



European Museum Academy

NATIONAL MUSEUM REPORTS 2018

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 Museum Academy

How was Museums in Europe doing 2018?

Twenty representatives for the European Museum Academy have written reports on the situation for museums in as many countries.

There are some remarkable trends shared among museums across Europe. The tendency to be ever more focused on the visitor's experience is clear. This is where museums raise some funding – mostly for exhibitions and programs but in some countries like Bulgaria, Denmark, Northern Macedonia, Serbia, Sweden and United Kingdom there are also capital investments in new buildings for both existing and new museums. In some countries there are still big needs for restoration works on existing museum buildings, but the financial situation does not make it possible to fund this work now even though it in the same countries is possible to fund national jubilees as in Romania. In other countries like Moldavia the preservation and restoration occupy such big revenues that almost all other needs in the museums get very low priority and instead make museum work as a career choice less favorable. The investment in visitor experience can be measured in the level of museum attraction and most countries have high visitor numbers and have had that for some time. Then it is even more impressive that it is possible to sustain the already outstanding high numbers as in Sweden and increase the numbers with app. 30 percent over a four-year period as in the Netherlands.

Museums in represented countries are mostly run by the state, however, the budget is not sufficient enough to use it in various fields at the same time. This results in distribution of financial resources based on the decision of 'priority'. Museums, which are in need of reconstruction receive investment, whereas others, which need training of staff, digitalization of their archives, have to wait for their turn to benefit from funding. Therefore, museums tend to seek for other ways to receive financial income to cope with current developments in the museum sector. One tendency is the demand for updated legal regulations on heritage sector, which would allow museums to obtain funding from private companies. An example given in the reports is providing tax incentives for private firms when they support museums financially. This has already been implemented in countries like the Netherlands, Denmark, but currently a serious demand in Serbia. The outcome of this implementation gives more opportunities to museums, in terms of staff training, exhibition quality, better infrastructure and in time it enables these countries to have a pioneering impact in the museum world.

Another tendency is the financial situation for museums. In several countries there is a clear development towards very low growth, no growth or even reduced public funding. In the Scandinavian countries and in Estonia, Slovenia and the United Kingdom we see a change in the balance between central government and regional or local authorities in funding museums. The change is characterised by the government concentrating its resources on state run museums and become more restrictive in contributing to the funding of regional and local museums. The governments expect and try to stimulate the regional and local authorities to play a larger role. The situation in Turkey is however different in this respect

as the central government in Turkey is active in both financing and controlling the quality development in the many new museums which are established on municipal level.

In almost all countries in Europe we can also detect a strong tendency about private initiatives and involvement in museums. There are however differences both in the form and in the level of private involvement. In the Netherlands larger and smaller private owned and run museums for private collections emerge in rapidly growing numbers and may be a replacement for the traditional donation of such private collections to existing public museums. In other countries like Cyprus and Slovenia there is not a long tradition for private museums, and they are emerging recently – even though that in Cyprus one major private museum seem to be a success story many small private museums are struggling financially and professionally. In many of the countries, there is an umbrella association where museums come together and benefit from several opportunities, such as networking, staff training, seeking solutions to commons problems, publications, researches, dissemination of information on trends in museum sector, conferences and awards. Inasmuch these associations are national, there are also regional, international heritage related associations which are advantageous for museums to be part of as in the UK, Scotland, Slovenia, the Netherlands, Sweden, Turkey, Czech Republic, Austria, Bulgaria, Estonia and so on.

The quality development of museums and national museum communities in Europe is everything but homogeneous. In some countries like Norway the development with concentrating museums by merging into larger organisations continues. In other countries such as Luxembourg, Montenegro, Scotland and Serbia larger museums in the capitals are dominating the museum scene and that domination seem to be growing even stronger now. In Austria the system with the “Museum Seal of Excellence” has proven itself to be valuable and more than a third of the registered Austrian museums have now developed to the quality level needed to acquire the seal.

Digitization of cultural heritage and accessibility for all are two important issues that need further developments. Visually impaired and other disabled visitors’ experiences, attracting more children, providing language support for tourists and/or migrants are considered important factors in Luxembourg, Serbia, Austria and Moldova. Digitization of cultural heritage, providing and/or improving digital services such as virtual museum tours are seen as significant aspects for further promoting access for all. Museums face economic, social, cultural issues. The more the money invested in museums the better the quality of exhibitions, staff training, sufficient number of employees, access for all, without relying solely on tourism as a source of income. Museums today do not only aim for conservation, research and exhibition, but also for making a social impact. We could say that proper policies, that are agreed upon after a wide inclusive sectoral meeting in each country, would let museums catch up with the new developments they are going through as well as with the discussion what museums mean today.

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AUSTRIA

Industry Overview 2018

By Nikola Köhler-Kroath¹ and Sarai Lenzberger

¹ EMA National Representative for Austria

² https://www.statistik.at/web_de/statistiken/index.html

³ If not explicitly noted differently, all empirical information is taken from the following report: Muchitsch, Wolfgang/ Kradischnig Günter (2018): Zur Lage der österreichischen Museen. Eine Bestandsaufnahme, Graz/Wien: Österreichischer Museumsbund. http://www.museen-in-oesterreich.at/_docs/_statistiken/de/Museumsbund_Oesterreich_Zur_Lage_der_oesterreichischen_Museen.pdf

I. GENERAL

Austria at a glance: 2018²

8,8 million inhabitants average age: 42,6 (rising)

6th highest BIP in Europe 149,8 million overnight stays

Austria is a rather small country in terms of size and population. The quality of life is very high, 2018 Austria was ranked 4th in the global quality of life index (BCG)³. Vienna, Austria's political and cultural capital has been named most livable city in the world for the 9th time in 2018. Thanks to this economic and political stability, its cultural landscape is very rich, and it is home to some of Europe's oldest museums.

Like in most countries, the term museum is not protected, meaning that any institution or project is entitled to call itself a museum. In order to ensure certain quality standards, the Austrian Museum Association and all governmental and non-governmental entities directly connected with the museum sector have developed the so-called "Museum registration". The museum registration is a quality seal for sustainable and responsible institutions, which work in accordance with the ICOM-guidelines and meet the requirements of the ICOM-standards for museums. It also helps political authorities, decision-makers, and visitors alike to recognize institutions dedicated to follow the international standards for high-quality museums.

The Austrian museum industry report, on which most of this report is based indicates that 2018 was a very successful year for the sector. A total of 764 institutions are currently registered with

the Austrian museum registration. Together, all registered museums have welcomed a total of 19,1 million visitors in 2018.

The vast majority of museums are operated by clubs and associations. Municipalities and local authorities are the second biggest group of museum operators. Only the minority of museums is administered by companies of the private sector. The most common museum types in Austria are the cultural history museum and the history museum. Most museums located outside of the bigger cities are closed in the winter months, causing the overall visitor statistics to notably drop in the cold season each year. Only one fifth of all registered museums offer free admission or entrance for a voluntary donation.

II. IMPACT AND FUNCTIONS OF AUSTRIAN MUSEUMS

Economic

- ☑ 500 million € of added value (annually)
- ☑ 7700 full time jobs
- ☑ Boost attractiveness of locations for businesses of all types

Socio-cultural

- ☑ Conveying of values and cultural identity
- ☑ Fostering tolerance, democratic ideas and intercultural dialogue
- ☑ Bridge between generations and socio-economic backgrounds
- ☑ Offer a field of activity for volunteers and means of social participation
- ☑ Boost collective happiness and quality of life

Educational

- ☑ Encourage life-long learning
- ☑ 190000 guided tours & workshops in 2018/31% of all participants were children and adolescents

☐ Almost 6900 co-operations with schools, universities, social institutions & other cultural institutions in 2018

☐ Child-care programmes for 29000 children during school holidays (Austrian summer holidays last for 9 weeks!)

III. MUSEUM INFRASTRUCTURE/NATIONAL PROJECTS

☐ Austrian Museum Association

The Austrian Museums Association is a national umbrella organization and works for all Austrian museums, irrespective of their size or type, and for all regional institutions concerned with museum-related matters.

The association functions as a network and communication platform as well as a service provider and information point. It represents the interests of Austrian museums and their employees throughout the national and federal states borders.

It sets nation-wide standards in accordance with ICOM's Ethical Guidelines for Museums and develops quality assurance projects in Austrian museums.⁴

⁴ <https://www.museumsbund.at/>

⁵ <http://icom-oesterreich.at/>

⁶ <https://www.musis.at/>

⁷ <https://www.noemuseen.at/>

⁸ <https://www.ooemuseen.at/>

☐ ICOM-branch

ICOM Austria, the Austrian National Committee of the International Council of Museums, was established in 1948 and is the largest Austrian umbrella organization of museums and museum professional with more than 2,300 members.⁵

☐ Regional Museum Associations

MUSIS- Styrian Museum Association⁶

Museums Management Niederösterreich- Museum Association Lower Austria⁷

Verbund Oberösterreichischer Museen – Association of Upper Austrian Museums⁸ ⁶

Bund Kärntner Museen – Association of Carinthian Museums
Salzburger Museen und Sammlungen – Association of Museums and Collections Salzburg

⁹ <http://www.salzburgermuseen.at/>

¹⁰ <http://www.kulturvermittlerinnen.at/>

¹¹ <https://www.science-center-net.at/>

¹² <https://langenacht.orf.at/en/>

Österreichische Verband der KulturvermittlerInnen im Museums- und Ausstellungswesen/Association of Austrian Museum Educators¹⁰

The Austrian Association of Museum Educators was established in 1991.

The current board has set itself the goal to adapt the current the job profile of cultural educators to the requirements of today's society. It connects museum educators of all parts of Austria and lobbies their interests.

Science Center Network¹¹

A Competence Center of Interactive Science Education Austria to help make science comprehensible, accessible and usable for all people. With the help of science center activities the organization makes science and technology accessible to the public.

Museum seal of excellence

The Austrian Museum Seal of excellence highlights particularly excellent museum work. ICOM Austria and the Austrian Museums Association award this seal once a year to registered museums, which excel the quality standards for registered museums. The seal is valid for 5 years. After this period the rewarded museums have to reapply and are reevaluated. In 2018, 13 museums were first-time recipients of the museum seal and 17 museums passed the reevaluation of their services. Currently, 266 Austrian museums hold the seal of excellence.

Long night of museums/Lange Nacht der Museen¹²

For the 19th time in a row the “Long Night of Museums”, organized by the Austrian national public service broadcaster ORF, took place throughout Austria and in parts of Slovenia, Liechtenstein, Switzerland and Germany (Lindau/Bodensee). On Saturday, October 6th 2018, 7

from 6 pm to 1 am, more than 700 museums, galleries and cultural institutions presented their collections and exhibitions and offered diverse programmes. Visitors were able to visit all participating venues with one ticket and could participate in special tours.

IV. BACKLOG

Even though Austrian museums can be regarded as state-of-the art institutions, there are some aspects of museum work, which still need be developed much further.

The most striking gaps in international comparison appear to the following:

☒ Visitor analyses & audience development

Visitor and audience research/evaluation: in less than 30% of all museums

Professional complaint management: in only 13% of all registered museums

☒ Accessibility

The vast majority of Austrian museum venues are accessible by elevators and ramps. But many museums do not offer distinct trails or facilities for visually or hearing impaired visitors.

Mostly, only larger museums located in bigger cities offer content in multiple languages for non-German speaking visitors. Furthermore, only 50 museums currently offer public access to digitalized collections and less than 20% use social media to engage with their audiences.

☒ Profitability

The vast majority of Austrian museums are financially depended on public funding. In average, only about one third and in many cases even only one quarter or less of the annual funding is made up of income generated through visitors.

V. CONCLUSION

Austrian museums are in a close interdependency with society and strongly impact tourism, education, economy and social life.

Furthermore, they shape and foster the countries cultural and social life and are indicators as well as agents for social change. 8

In order to maintain their legibility for society, Austrian museums are compelled to start to generate income more efficiently and strengthen the ties with supporters from the private sector. As public funding is decreasing each year, museums have to learn how to acquire different sources of income.

To find the right balance between quantity and quality, and visitor-centered and object-centered museum work, will be one of the major challenges of future museum leaders.

In order to secure their future, Austrian museums must invest into the future by expanding their programme ranges for children. For a child who has never set foot into a museum is not very likely to suddenly do so when becoming an adult. Here probably lies one of the biggest potential of Austrian museums: Using existing structures to reach-out to attract their future visitors.

BULGARIA

By Nikolay Nenov¹³, Prof. PhD

¹³EMA National Representative for Bulgaria

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. 9

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%.

CZECH REPUBLIC

By Jana Součková¹⁴

¹⁴ EMA National Representative for Czech Republic

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 10

actual concepts. A few museums that had to leave their premises due to restitutions got new seats. Thanks for these changes go to regional authorities or government 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. Some 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 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 Anagnostopoulou¹⁵

¹⁵ EMA National Representative for Cyprus

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 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-Jensen

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The situation of museums in Denmark 2018

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 Vaaro17

¹⁷ EMA National Representative for Estonia

(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). 14

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 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.

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>

ICELAND

By Anita Elefsen¹⁸

¹⁸ EMA National Representative for Iceland

In Iceland, a country of 338,000 people, there are close to 200 museums, exhibitions and cultural and historical centres. But only 46 museums are accredited by the Icelandic Ministry of Education, Science and Culture and work according to the Icelandic Museum Act and the ICOM code of Ethics. Three state-funded museums; The National Museum of Iceland, The Museum of National History and The National gallery, are listed as principal museums, and have the role of forming strategies for other museums in their respective fields.

Accredited Icelandic Museums have been adapting to new regulations and demands as their legal duty to collect, preserve, safeguard and promote their collections is now monitored by the Icelandic Museum Council. Each Museum reports annually to the Museum Council, which has the role of monitoring all museum operations, according to the Museum Act.

Many Icelandic Museums have in the past years emphasized more on professional work, such as research, registration of their collections, setting up proper storage facilities and so on, due to higher demands from the Icelandic Museum Council and its supervision and monitoring process. The main challenge is that most Icelandic Museums have an average of three employees, which means that projects and tasks need to be prioritized each year, based on the number of employees as well as financial funding.

In Iceland, Museums have managed to become a vital part of the tourism industry, with over one million visitors annually! Museums are spread around the country, so in each part of the country there is a variety of museums to visit. In general, Icelandic Museums operate in a diverse field and deal with various tasks regarding culture, art and natural history. The museums promote human well-being, social development, tolerance and respect by advocating multicultural and multilingual expressions in their promotion of their collections of both tangible and intangible heritage. They also create a favourable environment for connections between the community and the museums for a harmonious relationship between both parties, with events, student-programs, new exhibitions and so on.

Overall, Museums in Iceland have been seeking to expanding and strengthening their operations, by promoting professional work with their collections, making new exhibitions and therefore seeking more visitors, by hosting workshops and lectures about different parts of museum work; research, preservation, deaccession, registering-systems, education, marketing, multimedia, social media and so on. But at the same time, many Museums in Iceland struggle with funding, leading to them not having enough employees, and having to rely more on tourism as a source of income – which for some, the consequence is that more time is spent on the visitors, and less time on the collection itself.

LUXEMBOURG

By Gilles Lacour

¹⁹ EMA National Representative for Luxembourg

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). - 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. Therefor 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 Nikolov

20 EMA National Representative for Republic of Northern Macedonia

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 Plosnita

EMA National Representative for Moldova

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, 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 Kovacevic

EMA National Representative for Montenegro

Museums in Montenegro are developing.

Museum National 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 Cipur's 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: 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 Weiden

²³ EMA Board Member and Chairman (2009-2018).

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 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 HO!!). 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 Garberg²⁴

EMA National Representative for Norway

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.

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.

ROMANIA

Museums in Romania and Centenary

By Valer Rus

The year 2018 was under the undeniable sign of the celebration of the great centenary of Romania. The cultural funding programs of the Government and local authorities have prioritized for the first time, after many years, museums and exhibitions. Even though we did not end this year with the opening of a new museum, many of the financial allocations being granted to public monuments (statues), thematic exhibitions were made in almost all Romanian museums, regardless of their profile, dedicated to the historical personalities of 100 years, events, or important elements that have been defining Romania for the past 100 years.

Extensive printed volumes, exhibition catalogs, artistic cultural events, educational workshops should be added to these exhibitions. Although these funding has been granted throughout the year, there have often been delays in funding schedules, and not always enough emphasis has been put on quality in the selection of publicly funded events.

In the second half of 2018 there was an influx of cultural events centered on the Centenary, which affected the impact and results of museum activity. After a succession of years in which public funding for museums was not very generous, the abundance of financial resources at hand this year has often surprised museum staff, unable to manage large-scale financial resources in the near future.

However, the proposed activities did not prove a generous creativity. It has often been a traditionalist, classic way of capitalizing on heritage. The formal formalism of these national holidays has also affected the authentic experience of the museum event, often being a form without substance.

The Romanian National History Museum remained closed this year, and the selection procedure of the architecture project was resumed. The museum is closed for almost a decade, it needs structural intervention and complex restoration works.

Due to cumbersome bureaucratic procedures, the professional training of museum staff was suspended for 2018, and would only be resumed in 2019.

SCOTLAND

By Lawrence Fitzgerald

25 EMA National Representative for Scotland

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 Chief 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)
- 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 (10venues) 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 University collections and Scottish National library photographic and video archive, opened in summer 2016. 30

SERBIA

By Tijana Palkovljević Bugarski

26 EMA National Representative for Serbia

For museums in Serbia, 2018 was a turning point and the beginning of a new epoch in the development of museum activities. After almost a decade and a half, after an extensive reconstruction and adaptation, two central museums were opened - the Museum of Contemporary Art in Belgrade in October, 2017 and the National Museum in Belgrade, in June, 2018.

The readiness of the state to invest significant funds in the renovation of museum buildings, and the improvement of the standards of museum activities, points to the awareness of the importance of museum activities for the daily life of citizens and the development of society and culture at national level. The trend of investments continues in 2019, where the reconstruction of the complex of Museum of Yugoslavia, the Cveta Zuzoric Art Pavilion and the adaptation of the buildings of the History Museum of Serbia and the Belgrade City Museum are also planned, all in Belgrade.

We believe that this positive attitude will be transferred to other cities, and that the government at local levels will show readiness to finance the reconstruction of their regional and city museums, modeled on those in the capital. An example of this is the reconstruction of the Museum of Naive and Marginal Art in Jagodina.

At the same time, two new museums were established: the Museum of Pharmacy History (2018) and the Museum at the Viminacium Archaeological Site (2019).

Special attention is paid to the digitization of museum heritage through the financing and establishing of a unified electronic database that should become the digital treasure of the cultural heritage of Serbia. Also, the educational role of museums is supported to a great extent through the financing of programs for children and youth. All this is reflected in the promotion of museum activities through the introduction of new technologies and educational programs. The greatest difficulty in museum activities in Serbia is the need for transformation from the traditional type of museum, as a guardian of objects, to a modern communicative museum that plays an active role in the society and which, through various programs, becomes a place of dialogue of past with the modern moment, that is, the subject with a man through narratives formed by curators. This requires new jobs, new skills and new professions in museums and can be reached by more active monitoring of current trends through the permanent education of museum staff and the involvement to the work of European museum organizations. Therefore, it is necessary to encourage international cooperation, attendance at European conferences and organization of workshops in Serbia, with renowned lecturers.

Moreover, in order to overcome the lack of financial conditions, it is also necessary to introduce tax incentives for individuals and corporations willing to invest money in culture, thus creating the necessary basis for a number of public-private partnerships. Also, a legislative law on museums is needed that would improve the standards of museum operation in accordance with European standards. Raising standards and legal regulations would enable more equitable international cooperation and the establishment of partnerships with European museums. These are all facts that Serbian museums experts are aware of and are successfully resolved in light cases. Therefore, the museum activity begins to stir the attention of the public, the audience and the media.

SLOVENIA

Report on the current situation museums facing in Slovenia

By Mirjana Koren

27 EMA national representative for Slovenia

The state of museums in Slovenia is defined both by the relative smallness of the state that appeared with the breakup of Yugoslavia in 1991, and by the fact that during different historical periods Slovene territory was located at the intersection of important communication routes.

To understand the current museum scene and to make comparison with other European states easier, a brief historical overview is required. In Slovene lands, interest in museums grew in amateur circles as part of the wider process of national renaissance. The first professional museum was established in 1821, between the two World Wars specialised museums began to open, and after World War 2 museums of the revolution. Because the post-war period in museums was dictated by professional work, the first curators began to be employed and the new regional and town museums increased the area that was covered. In the 1970s, the first museum pedagogues were recruited and with the appearance of the new state in the 1990s, the museums of the revolution were transformed into museums of contemporary history.

Today in Slovenia, 43 museums are open to the public. Seven of these are state owned or entirely financed from the state budget. These employ about 220 people. Six of them are located in the capital, Ljubljana. The remaining 35 museums are scattered around the country and employ 570 members of staff; in the case of these museums, the state has handed responsibility for financing them to local communities. There is only one privately-owned museum in Slovenia and so heritage profession is developed by activities in public institutions. Since sponsorship and patronage are poorly developed, and volunteering still relatively young, regular employment is the only continuous form of work with museum material and visitors.

Despite the disproportionately developed network of museums, which is an expression of the general inconsistency of the regional development of this young state, the current state of Slovene museums can be described as good. From behind-the-scene work with materials, I would draw particular attention to evaluation of museum collections, which has accelerated in recent years. Institutions devote most attention to visitors, which are no longer perceived as a homogenous whole, but rather as a number of different target groups with different wishes, interests, capacities and capabilities. In 2017, a total of 4,750 different programmes were offered to the public. Best visited are still permanent exhibitions, which museums regularly supplement, update and renew. On the other hand, temporary exhibitions receive more media attention, so they are often implemented as joint projects by a number of museums, which in a small country like Slovenia does not present a great problem. Museums thus cooperate more intensively, exchanging material and increasing access to target groups. In 2017 the seven 33 national museums recorded 260,000 visitors, while museums around the country received more than a million visitors, which in a country with a population of two million is an impressive number. Museum staff attend various forms of organised education and are active in different sections of the ICOM, and cooperate with the EMIA, EMA and other non-governmental organisations. Today, Slovene museums are not only influenced from within state borders, but rather by museums from across Europe and, increasingly, by museums in the USA. Each new incidence of cooperation contributes to the creation of a dynamics in the relation between the contemporary and the traditional, in which Slovene museums intervene with ever greater success.

The best case of such practice is the Public Institute Handicraft Centre in Ribnica, within the framework of which is a museum, a gallery and handicraft centre with a museum shop. It

represents a successful example of combining public functions in a unified institute, which is strongly connected with the local traditional woodenware craft. The handicraft centre quickly became a key cultural-educational-economic centre, for in addition to museum and gallery activities, it also offers educational programmes to residents of the region in handicrafts (three-year wickerwork and pottery schools) and art (three-year fine art school); at the highest possible level it popularises local crafts and successfully markets handicraft products. Traditional craft practices are supplemented by connecting exponents of Ribnica crafts with modern Slovene and foreign designers, thus educating them on the need to introduce contemporary ideas into traditional craft design. The Public Institute Handicraft Centre in Ribnica is a potential Slovene candidate for an EMA award.

Today, Slovene cultural heritage is divided up in terms of ownership, which means there is a lack of vision for the development of the whole area. The state looks after “its” museums in an exemplary fashion, passing on the responsibility for “their” museums to local communities. However, local communities fail to recognise this as an opportunity, seeing it rather as a burden on the local budget, and so local financing of museums does not develop in an appropriate fashion. The difficulties are still manageable, but in future may prove to be a problem that is hard to resolve.

SWEDEN

By Henrik Zipsane

EMA Director

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 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 Erdonmez

²⁹ EMA National Representative for Turkey

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](http://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.

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 Bryan

³⁰ EMA National Representative for the UK

Current Museum Trends – 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.