

Summaries

Niels D. Lund: Kulturarv – et begreb mellem politik og information (Cultural heritage – a concept between politics and information)

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From an exemplified statement that cultural heritage has become a commonly focused word and concept within the last decade the article tries to investigate why it has been so; six explanations are sketched: 1) reactions towards the modernization of society, 2) politics of identity and memory, 3) a wider concept of history, 4) growth of cultural institutions, 5) globalisation, 6) heritage tourism; still more intensively and together they have set the new focus.

From the hitherto Danish and Scandinavian theoretical discussion of cultural heritage is it stressed that it is a political concept designed to conceive and handle the multiple and reflexive relations to the past in a modern democracy.

It is then overviewed how a concrete institutionalised cultural heritage policy in Denmark has gained still greater priority according to a typical international development, but also with risks bound up both with administration/management and with the concept of nationality.

Access, representation, and promotion being essential it is with many examples shown how a

purposeful and coordinated information practice - especially by websites - has been established within few years - so that the intelligible information as such supports the increasing thinking of cultural heritage. As a consequence, information science must collaborate closely with various fields of historical scholarship information, and more consciously based not only on knowledge but also on feelings, attitudes, opinions, and identity. The promotion of cultural heritage is seen as stuck to its political sense.

Anders Ørom: Biblioteker og kunstmuseer som kulturarvsinstitutioner (Libraries and art museums as cultural heritage institutions)

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The article starts with a brief analysis of the use of the concept cultural heritage in the discourse of cultural policy and cultural institutions during the latest two decades. The term cultural heritage was introduced in the eighties. Since then the concept has increasingly been used in two senses: as a term for the classical canonical culture that has been selected by the cultural institutions according to criteria of value and importance, and as term for all 'born' cultural heritage, i.e. all cultural artefacts created or produced in Denmark. The art museums have almost since the first art museum with public access (1827) concentrated on the canonical *Danish* pictorial and visual art while the libra-

ries in the same period have developed in accordance with the enlightenment understanding of *European* universal culture. This explains why there has been a minor emphasis on the *national* fictional and cultural literature in the libraries. Recently The Royal Library has defined itself as a cultural heritage institution based on the conception of legal deposit as ‘born’ cultural heritage. This means that the term cultural heritage actually is used in both senses in the library sector. This broadening of the concept is as well the case in the art institution where documentation centres and libraries gather documentation on *Danish* artists in general no matter whether they are ‘canonized’ by the art museums or not. Recently art museums like the National Gallery (Statens Museum for Kunst) are beginning to understand the *Danish* pictorial and visual art in a European context but still with a focus on Danish national identity.

Claus Secher: Litterær kvalitet, den litterære institution og den litterære kanon (Literary quality, the literary institution, and the literary canon)

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The purpose of this article is to discuss what literary and artistic quality is. To do this I analyze three Danish works dealing with aesthetics and aesthetic evaluation from a philosophical point of view. Two of them, Søren Kjørup (2000) and Ole Thyssen (1998), see artistic quality as defined by the different institutions of the general art system. This approach defined as the “institutional theory”. In opposition to this the Danish professor of philosophy David Favrholt (2000) regards quality in art as objective and immanent in the artistic works, and with a “theory of parameter” he tries to define the parameters that are at work in evaluations of art.

The theoretical discussion is combined with several examples of criteria of literary evaluation. The literary institution with its different levels of taste is analyzed, and the different criteria used in the academic world, in literary criticism in newspapers, and in the selection of fiction by librarians and the borrowers in public libraries are pointed out. Finally a special work of modern Danish literary history is discussed in details to show how literary evaluations and selections can take place

inside the University system, and how a literary canon is defined in contrast to for instance a more public literary taste.

Rune Eriksson: Udenlandske skønlitterære klassikere på dansk 1967-99. Træk af en udgivelseshistorie. (Foreign classics in fiction, poetry, and drama in Danish 1967-99. Fragments of a history of publishing.)

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The most common idea of literary classics is their timelessness, and that is why the classics are often considered a rather static body of works. But is it true? Or are the classics in fact a much more dynamic quantity? That’s the main issue in this article, which analyses the publication of foreign classics in Danish in the last third of the 20th century. The investigation unfolds primarily through these categories: The number of volumes each year, the authors’ sex, the titles origins in time and place, and the division on genres. Some significant changes are stressed, but overall the market is rather conservative in terms of the categories. However, the actual published classics have changed considerably over the years, and the publishing history of a dozen classic authors who have either disappeared from the book market, or contrary, eventually have found a big readership, are outlined. Finally, the libraries promotion of the classics is discussed, and the importance of not only *how*, but *why* and *when* are emphasized.

Ruth Hedegaard og Asbjørn Hellum: Formidling af den lokale kulturarv på nettet (Promotion of the local cultural heritage on the internet)

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It is stated how local archives in Denmark since about 1940 have increased to a nowadays amount of about 450 and widely spread, and how they play a still more important role also thanks to an association and developed common IT-programmes. The article gives a short parallel presentation of three recent locally based internet projects, where materials from the archives – and museums and public libraries - are shown in new ways and with flexible seeking possibilities. It is concluded that these local information resources must be appreciated and a co-operation within these archives

and with other local memory institutions is essential to the future service of ordinary people's historical interests and the focus on cultural heritage.

Nan Dahlkild: Biblioteksbygninger som kulturarv (Library buildings as cultural heritage)

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When the subject is libraries and cultural heritage, the typical connexion is the contents of the libraries: the rare books and prints, classic literature and other historical materials. However, also the buildings of libraries and other cultural institutions are part of the cultural heritage. They reflect architectural styles, cultural politics and the intellectual universe of various periods. Nine Danish library buildings are scheduled as historical monuments, including some of the most remarkable buildings such as the University Library of Copenhagen from 1861 with elegant cast iron construction, the former State Library in Århus from 1902 with unique Art Nouveau decorations and Nyborg Public Library from 1938, which is a manifestation of the ideals of Danish cultural politics. The article argues, that even in times of rapid technological change libraries and librarians should be aware of qualities of buildings and interiors as part of the cultural heritage.

Patrick Kragelund: Bibliotekshistorie og kulturarv: Formidling af et 250 års jubilæum (National heritage and the 250th anniversary of the Danish National Art Library)

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The article offers a survey of areas in which the Library's collections may illustrate trends in Danish art and architecture. The close links between the Library and the Royal Academy of Arts (of which it from the very first was an integral part) give the archival material concerning the Library's policies of acquisition, the identity and preferences of its (often art historically prominent) users and the influence of its librarians (among whom several were themselves pioneering art historians) on the growth of its collections. The final two sections present the strategy behind the development of the Library's rapidly expanding web site (www.kunstab.dk) as well as the ongoing rebuilding of the Library - a project which deliberately aims at recreating the great open spaces of its old residence while at the same time preserving its original reading room from 1883.