

HEIKKI HÄYHÄ, SARI JANTUNEN
& LEENA PAASKOSKI

Analysing Significance



Cover by **Timo Kilpeläinen**

© **Heikki Häyhä, Sari Jantunen & Leena Paaskoski**
and the Finnish Museums Association.

Layout **Inari Savola**

ISBN 978-951-9426-55-6
ISSN 0355-1741

Publications of Finnish Museums Association No. 75

Cover photos: 'Oi muistatko' (Oh, do you remember) rya rug. Privately owned. Photo by **Reetta Karhunkorva**. • Mechanical calculator Curta E93089:543. Collections of Lusto – The Finnish Forest Museum. Photo by **Timo Kilpeläinen**. • Wall light, designed by Paavo Tynell, HK19891:1. Collections of Hyvinkää City Museum. Photo by **Sari Mustajärvi**. • Inari at 7, silver diffusion print in 20 x 24 size, **Nelli Palomäki**. Collections of the Finnish Museum of Photography. • Gnarl bar cabinet E94168:2. Collections of Lusto – The Finnish Forest Museum. Photo by **Timo Kilpeläinen**. • Forest workers' vehicle E14036:1. Collections of Lusto – The Finnish Forest Museum. Photo by **Timo Ari**. • The main building of the August Pyölniittu Museum. Collections of the August Pyölniittu Museum. Photo by **Sulho Lehtonen**. • Cendrillon sailing boat. Privately owned. Photo by **Tommi Tikanoja**. • Lyyli's wooden box. Privately owned. Photo by **Maria Utti**. • Simca 4D Sedan 1000e, model year 1964. Privately owned. Photo by **Antti-Pekka Ruponen**. • Amen and Mr Lordi stage costumes. Privately owned. Photo by **Timo Kilpeläinen**. • Fiat 128, model year 1977. Privately owned. Photo by **Sari Jantunen**. • Motorised tram manufactured by ASEA in 1911. Collections of Helsinki City Museum. Photo by Helsinki City Museum. • Serla's promotional squirrels. Collections of the Serlachius Museums. Photo by **Milla Sinivuori-Hakänen**. • Vrouw Maria. Photo by **Tiina Miettinen**. • Cryptograph (encryption machine), invented by E. M. C. Tigerstedt. Collections of the Museum of Technology. Photo by **Piia Pietarinen**. • Eklund TE-1 flying boat. Collections of the Finnish Aviation Museum. Photo by **Tapio Juutinen**. • Circus monument horse, Kerava, Heikki Häiväoja & Antero Poppius 1979. Photo by **Helena Kinnunen**. • Chair, made by Dolphin Wilding, HRE931. Collections of the Helinä Rautavaara Museum. Photo by **Katri Hirvonen-Nurmi**. • Ivar Ekström on his 75th birthday in 1966, 1726:25A, Collection of Valokuvaamo Jänis. Collections of the Museums of Varkaus. • Rye bread. Privately owned. Photo by **Jaakko Ruuttunen**. • Stuffed wolf E93122:227. Collections of Lusto – The Finnish Forest Museum. Photo by **Timo Kilpeläinen**.

 SUOMEN MUSEOLIITTO
FINLANDS MUSEIFÖRBUND
FINNISH MUSEUMS ASSOCIATION

LUSTO
Suomen Metsämuseo

 Metropolia

HEIKKI HÄYHÄ, SARI JANTUNEN & LEENA PAASKOSKI

Analysing Significance



Contents

- 5 Foreword
- 6 Foreword to the Finnish edition
- 8 Introduction
- 12 Analysing Significance
 - 13 *Selecting the object and perspective of the analysis and specifying its goals*
 - 13 *Specifying and locating the performers and interest groups of the analysis*
 - 13 *Familiarisation and information collection*
 - 13 *Contextualisation*
 - 14 *Assessing the significance and meanings*
 - 14 *Significance assessment criteria*
 - 15 *Significance statement*
 - 15 *Recommendations and instructions*
- 16 Significance statements and analysis experiences
 - 17 *Vrouw Maria*
 - 20 *How many memories fit into a forest workers' Hiace van?*
 - 23 *A Cinderella story*
 - 25 *Oh, do you remember?*
 - 28 *Circus horses galloping into the hearts of people in Kerava*
 - 30 *Portrait of a seven-year-old on a giant Polaroid*
 - 33 *Ivar Ekström, Forest-Iffa*
 - 35 *I wonder how much toilet paper was bought to obtain them?*
 - 38 *The unique Eric Tigerstedt*
 - 41 *A personal museum is home to significance and meanings*
 - 45 *A monstrous journey through time*
 - 48 *Lyyli's wooden box*
 - 51 *The ingenious Curta*
- 54 Literature

Foreword

WE ALL HAVE DIFFERENT VALUES. They vary heavily depending on culture, personal history, situation and so on. They also change and can be used selectively.

“These are my values. If you don’t like them, I have others,” joked Groucho Marx. Significance, too, is something that can take a range of different forms depending on the circumstances. What is significant to somebody might look completely different to others. Much depends also on the chosen point of view.

Cultural heritage is everywhere, we are surrounded by it every day, and chosen bits are canonized and maintained as sites and museum collections. And it’s not just physical things, as a lot of cultural heritage is intangible. A great variety of significance can be found within cultural heritage, and this is putting it mildly. What is significant in a certain object, collection, place, shipwreck or other? How should we deal with all those possible aspects that need to be highlighted?

A systematic approach for analysing the significance of a chosen object, whatever that might be, definitely helps, and this publication presents one such method. Leena Paaskoski, Heikki Häyhä and Sari Jantunen have adapted and modified the method from international examples and gathered a group of Finnish museum professionals to test it.

We at ICOM Finland, the Finnish National Committee of the International Council of Museums, strongly feel that this work has great relevance world-

wide. That is why we have chosen to support an English translation of this important publication. It fits our strategic goals perfectly as our committee prides itself in promoting international networking and the spreading of knowledge. This publication is not only bringing international ideas to Finland and localising them, but also exporting our expertise abroad.

Having tested the method, I know that it works, and is fun to use. Easiness is another important quality that deserves to be highlighted here. Why? Because it is not the exclusive right of museum professionals to define cultural heritage and establish its significances (nor is it their sole duty). It is a responsibility that can and should be shared with communities and individuals to whom cultural heritage essentially belongs, and who have unique insights into it. This publication opens the door for better community involvement, which is another excellent reason to spread it as widely as possible.

So go ahead and pick a piece of cultural heritage, choose your points of view and walk through the analysing method presented here to establish some relevant significance. Invite others to follow your lead because they will see things differently, wonderfully differently, if you’re lucky!

ON BEHALF OF THE BOARD OF ICOM FINLAND,

Eero Ehanti
Chairman

Foreword to the Finnish edition

SIGNIFICANCE ANALYSIS is a method for determining the significance, meanings and museum value of museum objects and collections developed for Finnish museums. It is based on several international examples that have been created in the 21st century in places like Australia, Britain and the Netherlands. We started off by familiarising ourselves with the Australian Significance method, tested it at a few sites and had a number of discussions on its possible benefits. The method was tested for large forest machines by object conservation students in the Metropolia University of Applied Sciences' Degree Programme in Conservation during a cataloguing and condition assessment course at Lusto in 2013. The concepts of 'merkitysanalyysi' (significance analysis) and 'merkityslausunto' (significance statement) were collectively defined at this time. Around the same time, a few other museum professionals had also discovered Significance and saw its opportunities for enriching cultural heritage information and developing collections management processes in a diverse manner.

The Finnish significance analysis method was created in the project 'Merkitykselliset museokokoelmat – Museo-objektien ja -kokoelmien merkitysanalyysimenetelmän kehittäminen' (Museum collections of significance – Developing a significance analysis method for museum objects and collections), funded by the National Board of Antiquities and carried out in 2014. In addition to foreign examples, our approach to significance analysis has been influenced by value classification criteria and museum value conceptions used by Finnish museums, literature in museology and heritology as well as a few experiences already gained from the utilisation of corresponding methods in the Finnish museum field. The Finnish method has also been modified on the basis of experiences and comments we have received from the people who have been testing it. The significance analysis has been tested on a number of tangible and intangible expressions of culture, objects and collections both inside and outside museums.

In other words, the communal method has also been developed with a communal approach. We would like to thank the large group of people who have tested and commented on the method enthusiastically.

Some of them searched land, sea and sky for objects to analyse: Rust-loving car enthusiast **Juhani Ruponen** delved into a 1964 Simca 4D Sedan and collection assistant **Asta Vaittinen** studied her own 1977 Fiat 128. **Eero Ehanti**, project manager of the Museo 2015

project, dived into the Vrouw Maria shipwreck, and researcher **Tapio Juutinen** jumped into the Finnish Aviation Museum's Eklund TE-1 flying boat.

Deep delves into objects were also made by curator **Katri Hirvonen-Nurmi** in her analysis of Haitian artist Dolphin Wilding's chair at the Helinä Rautavaara Museum, Lusto's curator **Reetta Karhunkorva** in her analysis of her grandmother's rya rug, curator **Sari Mustajärvi** on Paavo Tynell's 1950s cinema light that belongs to the collections of Hyvinkää City Museum, as well as collections manager **Vesa Alén** together with textile conservator **Jaana Kataja** in their analysis of Greta Skogster's tapestry and mysterious loom parts at Kymenlaakso Museum.

Collections curators **Anni Wallenius**, **Sofia Lahti** and **Leena Sipponen** from the Finnish Museum of Photography analysed **Nelli Palomäki's** work of photographic art, 'Inari at 7'. Circus horses from Kerava gallop in the analysis made by art educator **Laura Kauppinen** and lecturer **Heikki Häyhä**.

In addition to analysing individual objects, we wanted to know how the method would suit collections. Researcher **Marcus Haga** analysed the tram collection of Helsinki City Museum, and director **Hanna-Kaisa Melaranta** and researcher **Hilkka Lehtimaa** from the Museums of Varkaus analysed photographer Ivar Ekström's collection of photographs, photography equipment and documents. A team from the Museum of Technology, consisting of head of collections **Kirsi Ojala**, project researcher **Emilia Västi** and curator **Eeva Siltala** and led by project worker **Piia Pietarinen**, studied a collection of inventions, photographs and documents by inventor **Eric Magnus Campbell Tigerstedt**. **Milla Sinivuori-Hakanen**, researcher from the Serlachius Museums, studied a collection of Serla promotional products, and **Leena Furu**, cataloguing coordinator for the Museo 2015 project, studied the East Karelia collection compiled by corporal Väinö Tuomaala during the war years.

Museum director **Johanna Lehto-Vahtera** from Aboa Vetus & Ars Nova looked for material and immaterial significance and meanings in the August Pyölnittu Museum. Discussion about the material and immaterial was also aroused by lecturer and home baker **Jaakko Ruuttunen's** analysis of rye bread.

The most communal approach to the analysis was probably applied by Metsähallitus's forestry supervisors **Timo Ari** and **Pertti Uurtamo** and forest workers **Hannu Heikkilä**, **Reijo Heikkilä**, **Teppo Peltonen** and **Sauli Suopajarvi**, who got together to ponder the significance and meanings of the forest workers' vehi-

cle they had donated to Lusto and reminisce about the long-gone ‘days of the Hiace’.

Some of these test experiences and significance statements can be found in this publication. The significance analysis already yielded results in the test phase: each tester found out something about the past and present that has significance for the future. The analysis may have confirmed opinions, offered additional information, corrected misjudgements or produced experiences and insights. Some analysts also felt that they themselves had changed. Everyone seemed to have had a good time.

For providing other comments and introducing the significance analysis method in various contexts, we would also like to thank researcher **Sirkku Pihlman** from the Museology unit of the University of Turku, senior lecturer **Outi Sipilä** from the University of Eastern Finland’s Craft Science unit, head of collections **Teemu Ahola** from Vapriikki and musicology student **Oili Paaskoski** from the University of Helsinki. The photos in this publication are the results of teamwork. Thanks to all photographers, especially **Timo Kilpeläinen** from Lusto.

PUNKAHARJU AND HELSINKI, 16 JANUARY 2015

Heikki Häyhä

*who made a video analysis of Cendrillon
and mounted a circus horse*

Lecturer, MA, Conservator, Metropolia UAS

Sari Jantunen

*who turned a gnarl bar cabinet into a comic strip,
prepared a significance statement about the world’s
first pocket calculator and rediscovered her love for
melodic hard rock while studying the costumes of
Mr Lordi and Amen*

Curator (artefact collection), MA (pedagogy, craft
science), Lusto – The Finnish Forest Museum

Leena Paaskoski

*who found possible stories in Lyyli’s wooden box and
tried to solve the mystery of the stuffed wolf*

Collections Manager, PhD (ethnology),
Lusto – The Finnish Forest Museum

Introduction

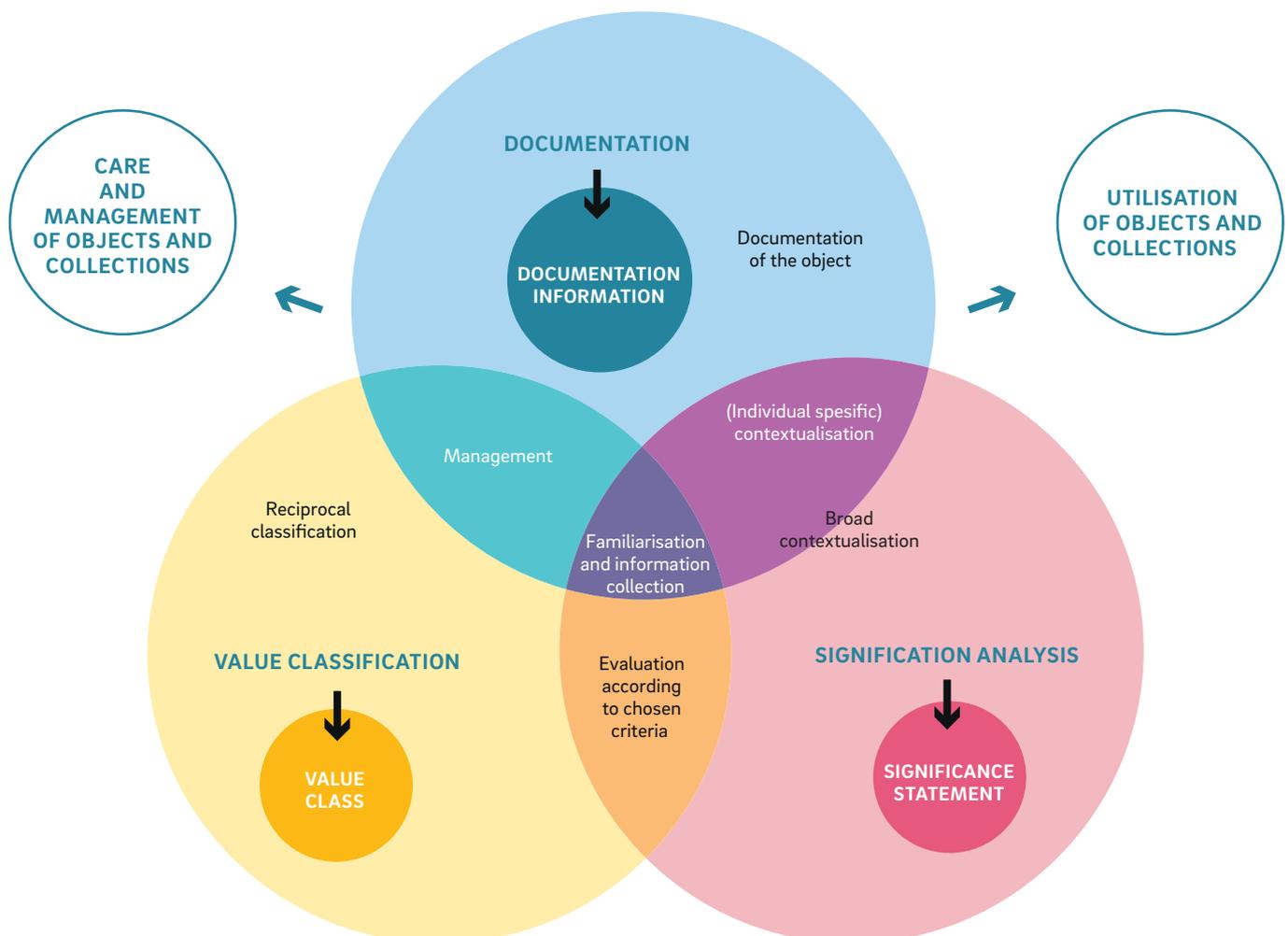
MUSEUM OBJECTS and collections contain a great deal of potential for interpretation and meanings that can be difficult to understand just by reading conventional cataloguing documentation. Significance analysis supplements the other key processes and tools used to produce cataloguing information: documentation and value classification. By using significance analysis museums can better bring forth meanings, values and perspectives related to objects and collections, fruitful and multivocal knowledge about our cultural heritage, which concern the entire society. At the same time, museums can more dynamically allocate their resources and work for the preservation, management, maintenance and utilisation of collections. In order for collections management processes to be carried out with high quality, the museum value of the object or

collection must be specified using suitable criteria. In other words, the same tools can be used to both practise good collections management and produce significant museum objects and collections required by museum users.

Although the method is particularly intended for reviewing museum objects and collections, it can also be applied to determine the value, significance and meanings of other tangible and intangible expressions of culture. In addition to museums and memory organisations, the method may benefit parties such as collectors, enthusiasts or researchers.

Significance analysis is a communal method. It is used to produce information for actors and interest groups relating to or interested in the object of analysis, but the implementation of the method depends upon communality. For this reason, it is important

CATALOGING OF OBJECTS / COLLECTIONS: DOCUMENTATION, SIGNIFICANCE ANALYSIS AND CLASSIFICATION



to get the related actors and interest groups involved in attributing significance to the object of analysis. While finding actors and interest groups relating to the object may be challenging, it is also rewarding.

Significance analysis also involves research and interpretation. The analysis requires a research-oriented approach, and its results always depend on the interpretation by the performer(s) of the analysis. Significance analysis is a continuous process; it offers the opportunity for later reassessments and new interpretations. It is supplemented through the accumulation of information and research and when new interested parties review the objects or collections and attribute significance to them. Therefore, the communality of significance analysis is also realised when new actors and interest groups come up with new interpretations over the course of time.

The communal analysis of objects and collections may yield conflicting interpretations. The objects and collections may have different significance and meanings to various actors due to, for example, the actors' different backgrounds, values, interests, understanding and know-how. Their relationship with the object of analysis varies and influences the results. Therefore, in accordance with the principles of cultural studies, the party or parties who determine the significance and meanings are made visible in the process. At times, conducting significance analysis may be sensitive and require various ethical considerations.

The English word 'significance' indicates noteworthiness or importance. The Finnish word 'merkitys' is about what something means, indicates, represents or symbolises. It has to do with information content. It indicates the value or importance of something. In particular, significance analysis aims to find out what something expresses or symbolises, what it tells us about, which meanings it conveys. The significance of an object or collection may be both qualitative and quantitative. First and foremost, however, significance analysis produces qualitative content. Significance analysis produces, increases or decreases the museum value of the object or collection or at least makes it visible.

The attribution of significance happens during significance analysis and requires the collection of information, and review of the object as well as object-specific, extensive contextualisation. The attribution of significance is condensed into the significance statement, after which decisions can be made about actions concerning the object or collection. Indeed, significance analysis yields the greatest benefits when the significance or usability of the object is unclear or when deciding on further measures requires more detailed analysis. However, the significance statement can also clearly summarise the significance and meanings of an object when they are already known.

Cultural heritage and musealisation process

CULTURAL HERITAGE IS PRODUCED in the heritagisation process. This refers to a chain of events in which institutions, communities or individuals select an expression of culture or imprint of the past that they find significant, preserve it and consciously specify it as cultural heritage on grounds that may be, for example, cultural-historical, scientific, artistic, social, regional, economic or political. In museums, the recognition and isolation of expressions of culture and attributing significance to them are referred to as the musealisation process, which produces museum objects. Cultural heritage is dependent on making definitions and setting boundaries, so its status is not permanent. Since expressions of culture can be granted the status of cultural heritage, this status can also be removed. This happens, for example, when museums deaccess objects from their collections.

Museum object

A MUSEUM OBJECT is not only a physical object but a combination of selected information, significance and meanings as well as a tangible or intangible expression of culture. A museum object has both a physical and cultural life cycle. An object's physical life starts when it is manufactured and ends when it is destroyed. In the various phases of its cultural life cycle, the object manifests itself as an idea, as an existing but not yet used object, as an object with a usage history and, finally, as an object that has been destroyed but still exists in documents or memories. From the perspective of the cultural life cycle, the significance and meanings relating to the object are essential. A museum object's purpose of use is almost always something else than what it was originally designed for. For example, it works as a piece of evidence and source, conveys information and meanings, produces identities, experiences and well-being. A museum object's authority as evidence is guaranteed by its genuineness; authenticity strengthens the 'power of the genuine object', on which the relationship with the viewer or user is often built.

Museum value

THE MUSEUM VALUE of an object or collection means its value as an object of museum work, for the museum and its users, for the whole of society. The museum value is based on how well the object or collection conveys the significance and meanings that have been attributed to it in the musealisation process. The significance and meanings can be specified and the museum value determined using, for example, the assessment criteria of the significance analysis method. From an individual museum's perspective, the museum value of an object is also increased by its suitability for the museum's collection profile.

Dynamic collections and collection development

THE CONCEPTS OF DYNAMIC COLLECTIONS and collection development highlight the idea that museum collections are more a means than an end. Dynamism means that the musealisation process is communal and the collections are developed by means of acquisition and deaccession, but also that existing collections and museum objects are reflected upon, significance is attributed to them and they are contextualised repeatedly and from new perspectives. The potential and utility value of collections are highlighted. Significance analysis is well suited for dynamic collections and collection development, since essential features of the method include multiple voices and the requirements of reinterpretation and usability.

Value classification

VALUE CLASSIFICATION is a method that the museum uses to assess the object, its museum value and suitability for the museum's collection profile based on certain criteria or from certain perspectives, and classify it in relation to maintenance, acquisition, use, other objects and the rest of the collection. Value classification produces a value class and degree of significance for the object. Structuring may serve different purposes, such as deaccession decisions and the prioritisation of maintenance and use. As such, value classification does not express the object's contexts or individual meanings or summarise or justify object-specific significance. Value classification highlights the object's museum value but does not increase it.

Documentation

IN THE MUSEALISATION PROCESS, the object to be musealised is documented. In this case, documentation means studying and describing the object, identifying the contexts relating to the object and collecting information. The contexts may be object-specific or more extensive. By means of contextualisation, the documentation comments on why the object has become a museum object. Documentation produces basic information about the museum object for cataloguing. Documentation is also used as a starting point for value classification, significance analysis and other collections management processes in the significance analysis method.

Cataloguing

ACCORDING TO THE cataloguing instructions for museums ('Museoiden luettelointiohje'), cataloguing means 'storing information about objects included in the collections of museums. In cataloguing, all of the object's information or references to this information are recorded according to mutually agreed rules. The objects are made recognisable and separated from other similar objects. As a result of the work, systematic information is created about individual objects and larger wholes and can be utilised in many ways.' So, cataloguing means recording cultural heritage information relating to objects and collections according to agreed rules. Information to be recorded is created during various collections management processes, such as object documentation, value classification, significance analysis, conservation, inventory and use.

Significance analysis method

THE METHOD CONSISTS OF selecting the object and the perspective for analysis, justifying these choices, determining what the goals are, then specifying and locating those who will perform the analysis. This is then followed by familiarisation with the object of analysis, the collection of information, contextualisation and the assessing of the significance and meanings based on the chosen criteria. The method ends with the writing of a significance statement as well as preparing any recommendations and instructions related to the object that have now surfaced. The final products of the method are therefore the analysis including its sources (as well as citations), the significance statement as well as recommendations and instructions..

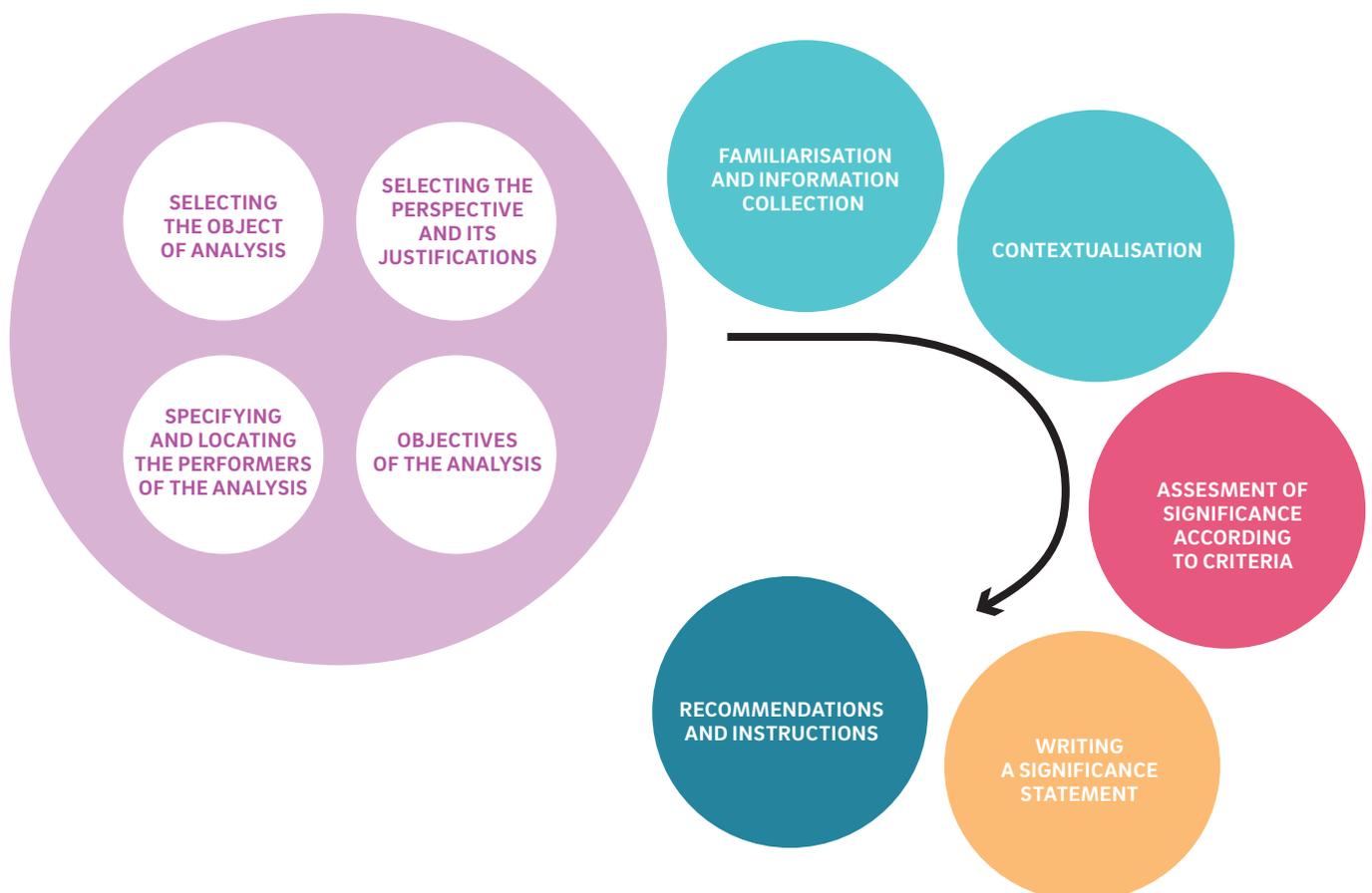
If the object has already been documented (and catalogued), at least part of the familiarisation, information collection and contextualisation may already exist and can be utilised for significance analysis. The implementation and presentation methods of the analysis can be freely selected. Colleagues and interested par-

ties can be consulted during the process and requested to comment on the analysis. The finished analysis as well as the practical recommendations, instructions and further measures prepared for the management, maintenance and use of the object, can remain in the museum's internal use or be published. By contrast, the written significance statement should always be publishable.

Which implementation or presentation method would seem inspiring for the analysis process and persuade other actors to join in? What would feel like a natural way to process and express thoughts? A group discussion, communal writing assignment, diagram, comic strip or video? It is also a good idea to consider which method would best convey the significance and meanings of the object to audiences.

You should first familiarise yourself with the entire process but then design an analysis process of your own. A successful significance analysis process suits

SIGNIFICANCE ANALYSIS METHOD



its performers as well as the object and goals of the analysis. The instructions can be applied, and creativity is allowed in the implementation. In any case, it will be necessary to move back and forth between the various stages of the analysis: since they do not follow each other in a straightforward manner but overlap. For example, the first perspective selected may change during the analysis process as a result of information collection or contextualisation, and the performers and participants of the analysis may be further specified during the work.

The significance assessment criteria may also be used as the museum value criteria, for example, to make acquisition and deaccession decisions as well as decisions on the management or use of collections or to determine the value class without preparing a written significance statement for the object of analysis. When using the criteria for the needs of collections management as museum value criteria, suitability to the museum's collection profile is usually added to them, meaning that the object is assessed in relation to the museum's thematic, temporal or geographical acquisitional area.

Selecting the object and perspective of the analysis and specifying its goals

SELECT THE OBJECT of analysis and justify its boundaries. The object can be any tangible or intangible expression of culture, individual object or collection. Also select the perspective from which the object of analysis is to be reviewed and assessed and specify the goals of the significance analysis.

A collection is a group of different or similar objects that have some justified connection between them. Why should a significance analysis be performed for exactly this collection or, alternatively, for an individual object? The perspective and goals are important: for whom and for what purpose are you analysing the object?

Specifying and locating the performers and interest groups of the analysis

SPECIFY THE PERFORMER(S) of the analysis, the interest groups, people or communities taking part in the analysis as well as their relationship with and interest in the object of analysis. Record the date and place of the analysis and the sources used.

Familiarisation and information collection

Appearance of the object of analysis

Analyse and document the appearance of the object of analysis (construction, shape, materials, colours,

markings, signs of use or repairs, condition, etc.). Compare the object of analysis with other similar objects and pay attention to the similarities and differences.

Information relating to the object of analysis

Recognise any elements relating to the individual history of the object of analysis, which may depend, for example, on a time, place or actor. Compile information about the individual history of the object of analysis (e.g. creation, ownership and usage history) from documents and/or people and interest groups relating to the object of analysis, making sure to record the sources.

The individual history of the object of analysis may also be perceived through decisive moments – particularly significant moments in its life cycle.

Delimit the type history of the object of analysis by selecting the type, group, class or idea that you consider it to represent. Compile information about the object's type history from literature, documents and people or interest groups familiar with it (e.g. enthusiasts or researchers). The information may depend on, for example, the time, place, actor or subject matter.

In terms of the individual and type history of the object of analysis, essential information may also include the design (process), manufacturing method(s)/origin, material properties and the method of operation or occurrence.

An individual object shares a type history with other similar objects, and a collection shares a type history with other similar collections. What you compare your object of analysis with is a choice you make during the analysis process.

Contextualisation

THE PURPOSE OF CONTEXTUALISATION is to study the relationships between the object of analysis and the surrounding world and other elements relating to the object. The object of analysis may have several contexts and they may be layered. Contexts relating to the object of analysis may have been selected earlier by specifying the collection of information to the types, groups, classes or ideas that it is considered or desired to represent.

Individual-specific contexts

Determine the individual-specific context of the object of analysis. There may be several contexts. Individual-specific contexts consist of factors closely and essentially linked with the object of analysis, such as time, place, actors and other objects (date and place of manufacture and use, manufacturer, user, etc.).

Extensive contexts

Specify the extensive context(s) of the object of analysis. The extensive contexts often consist of, for example, cultural, historical, ideological and environmental factors (ideology, style, historical event, etc.) that influence the object of analysis.

Individual-specific contexts can be found by asking 'what is the story of this object' and extensive contexts by asking 'to which story or stories does this object belong'.

Assessing the significance and meanings

ANALYSE THE SIGNIFICANCE and meanings of the object using seven assessment criteria. Used to review the object of analysis from various perspectives, the criteria also overlap with each other and complement each other. Review the object on the basis of each criterion, even though the weight of the criteria varies depending on the object. Recording the absence of a significance or meaning in the analysis is also important. For each criterion, observe multiple voices, i.e. the opinions of the various actors taking part in the analysis. Also include conflicting meanings and interpretations in the analysis.

Significance assessment criteria

Representativeness

When assessing representativeness, first specify the type, group, class or idea to which you consider the object of analysis to belong. Specify the type, group, class or idea in relation to, for example, the time, place, actor or subject matter. The object of analysis may be a common or rare representative of its type, group, class or idea. Justify your selection.

Which type, class, group or idea does the object represent in this analysis? In which reference group or context is it placed? What does the object of analysis primarily speak of? Is it a common, rare or endangered representative of its type, class, group or idea? In what sense is it rare?

Authenticity

Authenticity may be related to, for example, the material, shape, appearance, manufacturing method or origin, use, time or place of the object of analysis as well as the actors linked with it. Authenticity relates to a genuine origin and it entails a sufficient knowledge of the object's provenience. Provenience means the origin of the object of analysis and knowing its usage context and ownership history spanning from its discovery or manufacture to the present day. When assessing

the significance of authenticity, pay attention to how comprehensively the life cycle of the object is known and how well this has been verified. Also consider how the object's authenticity relates to what you want the object to represent.

In what way does the material, shape, manufacturing method or use of the object of analysis make it authentic? In what way does the authenticity manifest itself in the object's relationship with the time, place or actors? Are the origin, usage context and ownership relationships of the object of analysis known or can they be found out? What are they like from across the entire life cycle of the object? Is the information reliable? When, where, by whom and why was the object created? When, where, how and for what purpose has the object been used? Who are its users and owners?

Historical and cultural significance

The object of analysis is of historical significance if it conveys something essential about a past time, place, community or person. Historical significance may be linked with turning points and influential figures in history or equally well with the history of everyday life and ordinary people. It may represent a technical, artistic or scientific turning point and be capable of acting as an intermediary between different groups of people. An object of analysis with historical significance may be unique, handmade or industrially manufactured. An object of which only a few copies have been preserved may also have historical significance.

An object of analysis has cultural significance if it represents and increases understanding about an approach, practice, opinion or value shared by individuals and communities. Values and opinions linked with an object of cultural significance may vary even within a single culture.

Is the object of analysis linked with a time, place, person, community, event, trend or development of historical (international, national, regional, etc.) significance? What essential things does it say about these? How is the historical significance conveyed? How does the object of analysis increase understanding about culture? Is it a good example of an object type of historical or cultural significance?

Experiential significance

Experiential significance may be based on the physical appearance or information content of the object of analysis and manifest itself as, for example, a positive or negative aesthetic, nostalgic, emotional or intellectual experience. Experiential significance is assessed in terms of the object's potential to evoke (strong or memorable) reactions in the viewer or user,

including emotions, memories and reminiscence, or offer material for the construction of identities. The experiential potential is increased by the known genuineness and authenticity of the object of analysis or collection.

What kinds of experiences does, or could, the object of analysis produce? How do the experiences manifest themselves? How can the individual or communal experiences increase well-being and construct identities?

Communal significance

Communal significance is assessed by studying whether the object of analysis remains special and important to a certain community or group that can be named. Communal significance is conveyed by means of, for example, spiritual, political, social or cultural expressions. Communal significance is often linked with a shared memory, identity, sense of solidarity or sharing opinions and experiences. For instance, certain objects may have a symbolic significance for a certain community. The communal significance of the object of analysis is not always apparent but is often highlighted in a situation in which the object is somehow threatened. With objects of communal significance, a museum has the opportunity to build long-lasting relationships with its users and interest groups.

Does the object of analysis have a living connection with a community or group? Why is it important to the community? How can the significance be seen and how is the object kept alive? Does it involve memories, beliefs, customs, traditions or stories that are important to the community?

Ideal state

The ideal state of the object of analysis is the state in which the significance and meanings attributed to it are most visible. The ideal state is a choice, and it is always one of the actual historical states of the object. The concept of ideal state suits both material and immaterial objects. The state or condition of the object of analysis is a consequence of its usage and museum history and the ageing of materials. Assess the present state or condition of the object of analysis in relation to its ideal state, and assess the resources required for achieving and maintaining the ideal state as well as the predicted life cycle of the object of analysis in relation to its usability, use and acquisition conditions.

What is the ideal state of the object of analysis (or what are its ideal states)? Can the object be brought to a condition that corresponds to its ideal state?

Usability

When assessing the usability and availability of the object of analysis, the starting point is the object's usage potential, i.e. its significance as, for example, source or research material, learning and exhibition material, an attraction factor for the museum or a source of inspiration for new products or services now or in the future, locally, nationally or internationally. Also assess the usability and availability in relation to the museum's mission, other collections, collection policy and resources. The usability and availability may be reduced by, for example, deficient context information, physical properties and the limitations and risks caused by them as well as any contracts and terms applied to the object of analysis.

Is the object of analysis usable or available now or in the future? How is it usable or available? Is the object's usage potential proportional to the resources or safety measures required for its acquisition, maintenance, preservation and management?

Significance statement

SUMMARISE THE ANALYSIS into a written significance statement, for example, as part of the object's cataloguing information. If the significance statement is the only document to be published about the object of analysis, describe the object at the beginning of the statement. The significance statement describes why and how the object is significant and how the significance increases its availability and usability, so it only mentions the criteria that produce significance for the object of analysis. In the significance statement, record the author(s) of the statement and the actors who have taken part in defining the significance, also including the key sources if desired. Record the date of the significance statement so that, if the interpretation of the significance and meanings of the object changes due to new information or actors, the changed interpretation can later be distinguished from earlier interpretations.

Recommendations and instructions

IF NECESSARY, record any recommendations, measures and instructions for the management, maintenance and use of the object of analysis on the basis of the significance analysis and statement.

The recommendations, measures and instructions may include an accession or deaccession decision, conservation plan and storage instructions. The significance analysis may also indicate that the object of analysis must be subjected to more research in the future.

Significance statements

AND ANALYSIS EXPERIENCES



Vrouw Maria

Significance statement, 30 November 2014

ANALYSIS MADE BY EERO EHANTI

MERCHANT SHIP VROUW MARIA sank in 1771 on its way from Amsterdam to St Petersburg. In addition to the normal cargo of merchandise, the ship was carrying valuable paintings for Catherine the Great. The shipwreck was found in 1999 in the Archipelago National Park, after which there have been discussions and even arguments about raising it and making excavations. For the time being, Vrouw Maria has been explored in accordance with international conventions and recommendations, mainly non-invasively and in situ. The story has also been told to the public in publications and at an exhibition.

Vrouw Maria was a practical merchant ship designed for a small crew with maximum cargo space, the likes of which were common in the Baltic Sea. The historical and cultural significance of the shipwreck partially result from its commonness: it is exemplary of 18th century sea trade, particularly in the Baltic Sea but also globally, since a lot of the merchandise transported originated from faraway countries. Thanks to its commonness as well as its good degree of preservation, it is also a representative example of the finely honed sea trade logistics of the commercially powerful Holland late in its heyday. The story that led to the shipwreck seems typical as well. The documents found from archive sources are fascinating from the modern perspective, but the procedure with its sea protests and insurance investigations would have been ordinary in the eyes of contemporaries. The same fate was suffered by many other ships, with a number of wrecks located in the same waters, many of them quite similar to Vrouw Maria in terms of both their physical shape and condition and their content and contexts. One example of these is the well-known St. Mikael.

The cultural significance of Vrouw Maria is increased by the fact that it carried works of art that were valuable both financially and artistically and were on their way to St Petersburg, due to which the shipwreck resulted in active diplomatic correspondence. Archive sources relating to the paintings that sunk with the ship, mostly masterpieces from the Dutch Golden Age, add European art trade to the equation. They also make Vrouw Maria part of Catherine the Great's efforts to strengthen her position as an advocate of Enlightenment through an art collection more impressive than

that of her rivals. The seeking of status also involved correspondence with Enlightenment philosophers, of whom Voltaire grieved over the fate of the paintings in his letter to Catherine and Denis Diderot was linked with the art deal arrangements. This sheds light on Vrouw Maria's more extensive historical context, the civilised Europe of the late Enlightenment.

The communal perspective leads thoughts to the ship's place of departure, Holland, whose commercial history definitely includes Vrouw Maria, and its destination, Russia, whose rise in the Age of Enlightenment is also strongly linked with the ship. To the Dutch, the shipwreck is yet another example of the heyday of the country's commercial power around the world. If we consider the objects in the shipwreck, an extensive collection of similar pieces can probably be found in museums in the Netherlands. Maybe this is why Vrouw Maria has not aroused very strong feelings there. The situation is different in Russia, where there has been a willingness to make use of the symbolic value of the shipwreck as an encouraging, positive story from the great days, spurred on by thoughts of raising the shipwreck and saving the art treasures. Finnish contemporaries were not really linked with the ship, except for residents of the archipelago, who took part in attempts to save the sinking ship, and officials from Turku, who were involved in the investigations after the wreck. On the other hand, there is no need to look at this representative of global trade through any particular national lens. We are facing a piece of common European history here. What is more, the location is what counts, so Finland is now responsible for the shipwreck and can make use of it. From this viewpoint, the willingness of the discoverers and many other parties to raise the wreck is acceptable. The coastal states of the Northern Baltic Sea can take communal pride in the fact that wooden shipwrecks are so well preserved here.

This fascinating story, which involves art deals, the ambiance of Enlightenment drawing rooms and dramatic distress at sea, is made even more enthralling by the ship's well-deserved reputation as a treasure ship. Still intact, the shipwreck would make an exciting destination for divers, if only diving were allowed there. This takes us to accessibility and availability: protected by an exclusion zone, the wreck is situated in a difficult-to-reach location, in a nature conservation area



Photo Anna Ehanti, drawing Tiina Miettinen, image editing Timo Kilpeläinen.

with strict restrictions where recreational scuba divers are not welcome. Accordingly, the wreck has only been used for professional explorations. On the other hand, the resulting research information has been utilised and shared in publications and lately also at an exhibition that included a large 3D simulation made of the wreck and its surroundings, making the site accessible to exhibition visitors with no diving skills. Such an approach improves Vrouw Maria's preservability, since the ship lies under favourable ambient conditions. This relative stability would be broken by excavations or lifting the entire wreck, whereas these would enable making use of it as a museum object with an attraction similar to the Vasa Museum in Stockholm, which

is the most popular museum in Northern Europe. A shipwreck museum would have enormous tourism potential. On the other hand, it would also require enormous resources. This highlights one of the paradoxes of museum work: the object is best preserved if it is sealed in the dark and cold, out of reach. But does it then sufficiently benefit research, not to mention the general public, thirsty for experiences?

P.S. What is a museum object without stories that link it to times, places, people and events, far in the past and in the present? To me, significance analysis is linked with storytelling.

How many memories fit into a forest workers' Hiace van?

*Significance statement, 2 November 2014,
Rovaniemi/3 December 2014, Punkaharju*

ANALYSIS MADE BY FORESTRY SUPERVISORS **TIMO ARI** AND **PERTTI UURTAMO**, FOREST WORKERS **HANNU HEIKKILÄ**, **REIJO HEIKKILÄ**, **TEPPO PELTONEN** AND **SAULI SUOPAJÄRVI**, METSÄHALLITUS, AS WELL AS COLLECTIONS MANAGER **LEENA PAASKOSKI** AND CURATOR **SARI JANTUNEN**, LUSTO – THE FINNISH FOREST MUSEUM

OBJECT OWNED BY LUSTO – THE FINNISH FOREST MUSEUM

ANALYSIS PERFORMED FROM THE VIEWPOINTS OF CULTURAL HISTORY AND NOSTALGIA

SOURCES INCLUDED THE USERS' MEMORIES, TOYOTA HIACE'S DOCUMENTATION AND DRIVER'S LOG

THE 1989 TOYOTA HIACE was used as a means of transport for forest workers in 1989–2010, the first five years by Veitsiluoto Oy and then by Metsähallitus. The vehicle was transferred to Metsähallitus at the time when Veitsiluoto Oy, like other forest companies, got rid of its forest assets. As a result, the company no longer needed its own forest workers and their transport vehicles. By that time, forest companies had already started using harvesters, which also affected the need for their own forest workers. At Metsähallitus, the vehicle was used by the Meltaus and Rattosjärvi forest worker teams, which were part of the Western Lapland forest team. Its use at Metsähallitus was recorded in the driver's log. The first driver at Metsähallitus was Mauri Pokka. When the vehicle was transferred to the Rattosjärvi forest worker team, the driver was Pauli Mänty up until 1999 and Reijo Heikkilä for the remaining years. The driver was usually selected on the basis of who happened to have a driving licence. In addition to a private driving licence, the driver needed a special state vehicle driving permit granted by Metsähallitus. Some of the forest workers who used the vehicle were Hannu Heikkilä, Reijo Heikkilä and Sauli Suopajarvi, all of whom also took part in performing the significance analysis.

The vehicle is almost in its original condition after the last trip to a logging site: it has suffered only a little from about two years of outdoor storage since then. The present condition well depicts its service life. The vehicle is also in its ideal state, just like it was when it was used by forest workers, and there is no need to

make any changes, only to clean the interior, gutter channels and seals. It could still have been used privately in reindeer farming.

The vehicle represents forest workers' transport equipment from 1990–2010. However, the Toyota Hiace is somewhat exceptional among forest workers' vehicles, due to both its make and its terrain properties (four-wheel drive). The vehicles more often used for this purpose were Ford Transit vans with rear-wheel drive. Indeed, the Toyota Hiace has been missed due to its four-wheel drive.

Forest workers' vehicles were part of the structural change of the social status of forest work and workers. Great changes occurred in forest work in the 1970s, as forest workers stopped living in bunkhouses and moved to home accommodation or to housing offered or built by the employer in village centres, close to services. Forest workers' vehicles acquired by the employer were then introduced as the means of transport to and from sites. Each vehicle transported forest workers living in the same village. Today, there are considerably fewer forest workers than in the 1970s, but the smaller teams still mainly use forest workers' vehicles for transport to and from sites. Nevertheless, forest workers' vehicles are a forest tradition that will soon be disappearing from Northern Finland. Within the next ten years, the need for forest workers' vehicles like this Toyota Hiace will probably cease to exist. The historical significance of the forest workers' vehicle was crystallised when the users talked about 'the days of the Hiace', an expression used to refer to an era that be-



Photo Timo Ari and Mia Sivula, image editing Timo Kilpeläinen.

gan when forest workers stopped living in bunkhouses and is now close to ending. Experiences from this era are also recognised and shared more extensively in forestry, as part of late 20th century and early 21st century forestry culture.

This forest workers' vehicle has notable significance in terms of nostalgia and experiences – significance that has been retained in its users' memories and that can also be conveyed to others by storing the memories. The nostalgia manifests itself in two ways: how a single object can revive a whole era, and how the users of the vehicle reminisce about the good old days and their colleagues. The memories were also attached to sensory experiences linked with the vehicle: a mixture of the smells of cigarettes, sweat, resin, petrol and chain oil, which clung to the interior and 'can probably still be smelled inside the van'. When the forest workers got together to reminisce about and analyse their vehicle, what came to life were short flashes of memories, shared experiences and the resulting stories. These are also clearly linked with one key context of the vehicle, northernness.

'Replacing the previously used Ford Transit van with a Toyota Hiace as the vehicle for transporting forest workers was considered advanced in a way. The four-wheel drive ensured that we could get to the site even in poor road conditions and no longer had to push

the Transit. Maybe the journeys also became more monotonous, lacking the element of surprise? Naturally, many coincidences and near misses occurred on the narrow forest roads, barely ploughed in the winter. Timber lorries and other transport vehicles caused a risk of accident. As mobile phones became more common, it was possible to give and receive advance warnings of traffic. We managed to avoid the worst.'

'One near miss occurred when a reindeer transport vehicle had been parked at the foot of a hill, in the middle of the road. A smaller Metsähallitus car was running ahead, followed by the Hiace van, and the road was snowy and slippery. The driver of the car noticed the reindeer vehicle and braked in panic, managing to stop the car about one metre away. All the time, he was sure that the van would crash into the back of his car. Looking in the rear-view mirror, he saw the Hiace approaching, going sideways. He was waiting for the crash, but it never happened, as the van stopped just before it would have hit the car.'

'One winter, the weather stayed freezing cold for a long time. We were supposed to drive to Rovaniemi for a team meeting, and it was 50 degrees below freezing. The Hiace started without any problems. When we came to a crossroads, Reijo noticed that the van wouldn't turn. He had no choice but to slow down to walking speed and turn the wheel with all his might.

The guy sitting next to the driver used an ice scraper to clear the inside of the windscreen, removing the frost caused by our breathing.'

'Before non-smoking policies were adopted, we used to smoke in the van. Usually we lit our cigarettes immediately after getting in the van. Objections were not accepted. Non-smokers got to stand outside while we smoked if they wouldn't come in otherwise. Later on, the roles changed as the employer banned smoking in vehicles.'

'Discussions in the van usually covered topical events. Politics were not discussed much, only during elections. The most common subject was sports – after all, the team included Hannu Heikkilä, a national-level coach. Doping and success or failure were the most common sports-related topics. The guys led pretty quiet and established lives, so there wasn't much talk about booze and women even before the weekend.'

Since the vehicle has recently become a museum object and some of its users are still employed by Metsähallitus, it has gained special communal significance and meanings in the museum. The addition of the forest workers' vehicle to Lusto's museum collection was seen as an accolade for Finnish forest work. The musealisation was considered to make Metsähallitus's Rattosjärvi forest worker team a part of the cultural heritage of forestry. The Toyota Hiace van, with its humid atmosphere of everyday work and journeys, saturated with the forest workers' talk, cigarettes, sweat, resin, petrol and chain oil, as well as the 335,476 kilometres driven, thereby became an emblem of an era and part of the nation's shared significant memory.

P.S. Metsähallitus offered this forest workers' vehicle to Lusto for the museum collections in 2014. At the museum, we first discussed if the vehicle is just an ordinary Toyota Hiace van or if the musealisation process could turn it into a museum object of significance for the forest culture through its individual and more extensive context. When the acquisition decision had been made,

three Metsähallitus forest workers received a written job order from their supervisor: 'Your task is to take the Toyota Hiace van, which has provided years of good and honourable service, on its last journey from Rovaniemi to Lusto – The Finnish Forest Museum. At the same time, the vehicle will become a part of the cultural heritage of Finnish forestry. With the vehicle, this will also happen to its last passengers, though not physically but tightly clung to the interior, like resin clung to workwear.'

The museum decided to ask the users of the vehicle, Metsähallitus forest workers, to analyse the object and its significance and meanings. The forestry supervisors and forest workers were provided with guiding questions, perspectives and assessment criteria for the significance analysis method, and they got together to discuss and reminisce about the vehicle. No museum employees were present, but the discussion was led by one of the forestry supervisors, who was familiar with both the work and people of his own organisation and Lusto's operations. The reminiscence and analysis discussion lasted almost three hours and was recorded. A journalist attended the event and wrote about it in Metsähallitus' own magazine. The moderator of the discussion compiled the analysis materials and based on this the museum prepared the significance statement for the object.

In the discussion, the forest workers' vehicle was alternately in the spotlight and in the sidelines. It drew people together like a campfire but, as the discussion continued, the campfire was interestingly overshadowed by the people sitting around it. Even though the men reminisced a lot about the van, the memories were particularly centred around 'the days of the Hiace', the forest workers' work, opinions and assessments of their careers as well as the sense of solidarity they had experienced. The analysis of the forest workers' vehicle clearly highlighted the historical significance of the object, but also its perhaps most interesting role as the originator of memories, experiences, meanings and stories.

A Cinderella story

Significance statement, 24 October 2014

ANALYSIS MADE BY HEIKKI HÄYHÄ

SOURCES: BARCK, PEKKA 2003. FINLANDS SEGELJAKTER. LITOTRALE; GÖTEBORGS KUNGL. SEGEL SÄLLSKAP. MINNESKRIFT VID 75-ÅRSJUBILEET 1935. WALD ZACHRISSONS BOKTRYCKERI A.-B. GÖTEBORG; KUNGLIGA SVENSKA SEGEL SÄLLSKAPET. ÅRSBOK 1904–1927; KSSS ÅREN 1930–2005. ETT SEGELSÄLLSKAP I TIDEN. STOCKHOLM: BOKFÖRLAG MAGNUS ULLMAN; NORDENS BÅTAR. DEL I. 1939. STOCKHOLM: LINDFORS BOKFÖRLAG AB; THELANDER, PER 1991. ALLA VÅRA SKÄRGÅRDSKRYSSARE. FÖRLAGET BÅT & SKÄRGÅRD.

I CHOSE TO MAKE a significance analysis of a sailing boat that I partially own. The boat is in bad shape, and I tried to use the significance analysis to clear my thoughts about it. Saving the boat seemed like a sensible and necessary thing to do in 2012, but the renovation has taken a long time and has not gone as we would have liked.

Finding out about the boat's history has been interesting. Small pieces of information have been combined to form a fairly complete picture, even though there are still gaps in the ownership history. Cendrillon's story of survival is astonishing – few boats can survive the loss of their keel. Cendrillon has experienced changes in the course of the years. However, it can be seen from drawings that the hull has retained its original shape.

Cendrillon is a rare late-19th century sailing boat and a good representative of the then-popular boat type suitable for yachting and racing, designed by Albert Andersson. Cendrillon tells us about a time when directors and merchants ordered boats like this. The facilities were small and spartan, the sail area was large and the conditions were wet when sailing under strong winds. Of course, there was no engine, so all beaching manoeuvres had to be controlled by the sails. In over a hundred years, the size and comfort of boats has increased significantly and the material has changed to fibreglass. Sailing without an engine probably would not occur to many sailors today.

Sailing in an old boat that is low by modern standards is an experience in itself. The water is near, and you can feel the speed. The boat reacts easily to steering

movements and moves well even under light winds. In its ideal state, Cendrillon sailed the Gulf of Finland gaff-rigged, offering joy and enjoyable experiences to anyone interested in classic sailing boats.

Yacht clubs maintain a yachting culture that is epitomised by old boats in many ways. Part of the immaterial cultural heritage of yacht clubs consists of owners, competitions, trips and, most of all, anecdotes that get told over and over again.

Through Cendrillon, we can also illustrate and understand the development of boats and equipment. Wooden sailing boats nearly disappeared from Finland when fibreglass boats were introduced. Competition activities suffered, and even many boats in good condition were abandoned and got destroyed. A number of boats were also sold to Sweden. The situation changed in the 1990s. Since then, many boats have been bought back. Competition activities were gradually restarted, and boats are being actively repaired. This has resulted in more work for boatbuilders. It probably does not make any difference whether Cendrillon is in Finland or in Sweden. Our sailing cultures are similar, and the sailing connection between the two countries has always been close.

In a more extensive context, Cendrillon tells us about the history of yachting, boatbuilding, yacht club activities and communities that want to preserve and use old wooden boats.

P.S. I managed to clear my thoughts. We do need to repair it.



Photo Tommi Tikanoja and private collection, image editing Timo Kilpeläinen.

Oh, do you remember?

Significance analysis, 10 November 2014

MADE BY **REETTA KARHUNKORVA**

OBJECT OWNED BY **SIMO AND TARJA HEIKKILÄ**

VIEWPOINTS: LIFE HISTORY, HISTORY OF TEXTILE ART AND CRAFTS, HISTORY OF THE 1920S AND 1930S, SETTLEMENT HISTORY OF THE REBUILDING PERIOD

SOURCES: **KARHUNKORVA, REETTA & ANNE VESANTO** (ED.) 2005. *MUURAHAISENPOLKUJA JA HARAKANVARPAITA. PÖYTÄLIINOJA SUOMEN KÄSITYÖN MUSEON KOKOELMISTA*. (ANT PATHS AND CROW'S FEET. TABLECLOTHS FROM THE COLLECTIONS OF THE CRAFT MUSEUM OF FINLAND.) JYVÄSKYLÄ: CRAFT MUSEUM OF FINLAND; **KOLU, MARJO** ET AL. (ED.) 2007. *RYIJY ESILLÄ. RYIJYT SUOMEN KÄSITYÖN MUSEON KOKOELMISSA*. (RYA RUGS ON DISPLAY. RYA RUGS IN THE COLLECTIONS OF THE CRAFT MUSEUM OF FINLAND.) JYVÄSKYLÄ: CRAFT MUSEUM OF FINLAND; GENERAL LITERATURE ON THE HISTORY OF CRAFTS AND RYA RUGS; KOTILIEDEN KÄSITÖITÄ MAGAZINE, ISSUE 9, 1933; KOTILIEDEN JOULU MAGAZINE, 1933; ARTEFACT COLLECTION, DRAWING REGISTER AND RYA RUG DATABASE OF THE

CRAFT MUSEUM OF FINLAND; FINNA INFORMATION SERVICE; IITIN RYIJYJEN KIRJO -NÄYTTELY 2012 ('SPECTRUM OF RYA RUGS IN IITTI' EXHIBITION 2012) WEBSITE; LOHJA PARISH WEBSITE; LOHJAN RAKENNETUN YMPÄRISTÖN INVENTOINTILUETTELO 2007 (INVENTORY OF THE BUILT ENVIRONMENT IN LOHJA 2007); NATIONAL BOARD OF ANTIQUITIES' VALTAKUNNALLISESTI MERKITTÄVÄT RAKENNETUT KULTTUURIYMPÄRISTÖT RKY (BUILT CULTURAL ENVIRONMENTS OF NATIONAL SIGNIFICANCE) WEBSITE, LOHJA, LOHJA CHURCH AND ITS SURROUNDINGS; FINNISH MUSEUMS ONLINE SEARCH PORTAL; INTERVIEW WITH **AIRA HEIKKILÄ** ON 16 MARCH 2005; INTERVIEWS WITH **MINNA, OSSI** AND **SIMO HEIKKILÄ** IN AUTUMN 2014.

THE OBJECT IS AN 'OI MUISTATKO' (Oh, do you remember) rya rug, hanging on the living room wall of my childhood home, a wooden detached house named Karhunkorva (Bear's Ear), located in Hanhokylä, Ruovesi. The rya rug was made in 1949 for Karhunkorva, built in 1950, by the first lady of the house, my grandmother, artist Aira Heikkilä (née Ilosalo, 1920–2013). To weave the rug, she travelled with her first two children to her old home, Ketola Farm in Teuva, South Ostrobothnia, where she had been placed by the municipality at 11 years of age and where she had lived until coming of age. My grandmother's childhood family had broken up after their mother had died of tuberculosis.

The journey from Ruovesi to Teuva was long and demanding, about 200 kilometres. Aira was pregnant with her third child at the time. The matron of Ketola Farm had prepared the loom with the warp, and, weaving together, they quickly managed to finish the rug. A similar rug was woven for Ketola's own daughter using the same warp. Models for rya rugs were poorly available after the war, and this model had been received from the teacher of the village school. Due to the post-war shortage, the materials used for the rug included slipe received from the pelt of a dead sheep and poor-quality rayon, but also high-quality, self-spun and self-coloured wool from the farm's sheep.

The rug was kept on the wall of the old Karhunkorva's best room, the back room. The room was only used for guests; it was cold at other times. As the upstairs rooms remained unfinished for a long time, the small farmer's family actually only used two rooms. The house was transferred to Aira's eldest son and thoroughly renovated in the early 1980s, and the rya rug has hung on the living room wall since then.

In the past, the majority of household items and textiles were handmade at home. The skills were transferred from generation to generation. Aira represented this era. As a small farmer's wife, some of her tasks were making the clothes and household textiles for the family, sewing rag dolls and creating various leather items. She decorated the family's furniture and many dishes by painting. She wanted to leave her mark on everything. Aira particularly enjoyed modifying and improving purchased products. Everything she did was characterised by enthusiasm: she really delved into the work. Eventually, she developed into a self-taught artist. For her art, she used materials she found in the forest, such as rootstocks, pieces of tree stumps, gnarls, birch bark and beard lichen, as well as snags she lifted out of the lake. Other materials she used included dough, pieces of fabric, stones and scrap iron.

The 'Oi muistatko' (Oh, do you remember) rya rug was designed by textile artist Ilona Jalava (1878–1960),



Photo private collection, image editing Timo Kilpeläinen.

who was well-known in her time but has since been forgotten. The model for the rug was published in *Kodin Käsitöitä*, a supplement to *Kotiliesi* magazine, in 1933, but it has also been featured in other publications. It belonged to the collection of the Friends of Finnish Handicrafts. Jalava dedicated the rug to the people of Lohja, and the design depicts the ceiling patterns and windows of the medieval Church of St Lawrence in Lohja.

The rya rug woven by my grandmother differs from the original model in that she did not weave

her own name into the rug but the name of the rug, 'Oi muistatko'. The words refer to the hymn 'Oi muistatko vielä sen virren' (Oh, do you still remember that hymn), which was important to Aira because her mother used to sing it to her and her siblings. Until the very end, Aira's life was marked with her mother's early death, the breaking up of her childhood family and the move away from her home region. Aira wanted to leave her mark on everything, including the rya rug. The rug is interwoven into the weaver's life story. It is al-

so part of her self-expression and a message to future generations. The rug is a key to her life history.

Representativeness: The rya rug is one of the ‘Oi muistatko’ rugs preserved in the collections of Finnish museums and private homes. Most similar rugs that I know of date back to the 1930s or 1950s. I have not found any other ‘Oi muistatko’ rugs that would have been made after the war but before 1950. Compared to the others, the background information of this rug, both in the individual and more extensive contexts, are exceptionally well-known, and it is intertwined with the life story of its weaver in an unusually interesting manner. It is linked with a significant period of rebuilding in the history of Finland and reflects the post-war housing and living conditions. The rug is also linked with the history of crafts and textile art.

Authenticity: The rya rug is highly authentic. Its creator, creation method, manufacturing location, conditions and materials as well as designer and original model are known accurately. Throughout its existence, the rug has been used in the house for which it was created, and it still is. A photograph taken in 1958 shows the rug in its original location in the back room of Karhunkorva. It is still owned by the weaver’s family.

Historical and cultural significance: The rya rug analysed is not unique as such, since several other ‘Oi muistatko’ rugs have been preserved both in the collections of Finnish museums and in private homes. However, the individual and more extensive contexts of this rug are exceptionally well-known, which increases its historical and cultural significance. Through its contexts, the rug tells us about the history of crafts, post-war settlement history, the rebuilding period and the life of a small farmer’s family. It depicts living conditions at the turn of the 1940s/1950s. The rug is essentially linked with the life story of its weaver, thereby

also shedding light on the history and living conditions of the 1920s and 1930s.

Experiential significance: The rya rug has a high experiential value thanks to its authenticity and the life history it conveys. It is linked with the life story of its weaver in an exceptionally interesting manner. Interwoven in the rug are the memory of a mother who died young and the story of a woman who missed her mother, home region and childhood family. The rug bears the words from a hymn that the mother used to sing to her children, reflecting her memory and the longing. It also reflects the story of a plot cleared and a house built with the residents’ own hands.

Ideal state: The rya rug is in its ideal state in its current location in Karhunkorva, the house for which it was originally made.

Communal significance: The rya rug has a great communal significance for its weaver’s family. She was a highly significant person for all family members. She was a colourful and strong artist personality who told the family’s stories over and over again. The rug conveys the weaver’s life experiences and living conditions to future generations.

Usability: Intact and in good condition, the rya rug is still important to the family and is usable for its original purpose, hung on the wall as part of the interior decoration.

P.S. The significance analysis moved me. The analysis turned the rya rug, which previously was slightly insignificant for myself, into a key to the life experiences of a person important to me. New, touching dimensions of the rug opened up and its value increased when I found out how essentially it is linked with the story of my grandmother and, at the same time, our family.

Circus horses galloping into the hearts of people in Kerava

Significance statement, 18 December 2014

MADE BY HEIKKI HÄIVÄÖJA AND LAURA KAUPPINEN

THE ANALYSIS OF ‘SIRKUSMUISTOMERKKI’ (Circus Monument) (1979), a statue by Heikki Häiväoja and Antero Poppius, was created as part of the ‘Sirkushevostet sairastaa’ (The Circus Horses are Under the Weather) project, which was carried out as a joint effort between Kerava Art Museum and the Conservation Department of Metropolia University of Applied Sciences. Other participants in the project included Kerava Museum, a class from Kerava Central School, the public works unit of the City of Kerava, which is responsible for public statues, as well as a large number of Kerava residents. The project was carried out in 2013–2014.

The circus monument is one of the public statues in the centre of Kerava. It consists of five carousel horses made of fibreglass. Placed on separate stands, the horses are almost life-size. There is one white horse, one grey horse, one black horse and two brown ones. Over 30 years of riding had left the statues in a poor condition. Some legs and tails were missing. Some of the paint had worn or chipped off. There were scratches, graffiti tags, holes and moss on the horses. The numerous restoration attempts could be seen as layers on the surface of the horses. With the parts missing, the status of the statue group as a work of art was questionable. Kerava Art Museum and the City of Kerava wanted to keep the statue group but, in its poor condition, it did not fulfil its purpose as a work of art honouring the local circus tradition and as a part of the urban environment.

The cultural and historical significance and meanings of the monument are linked with the funfair and circus tradition of Kerava, in honour of which it was created. The life cycle of the circus monument is very extensively documented in the archives of museums and media as well as the memories and photo albums of local people. Produced as part of ‘Sirkushevostet sairastaa’ (The Circus Horses are Under the Weather) project in 2014, the ‘Karusellihevosten kyydissä’ (A carousel horse ride) publication supplemented the existing information about the monument and its various phases and background. The monument also maintains the memory of the local funfair and circus tradition and its significance for the city and its residents.

The statue was commissioned in Kerava by local activists with a public fundraising campaign to honour the local funfair and circus tradition as well as the entertainment business started by the Sariola-Grönroos family in 1888. The statue was created by sculptor Heikki Häiväoja and Antero Poppius. The horses in the monument were made using a mould taken from a carousel horse owned by the Sariola family. This horse came from a carousel that had been bought at a fair in Helsinki in 1920. The horse is still touring Finland as an emblem of Suomen Tivoli on its funfair tours. The makers of the circus monument set out to create a playful group of statues that would delight children in particular. As the choice of material and subject suggest, the statue was intentionally made functional, so that children could play on it and ride the horses.

The circus monument is an essential element in making the cityscape of Kerava what it is today. Its location at the western end of Kerava’s Kauppakaari street sealed the pedestrian street project, which had caused some controversy back in the day. The work of art and its surroundings offered a welcome resting place in the city centre. Its functionality had a particular appeal to children. The horses invite viewers on a ‘carousel ride’. The playfulness of the statue indicates a willingness to bring joy to the cityscape. Memories collected during the project revealed that several generations had ridden the horses. Important riding moments have been documented in numerous photo albums. The communal significance of the statue manifested itself as early as during the implementation project. The monument was a project of local significance that involved almost all the residents of the city. The statue group was built using funds raised by, for example, organising various events. The fundraising involved establishing the ‘Sirkusmarkkinat’ (Circus Market) event, which is still annually organised in the city. Even the materials for the statue were received as a donation.

In addition, the work of art continues to have a strong communal and experiential significance for the people of Kerava: it belongs to the city residents and they feel it belongs to them, regardless of their backgrounds. The statue group is particularly impor-



Photo Helena Kinnunen.

tant for children and families with children; it is part of childhood in Kerava from generation to generation and increases interaction between generations. The circus horses have achieved an important position in the minds of local children. The memories collected during the project brought back childhood experiences of riding the horses. An ordinary shopping trip turned into the highlight of the day thanks to the horses. Some people also travelled to see the horses. The circus monument is a local attraction factor that increases a sense of community spirit among city residents while also making the cityscape more comfortable, interesting and playful. The usage potential of the monument in-

cludes the strengthening of local identity and increase of knowledge of history.

In the renovation project completed in 2014, the bases of the horses were modified to make it more difficult to climb onto the horses. The purpose of this was to prevent or reduce the riding due to its lack of safety. In addition, the aim was to protect the material significance and meanings of the work of art. However, we regard the usability of the statue group as its most important value. In their ideal state, the horses can withstand their use for riding. The wear and tear and repairing the damage caused by riding are part of the nature of the statue group.

Portrait of a seven-year-old on a giant Polaroid

Significance analysis, 17 December 2014

ANALYSIS MADE BY COLLECTIONS CURATORS **SOFIA LAHTI**,
LEENA SIPPONEN AND **ANNI WALLENIOUS**

OBJECT OWNED BY THE FINNISH MUSEUM OF PHOTOGRAPHY

IN OUR OPINION, 'INARI AT 7' (silver diffusion print in 20 x 24 size, Polaroid photo) by Nelli Palomäki was a suitable object for significance analysis for a number of reasons. Acquired in 2012, it is a fairly recent addition to the collection. Nelli Palomäki is one of the pioneers of Finnish photographic art in the 2010s, and her personal style of expression can also be seen in this work, even though the artist created it using this particular photo format and equipment for the first time. We are very well familiar with the creation process, since the work was created as a result of the museum's international exhibition and collaboration project and was extensively documented in the process. It represents a rare photography technique that cannot usually be used in Finland. Its content and style make it a representative of two key genres of photography: classic portrait photography and photographic art. The work also came up in the museum staff's discussion group this year, when we were selecting key objects from the collections – works or selections that we could use to best illustrate the nature of the museum's collections.

Representativeness: The work is a large black-and-white original print created using the silver diffusion technique. Due to the size and technique, it is a rarity both in the museum's collections and in the whole of Finland. Today, the silver diffusion technique is almost exclusively used in the context of art. The work is an interesting example of the use of the technique in the 2010s. As a work of art, 'Inari at 7' represents the key genre of photography in the museum's collections, photographic art. As is typical of its creator, it is also linked with the tradition of classic portrait photography. While Palomäki uses the idiom of the classics of portrait photography, her work is artistically independent and timeless. This work and four other works created by Palomäki during the same project are the only pieces of her work included in the museum's collections.

Authenticity: The creation process was documented by the museum, so the origin of the work is exceptionally well-known. The artistic intentions of the creator were also documented. The work was completed as part of the museum's collaborative project, in which Impossible Corporation, a company cherishing and reinventing the tradition of Polaroid, brought an extra-large Polaroid camera to Finland for a short time. Nelli Palomäki was one of the five artists selected to use the giant camera. Immediately after their completion, the works were displayed in the museum's large Polaroid exhibition, and the artists, museum and Impossible Corporation each got their share of the prints created during the project.

Historical and cultural significance: In terms of the history of photography, the significance of 'Inari at 7' is linked with the historical continuum of the Polaroid technique and the related collaboration between artists. Back in the day, Polaroid Corporation commissioned a giant camera that was offered to artists. In the process, Polaroid accumulated its own art collection, most of which now belongs to the WestLight collection. When the operations of Polaroid ended, its former employees established Impossible, a company that recreated the technical format of Polaroid photos and also continues collaborating with artists, thereby accumulating its own collection of photographic art. Thus, the new works and their creators become a part of this continuum. In the collaborative project between the museum and Impossible, the camera was offered to a select few artists who were considered interesting. Accordingly, the works are also examples of the perception and appreciation of art in the 2010s. Palomäki's production is part of the international success story of Finnish photographic art in the early 21st century, and this work is one of the relatively few representatives of this phenomenon in the museum's collections. Nelli Palomäki wanted to use the giant camera to photograph people on the boundary between childhood and



Photo Nelli Palomäki and Heikki Pölönen, image editing Timo Kilpeläinen.

adolescence, and chose a group of young girl and boy scouts. The way the artist names her work, using the first name and age of the subject, fixes the photos firmly to the moment they were taken, both in the lives of the people in question and as depictions of youth in Finland in the 2010s.

Experiential significance: The size of the work may increase the intensity of the viewing experience, since it is astonishingly large for an original print of a photograph, particularly a silver diffusion print. The creation process of the work and the display of both the work and its creation in the exhibition has also conveyed experiential information about the history of Polaroid, the technique and the current operations of Impossible. The project was also a significant experience for the artist herself, a rare technical opportunity to use a large film size and giant Polaroid camera.

Communal significance: The work is so recent that the formation of its communal significance and meanings has only just begun. At the moment, it already

has significance for the followers and fans of Nelli Palomäki and contemporary photographic art on a more extensive scale. The project was also important for the museum, a representative example of its own collaboration with photographic artists and other actors in the field, collaboration that is fruitful for all parties.

Ideal state, usability and availability: The work is in its ideal state. In the museum, it is kept in the appropriate conditions and has not been exposed to moisture, direct sunlight or other harmful elements. It is not permanently displayed but is ready to be used at exhibitions in terms of its condition. It is virtually displayed on the website displaying the museum's collections. As it has been digitised with high quality, it can be used in publications, for example, without putting strain on the original print. Since the work and its creation process have been extensively documented, it can well be used as a subject of research. The ample background information also makes it easy to present the work to the public.

Ivar Ekström, Forest-Iffa

Significance analysis, 28 November 2014

ANALYSIS MADE BY HANNA-KAISA MELARANTA AND
HILKKA LEHTIMAA

OBJECT OWNED BY THE VARKAUS MUSEUMS

PHOTOGRAPHER, FOREST OFFICER Ivar Ekström (b. 1891 Helsinki, d. 12 July 1971 Varkaus) came to Varkaus in 1909 when he was employed by A. Ahlström Osakeyhtiö's forest department. Throughout his 51 years of service, Ivar Ekström acted as the company's photographer in addition to his actual job. All of his collections were transferred from A. Ahlström Oy to Varkaus Museum in the 1980s. Ekström's photographic archive includes about 9,000 negatives in total. Also Ekström's cameras and other photography equipment as well as archives are a part of Varkaus museums collection.

The representativeness of Ivar Ekström's collection and life's work is based on the scope of the collection and the range of his activities. The collection covers a photographic archive, map drawings, building plans, photography equipment and other documents. Also, Ekström's key motivation in his photographs was a documentary approach.

The collection is authentic, containing Ekström's original materials, manuscripts and self-written captions. However, some of the photographs were heavily cropped by Ekström himself, possibly covering or destroying some of the information originally contained in them. Nevertheless, the cropping reflects Ekström's personality as a photographer.

Ivar Ekström's collection is historically and culturally significant. He documented the creation of the industrial community of Varkaus in a unique way. The collection helps shed light on the history of Finnish industry, industrialisation and industrial communities. In addition, the Metsäkansa (Forest People) collection tells us about the pre-industrial period of Finnish history, forestry and their significance for the development of industry. Ekström's collection about the events of 1918 also provides accurate documentation about a significant period in Finland's history.

The experiential significance of the collection is high. Ekström's skills as a photographer and the quality of his photos are remarkable. Even though he was not actually trained as a photographer, the quality is

well up there with the work of the best professionals. Ekström's collection is also significant as a maintainer and visualiser of the collective history experience of the community.

In a sense, Ivar Ekström's approach to his subjects was always that of an outsider, even though he was a member of the community. When acting as a payroller, he was an outsider to the community but, according to contemporary accounts, he was capable of putting himself in the same context as his subjects so that the situation felt natural to them. As a photographer of the industrial community, Ekström was part of the community, but since he had a Swedish-speaking Finn background and had moved to Savonia area from elsewhere, he was able to look at the subject he was documenting through the eyes of an outsider.

The communal significance of the collection documenting the industry lies in its uniqueness. Thanks to its extensive scope and detailed nature, the collection has significance in maintaining the cultural identity of Varkaus and storing the history of the community. In this capacity, Ekström's collection of photographs is the key collection in the highly extensive photographic archives of the Museums of Varkaus.

Ekström's collection is mainly in good condition. The photographic plates are in their original wooden boxes, how they were left by Ekström. However, some of them are in need of conservation. In its ideal state, the collection would be conserved and kept in a fire-proof collection space with temperature and humidity control.

Ivar Ekström's photograph collection has been mostly digitised and catalogued, so its availability is good. Thanks to the collection's extensive scope and unique role in depicting the history of Varkaus, the photographs can be utilised for research, exhibitions and publications alike. Through the *piipunjuurella.fi* database, most of the collection can also be accessed and utilised regardless of place and other conditions.

P.S. IF I die, significance analysis will remain.



Photo Varkaus museums photographic archive, A. Ahlström Oy collection, Ivar Ekström, image editing Hillka Lehtimaa.

I wonder how much toilet paper was bought to obtain them?

Significance statement, 1 October 2014

ANALYSIS MADE BY **MILLA SINIVUORI-HAKANEN**

OBJECT OWNED BY GÖSTA SERLACHIUS FINE ARTS FOUNDATION/
SERLACHIUS MUSEUMS

KEY SOURCES WERE **MIKA TAHKIO**, TRADE MARKETING MANAGER (UNTIL 2013); ARCHIVED MATERIALS RELATING TO THE METSÄ TISSUE DONATED COLLECTION, SERLACHIUS MUSEUMS; DEMI MAGAZINE ONLINE DISCUSSION 'OON VÄHÄN KATKERA KU EN IKINÄ SAANU SERLA-ORAVAA' (I'M A BIT BITTER BECAUSE I NEVER GOT A SERLA SQUIRREL) (11–15 JULY 2014)

THE ARTEFACT COLLECTION of the Serlachius Museums includes a collection of Serla and Lambi collectibles compiled by the sales department of Metsä Tissue Corporation. This mostly includes soft toys designed, manufactured and distributed in the early 21st century with the purpose of promoting the sales of Serla and Lambi tissue products and strengthening their brands. In the significance analysis, they were reviewed as marketing products, collectible items and toys.

The collection of collectible Serla and Lambi soft toys has historical significance as marketing products. It depicts the development of the Consumer Protection Act at the turn of the millennium and its significance for marketing methods. The amendment that entered into force in 2001 (1072/2000) made it easier to provide customers with giveaways. Previously, giveaways had to be very firmly linked with the product being sold: a collectible soft toy given to toilet paper buyers would have been out of the question. The collection also depicts the significance of branding and how this has made the forest industry company act as a toy importer at a considerable volume. As marketing products, the objects in the collection of collectible soft toys are authentic. The ideas behind them are known, as is the history of their use and the ways in which they have been used.

As marketing giveaway products, the collectible soft toys are rare in that they are not purely meant for increasing demand but are clearly linked with the brand of the product sold. This is not always the case, since collectibles may be – and often are – the products of some entirely different strong brand. As toys, the collectibles are highly typical early-21st century soft

toys. They also have plenty of experiential potential as toys: objects relating to childhood often have strong nostalgic significance.

In terms of its condition and related archived materials, the collection of soft toys can be used for both exhibitions and research. The Serla squirrels and Lambi lambs can be thought to be in their ideal state. They are a good indicator of the products Metsä Tissue has commissioned for its collection campaigns and how they have turned out. According to present knowledge, the objects are likely to be preserved in the museum fairly unchanged.

The cultural significance and meanings of the collection are linked with consumerism. It tells a tale of materialism and the downright obsessive enthusiasm of people to get free goods. An online discussion describes the situation: 'Dad became a crazy collector of Serla coupons, and when we grew older, he still continued collecting and gave the squirrels to his god-daughters.' Sometimes, customers even cut coupons from the sales packaging in shops without buying the product at all. The collection is also linked with traditional and online flea markets: by selling the collector coupons, people could turn a commodity that they did not need into money. The soft toys themselves have also been the subject of trade.

The collection and its source materials depict the efforts of children (and why not adults as well) to own the same products as everyone else, which is the general reason behind the success of 'hit toys'. The collection of soft toys can also be thought to depict a way of marketing that worked well at least in Finland: by doing things yourself – by collecting coupons from packaging or, say, cutting out vouchers from magazines



Photo Teemu Källi.

– you can gain a benefit worth money. What is more, the collection is loosely linked with the previously high but currently declining significance of industrial towns in supporting hobbies: In the early stages of the Serla squirrel campaign, local boy and girl scouts were hired to help in the enormous mailing project, and they earned money for their activities.

P.S. I would not have believed that I would be so surprised by materialism. It would be interesting to know whether the willingness to obtain (any free) products has its roots in the post-war depression, the 1990s recession or just simple greed. The value of material things is still awfully high in our culture, even though we already have so much of everything that it has become a nuisance.

The unique Eric Tigerstedt

Significance analysis, 27 November 2014

ANALYSIS MADE BY **PIIA PIETARINEN**

OBJECT OWNED BY THE MUSEUM OF TECHNOLOGY

ANALYSIS PARTICIPATED IN BY THE COLLECTIONS TEAM OF THE MUSEUM OF TECHNOLOGY: **KIRSI OJALA, EMILIA VÄSTI AND EEVA SILTALA.**

THE FAMILY OF INVENTOR Eric Magnus Campbell Tigerstedt (1887–1925) donated his collection to the Finnish Broadcasting Company in 1957. The interest expressed in Tigerstedt's collection by the Museum of Technology led the Finnish Broadcasting Company's museum to reassess the position of the collection in the early 1970s. As the collection was not directly linked with broadcasting operations, the Tigerstedt family and Finnish Broadcasting Company made the mutual decision to hand it over to the Museum of Technology in 1977. E. M. C. Tigerstedt's collection includes not only objects used and made by Tigerstedt but also photographs, personal notes and letters as well as patents and other documents relating to the inventions.

Tigerstedt's collection is historically and culturally significant. The objects are essentially linked with the pioneering era in the development of sound recording and reproduction methods, even representing its cutting edge. The collection includes all the key devices of early sound recording and reproduction as well as Tigerstedt's own versions of some of them. The objects and Tigerstedt's career as an inventor are linked with key figures of the era, such as Thomas Edison and Valdemar Poulsen. In addition, Tigerstedt's personal life depicts the big changes in world politics as well as the related ground-breaking events, including World War I and the Finnish Civil War. The collection reflects the ideologies, education and customs of its time and is a fascinating part of technological heritage.

Tigerstedt's collection is unique. A significant proportion of the objects in the collection are very rare, unique and handmade, such as the vacuum tubes from the 1910s and 1920s. The objects in the collection are about 100 years old, which is a highly honourable age in the Museum of Technology's collections. Indeed, they are among the museum's oldest objects.

Compared to the other collections in the Museum of Technology, Tigerstedt's collection includes an exceptionally large number of personal items. This is a

good thing, since the items shed light on the personality and eventful life of the engineer-inventor and offer fresh perspectives on Tigerstedt's thoughts and constructions. All the objects in the collection were used, invented or manufactured by Tigerstedt, so it is great that the collection includes materials that help us learn more about his life.

First and foremost, Tigerstedt's collection represents creativity, invention, innovation and the pioneering era in sound recording and reproduction. The communal and experiential significance of the collection results from the aforementioned themes. The collection is especially well-known and highly appreciated among radio history enthusiasts and radio amateurs; after all, the improvements Tigerstedt made to vacuum tubes are often considered his key invention. However, Tigerstedt's inventions have had an influence on all of us. Many of his efforts had to do with something that is an everyday thing for us: the screening of films. The willingness to be in contact with other people, near and far, was also strongly present in Tigerstedt's life. He contacted people over telephone wires and radio waves from an early age; the history of social media and remote communications is longer than it may seem at first glance.

The creation, ownership and usage history of objects belonging to Tigerstedt's collection is well-known, and the information has been compiled in a book written about him. In our understanding, the objects in the collection are in their original condition: utility articles show marks of use. However, there are some things in the collection that are not in their ideal state: technical devices are missing parts that are essential for their operation. The deficiencies are made understandable by the multi-phased history of the objects – Tigerstedt moved house several times and there were changes in the ownership of the items. In some cases, the deficiencies may also be a result of the inventor's work, never finished, possibly borrowing components from one device to another according to



Photo Piia Pietarinen and Emilia Västi, image editing Timo Kilpeläinen.

the need at each time. In this sense, even a deficient object can be seen to represent the ideal state. However, it is challenging to try and establish which of the above is the case.

The objects in Tigerstedt's collection can be used for many purposes: as major attractions at exhibitions, research materials or sources for producing learning

materials. The objects in the collection are reasonably sized, mainly in good condition considering their age (though not always complete) and not subject to any agreements. The context information of the objects has just been brought up to date and, in the future, may be supplemented by studying Eric Tigerstedt's correspondence, which is part of the collection.

A personal museum is home to significance and meanings

Significance statement, 12 January 2015

ANALYSIS MADE BY JOHANNA LEHTO-VAHTERA

SOURCES: **LEHTO-VAHTERA, JOHANNA** 1992–. AUGUST PYÖLNIITUN MUSEON PÄIVÄKIRJA (JOURNAL OF THE AUGUST PYÖLNIITU MUSEUM); TOWN OF PAIMIO, CULTURAL SERVICES. AUGUST PYÖLNIITUN MUSEON ESINEPÄÄKIRJA, VALOKUVALUETTELO, MUSEON ARKISTOPÄÄKIRJA (AUGUST PYÖLNIITU MUSEUM'S ARTEFACTS BOOK, PHOTOGRAPH CATALOGUE, ARCHIVES BOOK); TOWN OF PAIMIO/PAIMIO LOCAL HERITAGE ARCHIVE/AUGUST PYÖLNIITU ARCHIVE; K[UIJE] N[YHOLM] 6 OCTOBER 1980, PAIMIO, PYÖLNIITU. [MUSEUM'S INVENTORY LIST, BOOK CATALOGUE.]; **LEHTO-VAHTERA, JOHANNA** 1996. ARKISTOLUETTELO JA JOHDANTO-OSUUS (ARCHIVES LIST AND INTRODUCTION). AUGUST PYÖLNIITUN ARKISTO (AUGUST PYÖLNIITU ARCHIVE). MUNICIPALITY OF PAIMIO; **LEHTO-VAHTERA, JOHANNA & LANKINEN, LAURA** 2008A. AUGUST PYÖLNIITUN KOKOELMAPOLIITTINEN OHJELMA (AUGUST PYÖLNIITU'S COLLECTION POLICY). PAIMIO; **LEHTO-VAHTERA, JOHANNA & LANKINEN, LAURA** 2008B. AUGUST PYÖLNIITUN MUSEON SWOT-ANALYYSI (AUGUST PYÖLNIITU MUSEUM'S SWOT ANALYSIS). PAIMIO; **VILPPO, MARJA-LIISA & HAATAJA, RAIJA** 1981. PAIMION KUNNAN MUSEO- JA KOTISEUTUSUUNNITELMA (MUNICIPALITY OF PAIMIO'S MUSEUM AND LOCAL HERITAGE PLAN). MUNICIPALITY OF PAIMIO; **GEBHARD, HANNES**: KANSANMIESTOTUUDEN

ETSIJÄNÄ. – ISÄNMAAN KIRJA, OSA IV (A MAN OF THE PEOPLE LOOKING FOR THE TRUTH – BOOK OF THE FATHERLAND, PART IV). ED. K. N. RAUHALA, 101–102. PORVOO 1928; **HURME, JUHA** 2014. NYLJETTYT AJATUKSET (SKINNED THOUGHTS). JUVA; **LEHTO-VAHTERA, JOHANNA** 2004 (ED.). JÄRKEVÄ TOIVO (SENSIBLE HOPE). KOKOELMA AUGUST PYÖLNIITUN AJATUKSIA (A COLLECTION OF AUGUST PYÖLNIITU'S THOUGHTS). MYNÄMÄKI; **LEHTO-VAHTERA, JOHANNA** 2011 (ED.). NÄKYVIIN TULEMINEN (BECOMING VISIBLE). AUGUST PYÖLNIITUN KIRJOITUKSIA VUOSILTA 1907–1917 (AUGUST PYÖLNIITU'S WRITINGS FROM 1907–1917). SAARIJÄRVI; **LEHTO-VAHTERA, JOHANNA** 2004: MIKSI MUSEO ON MERKITTÄVÄ? (WHY IS A MUSEUM SIGNIFICANT?) – **LEHTO-VAHTERA, JOHANNA** (ED.). JÄRKEVÄ TOIVO (SENSIBLE HOPE). KOKOELMA AUGUST PYÖLNIITUN AJATUKSIA (A COLLECTION OF AUGUST PYÖLNIITU'S THOUGHTS), 117–133. MYNÄMÄKI 2004; **LEHTO-VAHTERA, JOHANNA**: TORPPARIN POIKA AUGUST PYÖLNIITU KIRJOITTAJANA (CROFTER'S SON AUGUST PYÖLNIITU AS A WRITER). – **LEHTO-VAHTERA, JOHANNA** (ED.). NÄKYVIIN TULEMINEN (BECOMING VISIBLE), 10–33. SAARIJÄRVI 2011; PAIMIO-SEURAN VUOSIKIRJA V (YEARBOOK OF PAIMIO-SEURA ASSOCIATION V). ED. **HAANPERÄ ET AL.** TURKU 1990; MUSEUM WEBSITE WWW.PYOLNIITU.FI

AUGUST PYÖLNIITU (1887–1979), ‘the Wise Man of Paimio’, was a small farmer, self-taught scientist and hard-working writer. The unmarried Pyölniitu and his sisters Ida and Olga lived in Maljamäki, Paimio, Southwest Finland. After their death, their home ended up in the possession of the Town of Paimio and was turned into a home museum. The August Pyölniitu Museum, a log-framed twin cabin typical of the area, is situated in a visible location surrounded by fields. The museum includes an artefact collection (objects from the living quarters from the 19th century until 1974), archive collection (including magazines and newspapers), book collection (Pyölniitu's library and book catalogue), photograph collection, additional collection (individual, supplementary donations received in 1991–2014), extensive collection of manuscripts resulting from Pyölniitu's literary work, collection of documents resulting from Pyölniitu's association activities as well as substitutes for some of the museum's original objects.

The August Pyölniitu Museum is an intertwined network of significance and meanings, both concrete

and abstract. The personal history museum and collections of August Pyölniitu, acting as a cultural heritage site, and the memory of August Pyölniitu's person and life are interlaced, but their value must be determined separately. The museum's interpretation of the past is based on reading different parts of the collection against each other and thereby accumulating metadata.

The August Pyölniitu Museum represents personal museums – houses full of significance and meanings that become locked and deserted if the doors are not opened by means of research. While there are estimated to be more than 100 personal museums in Finland, the number of small sites on the countryside is on the decrease. Turning the home of a locally well-known person into a museum is a rare phenomenon. The museum under analysis has highly extensive collections and – despite the occasionally poor documentation of its collection processes – has retained its integrity well. Visitors to the August Pyölniitu Museum are met with two sets of values: one depicts the life, family history and contemporariness of the main characters of the personal museum,



Photo Jari Nieminen.

whereas the other involves research interpretations made of it. These two layers live side-by-side in the August Pyölniittu Museum, constituting a representative personal museum that can be described as a three-dimensional or multidimensional (museum) biography, readable with multiple senses.

From the perspective of exhibition narrative, a personal museum can be compared with an interior. Both aim for a genuine view into a space and time. Whereas an interior is a compromise, often a combination of objects unrelated to each other, a personal museum view and content are firmly genuine: the items left by the inhabitants remain in the cupboards, and even intimate signs of lives lived have been preserved. In a personal museum, individuality is always more valuable than generality. One of the most significant values of the August Pyölniittu Museum is its authenticity *in situ*. All the collections, objects, documents and recordings left behind by the family inseparably supplement each other with their contextual information. At the conceptual level, the museum objects are present in both the past and the present. The detachment from reality that inevitably occurs in the course of musealisation is part of the consideration of genuineness that belongs to cultural heritage work: when a home is turned into a museum, authenticity tends to run away, and the aim to preserve is the only thing that can be achieved.

The entire museum can be described as intact and genuine, even though some objects and documents have been destroyed, lost or removed and the out-buildings demolished. The decision not to conserve the objects has been an essential museum process in terms of authenticity. The objects literally bear the fingerprints of Ida, Olga and August Pyölniittu and the wear and tear caused by their lives in the context of their home. The authenticity is increased by the layered nature that is typical of a home: there are objects of different ages that have been given their place by the inhabitants. The objects of this museum could also be in some other collection, but their significance would be completely different. The significance of the objects in this museum's collection is not hierarchical as such: the small and the everyday, the worn and the unused, the skilfully prepared and the hastily thrown-together handicrafts may all be significant. These significances and meanings are based on noticing them.

August Pyölniittu was a prime example of an educated man of the people. Even though he felt alone in many situations and found it difficult to make acquaintances, there were a number of situations along his path that bound him to social activities and more extensively to society. The historical and cultural significance of the museum is reflected through these. A man of the people with excellent writing skills and a

mathematician's brain, Pyölniittu got involved in the founding of a co-operative loan fund and, when an elementary school was established in the village, he was a member of the school board. He assisted a land surveyor and acted as the secretary of the local road maintenance co-operative for decades. What is more, he was an active member of the temperance society and Kevola workers' association. Pyölniittu's position as a prominent local figure was established gradually, through his actions on the one hand and his original personality on the other. He achieved the status of 'the Wise Man of Paimio' while he still lived, even though his contemporaries did not know exactly what his spiritual life's work included.

Turning a home into a museum speaks strongly of the historical significance of a person. A step towards even stronger attribution of significance was taken in 1987, on the hundredth anniversary of August Pyölniittu's birth. The cultural committee of Paimio decided to honour the man with a relief titled 'Tähtihetket ja arki' (Special moments and daily life) (Raili Mikkonen 1987). The bronze work was attached to a natural rock in the museum yard.

Pyölniittu became more widely known thanks to his self-guided studying. In 1920, he became the first student of the Finnish Lifelong Learning Foundation's correspondence school and, thereby, a person regularly remembered by the foundation. He also took part in the activities of Ursa Astronomical Association and the Exact Sciences Society. Even today, astronomers at the University of Turku remember Professor Yrjö Väisälä's stories about this peculiar small farmer. After retiring, Pyölniittu acted as the auditor of the small farmers' association for a long time. At this stage, the ageing Pyölniittu, who had always dressed casually, adapted to the company of respectable gentlemen and started wearing a suit jacket.

Hannes Gebhard, the father of the co-operative movement, became interested in Pyölniittu in the 1920s and introduced him to the writer Maila Talvio. Gebhard also wrote an article in which he marvelled at the small farmer's education. The aforementioned cases are part of the museum's historical significance, which is conveyed by the objects and documents and discussed with visitors to the museum. Pyölniittu's library is part of his significance as a cultural figure. Back in the day, it was uniquely extensive as a private book collection, and its significance is directly connected to his own literary production.

In a personal museum, the conception of the past is culminated in conceptions of the main characters. A home is made by people, and a home turned into a museum is also an image of people who lived in the past. What August, Ida and Olga Pyölniittu were like when they lived and what they 'are' like now are two differ-

ent variables. The narrative of the August Pyölniittu Museum aims to emphasise areas that would probably have been free from conflict with the life values of the main characters. The museum narrative relies on the collections, research and memories that yield experiences and are constantly accumulated during museum visits. Visitors to the Pyölniittu Museum stay a long time, marvel at many things, enjoy the atmosphere, the home and its endless details and smells. When we review August Pyölniittu's spiritual life's work, his significance and meanings are at the centre, but all of the siblings are present in the museum space. The objects balance the narrative about the family members and present the daily life, about which Pyölniittu did not write. One of the undeniable highlights of the museum's collection is the library, but the large living room with its armchairs is also a museum space where you can see lots of life at a glance – more than can be conveyed by any museum exhibition.

The Pyölniittu family's lives, just like everyone else's, included difficult phases and conflicts. Whereas the museum does not speak about these as such, they are brought up in August Pyölniittu's writings, folk memory and discussions with visitors. The people taking care of the museum choose what information is revealed and where the boundaries of privacy are set. Guided tours do not emphasise intimate experiences. Instead, these appear in the books 'Järkevä toivo' (Sensible hope) and 'Näkyviin tuleminen' (Becoming visible). Olga Pyölniittu's traumatic death is a significant memory that is linked with the home museum, a certain room and even some objects. The incident cannot be erased, and it is important to some visitors, a difficult memory living in many people's minds. In August 1976, someone broke into the family home, and Olga, who was visiting from the municipal home for the elderly, got killed. This is the first thing that many people remember about the Pyölniittu family and that they want to talk about at the museum.

The manuscripts left behind by August Pyölniittu, organised into a collection, take up a few metres of shelf space. Its scope makes it one of the most extensive collections of writings by men or women of the people born in the 19th century. His journals alone span over a thousand pages. The significance of the journal titled 'Imönöp väapo' ('Elämän työni', 'My life's work', written in code) in the archive collection is the key to everything else. The manuscripts, whose main user is the museum, constitute the content and explanation of the museum. Without the manuscripts, the content value of the museum would disappear quickly. Combining various materials, manuscripts, pieces of collection information, folk memory and documents has been a fruitful way to conduct research. The museum's collections no longer accumulate, but folk mem-

ory will accumulate until there are no more contemporary memories. The context of the other collections is firmly bound to the manuscripts and the document collection, even though the history of the sisters can be seen more in the objects and atmosphere of the home than can be read in any document. The purpose of research conducted on the collections is to compile information from various sources, analyse it and keep it understandable and accessible, constituting a micro-level narrative of personal history at the core of the museum.

The content of the collection of manuscripts by August Pyölniittu is diverse and its usability far extends its biographical significance. Pyölniittu's extensive series of essays, combined with the sources that were available to the author, sheds light on matters such as the popularisation and interpretations of natural science, the change in conceptions of health and morality as well as their connections with the ways in which popular education manifested itself. His dream journal is interesting material as it is, and so are his literature reviews and the materials resulting from developing a perpetual motion machine. Pyölniittu's active role in associations can be seen in the documents he stored. August Pyölniittu's manuscript collection and other archived materials are available and usable in the Paimio local heritage archive. There are very few primary users of the August Pyölniittu Museum's collections. On the other hand, the secondary users of the collections, such as the readers of published manuscripts, benefit from the collections and promote the position of the museum at the same time.

Perhaps the most important reason for considering the significance of this museum site is the community in which the museum operates and whose past and future it partially reflects. The community consists of the neighbours, villagers, people of Paimio, children of the Pyölniittu family's foster son, pupils of Ida Pyölniittu's Sunday school, people who met August Pyölniittu and all visitors to the museum. The museum community will only continue to exist if the museum is accessible. I am part of this community myself, but also an outsider. The combined role of a researcher and museum worker is tripartite: at the practical museological or museographical level, phenomenon-centric museological level and personal level. My job is to ensure that the museum remains in good condition, is open regularly and can breathe thanks to its visitors. At the same time, my role is to accumulate information content and make the museum accessible and well-known in terms of its content.

People who knew August Pyölniittu called him Aku or Aaku. He is also Aku to me through his writings. When I visit Pyölniittu, which is the name I use to refer to the museum, I always feel that I am visiting Aku, Ida and Olga, greeting them when I arrive and bidding goodbye when I leave. Even though they no longer live, I feel friendship and togetherness with them. Every object in the museum bears their fingerprints. My own will not be left on them because I wear white gloves...

P.S. In Aku's words: 'Book learning is not enough if you are tone-deaf.'

A monstrous journey through time

Significance statement, 4 November 2014

ANALYSIS MADE BY **SARI JANTUNEN**.

COMMENTS WERE PROVIDED BY **OSMO HARTIKAINEN**, THE CREATOR OF THE OTHER SIDE OF LORDI EXHIBITION IN SAVONLINNA IN SUMMER 2014, **JUSSI SYDÄNMAA**, THE GUITARIST OF LORDI AND THE MAN INSIDE THE AMEN CHARACTER, AS WELL AS MANY COLLEAGUES AND ACQUAINTANCES WHO HAVE BEEN INVOLVED IN DISCUSSIONS ABOUT LORDI, INSPIRED BY THE ANALYSIS.

THE OBJECTS OF the significance analysis are the costumes of Mr Lordi, the ogre and demon with superhuman powers who leads the Lordi band, and guitarist Amen, the zombie mummy, worn in 2006–2008. The costumes were made by Tomi Putaansuu in late 2005 for the album ‘The Arockalypse’, which was released in spring 2006.

The costumes represent high-quality handicraft products, rock theatre costumes inspired by the horror genre as well as the band’s original, cross-disciplinary way of working and acting as music professionals. To many Finns, and millions of Europeans, the costumes also represent an important and memorable moment that boosted the Finnish self-esteem: Finland finally winning the Eurovision Song Contest in 2006, after 45 years and 40 tries.

Sent with mixed feelings to represent Finland in the contest, the monster band wore costumes that are unique and authentic, having no equals even on a global scale. The handmade costumes creatively combine textile and clothing design with sculpture. They were built on a textile base, on top of which skilful details were shaped using latex, depicting the appearance and nature of the characters. The costumes were finished with hand-painted metallic effects in the spirit of heavy rock music. The costumes provide great aesthetic experiences: Their large size, rich details, darkness and intentional ugliness make people who see them gasp with either admiration or fear, sometimes both at the same time, depending on the interests and world view of the viewers.

The realisation that they are the exact same costumes that the band wore in Athens in 2006 also evokes both intellectual and nostalgic reactions. This historic event has cultural significance for Finns, and most people have positive and warm memories about it, combining friendship, communality and fun. The

matter also involves bittersweet national pride: The musicians were sent off with much media fuss and some sour opinions. When they turned out victorious, they became heroes celebrated around the country for a brief moment, but their position as a top national success story was cemented forever, much to the chagrin of those opposed to their performing style or musical genre. A cross-disciplinary project that Tomi Putaansuu started at an early age, based on his personal interests and persistently promoted with the help of his friends and a firm belief in his dreams, Lordi eventually received public recognition from the President of Finland herself, as she referred to the band as ‘Finnish quality work’ during the victory celebrations.

These costumes were the third stage costumes in the history of Lordi. Eight years old and used multiple times compared to the other costumes of the band, on hundreds of different occasions from sweaty gigs to photo sessions and marketing events, the colours of the costumes have now faded, their metal parts have become oxidised and the rubber material has hardened and started to come off in places. The changes in the materials are expected and acceptable, yet minor in relation to the heavy use, which indicates that the costumes were manufactured with high quality and have been carefully maintained. The signs of life seen in the costumes are also signs of work performed, so they can be considered to be in their ideal state exactly as they are, slightly worn down but still usable for exhibitions for a while as far as their condition is concerned.

The costumes of Mr Lordi and Amen – like any of the band’s costumes, visually stunning and skilfully created – have the potential to act as a gate through which the viewer can step into an imaginary world of super monsters and horror fantasy as well as get acquainted with the true story and music of Lordi the band. In addition, these exact costumes used in



Photo Timo Kilpeläinen.

2006–2008 have the special ability to take the viewer on a personal, nostalgic journey through time to May 2006. The moment at which we could, despite any earlier doubts, take part in the shared celebrations and say that, thanks to Lordi, it is a great joy to be a Finn today!

P.S. Behind every object, there is a person: a designer, manufacturer, user, even someone who puts it into a museum. And behind every person, there is a group of other people: family, friends, loved ones, admirers. On the one hand, this may facilitate the analysis, since there

are more personal sources relevant for attributing significance than it may initially seem. On the other hand, it may also challenge the performer of the analysis: the object being analysed may be strongly associated with the person immediately linked with it in people's minds, making it difficult to separate the interpretation of the analysis from the assessment of the person. Accordingly, the analyst must make and express the interpretation concerning the object honestly but also with a certain degree of discretion.

Lyyli's wooden box

Significance analysis, 14 November 2014

ANALYSIS MADE AND OBJECT OWNED BY **LEENA PAASKOSKI**

ANALYSIS PERFORMED FROM THE VIEWPOINTS OF PERSONAL HISTORY, VALUE AS A MEMENTO, UTILITY VALUE

SOURCES: **LYYLI'S PRIVATE ARCHIVE AND LITERATURE**

THE OBJECT OF ANALYSIS is a lacquered wooden box with a lid and intarsia decoration, sized approximately 30 cm x 20 cm x 12 cm. The decoration on the lid features the sun, plants and Olympic rings. The bottom plywood has dim pencil marks, possibly the number 50, an unreadable mark as well as . . . tila, possibly Laitila. The inside of the box has been upholstered with a shiny, reddish brown fabric. The box contains a last will and testament written on a piece of paper.

'Last will and testament

I, [Lyyli], hereby declare that it is my last will that this wooden box be given to Eila after my death.

Pahtaja, 15 April 1965

I hereby certify that [Lyyli], whom I know well, is of sound and disposing mind and memory as she makes this last will and testament! 15 April 1965 Ida

[Lyyli]

*Certified by: Annikki S[...]
Travel Secretary, Pahtaja, Rovaniemi'*

I inherited the box from my aunt Lyyli (pseudonym). The box, along with other household goods, ended up in my possession after Lyyli died in 2005, but I cannot remember for certain where it was located in her home or what it contained. It is linked with Lyyli's life in some way. The box also contains a letter written to me by my mother in February 2005, wherein she notes that Eila, who was mentioned in the last will and testament, died in the 1970s, for which reason the box cannot be delivered to her. I am reviewing the box from the perspective of personal history, paying special attention to its value as a memento and utility value.

Lyyli is one of the several old, unmarried aunts I remember from my childhood. She loved nature and

modest living, was more inclined to men's than women's work, religious, a fairly austere person. Born in 1915, she was the youngest daughter of a large farm in northern Ostrobothnia. Lyyli was the only one of her siblings who left her childhood home and made her living in other professions. She completed dairy school in Kuopio in 1937 and worked as a dairymaid in several locations. After the war, she started a new career in service duties. She frequently changed jobs and locations: Lyyli worked at the Pohjola reform school for boys in 1945–1946, as a guard at the City of Helsinki's Tervalammii workhouse in Vihti in 1946–1947, as a guard of female vagrants at the Western Finland workhouse in Punkalaidun in 1947–1948, as the assistant to the directress of the Parish of Helsinki shelter for women in 1948–1949, as an instructor at Rinnekoti, The Helsinki Deaconess Institute's care home for the mentally deficient on Skogby farm in Espoo in 1949–1951 and as a nurse at the Pohjola workhouse in Ruukki in 1951–1953. In 1953–1963, Lyyli apparently worked on her home farm. In 1963–1973, she worked as a caretaker at Kansan Raamattuseura's campsite in northern Finland.

The box is an authentic memento, ornament and utility article relating to Lyyli's (1915–2005) personal history. She may have used it for storing sewing supplies, photographs, letters or jewellery. As a memento, the box has at least two kinds of value. It acts as a reminder of its creator or purchase date and events and scenes, like household goods in general. The last will and testament contained in the box also reminds the viewer of a friend to whom the box was bequeathed and who died before the testatrix, and possibly also of good times in the 1960s with friends. I inherited the box in 2005. I have stored sewing supplies in it and kept it as a memento of Lyyli, her life story and family. As a memento, the box has had significance and meanings first and foremost to Lyyli herself, but later also to myself and my family in another way.

An unmarried daughter of a farmer from northern Ostrobothnia, Lyyli had various social and service jobs



Photo Timo Kilpeläinen.

after the war in various parts of Finland, and the object is likely to be linked with her social relationships at the time. If the creator of the box was inspired in his choice of ornaments by the Olympic Games organised in Finland, the object could date from either 1938–1940 (planned Helsinki Olympics in 1940), at which time Lyyli worked as a dairymaid in Sysmä, or from 1947–1952 (Helsinki Olympics in 1952), over which period she worked in four different locations: Western Finland workhouse in Punkalaidun; Parish of Helsinki shelter for women; Rinnekoti, The Helsinki Deaconess Institute's care home for the mentally deficient; and Pohjola workhouse in Ruukki. The 1940s and 1950s – and maybe the beginning of the 1950s in particular, when the preparation for the Olympic Games were increasingly prominent – seems the more likely alternative. The (unclear) number 50, marked on the bottom of the box in pencil, could also refer to the year of manufacture. For example, the box could have been made by a resident of the Pohjola workhouse and given or sold to Lyyli, who worked there as a nurse around the time (1951–1953).

While the box, as an item of interior decoration, ornament and utility article, is not the best example of post-war life and the rebuilding period, if it is linked with Lyyli's career, it may not only convey significance and meanings personal to her but also tell us more extensively about the social situation and the fates, dreams and hopes of people. However, these contexts are based on guesswork, so the experiential significance and meanings of the box are based on possible stories and interpretations alone. As an item of interior decoration, ornament and utility article, the box may depict post-war life but, at a general level, it does not have great historical or cultural significance. The condition of the box is not in conflict with the ideal state chosen for it as a utility article and memento. The box can be utilised for its original purpose (storage function, value as a memento) and, since it is still owned by the family, it has living communal significance in bearing the family history and conveying stories.

P.S. In order to understand human culture, we must familiarise ourselves, collect information, study, com-

pare, perceive wholes, open up new perspectives, link individual expressions of culture to their contexts and interpret their significance and meanings. In the analysis of the box, the criteria work well in opening up new perspectives and raising research questions towards increasingly extensive contexts. However, the exact history of the box and the significance and meanings borne and conveyed by it can no longer be found with certainty. By interpreting Lyyli's life story and the sources, they can be traced up to a certain point, but from there on everything is interpretation, guesswork and telling stories that might have happened. In museums, the interpretability of the significance analysis method

easily raises questions about objectivity, subjectivity, truth and correct interpretation. In my opinion, however, shunning interpretability and subjectivity is in conflict with the cultural heritage preserved in museums, the expressions of human life, human experiences and the nature of cultural significance and meanings. When dealing with cultural heritage, we are also entitled to personal interpretations, experiences and associations. To me, Lyyli's wooden box offered possible stories that led me to ponder many interesting issues. It acted as a conveyor, a bridge between the past and the present, between things and their meanings.

The ingenious Curta

Significance statement, 11 September 2014

ANALYSIS MADE BY CURATOR **SARI JANTUNEN**, LUSTO
– THE FINNISH FOREST MUSEUM

BELONGING TO THE LUSTO'S artefact collection, the Curta (E93089:543) is a small mechanical calculator. This manual calculator can be used in the decimal numeral system to perform additions and subtractions, multiplications and divisions as well as other functions that can be converted or approximated (estimated) into the aforementioned calculations. The calculator is based on a cylinder-shaped, stepped drum calculator. There are two main types of Curta calculators: Type I was manufactured in 1948–1970, totalling approximately 80,000 calculators. Type II was in production from 1954 to 1970, during which time about 70,000 calculators were made. This particular calculator was manufactured in Liechtenstein by Contina AG Mauren in 1951 or 1952 (serial number 18273) and (it was) designed by Curt Herzstark during World War II.

The Curta in Lusto's collections is definitely authentic, a precision mechanical calculator manufactured at the beginning of the 1950s. The authenticity shows in its operation, size, shape, materials and the manufacturer's markings on the bottom, all of which are featured in various (literary) sources describing the creation and manufacturing history of the device. As a serially produced device, the provenience of this Curta can be considered sufficiently well-known up until the moment that the finished device was sent on its way towards paying customers. And that is exactly what Lusto's Curta looks like: a device that works well and is in an excellent condition, like it was very recently manufactured and unused. Therefore, from the perspective of Curta enthusiasts and collectors, the device would probably be considered to be in its ideal state.

Lusto's Curta is an impressive representative of the Type I calculator: It has a casing that is closed by turning anticlockwise, typical of the device but contrary to the regular practice. Its slides are flat and angular, unlike in the rarer earliest versions, in which they are small and round, and the bottom of the crank is round, unlike in the later versions, in which it is flat. In other words, it is a typical and recognisable example of the early production of the calculator type. As a representative of its type, this Curta belongs to the reference group of precision mechanical devices, calcu-

lators and technical innovations and is thereby linked with a global subculture of enthusiasts, researchers and collectors that can perhaps even be regarded as a kind of community, mainly operating virtually. In the opinion of Curta enthusiasts, the device has undoubtedly historical significance as well. It is, after all, the first real 'pocket calculator' that took the development of calculators in a completely new direction by means of its size, shape and operating mechanism. Curta offered a new kind of freedom to its users – such as rally drivers, who used to device to calculate the time they would spend travelling a certain distance at a certain speed, or forest assessors, who could now use forest mathematics in their job, unbound by the chains of the office and its tools.

The design and development of the Curta was strongly connected with World War II, which took its toll on Europe, as well as the industrialisation during the rebuilding period. The adventurous creation history of the device, featuring Nazis, concentration camps and the Prince of Liechtenstein, increases the feeling of its historical significance.

Despite its small size, the Curta calculator is full of potential to act as a representative of a wide variety of types, groups, classes or ideas. For example, thanks to its complex, multi-part and refined structure and operating principle, it can be considered to represent precision mechanical devices and exemplify a technical innovation based on the tradition of mechanics. While it can represent mechanical calculators or calculators in general, it can also be seen as an object with successfully customer-oriented and well-thought-out design, whose appearance, shape, size and materials do not necessarily reveal their true nature or purpose at first glance but give the impression of a carefully manufactured and well-working object that evokes reactions. Indeed, the Curta is described by users with aesthetic and multisensory expressions, like 'a source of tactile satisfaction' and 'beautiful', and, thanks to the combined effect of the effortlessly moving slides that go down slightly when put in position, the softly turning crank and the numbers that click easily into place, it is said to "purr" when making calculations. The ingenuity of the Curta's precision mechanics as well as its versatile and smooth functions also inspire

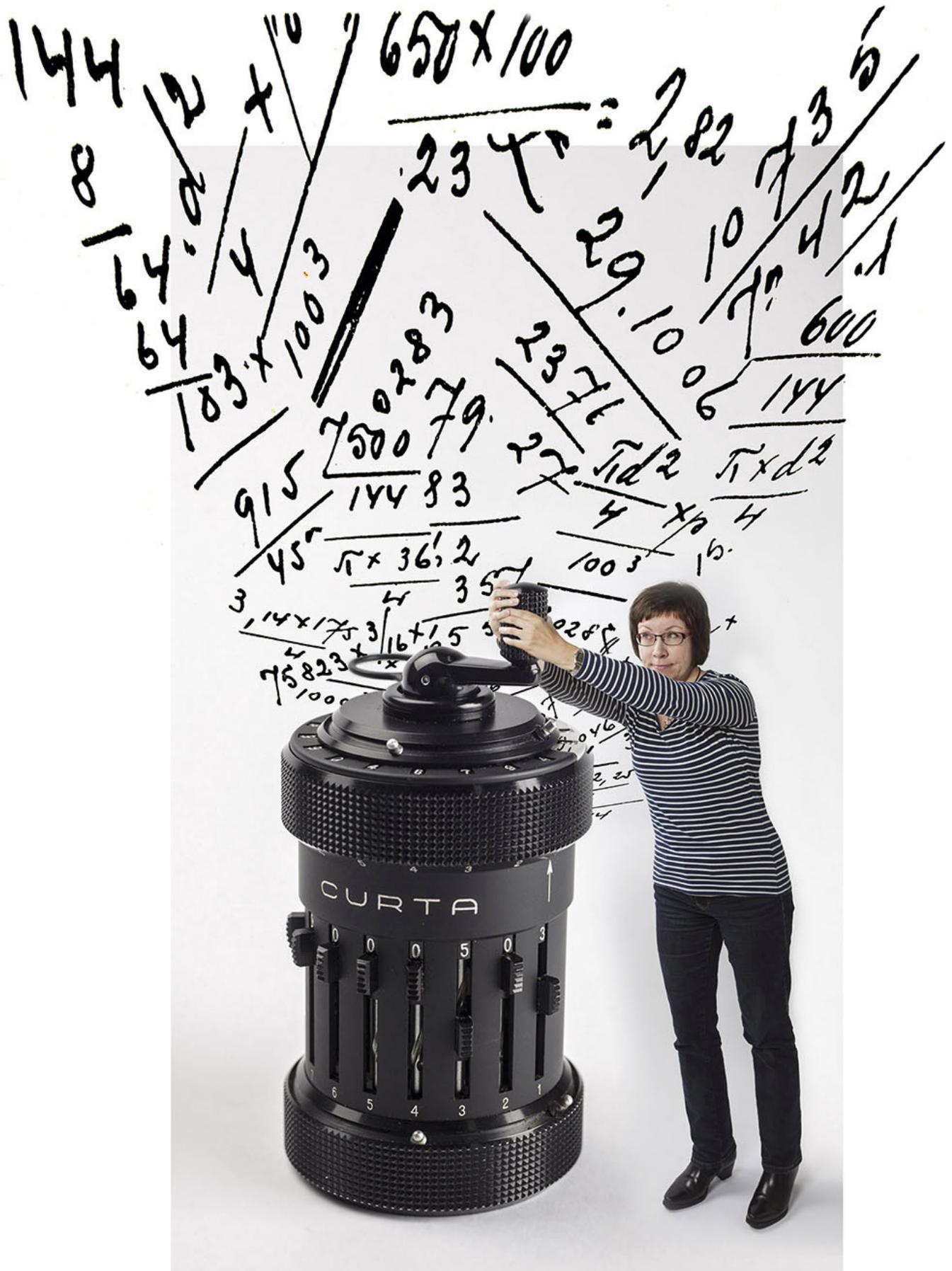


Photo Timo Kilpeläinen.

specialists intellectually. Among other things, the device has been referred to as a miracle of technology, the most ingenious calculator of all time and the most valuable treasure of our civilisation.

P.S. There is no expression of culture without significance and meanings. They just have to be found.

Literature

Appelbaum, Barbara. *Conservation Treatment Methodology*. Lexington (KY), 2011.

Assessing Museum Collections – Collection valuation in six steps. Cultural Heritage Agency, 2014. [online material]. Available at: <http://www.cultureelerfgoed.nl/sites/default/files/publications/assessing-museum-collections.pdf> (16 December 2014)

Bohman, Stefan. 'Vad är museivetenskap, och vad är kultur-*arv*'. – *Museer och kulturarv. En museivetenskaplig antologi*. Bohman, Stefan & Palmqvist, Lennart (ed.) Stockholm: Carlsson. 2003. pp. 9–24.

Ekosaari, Maija, Jantunen, Sari, Paaskoski, Leena. *Kokoelmapolitiikan muistilista museoille* (A collection policy checklist for museums). Helsinki: National Board of Antiquities. 2013. [online material]. Available at: <http://www.nba.fi/fi/File/2094/kokoelmapolitiikan-muistilista-museoille.pdf>. (16 December 2014)

Kinanen, Pauliina. *Museologiset objektit. – Museologia tänään* (Museological objects – Museology today). Kinanen Pauliina (ed.). Helsinki: Finnish Museums Association.

Lehto-Vahtera, Johanna (ed.). *Kokoelmien avaimet. Museo-kokoelmien tunnistobjekteja*. (Keys to collections. Identifier objects for museum collections.) TAKO network, pool 6. Turku, 2015.

Museoiden luettelointiohje (Cataloguing instructions for museums). Sanasto (Glossary). [online material]. Available at: <http://www.luettelointiohje.fi/tietoa-ohjeesta/sanasto/> (16 December 2014)

Muuttuva kulttuuriperintö (Changing cultural heritage). **Steel Tytti, Turunen Arja, Lillbroända-Annala Sanna, Santikko Maija** (ed.). – *Muuttuva kulttuuriperintö: det föränderliga kulturarvet*. Helsinki: Ethnos ry, 2014.

Pearce, Susan M. 'Objects as Meaning; or narrating the past'. – *Interpreting Objects and Collections*. London & New York: Routledge, 1994.

Reed, Caroline. *Reviewing Significance 2.0*. Caroline Reed, Museum and Heritage Consultant. The Collections Trust, 2012. [online material]. Available at: <http://www.collectionstrust.org.uk/collections-skills/reviewing-significance-2-0> (16 December 2014)

Reed, Caroline on behalf of Renaissance East Midlands. *Reviewing Significance. A suite of Significance Assessment and Collections Review tools*. The Collections Trust, 2010. [online material]. Available at: <http://www.collectionstrust.org.uk/collections-skills/reviewing-significance-introduction> (16 December 2014)

Russell, Roslyn & Winkworth, Kylie. *Significance 2.0: a guide to assessing the significance of collections. 2nd ed.* Collections Council of Australia Ltd, 2009. [online material]. Available at: <http://arts.gov.au/sites/default/files/resources-publications/significance-2.0/pdfs/significance-2.0.pdf> (16 December 2014)

Russell, Roslyn & Winkworth, Kylie. *Significance: a guide to assessing the significance of cultural heritage objects and collections*. Heritage Collections Council, 2001. [online material]. http://www.collectionsaustralia.net/sector_info_item/5 (29 October 2014)

Smith, Laurajane. *Uses of Heritage*. New York: Routledge, 2006.

Tuomi-Nikula Outi, Haanpää Riina, Kivilaakso Aura (ed.). *Mitä on kulttuuriperintö?* (What is cultural heritage?) Helsinki: SKS, 2013.

van Mensch, Peter & Meijer-van Mensch, Léontine. *New Trends in Museology*. Celje: Museum of Recent History, 2011.

