

NATIONAL MUSEUM REPORTS

2018



European Museum Academy

How are the museums doing in Europe?

The European Museum Academy Reports on The National Museum Temperature 2018

We all think we know something about how museums are doing in our own country and we know that we can find statistical information produced for specific research projects and in continuous statistical series from our governments, The European Union, The Council of Europe and even UNESCO.

But what's going on beneath the numbers?

The European Museum Academy is proud to present the following more subjective inside views about how museums are doing and what the museums experience as their current challenges being it political, financial, organisational or something else.

Enjoy the reading!

European **M**useum **A**cademy

CONTENT

COUNTRIES	3
BULGARIA	3
CZECH REPUBLIC.....	4
CYPRUS	5
DENMARK.....	6
ESTONIA.....	8
LUXEMBOURG	10
REPUBLIC OF NORTHERN MACEDONIA.....	13
MOLDOVA	13
MONTENEGRO.....	14
NETHERLANDS.....	15
NORWAY.....	18
SCOTLAND	19
SWEDEN.....	22
TURKEY	23
UNITED KINGDOM.....	24

COUNTRIES

BULGARIA

By Nikolay Nenov¹, Prof. PhD

During the year 2018 the development and activities of the museums in Bulgaria continues to be misbalanced, because they are only few of them, following their system policies. Many of the museums have not been upgraded, and their teams don't have a vision of working with audiences. The lack of training in museology puts its mark on most of the museum's activities. For the last decade still, the archeology remains the most important value in the Bulgarian museums.

Amongst the leading museums in Bulgaria we can enlighten some of Sofia, Gabrovo, Rousse and Plovdiv, which create broad coalitions of partners - universities, non-governmental organizations, social activists.

Museums are rarely supported by sponsors for their projects, and they can rarely rely on the local authorities support. There are cases of political appointments of non-professionals for museum directors.

In 2018, the Ministries of Education and Culture in Bulgaria signed a Memorandum to jointly support for museum education. As a result, the Ministry of Culture announced a project funding session that supported 30 museum projects out of 120. The activities will be developed in 2019.

Together with the Ministry of Culture, the Bulgarian Museums Association has submitted and discussed in parliamentary committee, proposals for amendments to the Cultural Heritage Act.

The annual event Museum Exhibition Fair MEF was held for the eighth time in 2018 - a forum for sharing good practices, training and enhancing the mobility of collections. A second annual awards ceremony was held for museums, educational initiatives and activities.

It was agreed with the Ministry of Finance that the 2019 budget support of the museums should increase by 8%.

¹EMA National Representative for Bulgaria

CZECH REPUBLIC

By Jana Součková²

Czech Republic has a dense net of local, regional and national museums with general or specialized programme. That means there is not much space for newly established institutions. Sometimes part of the net may be rearranged by the authorities, so that a „new“ museum comes in existence, but it is not anything that would qualify for EMA competition.

Many of Czech, Moravian and Silesian museums entered the new era in 1989 in rather bad state of repair – with timeworn or obsolete exhibitions, limited and/ or unsuitable storages, neglected buildings, short of funding. In the beginning the situation got even worse: there was perhaps not a single museum that would not have to retribute items from its collection or its building to former owners – let it be private persons, corporations or church. The proces in relation to church is still in progress and is sometimes legally quite demanding.

Since the advent of the new millennium the conditions have been step by step improving: some new and well equipped repositories have been build, some museum buildings have been enlarged, many of them completely reconstructed, new exhibitions arranged according to actual concepts. A few museums that had to leave their premisses due to restitutions got new seats. Thanks for these changes go to regional authorities or goverment and especially to the European funds. In the same time, better funding enables correct care for collections, providing interesting exhibitions, research in good standards and finally also better salaries for the staff. Of course, there still remains much to improve.

As a member of the national museum competition Gloria musealis jury I have the chance to see yearly the best achievements of Czech museums and dare to recommend them to run for the EMA award. Some of them did follow the recommendation (see National Technical Museum in Prague or Museum in Uhersky Brod lately), others hesitate seeing the generous projects and splendid buildings they cannot compete with their reconstructions. Same results come as answer to my calls via the whole museum organizations, i.e. Czech Committee of ICOM and the Association of Museums and Galleries of the Czech Republic. Small local museums may hesitate

² EMA National Representative for Czech Republic

also due to registration fee and other expenditures connected with the competition that may be too high for them.

At the very moment, I cannot call any prospective museum by name. Nevertheless, I keep agitating further.

CYPRUS

By Demetra Anagnostopoulou³

The Museum scene in Cyprus, is currently undergoing a transitional phase. Although according to the Cyprus Tourism Organization records there are today on the island more than 200 different museums it is unfortunately true that only 5 private Museums are accredited and perform under the private Museums Law of the Republic of Cyprus 2009. Museums on the island of Cyprus are distinguished into two different status. The first are The State Museums, operating under the Department of Antiquities Law of 1936 and the second under the private museums Law of 2009.

The State Museums need serious renovations and in some cases expansions, since many of the artifacts are not presented based on the current museological standards and objects are hidden in the storage rooms due to lack of exhibition space. However, many positive steps have been made by the Department of Antiquities in order to tackle these issues. After many years of anticipation, the international completion for the new Archeological Museum came to an end, and the final design has been approved by the Government. Sadly, the procedures have now been stacked again and are not known when the project will begin. In addition, a series of renovations are now under process for the Archaeological Museums of Paphos, Limassol and Larnaca.

Another example, is the State Gallery of Contemporary Art currently housed in an old house in the center of Nicosia, which is waiting for its move to a renovated 1965 building. The SPEL building (as is commonly known) has undergone a radical renovation, without affecting its

³ EMA National Representative for Cyprus

external features. More specifically, it is divided into five levels (basement, ground floor, three floors and terrace) of a total area of 3.360 sq.m. The new Gallery will focus on the modern works of the State Collection, while the existing building will be transformed into a gallery of Contemporary Cypriot Art. Still the opening day is not known and the plans for the old building are only on paper.

During the past few years, a variety of small private Museums opened their doors to the public, but the serious issue with this kind of Museums, is that they are usually designed and operated by the collectors, with no professional personnel, with no museological approach, with no permanent opening hours, and with no vision. These kind of projects, unfortunately do not help the making of a strong museological and artistic environment. Beside these efforts, great examples can be found in private Museums, like the A. G. Leventis Gallery. Now entering its fifth year of operations, the Gallery represents the A. G. Leventis Foundation's largest single project to date; a project close to the heart of our founder, Anastasios G. Leventis, who envisaged the creation of a museum in Cyprus to house the over 800 artworks and *objets d'art* that constitute the collections he amassed during his life-time. Hailed for raising the bar for cultural institutions on the island, well-received by local and international press the A. G. Leventis Gallery has received more than 140.000 visitors in its four years of operation. It has already established, on an international level, a working relationship with leading museums and academic institutions around the world, from the Louvre museum to the British Museum, working incessantly to promote the love of art in Cyprus and the broader Middle East and to provide a hub for culture in Nicosia, where people of all ages can interact with, understand, explore and enjoy art.

DENMARK

By Kitt Boding-Jensen⁴

The situation of museums in Denmark 2018

⁴ EMA National Representative for Denmark

More museums are renewing themselves in Denmark and many museums are making exhibition centered around the visitor experience. Quite a few museums have new buildings where the architecture also is a selling point:

Fx.

- MS Søfart 2013
- Moesgaard Museum 2013
- Danmarks Borgcenter 2014
- Ragnarock – (Rock Museum) 2016
- Tirpitz 2017
- Strandingsmuseet 2017

The museums in Denmark can be divided in 3 categories:

- State museums (5) – directly under the Ministry of Culture <https://slks.dk/museer/fakta-om-museerne/statslige-museer/>
- State recognized museums (97) – each museum has a core responsibility <https://slks.dk/museer/fakta-om-museerne/statsanerkendte-museer/>
- Private museums or municipality funded

As a state museum or a state recognized museum the museum, receive subsidies from the state. Often the state recognized museum also receive subsidies from the municipality and have private funding to generate their own income. Private funding is getting more and more important for Danish museums. One reason is that the state cut 2% a year on their subsidy to the museums. At the moment there is also a discussion on a political level to split the subsidies between the museums in a new way. The minister of Culture hope to make an agreement within few months but it is now sure it can happen before the next election which at the latest is in June 2019.

ESTONIA

By Triin Vaaro⁵

(1)

Estonian museums

Of all the European countries, Estonia has the most museums per 100,000 inhabitants. Together with all branches there are 246 museums in Estonia. The Ministry of Culture administers 10 state museums and 12 foundations.

Financing

Museums are supported by the state directly from the state budget, local government budgets and university budgets as well as through the Cultural Endowment of Estonia and the Gambling Tax Council.

Project-based support from the programme “Development of museums” is given by the Ministry of Culture to activities that promote museums (incl. the organisation of Museum Night) and closer cooperation between museums, and to training for museum workers. The same programme assists support organisations, such as MTÜ Eesti Muuseumiühing (Estonian Museum Society) and MTÜ ICOM Eesti Rahvuskomitee (ICOM Estonian National Committee).

Through the programme “Museum reserve” the state finances unplanned repair works in state museums and state-founded foundations. International projects are supported by the state through the grant programme “Estonian Culture in the World”. Project grants are allocated by the Cultural Endowment of Estonia and the Gambling Tax Council.

Developments

Starting from 2012 the network of museums has been rearranged and the legal status of museums has been changed on the basis of the specifics of a museum and local circumstances. The state has established 13 new museum foundations, local governments now manage 5 former state museums. Foundations are preferred to state institutions as this form gives the

⁵ EMA National Representative for Estonia

museums more flexibility in management and more opportunities to take regional or professional specifics into account.

At the moment the Ministry of Culture is planning a change to create a museums' development unit under the National Heritage Board, whose main objective is the more strategic management of the cultural heritage.

Estonian Museum Association

Members of the association are museum employees making their daily living at public and private museums or museums administered by legal persons in public law.

In order to improve the professional competency of its membership, Estonian Museum Association is regularly organizing seminars, exhibition festival and excursions. In addition, a series of educational publications called "Treasurer's Notebook" is being published, helping museum employees in the accomplishment of specific tasks. The publication "Museum" has evolved into a professional magazine.

News

- In 2018, Estonian Film Museum was open in the complex of Maarjamäe History Centre.
- In 2018, Palamuse O.Luts's Parish School Museum will open its renovated visitor's centre and a reconstructed schoolhouse.
- In 2019, a family-centered attraction will be opened in the complex of medieval tower called Fat Margaret. It belongs to the Estonian Maritime Museum and the project of renovation was supported by Enterprise Estonia (EAS).
- In 2019, the Museum of the History of the Middle Ages will be opened in Haapsalu Castle Museum. The project is supported by EAS and the European Regional development Fund.

(2)

Maarjamäe History Centre - <https://www.ajaloomuuseum.ee/en>

Estonian Maritime Museum - <http://meremuuseum.ee/en/estonian-maritime-museum/>

Foundation of Läänemaa and Haapsalu Museums - <https://www.salm.ee/en/info/>

The Estonian Health Care Museum - <http://www.tervishoiumuuseum.ee/en/muuseumist-3/mida-loota>

LUXEMBOURG

By Gilles Lacour⁶

A brief overview of Luxembourg's museum landscape

Luxembourg has undergone profound changes in recent decades and the development of its museums is significant in terms of both the number and variety - ranging from larger state-owned or -funded institutions, city art and history collections and significant special-subject museums to a host of smaller regional museums.

Compared to other European countries, Luxembourg's museum landscape is still very young and much in flux. The first museum opened its doors to the public in 1946, under the name of 'Luxembourg State Museums', comprising a history and art department as well as a department of natural history. The development has been progressive over the last twenty years, so that today, Luxembourg City counts seven professional museums, all of which are publicly funded, while at the regional level, there are about more than sixty local and regional museums, many run on a volunteer level by non for profit organizations. This great diversity is a real asset for the country.

In 2001, in an attempt to raise public awareness of their cultural offers, the 7 museums located in the city of Luxembourg joined forces in a network under the common name of 'd'stater Muséeën'. (lit. the museums of Luxembourg City). They have since been organizing major collective events, such as the 'Nuit des Musées' ('Night of Museums') or the *Luxembourg Museum Days* contributing to shaping the cultural landscape of the country.

These 7 Museums are publicly funded

- by the Government (the *National museum of History and Art* www.mnha.lu, the *National Museum of Natural History* www.mnhn.lu, and the *Fortress History Museum* www.m3e.lu).

⁶ EMA National Representative for Luxembourg

- by the City of Luxembourg (*Les 2 Musées de la Ville* www.vdl.lu/la-ville/les-services-a-votre-ecoute/les-2-musees-de-la-ville with the *Villa Vauban-Musée d'Art de la Ville* www.villavauban.lu, and the *Lëtzebuerg City Museum* www.citymuseum.lu),
- by a publicly supported foundation or association (*Musée d'Art Moderne Grand-Duc Jean – MUDAM Luxembourg* : www.mudam.lu and the *Casino Luxembourg-Forum d'art contemporain* : www.casino-luxembourg.lu)

Two Government funded cultural institutions are located outside Luxembourg-City: The *National Audiovisual Centre* in Dudelange www.cna.lu that is, beside its multi-purpose missions, in charge of the famous photo-collections by Edward Steichen, *The Family Of Man* in Clervaux and *The Bitter Years* in Dudelange www.steichencollections-cna.lu and the *National Centre of Literature* in Mersch www.cnl.lu.

A new National Gallery (for Luxembourg Artists from 1945 on) including a documentation Centre for Luxembourg Artists has been decided by the Government in 2018 and is planned to be open in a few years.

With a view to achieving synergies and the exchange of good practices, the regional and local museums have, by the same token, developed a network of regional museums in 2008. Coordinated by the Regional Office for Culture of the Ministry of Culture, the “Musées Luxembourg”-network serves as an exchange platform, allowing museum managers to share their points of view and develop best practices regarding themes that are common to them, while seeking answers and solutions to common problems.

Those well-established museums are spread around the country. In May 2018 the *Kultuerhuef* in Grevenmacher opened its new permanent exhibition of printing and playing cards www.kulturhuef.lu.

Since 2017, a national ICOM Committee ensures the interests of museums and museum professionals in Luxembourg. Committee membership allows Luxembourg museum professionals to enter an international museum community and to further the professionalization efforts undertaken for many years within the national networks, taking advantage of training, international conferences, etc.

The museums are currently working on the digitalization of the collections in order to go online with the data. The Ministry of Culture helps to coordinate the tasks, harmonize issues and resolve collective questions.

A huge problem for some national museums under the governance of the Ministry of Culture is the lack of storage capacity with appropriate ambient conditions for the collections, and facilities for scientific labs, restauration activities and nearby office space. Therefore the Ministry of Culture is planning a national storage and research center.

In recent years, new museum projects have emerged. An example is the *National Museum of Resistance* in Esch-sur-Alzette, in southern Luxembourg. Built in the 1950s as a place of memory for the victims of the Second World War, this museum, owned by a foundation and supported by public funds, will be completely renovated in the coming years. By maintaining the memory of the Second World War and passing on its lessons to present and future generations, the museum will provide an important memory work that is all the more significant in a context of rising xenophobic and discriminatory trends in Europe.

Today, more than ever, museums are confronted with social, economic and cultural issues requiring specific attitudes. Digitalization has become a crucial issue in the museum sector and Luxembourg's museums are no exception. New digital projects have recently been implemented in some of the museums of Luxembourg City, such as virtual museum tours, paving the way for new visitor experiences and further promoting access to culture for all (3 examples of virtual tours: MNHA www.mnha.lu/en/3D-Tours, Lëtzebuerg City Museum www.citymuseum.lu/en/visit/visite-virtuelle-de-lexposition-permanente and MNHN www.mnhn.lu or <https://my.matterport.com/show/?m=nfjc7a5gYQ7>).

People living and visiting the Grand-Duchy of Luxembourg have a wide choice of museums with a huge diversity, from art museums to beer museums and rural museums, from big national institutions to small local museums.

REPUBLIC OF NORTHERN MACEDONIA

By Gordon Nikolov⁷

The current situation of museums in Macedonia can be said to be satisfactory, and we are aiming to make it better. I speak on behalf of the Museum of Macedonia, we are working and we have in mind the novelties related to the promotion of cultural heritage in relation to the contemporary documentation of the objects. We are also working on organizing and educating for the contemporary museum management in accordance with the needs for the development of museology in the 21st century, but for the realization of all this in our country, funding is provided through the Ministry of Culture, and we also expect great support and cooperation by the European Commission, the European Museum Academy or some of the international foundations. For now, there are no private museums in Macedonia and the financing is identical for all museums. In the past years in Skopje there are several new museums such as the Archaeological museum, Museum of the Macedonian Struggle, Holocaust Memorial centre for the Jews of Macedonia, and at the beginning of this year the Memorial museum of illegal weapons manufacturing workshops in Skopje during the people's liberation war - NOV (1941-1944).

MOLDOVA

By Elena Plosnita⁸

Information about museums (Moldova)

I hereby inform you that in the Republic of Moldova, according to the Register of Museums, officially there are 120 museums. Most of them are local museums and are subordinated to the local government. In Chisinau, the capital of the Republic of Moldova, there are 4 national museums: the National Museum of Ethnography and Natural History (1889), the National Fine Arts Museum (1939), the National Museum of History of Moldova (1983), the National Museum of Romanian Literature (1964) – all of them are subordinated to the Ministry of Education,

⁷ EMA National Representative for Republic of Northern Macedonia

⁸ EMA National Representative for Moldova

Culture and Research. If we try to make an analysis of the museum system in the republic by the profile, it is necessary to say that most of the museums are of history and ethnography. There are also many memorial museums. We do not have museums of science and technology in the republic. In 2017, the permanent exhibition of the National Fine Arts Museum of Moldova was reorganized. In 2018, the museum Country House of the Lazo Family, Piatra, Orhei District was reopened after the restoration. The following problems exist in the museum system: the majority of museum buildings require repair and restoration; low salaries are not attractive to young people, which leads to aging of staff; there is also the problem of digitization of the museum heritage and the use of information technologies in the presentation of heritage.

MONTENEGRO

By Isidora Kovacevic⁹

Museums in Montenegro are developing.

Museum Natonal Montenegro, the essential museum in our country, is a complex institution that consists of four museums: the Museum of History (within the Museum of King Nikola, the Museum of Peter II Petrović Njegoš, Njegoš's birth, Njegoš's Mausoleum at Lovćen, the Cipurg's Church Church, the Bishop Mausoleum Danilo na Orlovu karst and Relief of Montenegro), Museum of Art of the Modern Gallery of Art Dado Duric, Ethnographic Museum and newly founded Archaeological Museum with Lapidarium. Museums are located in buildings that are cultural and historical monuments of the highest importance. The National Museum of Montenegro has a number of professional services (conservation, documentation, information center ...), as well as archival and library services with about 50,000 bibliographic and 100,000 archive units. This museum complex, located in the historical center of the Montenegrin historical capital and the metaphysical core of this small country, contains the most important material and spiritual traces of the existence of the Montenegrin people, and partly of other people living on the territory of the present - Montenegro. The museum objects, which are seen from the "personal maps" of certain museum departments, are of the most diverse nature:

⁹ EMA National Representative for Montenegro

archaeological sources, written and printed documents, war relics (arms, flags, uniforms, coats of arms), furniture, various types of ethnographic objects that cover the whole ethnographic theme of today's Montenegro, works of art (sacred paintings - icons, paintings, sculptures, prints, drawings, installations) from the Middle Ages to the end of the 20th century. Especially attractive museum echoes are dedicated to special persons - the prince's bishop and writer Petar II Petrović Njegoš and the last Montenegrin king Nikola I Petrović Njegoš. We have an international exhibition such as the International Exhibition "Imagination of the Balkans, Identity and Memory in the 19th Century", organized by UNESCO or cooperation with the British Council or other museums in the region.

About the documentation - the NMCG DATA program is aimed at creating an electronic catalog of museum, archival and library materials, in accordance with the requirements of the National Museum of Montenegro and related institutions. It is a system for storing alphanumeric and graphic data, which currently functions in the local network of the National Museum in Cetinje. The program has services for entering, searching and displaying data as well as exporting modules for converting to general format exchanges (kml, html, pdf, doc, rtf ...)

In other places in Montenegro there are several museums, Natural History Museum of Montenegro, Maritime Museum of Montenegro, Museums and Galleries of Podgorica, Polim Museum, Budva Museums and Galleries ... but as a potential candidate from Montenegro, at this moment, the National Museum of Montenegro may be.

NETHERLANDS

By Wim van der Weiden¹⁰

DUTCH MUSEUMS IN 2018: SOME OBSERVATIONS

EGO-MUSEUMS

Since 2016 a mushrooming of new private museums has taken place. Private art collectors are not any more donating their collections (or part of them) to existing public museums. It has

¹⁰ EMA Board Member and Chairman (2009-2018).

become a trend to create their own museum: some times nicknamed **ego museums**. The most important are:

Museum MORE (abbreviation of Modern Realism), Gorssel. The museum is housed in the former Gorssel town hall and a huge new extension of exhibition rooms. The museum collection consists mainly of modern realistic art works from the 20th century until the present day.

The Museum Pass is accepted (it means free entrance for card holders).

www.museummore.nl

Kasteel Ruurlo, Ruurlo. In a completely renovated castle visitors can get acquainted with works of Carel Willink, a well-known Dutch artist who died in 1983. Willink is considered to be the prototype of a magic realist.

The museum is a kind of outstation of Museum MORE.

The Museum Pass is accepted.

www.museummore-kasteelruurlo.nl

Museum Voorlinden, Wassenaar. In a magnificent natural environment near the dunes, a permanent collection and temporary exhibitions of modern art are on show. The internationally-renowned landscape designer from The Netherlands, Piet Oudolf, designed the gardens around the new museum building.

The Museum Pass is not accepted. ICOM members are charged 5 euro.

www.voorlinden.nl/museum

Lisser Art Museum, Lisse. The museum is located in a new building in Keukenhof, the world famous bulb garden next to Kasteel Keukenhof. Food and consumption in art are the core of the collection: 400 pieces, all acquired in recent years.

Tickets can only be bought online. Visitors may stipulate themselves what they want to pay. (Value for money!)

www.lamlisse.nl

Of its own kind all museums are state of the art.

SOME FACTS AND FIGURES

- the number of museum visits has grown 30% in the last four years, mainly thanks to the re-opening of the Rijksmuseum, the Van Gogh Museum and the Stedelijk Museum in Amsterdam.
- in 2017 31.000.000 museum visits were registered. 8.900.000 visits by the 1.400.000 Museum Pass card holders.
- 30% of the museum visitors came from abroad.
- 40.000 people are working in Dutch museums: full time or part time. 68% of them are volunteers.

The turnover of all museums is about 1.000.000.000 euro. 51% own income, 49% subvention, funding, sponsoring.

THE NL FACTOR

In 2011 the European Museum Academy and Hands On! International established the Children in Museums Award in order to acknowledge excellence and innovation in museum education and exhibits designed for children.

Margherita Sani joined the jury in 2014 as one of the five members appointed by EMA (The other five are appointed by HOII). She was impressed by the quantity and quality of the Dutch applicants. Out of an annual average of 30 candidates, there were always four or five from The Netherlands.

In August 2017 she visited most of the candidates, personally trying to identify the gist. The result of her research ended up in the publication of the booklet **The NL Factor**. In this publication she looks at the museum culture as a whole in the country and analyses how the Dutch museums reached this high standard.

She comes to the conclusion that The Netherlands are now what the UK was until a decade ago i.e. the leading country when it comes to innovation.

For your information: ISBN 978-3-981662887

(Margherita Sani is a staff member of the Istituto Beni Culturali of the Region Emilia-Romagna, Italy, member of the Pool of Experts of the European Museum Academy and member of the Board of NEMO (Network of European Museum Organisations).

NORWAY

By Ann Siri Garberg¹¹

European Museum Academy – Report from Norway 2018

1. A new white paper concerning culture – “The Power of Culture – cultural politics for the future” (St.meld. 8 (2018 -19)) was launched by our Minister of Culture, Trine Skei Grande, last week, focusing on human rights and freedom of speech and the importance of cultural expressions and participation in people’s lives. In 2021 there will be launched a new white paper about museums.

There are changes going on in Norway according to national and regional responsibilities. The museum sector will probably be influenced by these changes. There are among others suggestions for further mergers between museums.

When it comes to budgets, public money are reduced compared to the growth in prices and wages. Museums are encouraged to apply for private money from companies and funds. These gifts are reinforced by extra money from the state. There is increasing focus on more collaboration between and economic effect of travel activities and creative industries.

Several important buildings – both exhibition buildings and storages – are on the investment list of the Culture Ministry next year, and the years to come.

When it comes to “new” museums, The National Art & Design Museum will open its new building in 2020, and it will be the largest art museum in the Nordic countries. The new Munch museum will also open in Oslo in 2020.

¹¹ EMA National Representative for Norway

2. When it comes to museums to be candidates for the awards, I'm going to attend a meeting in The Norwegian Museum Association next week and then we will discuss this issue and we will make a list together and forward this to you.

SCOTLAND

By Lawrence Fitzgerald¹²

I responding from a Scottish perspective of the UK Museums scene because there are differences in terms of policy and funding. Also of this is of necessity a personal perspective and almost certainly with a Glasgow and West of Scotland and non-national museums bias!

The main bodies representing Scottish Museums and Galleries are:

Museums and Galleries Scotland (MGC)– providing information, training and public funding through grants (This body has a new Cheif Executive, Lucy Casot, formerly Head of The Heritage Lottery Fund mentioned below)

Museums Association (UK) – Museums professional association with associated publications and training

Association of Scottish Visitor Attractions (ASVA) – collates and disseminates information on trends in museum and wider visitor attractions, annual conference and awards

Association of Leading Visitor Attractions (ASLA) – collates and disseminates information on trends on the UK's museums and visitor attractions receiving over 1million visits pa, annual conference

Scottish Museums Federation – Scottish museums professional association with training and conference

The main Scottish and UK government departments covering museums are:

Scottish Government Department for Culture, Tourism and External Affairs

UK Government Department for Culture, Media and Sport (DCMS)

¹² EMA National Representative for Scotland

Other Scottish organisations associated with and providing funding for museums include:

National Trust for Scotland (NTS) – operate and fund many historic houses, castles and protected environments

Historic Environment Scotland (HES) – provide permissions and funding in relation to historic buildings and landscape

Heritage Lottery Fund (HLF) – a significant source of capital funding (and some temporary revenue funding) for museums, heritage and heritage environments

Visit Scotland – provides a marketing platform for museums and visitor attractions and also carries out significant audience research into the motivations and behaviour of visitors to Scotland.

The National Museums Scotland (5 main venues) and the National Galleries of Scotland (3 main venues) based in Edinburgh) and Glasgow Museums (10 venues) part of Glasgow Life and based in Glasgow account for 2/3 of all visits to museums in Scotland with Glasgow Museums representing 1 in 3 visits. The National Museums are mostly funded through the Scottish Government and Glasgow Museums/Glasgow Life is mostly funded through Glasgow City Council. These and many other museums in Scotland are free admission and raise additional income through catering, venue hire, retail, charging for temporary exhibitions or specific activities, donations and other private funding from charities, trusts, foundations, corporate and individuals. The non-public source of funding is becoming increasingly important because of the continuing squeeze on public funding.

Key issues

In this age of austerity, revenue funding across all the museums sector is challenging and especially for those funded through Scottish local authorities (non-national funding). Capital funding is also being squeezed. The Heritage Lottery fund is a major supporter of capital developments and refurbishments of museums and galleries, but declining income due to competition from other lottery providers is meaning fewer funding grants.

A new draft Scottish Cultural Strategy was issued by the Scottish Government with a deadline for comment by Sept. 2018 and publication by late 2018.

Partnership working and co-production of exhibitions, events and activities are anecdotally increasing. This is probably driven by the funding squeeze, but also an increasing recognition, driven by visitor research, that involving the local communities and stakeholders more directly in shaping public programmes and major refurbishments not only increases and diversifies audience but increases income. Important funders such as the Heritage Lottery fund have long been an advocates of evidence based business planning, audience development and partnership working.

The opportunities of digital media (in-gallery, mobile and online) are a prominent development, both for marketing (social media) and interpretation of collections. A severe constraint is funding and resources, both for capital developments and for maintaining and refreshing digital infrastructure and content.

Some research carried out by Glasgow Museums shows that Scottish and local(Glasgow) identity is an important driver for both local and tourist visits and this may well be important elsewhere.

The impact of Brexit – the UK leaving the EU in March 2019 – in terms of the potential affect on currency, tourism and european partnership working and funding is unclear

List of Museums

It is difficult for any one individual to keep up with all developments across Scotland. My colleagues and I are aware of major developments, but it may be better for the EMA to have on their circulation list the museums and heritage bodies detailed above as all of these national organisations have websites and many issue regular newsletters or news publications and would be happy to circulate details of applications for awards or conferences.

Developments that may be interested in applying for awards.

V&A Dundee – new museum of Scottish design opened Sept 2018 supported by the Victoria and Albert Museum London and Dundee City Council

Kelvin Hall –Publicly accessible stores for Glasgow Museums, Glasgow Universitycollections and Scottish National library photographic and video archive, opened in summer 2016.

SWEDEN

By Henrik Zipsane¹³

Annual Report on Museums in Sweden 2018

2018 has been the first year with a museum law in Sweden. In June 2017 a law was passed in parliament which applies to all museums owned by central government, regional museums, municipal museums and other museums which has more than half their board members appointed by public authorities. That in principle covers the overwhelming part of the app. 300 member museums in the Swedish museum association.

The Swedish museum law is original in the approach to the subject of museums as it focuses not only on what a museum is, but also on what a museum has as its main tasks: stimulating competences, delivering cultural experiences and be places for free opinion-forming.

In the preparatory work and discussions before the actual legislative process it was very important to position of museums as a tool in the popular democratic debate. That is why the law also include a paragraph which simply says that the museum owners are committed to safeguard the independent decision making of the museum itself on museum matters. In the museums this has been debated since the law came in to force and one hand this paragraph can be perceived as a signal from government and parliament in times of fear for antidemocratic tendencies in the country and indeed Europe and the world. On the other hand, the law includes no measures for enforcement or punishment. The law is note related to any kind of certification or right to financial support but is purely ideological.

Museums in Sweden are all in all doing relatively well. Big investments during 2018 has been the reopening in October of Nationalmuseum (The Swedish National Galley) in Stockholm after being out of the original 19th Century building for almost 6 years. In June Nationalmuseum

¹³ EMA Director

Jamtli was opened at the Jamtli Museum in Östersund in Mid Sweden as the first satellite of the National gallery. In November the regional museum Sörmlands Museum opened its doors for the public in a new building which as one of the original features has placed the collections in the centre of the new building behind glass so that the shelves and even conservation works are visible to visitors.

TURKEY

By Ahmet Erdonmez¹⁴

An Overview of Turkish Museums

Museums in Turkey are managed by its category: state museums, municipal museums, university museums, military museums, independent or private museums and last foundation museums.

State museums: Most of the state museums are managed by the Relics and Museums Directory within the Ministry of Culture and Tourism in Ankara. The budget of the museum is supported by and all the personnel belong to the Ministry of Culture and Tourism. The Ministry has a project to establish a big museum for each city; the project has been completed in several cities. (Www.kultur.gov.tr)

Ethnography museums, archaeology museums, archives, ancient ruins, historical buildings are some of the museums categorized under the Relics and Museums Directory.

Municipal museums: These museums are inspected and supported by the state as well. Many municipalities in Turkey have taken an initiative to establish primarily city museums and thematic museums. Management of these museums are carried out by the municipalities. Donations and object/relics purchases are two usual methods to make up collections.

University museums: It is rather a new field for museums but the number of university museums have been increasing.

¹⁴ EMA National Representative for Turkey

Military museums: these museums usually exhibit significant war, victories, and war technology. National values are prioritized and aim to strengthen national identity.

Private museums: management of these museums belong to private ownership. Nevertheless, they are inspected and sometimes supported by the state. There are over 90 private museums in Turkey.

Foundation museums: management of collections belong to the foundation, whose aim is to protect cultural assets.

In the last decade, the number of museums established by municipalities have increased dramatically. Union of Turkish Historical Towns organizes a competition that encourages new museums to be established and the number has increased over 500. There are 20 museums that are going through curatorial process under my supervision.

European Museum Academy Awards competition and its activities on museum work provide very promising examples to Turkish museums.

There are many new museums that want to participate in the EMA Awards competition. Those who participated state that they have learnt much knowledge and manners from the annual meeting and the activities/conferences/workshops organized by the EMA. After these meetings they reorganize and discipline their managements. More information can be provided if requested.

EMA and Union of Turkish Historical Towns along with the Foundation for the Protection and Promotion of the Environment and Cultural Heritage (CEKUL) could initiate a partnership and organize activities and develop projects in common.

UNITED KINGDOM

By Tim Bryan¹⁵

Current Museum Trends – UK

¹⁵ EMA National Representative for the UK

Can I recommend that you start by looking at ‘The Mendoza Review: an independent review of museums in England’ published in November 2017.

<https://www.gov.uk/government/publications/the-mendoza-review-an-independent-review-of-museums-in-england>. This is an excellent strategic view of the museum scene – although a year old, it is still very relevant - this also saves me highlighting the various funding bodies and support agencies in this note! In October 2018 the UK government published an action plan based on its recommendations. <https://www.gov.uk/government/publications/museums-action-plan-2018>

The situation is of course complicated by the fact that all this work only applies to England – museums in Northern Ireland, Scotland and Wales are run by the devolved governments, although some agencies such as the Heritage Lottery Fund operate UK-wide.

Current Issues?

General: in many ways the museum sector in the UK is as vibrant as it has ever been – more than half the population visited a museum in 2016 and visitor numbers are generally still strong. Museums are valued by people and although there have been some high-profile closures, less than might be expected in difficult times. The National Museums continue to have high-profile ‘blockbuster’ exhibitions that attract large numbers of visitors especially in London, although they have been hit by terrorism fears over the last year or two

Openings and redevelopments: given the huge number of museums in the UK, there have been fewer new museums opened in recent years, and there is more emphasis on redeveloping and updating existing exhibitions and facilities. Large-scale capital funders like the Heritage Lottery Fund are much less keen to support new museum projects.

The Independent Sector: while public sector museums are having a tough time, a lot of excellent work is going on in the independent museum world, where organisations relying on their own efforts to survive are generally doing better. A more flexible business model and less bureaucratic approach mean that they are able to generate income through all sorts of diverse sources, such as catering and conferences, filming, retail and many other places. See: www.aim-museums.co.uk for more information.

Diversity & Relevance: a lot of good work is going on at all levels in terms of making collections relevant to more diverse audiences and broadening engagement. The Museums Association and Arts Council England are leading on this. See: <https://www.museumsassociation.org/museums-change-lives>

Repatriation and Collections: there is an ongoing debate here (as in other places) about the return of items collected in the colonial era. See: <https://www.museumsassociation.org/museums-journal/news/28112018-macron-report-repatriation>

Funding: publically funded museums particularly those supported by local government are facing difficult financial situations with cuts to budgets leading to reductions in services and staff losing jobs. Alternative funding models are being developed, such as collections being devolved into charitable trusts, but not always successfully.

Brexit: where do I start? Clearly the museum sector is concerned about the impact this may have on jobs, movement of collections for exhibitions, the state of the economy and the many other issues it raises....

Loss of curatorial expertise: there is concern about this, even at national level especially in regard to specialist collections staff – with funding cuts and changes in emphasis towards learning and engagement, there is a fear that staff will become ‘generalists’ and with loss of knowledge collections become less relevant.