general restoration and conservation procedures. The museum has a small laboratory and three conservationists. The conservationists have received limited supplemental training abroad. From anecdotal

evidence, it is questionable whether all of this training is immediately relevant to the museum, especially in light of the fact that the laboratory is in need of upgrading (facilities and equipment). The conservation laboratory has received neither direct technical assistance (this was previously provided by the Iraqi National Museum in Baghdad) nor any additional new equipment since 2003.



CONSERVATION LABORATORY

Permanent Collection and Galleries

Most of the permanent collection is displayed in free-standing glass showcases and vitrines. The collections are organized for the most part chronologically. The lighting in the galleries is adequate, however appreciation of some of the objects would be enhanced with additional focused and/or theatrical lighting. The staff has recently redisplayed some of the small showcase objects against textiles and custom-made pedestals. Some of the displays require re-thinking and one at least requires serious restoration (an amphora child's coffin which is currently embedded in a cement base and covered with a defective glass top). As established practice throughout Iraq, the museum has integrated copies of important pieces from other museums in Iraq into its permanent exhibition – their relevance is often questionable. Signage for the permanent collection is limited generally focusing on chronological dating and for the most part is in two languages. Gallery didactics are very limited.



GALLERY WITH DISPLAY CASES AND VITRINES

Recommendations

Master Plan

- The museum, in collaboration with the Directorate of Antiquities (Sulaymania), the Kurdish Department of Antiquities, and with assistance from UNESCO, develop a master plan and strategy for the museum. It is important that the master plan address the museum's needs and the possibility for *realistically* realizing these in the short, medium, and long terms. There are many factors that will impact this most notably the availability of resources (financing, available expertise from inside and outside the museum); however, this should not preclude the drafting of a master plan. The master plan should be viewed as a blueprint for the museum's future. It should include, but not be limited to, an analysis of the museum building (for example, a possible re-allocation of space on the ground floor, transferring the offices to the second floor and utilizing the ground floor spaces for permanent and temporary exhibitions, educational and visitor services), visitor development and education, interpretation/reinterpretation of the collections and permanent exhibition and galleries, conservation and restoration, educational outreach, staffing including education and remedial training, security, international relations, and financing (government and otherwise). This will be a major undertaking and will at least initially require outside advisers. It should also be viewed as an opportunity for further introducing new expertise and thinking into the museum.

Reinterpretation of the Permanent Exhibition

- As the museum is already considering reinterpreting the permanent exhibition and galleries, it is recommended that the museum established a working group to develop

and implement a strategy for realizing this. In addition to the museum management, the working group should draw from a broad spectrum of the museum's professional staff, outside scholarship (for example, from the university community), and foreign expertise. The working group should address all aspects of the collection and its presentation including the drafting of a design brief for the galleries, object selection, educational interpretation, organization of the galleries (chronological, thematic), display (cases, lighting), conservation, engineering, and signage and didactics.

Cataloguing and Computerization of Collections

- It is recommended that the museum continue in earnest with the computerization, photographing, and cataloguing of its collections. It would be very beneficial if the museum, and for that matter all museums in Kurdistan, coordinated their computerization and cataloguing procedures and policies, including the use of common software, amongst themselves *and* with the State Board of Antiquities and Heritage (at the Iraqi National Museum in Baghdad), thus creating a central inventory and cataloguing database for all objects in Iraq. This would facilitate object security, loans, joint exhibitions, and scholarship.

Training

- The museum introduce English language training for some or all of the museum's professional staff. This will be invaluable as the staff integrates more fully with the international museum community and international tourists, better able it to avail itself of foreign training and internships, and allow the professional staff to access (via internet and printed material) important scholarship and museum practices in place around the world.

Visitor Services

- The museum, possibly in collaboration with outside expertise, undertake an analysis and the eventual drafting of a strategy (including policies and procedures) addressing visitor needs. This should include educational programs such as lectures by the staff and guests (for school children and adults), visitor services (cloakrooms, gift/bookshop), guides, and a visitor desk in the museum entrance.

Museums Working Group

- The Director of Antiquities (Sulaymania) initiate and spearhead an *informal* working group of Kurdish museum directors and the Kurdish provincial Directors of Antiquities with the aim of prioritizing and advancing the common needs of the museum community to the Kurdish regional authorities.

Security

- The museum arrange training for the entire staff in security (building, staff, visitors, and collections) and the museum established policies and procedures for dealing with emergencies and threats to the museum building, collections, staff, and visitors.

Scholarship

- Introducing serious scholarship into the museum is critical for its long term development. It is recommended that the museum encourage staff to pursue higher university degrees in archaeology and history and further expand the staff to include scholars with higher university degrees (masters and doctorates). In addition, the museum consider hiring a chief curator, preferably with a doctorate in history and/or archaeology, responsible for developing and promoting scholarship in the museum.

Institut kurde de Paris

Appendix V

Preliminary Survey

Sarai Museum Project – Sulaymania

Overview

The Department of Antiquities and the Government of Sulaymania are engaged in the restoration of a 1928 structure originally used by the British during its mandate over Kurdistan and housing the offices of the British Governor. The authorities have yet to finalize the exact use for the building. Several ideas are under consideration including a folk arts museum and an historical museum documenting the foreign occupation of Kurdistan. The building is a unique stone structure on two floors surrounding two open courtyards. The building faces out onto an open plaza and is located in the city centre. Restoration of the building is underway with the gutting of the building nearly complete.

Recommendations

- This is a serious undertaking and holds the potential for being a major cultural site in Sulaymania, Kurdistan, and Iraq. The authorities are strongly encouraged to develop a succinct mission and master plan for the museum *before* any further restoration work is undertaken.
- From an initial survey and review of the existing museums in Kurdistan, local authorities are encouraged to consider the creation of a history museum and educational resource possibly documenting Kurdistan's colonial past (including the British mandate) and the impact and influences of foreign occupation on Kurdish and Iraqi history and culture. This would create a unique one-of-a-kind museum which would be immediately differentiated from other museums in Sulaymania and Kurdistan (and Iraq).
- The creation of a new museum is a serious and complicated undertaking. It is therefore strongly recommended that a master plan be fully worked out and agreed upon *in advance* of restoration and construction work. The type of museum (mission) and by extension the objects and exhibitions to be included will dictate the restoration and much of the eventual architectural topology of the building. This may be complicated as the building is an historic structure, and thus all intervention into the structure should be cautiously considered. In addition related issues such as visitor circulation (access to the building, emergency exits, staircases and possible elevators, access for the handicapped), visitor services (rest rooms, cloakrooms, shops, cafés, etc.), placement of administrative offices and building services, storage facilities and access to the storage facilities (from inside and outside the building), temporary exhibition areas, layout of external public spaces (the plaza in front of the

building), and educational centre should be explored and finalized *before* the actual restoration and construction work begins.

- The Sarai project is also a rare and timely opportunity to enhance existing and introduce new museological expertise to Sulaymania and Kurdistan. It is recommended that the authorities consult with UNESCO in the creation of the project to guarantee that expertise meeting the highest international standards be used in the structuring and deployment of the Sarai project. It is further recommended that the project be exploited as a means of introducing enhanced museological practices and training opportunities for current and future museum specialists *throughout Kurdistan*.

Institut kurde de Paris

Appendix VI

Preliminary Survey

National Museum – Amna Suraka - Sulaymania

Overview

The National Museum is a dramatic and timely memorial. Much sensitive attention and effort has gone into its making resulting in some very noteworthy successes. Traditionally memorial museums, drawing upon the specific historical circumstances underpinning them, are spaces which ask universal questions about human rights and the human condition. It is unclear whether the National Museum is intended solely as a showcase for the atrocities of the Ba'ath Regime, is a memorial to those who suffered these atrocities, is a reminder of the necessity to combat ignorance and hate, or is a call for tolerance and cultural diversity. This sense of mission (direction) appears to be lacking at the National Museum.

The relationship between the National Museum, the photographic exhibition, and the Folk Arts Galleries is unclear and their relationship confusing. This suggests a weak (or non-existent) mission and strategy (master plan) for the museum.

If the museum is to be a genuine educational and tourist site worthy of the history it memorializes and the people and courage it celebrates, it will be necessary for the museum to develop a serious museological structure through the introduction of new expertise and staff capable of developing and deploying a mission and long-term strategy.



NATIONAL MUSEUM - AMNA SURAKA

History

The recently opened National Museum in Amna Suraka is located in what was previously the headquarters of the Ba'ath Regime's security operations. During the Ba'ath Regime the building was the site of interrogation and torture of members of Kurdish and Iraqi political parties. With the encouragement of Hero Ibrahim Ahmed (wife of the Iraqi President) the building and the surrounding site was transformed into a memorial museum commemorating the suffering of Kurdish and Iraqi people during the Ba'ath Regime. Today it is a powerful reminder and moving tribute to those who endured the Ba'ath Regime's abuses.



FORMER CELL AND EXHIBITS

Headquarters Building

The museum is located in a 16,800 m² building in downtown Sulaymania built in 1979. The building was extensively damaged when Ba'ath Regime was forced to vacate. Much of the building is today in a debilitated state and part of the building has been intentionally left as such as a reminder and memorial. The main building is surrounded by numerous disabled military vehicles (jeeps, tanks, rocket launchers and trucks). It appears that these vehicles were on the site when the building was liberated by Kurdish authorities in 1991. It is not clear what direct relevance the vehicles have to the museum and its mission.



MILITARY VEHICLES ON MUSEUM SITE



PRISONER CELL

Permanent Exhibition

Parts of the building have been renovated and these currently house exhibitions documenting the history of the building, security services, and the Kurds and Iraqis who were imprisoned there. These include detainees' cells, living quarters, and interrogation rooms. Several of the rooms include modest but poignant exhibits of original clothing and personal items from the detainees. By certain foreign standards some of the exhibits might appear overstated (for example lifelike representations of women and children in holding cells and individuals being tortured with recordings of their voices during interrogation playing in the background). Much of the museum's topology is confusing. Visitor circulation is often problematic – dark hallways

and dead ends – primarily the result of intending to offer the visitor as 'realistic' an experience of the original building and environment as possible.

Signage and Didactics

Signage and didactics are minimal. It is unclear how a visitor could effectively interpret the rooms and exhibits without a guide. The only documentation available to visitors is a brief brochure in three languages (Kurdish, Arabic, and English).

Visitor Services

There does not appear to be any visitor services although the museum is staffed with individuals available for private tours. The museum opened a few weeks earlier and this may account, at least in part, for the underdeveloped visitor strategy.

Photographic Galleries

A new structure has been constructed next to the original headquarters building. This houses an extensive and moving photographic exhibition of the Kurdish Diaspora following the tragic 1991 uprising. The building consists of several well lit rooms. There is very limited signage and didactics, and no appreciative pedagogic orientation for the exhibition. The exhibition is drawn from a collection of photographs maintained by the museum. The collection is not currently catalogued. The building also includes a newly built and well equipped small auditorium for presentations, films, and lectures.



PHOTOGRAPHIC EXHIBITION

Folk Art Galleries

The new building also includes a large exhibition (on two floors) of folk art (carpets, clothing, jewellery, and firearms). The logic underpinning the inclusion of a folk art exhibition on site with the memorial museum is unclear. Most of the objects in the folk art exhibition were purchased (or donated) to prevent their being sold abroad or removed from Kurdistan. Rather than maintaining the objects in storage, it was decided to create a museum. The objects are well displayed and the showcases are clean and for the most part adequately lit. A goodly amount of thought (and expense) has gone into the building and the organization of the objects and showcases, and most of the pieces included in the exhibitions are of high quality and in good condition. As with the remainder of the museum, there are limited interpretive tools (signage and didactics) and no appreciative pedagogic intent.



FOLK ART GALLERY

Security

The two buildings appear to be adequately staffed for cursory surveillance; although, given the topology of the former headquarters building and the vast empty (and in some instances unsafe) spaces, security will remain a special concern there. Staff has not received training in security (building, objects, visitors) or evacuation in the case of emergency (fire, terrorism).

Staff

The staff administering the headquarters building also administers the Photography and Folk Art Galleries. The National Museum does not currently have an archivist, curator, or conservationist and none of the staff has a museological background.

Recommendations

Mission

- The National Museum develop a concise mission statement. Such an exercise would challenge the museum to better define its core purpose, the strategies for accomplishing it, and differentiate the National Museum from other museums in Kurdistan and Iraq. While perhaps seeming inconsequential, a museum's mission dictates virtually every choice relating to its development such as its permanent and temporary exhibitions and educational programs.

Master Plan

- The museum in collaboration with Ministries of Tourism and Culture and UNESCO develop a master plan for the development and maintenance of the Ba'ath Security building, including the current and future uses of the entire building. As the building was not originally intended as a museum, it offers special challenges, such as the transformation of its rooms into spaces able to successfully transmit the museum's mission and objectives. In this context, it is recommended that the museum re-evaluate the type and placement of the exhibits currently in the building. Extreme caution should be exercised when using overt symbols (such as the life-like mannequins of prisoners being tortured) to recall horrific events. These often tend toward exhibitionism and can distract from the more subtle and ultimately life-affirming messages and lessons the museum should foster. The very building itself contains an aura which will be obvious to the visitor. Therefore the museum might consider a more covert use of the interrogation rooms (for example an empty interrogation room with didactics and possibly music or recorded voice).
- The museum consider transferring the photographic exhibition from the nearby building to sensitively restored rooms in the Ba'ath Security building. This would bring these stirring and moving images in direct contact with the past.
- Any master plan should also include a determination as to the relevance of the vehicles on the site and the relationship of the Folk Art Galleries to the National Museum.

Building and Site

- As a substantial part of the building is in serious disrepair, there are serious maintenance and conservation issues which must be addressed. For example, if part of the building is to remain unaltered (in disrepair) a strategy for guaranteeing its maintenance and the safety of visitors is essential.
- Is recommended that the National Museum develop a coherent strategy for the entire site (Ba'ath Regime building and the area surrounding it). For example, creating a

visitor orientation centre at the entrance to the site and surround the Baath Regime building with a garden and a network of allées. This would establish an important orientation for the visitor. It would also create a subtle and life-affirming symbol.

Intangible Heritage

- The very existence of the National Museum is an opportunity for documenting the intangible heritage of those who endured the Ba'ath Regime and their life-affirming histories. It is recommended that the museum engage an archivist to document (in written word, voice, photography, and film) the stories of those who survived incarceration in the building, and depending upon the museum's mission, those of the Diaspora following the 1991 uprising. It is also recommended that the museum consider establishing a library (open to scholars and the public) housing documentation collected.

Cataloguing

- The museum hire an archivist to catalogue and computerized the museum's photographic collections and other objects currently on display in the museum, and possibly a conservationist responsible for the maintenance of the collections. It is also recommended that the museum hire a curator responsible for collecting, documenting, and cataloguing information relating to the history of the building and possibly the Diaspora. The building is a subtle and complex memory which can only be communicated effectively with serious and substantial archival and curatorial support.

Education

- The museum engage an educational specialist and developed a coherent educational strategy for visitors (children and adults) and an educational outreach program to the local schools, including lectures by scholars and survivors, films, printed documentation for distribution to schools, specialized tours for children of different age groups and adults, and interactive activities such as poetry and essay competitions.

Folk Art Galleries

- It is recommended that a separate mission statement be developed for the Folk Arts Galleries and that the galleries be treated as a museum separate from the National Museum. There appears to be no obvious link between the Folk Arts Galleries and the National Museum and attempts to link one with the other only distracts from the integrity of each. Following along these lines, it is recommended that the Folk Arts Galleries have their own entrance from the street and visitor orientation distinct from that of the National Museum.

- It is recommended that the folk art museum engage its own archivist, curator, guides, and possibly conservator, and develop its own educational program. Some overlapping of staff and services between the folk art museum and the National Museum might be reasonable (for example, joint use of the auditorium, building maintenance and conservation), but this should be approached cautiously to guarantee the distinct identity and integrity of each museum.

Institut kurde de Paris

Appendix VII

Preliminary Survey

Dohuk Museum – Dohuk

Overview

The Dohuk Museum is in the early stages of development. As a very small museum with very limited staff and resources, it has numerous challenges before it. However in some serious respects this can be viewed as an opportunity. The museum does not carry the 'baggage' of a more established museum and is thus in a better position than many museums in Kurdistan and Iraq to introduce new thinking and expertise from the ground-level. This could be best realized through the development and deployment of a master plan for the museum.

History

The Dohuk Museum is a small museum established in 2006 in Dohuk. The museum consists of one moderately sized gallery and an administrative office. The museum is located on a main thoroughfare in what was originally a storefront.

Staff

The museum staff is very limited. The museum has a director and one archaeologist (curator). The director is extremely energetic, solidly dedicated to the museum and its future, and well aware of the challenges facing its future development.



UNESCO REPRESENTATIVES AND DIRECTOR OF DUHOK MUSEUM

Collection

The museum includes approximately 1,500 objects, including pottery, statuary, coins, a superb stone wine press (circa 1,000 CE), and cylinders. The vast majority of the objects are in good condition and there are many unique specimens. All of the objects originated from

Kurdistan. Following accepted practice in Iraq, several of the objects on display are copies. Approximately 1,000 items were removed from the museum for safe keeping and are currently in Baghdad. The museum anticipates these objects being returned to Dohuk in the near future. The museum also has several pieces donated by individuals and some confiscated by the local authorities.

Gallery and Display

The majority of the objects are displayed in free-standing glass display cases or vitrines. The general lighting in the gallery is adequate but appreciation of many of the smaller objects would be enhanced by supplemental lighting. There is no signage or didactics and no obvious pedagogic orientation.

Security

The museum has only the minimal security and no security staff. Security surveillance is provided on an ad hoc basis by the staff during opening hours which are limited.

Storage

The museum does not currently have a storage facility. Approximately 1,000 objects are in storage in Baghdad. All the artefacts in the collection currently in Kurdistan are on display.

Conservation

The museum has no laboratory or conservationists/restorers. Thus there are several objects which are awaiting restoration.

Cataloguing

Given the disruption over the past few years in its collaboration with the State Board of Antiquities and Heritage (at Iraqi National Museum in Baghdad), the museum inaugurated its own cataloguing and numbering system. The entire collection has been catalogued using this system recording basic data for each object. Most of the cataloguing is computerized.

New Facility

The museum was recently granted another building in Dohuk. The building is identical in size and layout to the Museum of Antiquities in Erbil. The building site is large enough for the museum to expand over time. The director of the Dohuk Museum has requested that the authorities provide funding for additional staff for the new facility (archaeologists, registrar, storage personnel, and guides). The director acknowledges the need for visitor services, a library, and an educational strategy. The intention is to develop these once the museum relocates to the new building. The director also admitted that the future of the museum was dependent upon financial support from local government. The latter will be difficult given the current economic and political climate in Dohuk. The museum also hopes to reinstate its local excavation activities once it is confident that it will be able to protect these excavation sites.

Recommendations

Master Plan

- The anticipated move to a new facility should be exploited as a unique opportunity. It is recommended that the museum develop a coherent and detailed master plan and strategy for the museum prior to its occupying the new facility. It is imperative that the master plan address the museum's needs and the possibility for realistically addressing these needs in the short, medium, and long terms. There are many factors that will impact this most notably the availability of resources (financing, available expertise from inside and outside the museum); however, this should not preclude the drafting of the master plan. The master plan should be viewed as a blueprint for the museum's future. It should include, but not be limited to, an analysis of the museum building, visitor development and education, analysis and interpretation of the entire collection, a plan (design brief) for the permanent exhibition and galleries, conservation and restoration, security, educational outreach, staffing including training, international relations, and financing (government and otherwise). The process should be undertaken slowly and with great caution. This will be a major undertaking and will at least initially require outside advisers. It should also be viewed as an opportunity for introducing new expertise and thinking into the museum.

Reinterpretation of the Permanent Collection

- The relocating to a new facility affords the museum the opportunity to reinterpret its permanent collection. As an outreach of a master plan, the museum is encouraged to develop a brief for the proposed new permanent exhibition. In order to effectively develop such a brief, the museum will need a detailed inventory (and photographs) of all the objects currently in its collection and the objects it anticipates having returned to the museum from Baghdad. It will be very difficult, if not impossible, to develop a meaningful permanent exhibition and the galleries to house it without the drafting of a design brief for the galleries, including educational interpretation, organization of the galleries (chronological, thematic), display (cases, lighting), conservation, engineering, and signage and didactics. This enterprise is 'object-driven'. In addition, the museum will need adequate storage facilities and access to all the objects in the collections in order to develop the design brief.

Training and Expertise

- As an outreach of a master plan, the museum is encouraged to hire new staff in anticipation of its opening and develop a training strategy for each staff member (internship in another museum in Kurdistan or abroad). In this way staff would be available and prepared for the opening of the new facility. It should also not be misplaced that the development and planning process for the new museum is a unique learning opportunity for staff and should be exploited to the fullest.

Appendix VIII

Preliminary Survey

Folklore Museum - Dohuk

Overview

Most private collections are a reflection of the tastes, interests, and/or passion of a collector or connoisseur. This is certainly the case with the private collection of Mr. Kadar Qachagh in the Dohuk Folklore Museum. Mr. Qachagh's interests are varied and this is reflected in his collections. Mr. Qachagh is a passive collector (not pro-actively seeking to create a specific kind of collection). Thus, the collections are understandably eclectic and for the most part determined by the objects donated to the museum. The museum does not appear to have a clear mission and lacks museological coherence. The future of the museum is also unclear. Mr. Qachagh considers the museum his legacy (he has sent aside a small alcove near the entrance as his burial place) and anticipates that his children will maintain the museum after his death albeit it is not clear they share the same enthusiasm for the museum.

History and Organization

The Folklore Museum in Dohuk is a privately owned and operated museum created by Kadar Qachagh. The museum is located on three floors in Mr. Qachagh's private residence (built in the 1980's and re-modelled in the 1990's) and in a second building located across the street from his residence. All of the objects in the collection were donated (individual gifts). The museum is financially dependent upon Mr. Qachagh and does not currently have a revenue stream. Mr. Qachagh assumed a loan to renovate the building. At present the museum is unable to hire staff, and Mr. Qachagh is underwriting the essential overhead. While wanting to stabilize the financial situation, Mr. Qachagh has yet to develop a strategy for doing so.

Storage

The museum has no storage facility and all the objects in the collection are on display.



DISPLAY CABINETS IN GALLERY



MISCELLANEOUS STONE OBJECTS IN OPEN DISPLAY

Security and Access

The museum (both buildings) has no security and no established operating hours. Visits are made by appointment.

Cataloguing

The collection is not catalogued and there are no immediate plans to do so. The provenance of most of the objects is unknown. However, it appears that the museum has the approval of local authorities to collect, house, and display the objects. The ruling logic is that it is better to have the objects in the safe keeping of the Folkloric Museum and in Kurdistan than lost to the foreign and 'black' markets.



GRAVESTONES – OPEN DISPLAY

Collection and Galleries

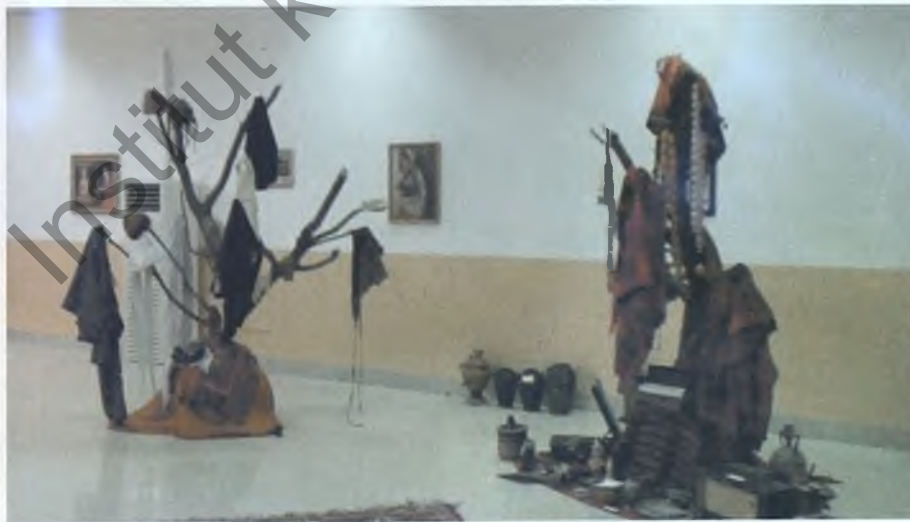
The collection include pottery, stone statuary, weaponry, fossils, coins, clothing, farm utensils, semi precious stones, gravestones, jewellery, curiosities, carpets, gold and silver objects, contemporary decorative arts, paintings, copies of antiquities, and knickknacks. The quality of the collection ranges from unique archaeological artefacts dating from 3,500 BCE to kitsch. The collections are arranged chronologically for the most part. There is limited signage in Arabic (in the cases and vitrines) and no didactics or pedagogic orientation. The objects are housed in free-standing glass display cases and vitrines, similar objects grouped on the floor, and in makeshift displays (for example, textiles displayed on tree racks). The lighting for the most part is adequate although appreciation of some of the objects, particularly smaller objects in showcases and vitrines, would be enhanced by supplemental lighting. Most of the objects appear in good condition, albeit the current treatment of some of the textiles is questionable.

Conservation

Current conservation is a limited to superficial cleaning of the objects and the showcases and vitrines.

Library

There are plans to convert an office on the third floor to a library which will be opened to the public. Visitors will be able to borrow books from the library. The library will not focus on the collections but will include books on numerous subjects - all donated to the museum.



TEXTILE DISPLAY



OBJECTS IN VITRINE WITH SIGNAGE

Recommendations

Cataloguing

- The future of the collections should be of serious concern to Mr. Qachagh and the Kurdish authorities. A number of the objects are museum quality and should be treated accordingly. It should not be misplaced that all archaeological objects found in Iraq should be registered with the appropriate authorities. It is therefore recommended that the most important artefacts be inventoried and catalogued. This is especially important with the Folkloric Museum's collection as the provenance of most of the objects is unknown or will be difficult to determine. It is therefore imperative that the objects be adequately inventoried as soon as possible.

Conservation

- It is recommended that the museum, in collaboration with local authorities (Directorate of Antiquities in Dohuk) and perhaps initially as an informal arrangement, developed a conservation strategy for the museum's important pieces.
- While appreciating Mr. Qachagh's initiative and commitment to the preservation of Kurdish heritage, it is recommended that the museum in collaboration with local authorities (Directorate of Antiquities in Dohuk) devise a strategy for the safe keeping of and public access to the collections (most particularly the unique objects) now and after his death. In the event that such a strategy (including a viable financial arrangement, appropriate security, and adequate staff) is not possible, it is recommended that Mr. Qachagh transfer his collections (most particularly the important historical pieces) to the Dohuk Museum and/or other state institution able and willing to assume responsibility for the preservation of the collections and provide meaningful use of and public access to the collections. The receiving institution(s) might consider acknowledging Mr. Qachagh gift publicly.

Appendix IX

Selected List of Mission Meetings

Falakaddin Kakey, Kurdistan Minister of Culture
Kanan Mufti, General Director, Kurdistan Ministry of Culture
Hero Ibrahim, Wife of the President of Iraq
Omar Fatah, Deputy Prime Minister, Kurdish Regional Government
Sherwan Kadr, General Director, Kurdistan Ministry of Tourism
Hayder Hasam, General Director, Kurdistan Department of Antiquities
Umer Fatah, Head, Patriotic Union of Kurdistan (PUK)
Kamal Rahim, Director, Department of Antiquities, Sulaymania
Nawzad Hadi, Governor, Erbil Governorate
Dana Ahmed, Governor, Sulaymania Governorate
Rasheda Zaher-Draey, Director of External Relations, Kurdistan Ministry of Education
Bashdar Habib, General Director of Planning, Kurdistan Ministry of Finance
Gurgis Shlaymun, Deputy Governor, Dohuk Governorate
Hagob Yacob, Director of Public Relations, Kurdish Regional Government
Payadar Barznji, Director of the Heritage Department, Kurdistan Ministry of Tourism
Suzanne Bodin, Cultural Attache, U.S. Regional Reconstruction Team, Baghdad
Lolan Sipan, Director, Kurdish Textile Museum, Erbil
Hashim Hama, Director, Sulaymania Museum, Sulaymania
Kader Qachagh, Director and Founder, Folk Art Museum, Dohuk
Professional Staff, Museum of Antiquities, Erbil
Professional Staff, Sulaymania Museum, Sulaymania
Professional Staff, Erbil Citadel Project
Professional Staff, Serai Museum Project, Sulaymania
Professional Staff, National Museum - Amna Suraka, Sulaymania
Management and Professional Staff, Dohuk Museum, Dohuk
Miroslav Houska, Projects Manager, Gema Art Group (Prague)
Hawkar Rskin, Head, Hawkar Rskin Artists Group
Rostam Aghaia (artist), Director, Zamwa Gallery, Sulaymania

