

APRIL 2005

EMF Annual Meeting in Brussels We are looking forward to our meeting in Brussels next month and to welcoming more than 150 of you to join us for our annual overview of European museum innovations. There will be time to relax and make contact with colleagues outside the meeting room and a local excursion to the Royal Museum of Central Africa at Tervuren, together with visits to the Museum of Musical Instruments and the Museum of Natural Sciences in Brussels will give everyone a taste of Belgian museum life. Those of you who are unable to be with us will receive the 2005 EMYA brochure and judges' report as soon as possible after the announcement of the Awards on 7 May.

Hail and farewell *There must be something about the Antipodean air which attracts EMF committee members. Having lost Patrick Greene, the former chairman of our judging committee to Museum Victoria in Melbourne in 2002, we have now said a reluctant goodbye to Andrew Durham, who has been appointed head of Artlab Australia, based in Adelaide. Having resigned as head of conservation at The Conservation Centre in Liverpool, Andrew and his family flew to Australia earlier this month. We are very sorry to lose him, but wish him every success in his new post.*

Artlab Australia started life in 1985 as the State Conservation Centre and is regarded as the largest and most dynamic conservation laboratory in the Southern Hemisphere, conserving paintings, books, photographs, artefacts and historic textiles in state-of-the-art laboratories. It also offers a free

advisory service to the general public and has hosted over 5,000 visitors through its tour programmes over the past 10 years. For more information, see www.artlab.sa.gov.au

We give a warm welcome to Jane Morris, who has accepted our invitation to join the EMF judging committee. Until recently Jane was the editor of Museums Journal and head of publications at the Museums Association in the U.K. Trained in fine art at St Martin's School of Art in London, she has now left the Museums Association to pursue a career as a journalist and writer specialising in museums and galleries.

The 2005 EMF Workshops Bertinoro will again be the venue for the EMF Workshop in Italy, which will take place on 27-30 October. The theme this year will be The Museum Environment and further details will be available within the next few weeks. Also in the planning stage are three additional workshops: Museums on Islands (Madeira: 15-18 September); Building Audiences, Bridging Museums (Budapest: 3-6 November); Development and Imagination of Monarchy in Europe (Tilburg, 17-19 November).

Swiss successes and occasional failures The density of museums in Switzerland is considerable. According to the Association of Swiss Museums (VMS), there were 939 museums at the beginning of 2005, the highest density in relation to a country's population for miles around, one museum for every 7,500 inhabitants. Over the last 50 years the number of Swiss museums has more than tripled. In comparison with other countries, Switzerland boasts some excellent, internationally

renowned museums covering an exceptional range of topics and objects on account of their large number. As a result, Switzerland enjoys considerable influence in the international museum sphere.

Unfortunately, with such a multitude of museums, some inevitably have to close – as was the case recently for the Swiss Museum of the graphic industry and communication in Freiburg – the Gutenberg Museum.

The Gutenberg Museum opened amid great enthusiasm in the centre of Freiburg in 2000, in homage to the brilliant inventor and visionary Johannes Gensfleisch von Gutenberg. The "Black Art" museum portrayed the eventful history of letterpress printing using modern communication techniques... and visitors could even admire an original page from a Gutenberg bible from 1456, the first book in the Western world to be printed with moving characters.

The museum is now closed and the former granary/customs house in Freiburg's Liebfrauenplatz is up for sale following bankruptcy. At least it was possible to recover the museum's library and exhibits, which are being kept safe elsewhere and will continue to be looked after. They are owned by the Association of the Friends of the Gutenberg Museum, as are all the machines and pieces of equipment on display. The Association's stated aim is to provide a future operating company with an intact Gutenberg Museum ready to be reopened.

Of course, like everywhere else, the motto in Switzerland is to design and plan new museums carefully and only put projects into practice after thorough investigation and research – not least in terms of marketing. However, there is also some positive news from the Swiss museum scene. In 2004 alone, six new museums joined the Association of Swiss Museums. The following deserve a special mention: the impressive, extensive collection of Bloodhound anti-aircraft defence guided missiles in the Zug canton, the Valais multimedia library in Martigny

and the Bolo computer museum in Lausanne, the first to be exclusively devoted to the development of electronic data processing. **Susann Bosshard-Kälin, Swiss National Correspondent**

Museum security on the web – e-learning course for Finnish museums *Last autumn the Finnish Museum Association organized its first e-learning course in co-operation with Heikki Häyhä, a senior lecturer in conservation, and conservation student Elina Torvinen from the Espoo - Vantaa Institute of Technology Institute of Art and Design (EVTEK). The purpose of this two-month course was to give updated information about collection safety in museums. Participants were members of the association representing different museum professions.*

Topics of the study material were: fire safety, water damages, security, object handling and environmental issues. Themes were treated generally, but more specific information was available from bibliographies and a website library. The content of the study material was collected from museological and conservation literature, prints and websites. Professionals were interviewed and a group of specialists was formed to evaluate the collected material and structure of the virtual course.

A virtual museum was created using 3-D modelling. This model represented average Finnish museum with typical small museum features. Questions were formulated to be relevant for real life and also for the virtual museum. After the experiences and comments arising from the first course some of the questions were changed.

From the educational point of view web-based teaching is very challenging - how to evaluate the distance learning process and the suitability of the subject chosen for distance learning. A real teaching challenge was also how to share all the knowledge and experience of the participants.

From the beginning it was realised that interaction on the web between the

participants and the tutor is the key issue. The means of communication were question – answer – comment area and the chat area. The importance of communication was stressed on the first day. We wanted the participants to exchange ideas and experiences in the chat area. The participants did not use this possibility.

After experience gained from two courses we believe that e- learning is a good way to teach museum professionals. Participants found this course very important and useful. The course material can be easily updated and studying does not involve travelling. For more information, see <http://www.elearningeuropa.info> Marja-Liisa Pohjanvirta, Finnish National Correspondent

The art eaters Woodworm have always been terrible philistines when it comes to art, says *The Daily Telegraph*. And the problem is compounded by the fact that chemicals used to combat them risk damaging the very master-works they seek to protect. But conservationists in Germany have come up with a novel solution to the problem: wasps. They draped a tent over the woodworm-riddled altar in Erfurt Cathedral – with its painted panels by the old master Lucas Cranach the Elder – and released 3,000 wasps into it. The wasps laid eggs in the woodwork and, once hatched, the wasp larvae gobbled up the woodworm larvae. The altar is now free from infestation. Reprinted in *The Week*, 19 March 2005

Experience remains the main reason for a museum visit Should museums keep aloof from the battle for the favour of the visitor or should they rather throw themselves into it with a high experience factor? The point is that the circumstances in which museums operate never remain the same: they change along with society. Some people maintain that museums should remain the temples of culture which they have ‘always’ been. In our ‘desert, clear-felled by commerce, bad taste and superficiality’ museums should notably withdraw from the race for

experience and remain guardians of heritage and culture. Why, actually? ‘Experience’ has always been the main reason for a visit. 100 years ago people looked at natural history collections to stand face to face with a (mounted) animal which they could never have conjured up in their wildest dreams, or to look at an exotic, mysterious object. However, such a visit was restricted to a university-educated, world wise, well-to-do elite.

Anyone who, as a museum person, visits Disneyland nowadays observes how different communication is now from, say 40 years ago. Consequently museums which focus on a museum object in its naked loneliness – only accompanied by a justified text – speak a language that is practically out of use. Now, as never before, museums can play an inspiring, even a guiding role in keeping our history, culture and dissemination of knowledge alive. That is why the museums which are guided and inspired by the market are not putting our heritage in danger. On the contrary, those which do so are the very museums which refuse to communicate with a new public and which only exert themselves to pump an emotionally over-trained quasi-élite around from one cultural palace to another. They treat our heritage as the mounted sabre-toothed tiger in their collections: well dusted, as dead as a doornail and without contents. **Kors de Waard, Museumvisie, 2005/1**

The 2005 Swedish Museum of the Year, announced recently, is **Värmlands Museum in Karlstad**. The **Röhss Museum of Applied Art in Gothenburg** and the **Dance Museum in Stockholm** received nominations.

Man / Instrument / Music, a new exhibition at the National Museum - Czech Museum of Music, Since its foundation in 1818, the National Museum has always collected musical instruments, scores, historical documents and musical iconography. The specialised division of music history was established in 1946, until 1976 with the Bedřich Smetana and Antonín Dvořák memorials as a specialised museum department of the

National Museum, representing the most important musical collection in the Czech Republic. In 1954 the first permanent exhibition of musical instruments was opened. It closed in 1990 and a long search began for a new building which would fulfil all the requirements for a 21st century museum as well as providing facilities for researchers and visitors.

With governmental support the museum acquired the former church of St Mary Magdalene in Karmelitská Street, Malá Strana, vacated by the State Archives. A baroque church designed by Francesco Caratti, it was abolished in 1783. The reconstruction of the building cost about 6.5 million € of State funds and was realised in four years with maximum respect for the historical building. The adaptation aimed to co-ordinate optimum conditions for large musical collections, exhibitions and depositories, with facilities for visitors, researchers, musicians and museum staff. Modern air-conditioning, security and IT was installed.

1000 m² may seem a huge amount of space for an exhibition but here the space is divided into lots of smaller rooms of different heights with lots of passages and windows, as well as historical wall paintings. This was the problem faced by the Czech Museum of Music when it moved in. The presentation of musical instruments, ranging from the smallest piccolo to the biggest quarter-tone grand piano, became an almost impossible task. The main purpose of a museum is to present its collections, not only for the experts and lovers of the history of music and musical instruments, but also for the public, tourists and young people as well. The museum wants to show them all the magic and variety of musical instruments and their differing rôles in the reproduction of music.

The main aim of the exhibition was to emphasise that the musical instrument is a basic historical medium between man and music and was the only one until the development of recorded music. Its function depends on the unique co-operation between a

composer and a performer. The exhibition is based on scientific principles and presents the instruments in accordance with the way they create tones. In addition, the authors tried to use the 'historical progress' point of view. Historical musical connections are illustrated by presenting the typical handwritten musical record for individual instruments and its use in the history of iconographical objects. The collection of the National Museum includes valuable instruments of European origin. It is therefore possible to set the Czech instrument makers and their production in the context of European instrument-making.

We are glad that we can present to the public some successfully restored keyboard instruments that were damaged by floods in August 2002. The real treasures of the museum are stringed instruments of well-known European violinmakers such as Stradivari or Amati, as well as violins from 17th-19th century Czech makers. It is the first time that the museum has the chance to exhibit whole sets of instruments, for example delicately decorated lutes, guitars, violas da gambas and d'amours, theorbos, violins and kits from Tomas Ondrej Hulinsky.

The next important question was how to lead visitors, who come from noisy Karmelitska Street, into the very different world of the museum. We used modern 20th-century music, solving the problem in co-operation with Ales Opekar and his colleagues from the Museum of Popular Music and the musician and artist/designer Milan Cais. We chose Czech popular music shown in an interesting way – recorders, instruments and LPs on filmstrips and the projection of musical clips on screens. The show is also connected with modern electrical music and computer and laser animations. Each area of the exhibition has its own background music originating from displayed instruments and showing the real sound. Visitors can also listen to more of these records at separate listening points.

We would also like to attract our visitors with short-term exhibitions in the Great Hall, which is especially suitable for vocal music and concerts, and in due course there will also be a small chamber concert hall. One of our priorities is children and younger visitors. A children's guide book with a quiz is available, we organise guide tours for different age groups and we are preparing special programs for the deaf and visually impaired. In April 2005 a conference hall was opened for the International Conference about the tradition of military music in Central Europe. Musicologists and students of music are welcomed in a new study room, and future plans include an interactive space for disabled people, a café and gift shop and music shop. **Eva Paulova, with translation by Jana Soucková, Czech National Correspondent**

From burn out to triumph *The National Motorcycle Museum near Birmingham in the UK reopened in December 2004 less than 15 months after a fire tore through the complex. Development Manager at the museum, Nick Hartland, looks back over a gruelling period – and looks forward to a new beginning: I must admit there were times during the past year and a bit when we have had to draw deeply from the well of resolve and determination. To suffer such a devastating fire as we did on 16 September 2003 left us two options – give up or fight on.*

The option we chose was taken instantaneously by the museum's owner, Roy Richards. Within hours of the fire taking hold and razing a large part of the complex to the ground, he was telling the media, 'The phoenix will rise from the flames'. It is his determination, skill and know-how, inextricably linked with the underlying support of a loyal and committed staff, that has brought us to where we are today. On 1 December there were more than a few tears in the eye when the museum reopened, less than 15 months after the fire.

The day is, of course, still etched inexorably on our minds. A carelessly

discarded cigarette end meant a pile of air-conditioning filters and cardboard boxes caught light, and the fire took hold and spread rapidly. More than 120 firefighters attended, but at best they could only put up fire breaks to limit the damage. Fortunately, no-one was injured – but the damage was widespread.

However, even at that stage, people rallied round. Business delegates helped the staff wheel what bikes they could to safety. Three of the halls were completely burnt out, and many of our conference halls were hit. Around 380 of the bikes were badly damaged.

Even so, several decisions were arrived at very quickly. Firstly, we would be back – and even better. Secondly, all our staff would keep their jobs. This has meant that during our rebuilding and refurbishment programme, kitchen staff have, for example, acted as labourers and electrician's mates. There was no quibbling or disagreement, we were all working towards a common goal and that meant pulling together. Away from the museum we had our doubters, but when I look back in my mind's eye to the day after the fire and see what we have achieved, it has been nothing short of a miracle.

The museum's comprehensive cross-section of machines has always been our biggest attraction. One of our most famous exhibits, the five-times TT-winning works Triumph – nicknamed Slippery Sam – is back after a total rebuild by the factory race shop mechanics who built it originally. We also have all the race-dominating works Nortons of the late 1980s and early 1990s. By the time we reopened we had around 600 machines. We are currently restoring at the rate of about one a month, and our aim is to increase the number of bikes to around 800 by 2007. Originally printed in Museums Heritage, Issue 4 2004

Government proposal to relocate Riksställningar to Gotland *Riksställningar is responsible, within the framework of the Swedish government's cultural policy, for*

producing and touring exhibitions and for developing the artistic, educational and technical aspects of the exhibition medium. Since the start in 1965, Riksställningar has developed more than 1000 travelling exhibitions. Every year numerous exhibitions are shown at more than 130 venues in Sweden as well as in the Nordic countries and beyond. Riksställningar, Box 4715, SE-116 92 Stockholm, Sweden. www.riksutstallningar.se

Late in the afternoon on Friday 18th March 2005, Riksställningar (Swedish Travelling Exhibitions) was notified that there was a government proposal to relocate the organization to the island of Gotland in the Baltic Sea. The matter will be decided by Parliament in conjunction with the government's proposals for new legislation in the middle of April 2005. The proposal has not been the subject of any analysis or report on the part of the government. Any such report would have shown just how unreasonable is the idea of locating to an island a cultural institution engaged in constantly touring the entire country with exhibitions. Today Riksställningar is submitting an opinion to the Ministry of Education, Research and Culture.

Riksställningar has received notification that the government proposes that the organization should be relocated to Gotland. The proposal has been mooted because the Ministry of Education, Research and Culture has been obliged to reconsider the proposal to move the National Heritage Board (Riksantikvarieämbetet) in its entirety and has now to find another government body to relocate as compensation. The proposal has not been preceded by a study of the issue nor have views been canvassed from interested parties in the usual manner.

"The proposal seems desperate and ill conceived. My responsibility as head of the organization is to point to the long-term economic, environmental and, not least, the consequences for cultural policy that this move would engender", says Director General Ann Follin. "If the proposal is accepted by Parliament this will have very serious consequences

for our operations and for our ability to fulfil our mandate", she continues.

Compensating for closure of defence installations The government's localization report has presented proposals for relocating government organizations to four places: Östersund, Arvidsjaur, Karlstad/Kristinehamn and Gotland. This measure aims to compensate for closures of defence installations that will affect some 2,500 employees. "We had hoped that the proposal would have positive ideas for cultural policy and not simply be a measure answering to the dictates of employment policy", Ann Follin concludes.

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News from Norway: Nobel Peace and major art at the same location? *The Edvard Munch Museum in Oslo, where two major works were stolen last August, was closed to the public during most of the autumn of 2004 while security was tightened. About 38 million NOK has been spent on metal detectors, 'lock gates' visitors will have to pass through, and improved fire alarm systems and new burglar alarms. If everything goes according to plan the museum will reopen in June this year. It is particularly unfortunate that the museum will be closed for half of this year as it is the 100th anniversary of Norway as an independent country – formerly in a union with Sweden until 1905.*

Discussions are also under way as to whether the museum should be moved from its peripheral location in east Oslo to the new culture centre on the site of

the old Oslo West railway station. A new library will be in the centre, as well as the Stenersen Art Museum and the new Nobel Peace Prize Centre. The Peace Prize Centre, which is due to open on 11 June 2005, will document the history of the prize and the winners and is housed in the rebuilt railway station itself.

Oslo City Council is due to discuss the moving of the Munch Museum in May. Those in favour of a move say that money will be better spent on a completely new museum which will meet the demands for up-to-date security than trying to upgrade the present building.

The Norwegian National Art Museum introduces Children's Art Sundays

The new museum conglomerate, a fusion of the National Gallery, the Contemporary Art Museum, the Architecture Museum and the Applied Arts Museum, will hold weekly drawing days for children on every Sunday in 2005. Every Sunday a work of art will be presented to children, and afterwards they will be invited to take part in a workshop where they can illustrate their own story. According to Anna Lindblad, the Education Officer, an artificial barrier is often constructed between art for children and art for adults. Works of art have many layers and can be presented in different ways. Art showing machine guns and chickens with zebra heads do not seem to scare children as long as they are part of a 'magic forest' in a workshop.

A national museum for Norwegian pop and rock history? On 3 January 2005 plans were presented for a museum dealing with Norwegian rock and pop history (yes, there is a Norwegian pop industry even if many people abroad have not heard of it). The plans have got a lot of support from musicians and were reviewed by the Norwegian directorate for museums, archives and libraries (ABM), which has recommended to Parliament that the archives and documentation centre should be located at the National Library in Oslo, where other music archives are stored. The exhibition part of the museum

could be integrated into the existing Ringve Museum of Musical History at Trondheim.

The planners say that this will be a living museum, an active museum, an interactive museum where visitors can play pop instruments and produce records and see films of historic concerts. In addition there will be lectures, sessions and a stage for concerts. On a personal note, Hans Christian Sjøborg adds: *I can't help being slightly offended on behalf of the other 800 museums in Norway when every new museum is launched as a 'living' museum. As opposed to what? What is a 'living' museum? Can it breathe and does it have a heart? These days all museums try to be very active with a lot of events.*

Norwegian (and Swedish) museums 'celebrate' the 100-year jubilee of the dissolution of the union with Sweden A great number of Norwegian museums will mount exhibitions celebrating the 100 years since Norway became a completely sovereign country. In 1905 the union with Sweden with a shared king was dissolved. Swedish museums are 'marking' the occasion, not celebrating it. The union came into being in 1814 when Norway was given to Sweden as a reward for being on the right side of the Napoleonic Wars.

The largest Norwegian museum, the Norwegian Folk Museum, opened its exhibition, 'Norwegians and Swedes' in March, in co-operation with the Nordic Museum in Stockholm (where the exhibition will be seen from November 2005 until May 2006). The exhibition will show the multi-faceted relationship between the two Scandinavian peoples over the past 200 years. The countries have co-operated, quarrelled, married across the borders, worked and traded with each other and the exhibition will highlight the similarities and differences between the two.

Four sister museums in Central Scandinavia – the Jämtli in Östersund and the Fjällmuseet in Härjedalen in Sweden, and the Røros Museum and the Trøndelag Folk Museum in Norway

– will together show the drama of the year 1905 as it affected ordinary people in the central parts of the two countries. The idea is that each of the four museums will show a part of the story and that by crossing the border and visiting all four museums people will understand the whole story. The exhibition is being produced as a European Union Interreg IIIA project.

Museums in the northernmost county of Finnmark are co-operating in mounting a joint travelling exhibition, 'Finnmark 1905-2005, a part of Norwegian history'. Each museum will tell a story from a chosen decade which has had national significance, for example the Second World War in north Norway; trade with Russia before the Russian Revolution; the rights of indigenous peoples; oil drilling in the Arctic; and the recent invasion of the Russian King Crab of Norwegian fishing grounds. At Alta Museum we are producing a section about the massive demonstrations and fights against the hydroelectric development of the Alta River. This conflict in the 1970-1980s was a national turning point for the recognition of the rights of the Sámi people and of the importance of environmental protection.

Also this year the opening will take place of 'Eidsvoll 1814', a large new museum building at the manor house of Eidsvoll north of Oslo, where the Norwegian constitution was written on 17 May 1814. 17 May is now the National Day of Norway. Ironically the director of 'Eidsvoll 1814' is Erik Jondell, who is Swedish, but who has lived in Norway for 35 years. **Hans Christian Søborg, Norwegian National Correspondent**

Aqueduto das Aguas Livres nominated for the gold medal of the 'International Quality Crown Award' Awarded by the International Selection Committee of B.I.D. – Business Initiative Directions – the honour is granted to a company in recognition of its institutional activities, rewarding its leadership, quality, innovation, excellence, technology and prestige. B.I.D. has supported companies from 166

countries which have been awarded this prize in previous years.

The Water Museum in Lisbon is congratulated for the preservation of the Aqueduct which is described as one of the most outstanding works of hydraulic, architectural and historical engineering and industrial archaeology. Its construction was ordered by King Joao V to supply water to Lisbon. Currently the Water Museum includes the Aqueduto das Aguas Livres, Mae d'Agua das Amoreiras, Reservatório da Patriarcal and Estação Elevatória a Vapor dos Barbadinhos. Margarida Ruas Gil Costa, Portuguese National Correspondent

The Lifelong Museum Learning (LLML) Project A new project funded by the EU programme Socrates Grundtvig to promote lifelong learning and encourage training initiatives in the field. The project sets out from the idea that the potential of non formal learning environments - such as museums - should be fully exploited to fulfil the Community policies aiming at providing opportunities for everybody to learn and bringing learning closer to the citizens.

Museums in particular all over Europe have been reviewing their role, adding a new facet to their mission in terms of their relationship with society and the local community and have undertaken significant actions to become agents of social change, places for reconciliation, agents of social integration, bringing more people back into the learning cycle.

This shift of focus from the collections to the people, however, needs to be supported in terms of skills and competencies required to museum educational staff. The innovation involved in opening up to new audiences (adult learners, disadvantaged groups) calls for a major effort in terms of training initiatives addressed to museum educators.

The LLML project addresses museum educators/cultural mediators in charge of adult education in museums or wanting to develop programmes

addressed to adults in and with museums. It is a project which aims at designing, delivering and disseminating training and didactic material to support museum educators facing a new challenge in their work. It tries to do so by drawing on good practices developed at a European level, case studies directly experienced or collected by partners, and on the expertise and vital contribution of experienced trainers in the field. It rests on an in depth training needs analysis carried out at the outset of the project and intends to develop materials for dissemination which will reach a wide segment of the profession, not only in the partner countries, but Europe-wide.

The project, coordinated by the Istituto Beni Culturali of the Region Emilia Romagna, runs from October 2004 to December 2006 and entails the following activities:

- **Mapping of training needs** of museum educators/cultural mediators in Europe as related to the needs of adult learners, with specific reference to disadvantaged categories
- **Analysis of existing curricula** in the museum education field
- **A test training course** to share best practice and to implement quality standards in the delivery of educational services addressed to adults. The course will be organised in Bologna, Italy at the end of October 2005
- **Two training courses** offered through publication on the Grundtvig 3 catalogue (one in The Netherlands in April 2006 and one in Portugal in September 2006).
- **A book** collecting relevant material and case studies emerged from the background

research and from the training seminars, for further dissemination

- **Dissemination** at conferences, museum trade fairs and other public occasions and through the web sites of the participating institutions

LLML partners

- IBC (Italy) (project leader)
www.ibc.regione.emilia-romagna.it
- European Museum Forum (UK)
www.europeanmuseumforum.org
- APOREM (Portugal) <http://museudaagua.epal.pt/>
- Eccom – European Centre for Cultural Management and Organisation (Italy)
www.eccom.org
- NMV- The Netherlands Museum Association (NL) <http://museumvereniging.nl/>

LLML website: www.amitie.it/llml

- Niace- National Institute Continuing Education Adults (UK)
www.niace.org.uk
- Amitié (Italy) www.amitie.it
- Engage (UK) www.engage.org

A questionnaire relating to the project can be found on the EMF web site. Please take a look and complete the form! **Margherita Sani, IBC, Bologna**

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The *Bulletin*, edited by Ann Nicholls, is issued every three months. For further information on the work of the European Museum Forum, and opportunities to become a supporter, contact

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