

JULY 2005

The Brussels Museums Council (Conseil Bruxellois des Musées) was the perfect host for the 2005 Annual Meeting in Brussels. Our warm thanks are due to Mr Guido Vanderhulst (President), Mrs Eliane De Wilde (Vice-President) and especially to Miss Leen Ochelen and her hard-working staff. The event attracted some 160 participants from 22 countries, who had the opportunity to see many EMYA candidates describing their own projects. The excursion on Friday began well with participants jostling to sit on the top decks of two London double-decker buses, which took everyone to the Royal Museum of Central Africa at Tervuren to see the exhibition, 'Memory of Congo, the colonial era'. The buses then returned to the Museum of Natural Sciences in Brussels, to see the new exhibition called 'Simply Mussels'. Here we were delighted to have the company of EMF's Patron, Her Majesty Queen Fabiola, ahead of her scheduled visit to the meeting the following day.

On Saturday morning at the Museum of Comic Strip Art, in the presence of Her Majesty, sessions describing the work of the Brussels Museums Council and the Museum of Comic Strip Art were followed by an entertaining presentation by Aleid Rensen-Oosting, member of the EMF judging committee, on 'Museums – an OBJECT-ive view'. Presentations of certificates were then made to those museums which had been awarded nominations in the 2005 Awards.

The 2005 Award Ceremony took place in the gracious surroundings of the Egmont Palace, followed by a Gala Dinner. Our warm congratulations go once more to the National Heritage Museum at Arnhem in the Netherlands, winner of this year's EMYA. Three Special Commendations were given to the Saxony Museum of Industry at Chemnitz in Germany; the Fishing Museum at Palamos in Spain; and Mölndal Museum, Mölndal, Sweden. The Micheletti Award went to the City of Science in Naples, Italy and was

presented by Miss Elena Micheletti. The Council of Europe Prize, awarded to the Museum of Byzantine Culture in Thessaloniki, Greece, had already been presented at a ceremony in Strasbourg in April. The winners were announced by Sir Neil Cossons, EMF President, and presentations made by Her Majesty Queen Fabiola. We would like to send our very best wishes for the future to everyone who took part in the 2005 competition, and hope to see them at future EMF events.

Venue for 2006 Annual Meeting This will take place in Lisbon in May next year (precise date to be notified in the next Bulletin), hosted by the Pharmacy Museum in Lisbon, in conjunction with the Museum of Water (EPAL).

EMF Workshops With this copy of the Bulletin you will find a publicity leaflet for the EMF Workshop at Bertinoro in Italy (27-30 October), the subject being 'The Museum Environment'. For those of you in Eastern Europe you will also find the leaflet on the Workshop in Budapest (3-6 November), on 'Building Audiences, Bridging Museums'. This Workshop is not exclusively for colleagues in Eastern Europe and if you are based elsewhere and are interested in the subject the details can also be found on the EMF website. Please note that the closing date for this Workshop is 1 September.

EMF Trustee honoured Stephen Harrison, Director of Manx National Heritage in the Isle of Man has been awarded the M.B.E. in the Queen's Birthday Honours List in recognition of his services to heritage. On hearing the news, he commented: 'I feel honoured by this personal award, but I also feel that it is a great tribute to the quality of the heritage of the Isle of Man and the level of support it receives from the whole community.'

'The preservation and promotion of the Manx heritage has acted as a model for a number

of other countries in Europe and could not have been achieved without the strong support of the people of the Isle of Man, the Manx Government, and a very talented staff team. I feel that this award is also a recognition of the important contribution to the international success of MNH made by the recent Chairmen of the independent MNH Trustee body, Mr Bernard Caine and the current Chairman, Mr Martin Moore.'

May we add our own congratulations to Stephen Harrison. Manx National Heritage has won the British Museum of the Year Award twice and a number of other prestigious international awards for its multi-site, interdisciplinary approach to heritage management.

EMYA and the Micheletti Award: the true story Massimo Negri, EMF Director, explains: *It is hard to imagine two personalities more different than Kenneth Hudson and Luigi Micheletti. The former: an anti-academic intellectual and gifted communicator in several languages, an extrovert with all the charms of a Victorian eccentric; the latter: a self-made man of few words, with little schooling, almost shy in his behaviour and more familiar with the dialect of the town of Brescia where he was born than with Italian. But they liked each other immediately. First of all, both were outsiders, independent and with no obligations towards any academic circle. And they shared a great passion for the world of industrial work, for that special atmosphere of heavy industry, for that smell of iron and coal which was part of the daily experience of industrial archaeology at the time.*

Both were men of great intuition. Kenneth was the great communicator of industrial archaeology, the public face of the subject since the '60s, and a generous promoter of an endless series of initiatives including the launch of his famous European Museum of the Year Award, which found its first winner in 1977 in the Ironbridge Gorge Museum. Micheletti was among the first in Italy to collect systematically documents and items related to the Resistance and to that Italian Social Republic (RSI) established by Mussolini in 1943 in Northern Italy as a desperate attempt to give a prolonged life to the Fascist regime. Micheletti had been one of the partisans fighting the RSI and a convinced militant of the Italian Left who devoted great efforts to build up the most

important Italian archive in a moment when documents and records of the Fascist regime were neglected. Luigi Micheletti had the foresight to start a collection of machinery and to support industrial archaeology research when this subject was almost unknown in Italy.

Last but not least, they were both strong personalities, two leaders with, from time to time, some 'autocratic' temptations. But Luigi Micheletti died unexpectedly in 1994. In his last days Micheletti felt that the time had come to give an international visibility to what he had done and was doing, trying to establish a modern museum of industrial life in Italy, and in the same period Kenneth was aware of the necessity to add something new, something fresh to the EMYA scheme.

The first winner of the award that carries his name (1996), the DASA [German Safety at Work, Dortmund, Germany] was perfect for spreading the new message, the first museum in Europe dealing only with health in workplaces, a totally new concept (a permanent exhibition devoted to training, research and communication) which went far beyond the traditional field of industrial history and industrial archaeology. The impact of the Micheletti Award to the DASA was great, far beyond our expectations.

The 1997 Micheletti Award went to the Municipal Museum of Idrija, one of the first museums in Slovenia to get an honour in the EMYA context: a museum focused on the preservation of a very ancient mercury mine, and turned into a very interesting visitor attraction together with other important sites, like one of the greatest timber water wheels still running in Europe, sites related to the Second World War Resistance movement, and a castle hosting a variety of collections focused on the local culture.

The Ecomuseum of Bergslagen in Sweden won the Award in 1998, and I still cannot forget the enthusiastic participation in our Ceremony of a crowd of volunteers working in this museum which covers a very large geographical area, basically thanks to its devoted Friends. 1999 brought us the Verdant Works in Dundee, an interpretation centre which tried to give an impetus to the difficult process of revitalisation of this old Scottish industrial centre. The following year it was the turn of Industrion, a museum in the Netherlands whose very original interior design brought visitors back to the

atmosphere of Northern European Expressionism.

2001 was the year of the English Mill's Cork Museum at Silves in Portugal, a factory of cork items which was converted into a museum as well as a leisure centre, with a restaurant, a bar and a series of meeting rooms which are an important point of reference in the social life of the area today. In 2002, the Micheletti Award went to the Ceramics Museum of Sacavém, also in Portugal where a large furnace has been very well converted into a museum devoted to the local ceramic industrial tradition. Among the main features of this museum are a very detailed trail for blind people and a strong accent on the women's labour movement.

2003 saw the victory of the German Uhrenindustriemuseum at Villingen-Schwenningen. It is an original presentation of the step-by-step manufacturing of a historic alarm clock and a multitude of clock industry products made in this region. The case of the Herring Era Museum at Siglufjörður in Iceland, winner of the 2004 Award, is very different. Here we have a small place devoted to one of the economic activities which in the public imagination is one of the main features of the Icelandic culture but which in reality does not exist any longer due to the disappearance of the herring. The judging panel felt that it was an excellent example of a museum giving a balanced view of a technical, industrial and social history of the herring era in Iceland in an international context. 2005 marks the 10th anniversary of the Micheletti Award, and the winner was announced, together with the EMYA winner at a ceremony which took place in Brussels, the capital city of Europe, in the presence of EMF's Patron, Queen Fabiola. The winner was the City of Science in Naples, Italy.

In the great community of European museums, the Micheletti Awards are contributing to build up a network of new museums dedicated to the history of work, to the relationship between science and technology as well as to the *mise en valeur* of industrial heritage, a strategic factor in urban rehabilitation. These are museums where a new interpretative approach to collections is explored, together with an imaginative reuse of industrial buildings and cost effective forms of organisation. **This article first appeared in TICCIH, No. 28, Spring 2005**

To mark the 10th anniversary of the Micheletti Award the Micheletti Foundation has published a brochure in English with updated information about all the winners and comments on the impact of this recognition on the museums' life. Copies can be obtained by contacting the Foundation at micheletti@quipo.it. www.fondazionemicheletti.it A very exciting preview of the new museum of industry and labour project promoted by the Foundation can be seen at www.musil.bs.it which also presents exhaustive documentation about the collections of machinery, photographs, documents, and audiovisuals of the museum.

Swedish Travelling Exhibitions forced to move In cabinet, on 26 May the Swedish government formally decided to move Riksställningar in its entirety to the island of Gotland in the Baltic Sea. The move will begin in 2006 and must be completed by 31 December 2007 at the latest. Ann Follin, Director General of Riksställningar, comments: 'We have been formally instructed that our brief and our policy will not be altered. But the move will naturally occasion new ways of working and we shall need financial compensation for the costs involved.'

A policy study ordered by the government has recommended the relocation of government authorities or organizations to four places: Östersund, Arvidsjaur, Karlstad/Kristinehamn and Gotland. The measure is intended to compensate these places for local regiments that have been disbanded with the loss of 2,500 jobs. In spite of massive support from cultural institutions, artists, collaborators and organisers throughout the country and internationally, Riksställningar was not able to influence the government's decision. The proposal was mooted because the Ministry of Education, Research and Culture had been obliged to reconsider the proposal to move the National Heritage Board (Riksantikvarieämbetet) in its entirety to Gotland and had to find another government body to relocate as compensation. The proposal to relocate Riksställningar was not preceded by a study of the issue nor have views been canvassed from interested parties in the usual manner.

During a visit to Riksställningar, invited by the two staff unions together with the Board

of Riksställningar, Leif Pagrotsky, Minister of Education, Research and Culture and his Secretary of State were informed of how the relocation to Gotland would affect the organization and increase its running costs. The island of Gotland is at least four hours away from Stockholm, by road and sea. There is no ferry from Stockholm, but only from Nynäshamn, one hour south of Stockholm by road or train.

Riksställningar will continue to tour exhibitions throughout Sweden and abroad. With our headquarters on an island this will naturally lead to more travelling and greater logistical complexity resulting in a considerable rise in costs. Riksställningar has maintained an ambitious environmental policy that has involved avoiding air travel whenever possible. This will now have to be reconsidered. 'We are now engaged in planning our future taking account of the new circumstances and we intend to do our utmost to ensure that our collaborators, organizers and the public remain unaffected by our move,' says Director General Ann Follin

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 1,000 travelling exhibitions. Through service and advice, training courses and publications we disseminate knowledge about the exhibition medium with a view to encouraging the greater use of exhibitions. During 2004 Riksställningar showed a total of 27 different exhibitions at 135 venues in every province of Sweden as well as abroad. Visits outside Sweden stretched from Moscow in the east to Washington D.C. in the west, from Montevideo in the south to Bodö in the far north. Several of the exhibitions have been so topical as to make an important contribution to public debate on social and political issues such as power, democracy, minorities and cultural variety. See www.rikstallningar.se Stella Westerlund, Riksställningar/Swedish Travelling Exhibitions and EMF National Correspondent

The Museum Het Dolhuys has opened in Haarlem in the Netherlands, housed in a 14th-century building which was formerly a psychiatric institution. The theme of the museum is the history of seven centuries

of psychiatric care, which at various periods has also included the treatment of leprosy and victims of the plague. A number of institutions connected with mental health care in the provinces of North and South Holland took the initiative to convert the building for museum purposes, in order to preserve this very rare piece of cultural heritage and to change the public's concept of psychiatry and psychiatric patients.

One part of the exhibition is entitled 'Did you ever meet a normal person?' Here visitors can learn the moving stories of former patients and answer questions put by a psychiatrist on a computer, resulting in an analysis telling them if they are 'normal'. A particularly thought-provoking part of the museum is a 16th-century cell where patients were isolated, which has a hole in the ceiling through which bread was thrown down. Visitors who enter this cell can hear the experiences of a woman who endured this treatment. Museum Het Dolhuys, Schotersingel 2, Haarlem. info@hetdolhuys.nl, www.hetdolhuys.nl

Opening of the Zentrum Paul Klee in Bern: Avant-garde for a wider audience Since 21 June 2005 Switzerland has an attractive new cultural centre of international renown. The Zentrum Paul Klee, situated on the outskirts of the Federal capital of Bern, is a monographic institution entirely devoted to the life of Paul Klee, one of the 20th century's most important artists, who is regarded as the inventor of a new symbolic language in painting. The Centre is home to the largest Klee collection in the world, some 4,000 paintings, watercolours and drawings, plus archives and biographical material. Amongst the exhibits are many of Klee's most famous paintings and watercolours from all his creative periods. His later work is well represented, especially his popular portrayals of angels and the striking pictures from the last few years of his life in Bern. Private objects give the collection a special character of its own, for example glove puppets made by Paul Klee for his son Felix, or verre églomisé pictures and painting equipment providing an insight into the artist's studio.

Centre of competence In addition to the auditorium, the Centre includes several multi-purpose rooms for plays, congresses or seminars. These rooms are all equipped with the latest technology and are available for

hire. Through its activities, the Zentrum Paul Klee aims to establish itself as the world's centre of competence for research into and appraisal of the life and work of Paul Klee and his influence.

Landscape sculpture The Centre was built by the Italian architect Renzo Piano and is a kind of 'green island' from which the architecture emerges in the form of three undulating waves. This makes the centre a landscape sculpture rather than a mere building. Most of the rooms are below ground. The right-hand wave forming the southern hill is the only part to be lit by natural daylight, which comes in through overhead windows and is where research and management are housed. Both the other waves and the rooms below, including the two largest exhibition rooms (1,750 m² allocated to the permanent collection and 850 m² to temporary exhibitions), the children's museum CREAVIVA and the concert hall, rely on artificial light. The three waves are connected via a 150 meter long 'museum road'; a practical, attractive way of linking the three hills and their contents together. The road opens up three times, once opposite each hill, to form three piazzas where the entrance and information area, café, shop and library are located.

A great spirit of patronage The Centre, which cost approximately 110 million Swiss francs, was made possible by a donation of 60 million francs from Bern surgeon Maurice E. Müller and his wife Martha Müller-Lüthi. The founding partners and patrons from private industry contributed 32 million francs, and a further 18 million came from lottery funds in the canton of Bern. The public sector subsidises 50% of the annual operating costs.

According to its director, Andreas Marti, 'There is more of Klee's work to be seen here than anywhere else in the world. As an artist, he created around 10,000 works of art – 40% of which can be found in our collection. And we are more than just your average museum – after all, Klee was more than simply a painter, he was also a musician, author and man of the theatre. Our visitors should learn about these different aspects of his life too, which is why we have our own 300-seat concert hall for holding concerts, plays, readings and discussions. The music played will have a connection to Klee. Klee is an avant-gardist for a wider audience, who puts

modern art within easier reach of the public. On the one hand, Klee is a highly intellectual artist who depicts universes of his own invention. But he is also very accessible, for instance to children.'

Summer academy Starting in 2006, the summer academy will become a platform for young art, exploring present trends and current thought about art. A limited number of artists from Switzerland and abroad will be invited to Bern each August to participate in a 10-day seminar with a select group of internationally renowned lecturers, curators and critics. The academy is advertised all over the world and covers every area of the fine arts. Laura Hoptman, New York, will be in charge of next year's exhibition.

From 1 January 2006 the Centre will join the Swiss museum passport scheme.

The Swiss Post Office has even issued a special stamp to celebrate the opening of the centre, which further demonstrates just how important the Paul Klee cultural centre is for Switzerland! **Zentrum Paul Klee, Monument im Fruchtländ 3, CH-3006 Bern.**

www.zpk.org Susann Bosshard-Kälin, Swiss National Correspondent, www.museumspass.ch
www.susann-bosshard-pr.ch

We are pleased to welcome our new Danish National Correspondent, who has sent us the following information on what is going on in her country.

A new museum organisation in Denmark

On 2 March this year three of the largest museum organisations in Denmark, representing the three 'blood types' in the Danish museum world (art, natural history and cultural history, but without the organisation of Specialised Museums) have merged into one: ODM, Organisation of Danish Museums. (www.dkmuseer.dk). The organisation will act as a centralising force and spokesman for the Danish museum world in discussions with the press, politicians and administration. Lene Floris was elected as chairperson.

Admission charges debate One of the first cases taken on by the new organisation was the debate on free admission for all State-financed museums in Denmark. During the elections in Denmark in February 2005, the campaigning liberal-right Minister of Culture promised, when re-elected, free entrance to

all state-recognized museums. As school-children in Denmark already enjoy free admission to all state-owned or state-funded museums this proposal meant that all other visitor groups would be able to have free access to collections as well. The ensuing debate has concentrated on the fact that free admission for some museums would be an anti-competitive practice for others, and would have a negative influence on the visitor numbers of the latter. In the last resort these museums, when forced to deal with a further decrease in income, could foresee staff reductions. After his re-election, the Minister constituted an advisory group of museum directors to discuss the ins and outs of the free admission proposal. Obviously, free admission and the ensuing increase in visitors will result in extra maintenance, guards, cleaning and loss of special benefits for sponsors and other partners, but the scope of these effects is open to speculation.

In the same case the Minister has allocated an amount of 100 mil. DKK (150.000 €) to improve the presentation and education of museums in general. Most of this will be used on communication and educational projects. The discussion is now focusing on free admission to the National Museum and The Danish National Gallery and free entrance for children and youngsters on all other state-recognised museums. 25% of the 100 mills. DKK. will probably be used for compensating the museums for free entrance, but the debate is definitely not finished.

Fairytales and financial problems The United Exhibits Group (UEG), well-known provider of touring exhibitions such as 'Missing Links, Alive!', 'Backyard Monsters' and 'Dawn of the Human Spirit' has, according to several news media in Denmark, run into a spot of trouble. First there was a large article in 2004 about mismanagement of contracts and discontent amongst staff, which had been laid off in a high tempo. Director Teit Ritzau has denied these accusations as being false or as problems that were taken care of. Another incident occurred in May 2005 when an exhibition, dedicated to Hans Christian Andersen, which was to open in April this year in front of Rosenborg Castle, the historical tourist-magnet museum in Copenhagen that houses the Crown Jewels, was postponed until September this year. Remarkable was the fact that the UE Group already had received

a 6 mill. DKK grant in advance from the HC Andersen Foundation. In a television interview, the director pointed out that the tourist season would be totally wrong for the opening of this fairytale exhibition on the renowned author. Later in the month on the same channel, a financial expert expressed his doubts about the books and the financial accounts of United Exhibits Group.

The latest article about UEG that appeared in the national media in Denmark, however, stated that IFU, the Industrialisation Fund for Developing Countries, has had second thoughts about funding 'The Gold of Nimrod' exhibition and has withheld 17 mill DKK. Teit Ritzau has been quoted as saying that the funding of this exhibition is no problem and the touring of the exhibition will proceed as planned.

Museums and political pressure Since 1998 The Workers' Museum in Copenhagen has been exhibiting in their permanent exhibition a statue of Lenin, donated to the museum by a smaller communist union, who had owned it for years. Because it is four metres high and weighs seven tons it is placed outside the museum buildings. Also since 1998, several right-wing groups have tried to have the statue removed, without success. In the Spring of 2004 the Ministry of Culture published an article about the statue and immediately an M.P. from The Danish Peoples Party demanded publicly that the museum provide the statue with a supplementary text condemning Lenin as a 'murderer and executioner'. The museum refused any politician the right to decide what to write in their texts, refused to polemise their information and, being a museum under the national Law of Museums, refused to give in to political pressure on its exhibition policy. The M.P. asked the Minister of Culture to demand that the text be corrected or the statue removed but according to the same law, the Minister has no authority to do that. Because of the principal public interest in the reliability and sovereignty of museum information this case was heavily publicised in all the Danish media during springtime. The debate died down over the summer, mostly because the museum had been closed for building work.

However, on the day before the reopening, a public letter to the Board of the museum from 20 former or coming Social Democratic Ministers, MPs and mayors, was published in

one of the major national papers, demanding the removal of the Lenin statue. The timing and scope of the letter obviously put the museum in a dangerous position. If they agreed to have the statue removed their credibility to the visitors as well as donors would be lost and the museum's professionalism questioned. But if the museum refused, it would be in danger of losing the support of their closest political supporters, who were also represented on the Board. The problem was that the overall political attitude of those behind the letter was connected to the museum's workers profile. As their own socialist profile was fading fast, the provocation provided by a statue from the communist part of socialism was obviously regarded as a political danger, and a wrong signal to the voters. Their reason for demanding the statue removed was that Lenin was a traitor to democratic socialism – and that democratic socialism and not communist relics ought to be the museum's storytelling profile, thereby indirectly claiming ownership to the content of the museum. The museum's answer was 'We are here to tell the story, not to hide it' - and therewith, manipulate it. The support of the Board was unanimous and they refused to accept any kind of meddling in museum information. So Lenin still stands and will do so for years to come. More than 300 expressions of sympathy and a few opposing views can be read on the museum's website: www.arbejdernuseet.dk Marieke Burgers, The Danish Museum Training Institute and EMF National Correspondent

Ioanna Papantoniou, President of the Peloponnesian Folklore Foundation and winner of the 1981 European Museum of the Year Award, gives us her personal thoughts on an important change in Greek museum legislation.

'The Greek Ministry of Culture wishes to pass a new law in Parliament regardless of the uproar it has created. It amounts to the following: the Ministry will subsidise only nine Archaeological museums and the two Byzantine museums. The rest of the subsidised museums - even those that up to now were State museums - will have to find private managers. Archaeological museums will be separated administratively from their archaeological sites. In this way, there will be one manager for the site and a different manager for the museum. All State museums (except the 11), as well as Art

Galleries, Ethnological and Folk Museums will have decisions made on whether they will get any financial help or not by local councils, which will also dictate their cultural policies. The members of the council will comprise one person from the municipality, one from the prefecture and three from each society or group etc. numbering more than 110 members from a ballot draw. I hope you understand what I mean. All museums apart from the 11 will have to find sponsors to survive. There are a lot of very worrying details. There were extensive meetings, but the government is determined not to listen.

So, all of a sudden, without any warning, we were denied last year's and this year's financial help, and as a result we were again at the point of closing the museum down. The Friends of the museum came to our rescue and, after having no reply to my appeals to the Ministry and the Minister of Culture, in other words, the Prime Minister, I wrote a letter to the newspapers asking him in a polite way to resign if he could not cope with the crisis. We arranged two press conferences and we had a minor response from the Ministry but enormous support from everybody else.

After this, I have to rethink the whole status of the Peloponnesian Folklore Foundation.'

Alta Museum, winner of the 1993 European Museum of the Year Award, is not resting on its laurels. Hans Christian Søborg, its director and EMF National Correspondent, tell us: 'Sometimes the thought strikes me that maybe you at EMF wonder if you did right in giving Alta the Award in 1993. The museum is still popular and we have increased our revenues every year since the opening.

Alta Museum is the museum with the second highest number of annual visitors in the northern half of Norway, out of a total of about 125 North Norwegian museums. The No. 1 museum is the Tromsø Museum which is in a city with four times as many inhabitants as Alta (65,000 as compared with 17,000). But Alta Museum has been No. 1 in North Norway for the summer months May-August since 1998. On a national basis we are in 25th place in terms of the number of visitors of about 800 Norwegian museums. Most of the other frequently visited museums are in the Oslo region.

In 2002 we had a large increase in the number of foreign visitors in the summer season, especially from France and Germany. We also had an increase in the number of winter visitors, but it was the summer tourists who gave us the figures for this boom year. Before and after 2002 our numbers remain stable at 54-56,000 for the summer months, and an annual total of 68-71,000.

In 1991 we earned 1.2 million NOK from our own sales (tickets, souvenirs etc). In 2004 this had increased to 5 million NOK. Our total budget in 1991 was 2.4 million NOK and in 2004 it was 8.5 million NOK. In 2008 we will open an extension which will double the size of our main building.' Success is not solely measured in NOK or number of visitors, of course, but Alta Museum is obviously thriving.

The European Sponsorship Association

Many museums and art galleries across Europe rely heavily on sponsorship and patronage as a key source of funding, but securing a sponsor is only the first step if a mutually beneficial partnership is to be built..... The critical element in creating a long term relationship with a sponsor is ensuring that both parties really understand the other's key objectives. This was beautifully illustrated by 2005 Hollis Award winners, Manchester Art Gallery and Barefoot Books, but unfortunately there are still many sponsorships that fail this essential challenge.

The European Sponsorship Association (ESA) is the trade organisation of the sponsorship industry in Europe and seeks to ensure that best practice is achieved. It sees education and training as key to raising standards amongst all those operating within this arena. Through the involvement and support of its members, ESA is able to provide an independent, objective and authoritative view on all European sponsorship issues. Its membership comprises leading brand owners, consultancies, rights holders, professionals and agencies associated with and working in the sponsorship business, including lawyers, accountants, insurance brokers, market research companies. They are involved in all aspects of sponsorship, including broadcast and new media opportunities..

Historically, those in the cultural sector have suffered from a perception amongst some brand owners that they are lagging behind sports and entertainment properties in terms of their degree of commercial awareness. ESA aims to educate brand owners on the variety of roles sponsorship can play in the marketing mix and how different rights holders can contribute to business success. Membership amongst rights-holders reassures brand owners that they will be working with teams that adhere to appropriate professional standards and ethics.

ESA also has a particularly strong role to play in influencing policy making at European level, and historically has had some significant success in achieving favourable results for the sponsorship industry in Brussels. The stature of a body fully representative of the industry is not to be under-estimated when opportunities arise to represent the interests of the cultural community across markets.

Perhaps ESA's biggest challenge is tackling the development of an 'industry standard' for evaluation of sponsorship return on investment. This is an ongoing process and it is critical that rights-holders in the cultural sector are actively involved in the process to ensure the final results are 'fit for purpose' for their sector as well as sport and entertainment.

But it is not 'all work and no play' at ESA. The Social & Events committees provide networking occasions throughout the year and arrange special member discounts on a variety of items from events and reciprocal memberships to publications and insurance. A highlight within the calendar is the Association's annual Congress which takes place in November. Each year the Congress is held in a different European capital and the two day conference covers a broad range of topics encompassing Arts and Culture, CSR, Sport and Entertainment.

For further details about ESA, please visit www.sponsorship.org or contact Juliet Soley, General Manager, on +44 (0)1932 866875 or by email: sponsorship@btopenworld.com

Museum News from Bulgaria *The Regional Forum 'Cultural Corridors in South East Europe' initiated by the President of the Republic of Bulgaria Mr. Georgi Parvanov, was held in Varna, Bulgaria on 20-21 May. It*

was conducted under the auspices of the Director General of UNESCO and the Secretary General of the Council of Europe. The Forum was supported by the Presidents and the Ministers of Culture of Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Romania, Serbia and Montenegro, Slovenia, Turkey and 'the former Yugoslav Republic of Macedonia'. A Declaration was adopted, prepared by an Experts' Group, formed by representatives from UNESCO, the Council of Europe and the European Commission and the host country. The Cultural Corridors, 'the visible paths', are being proposed by Bulgaria as routes for mutual understanding and inter-religious dialogue in the region and transnational cooperation. The Declaration stresses the twin profiles of cultural heritage and cultural tourism, promoted by means of the modern technologies in cooperation with the European Institute of Cultural Routes. It was decided a network of regional experts to be established. The persons involved should develop a strategy and action plan for the cultural corridors, to be presented at the next Forum of the Presidents of the South-East European countries, scheduled to take place in Croatia in 2006.

The art project 'Quarter 500' has begun successfully in Sofia, the creation of a modern art centre in the heart of the Bulgarian capital. Its first stage was completed with the renovation of the National Gallery for Foreign Art, in its 20th anniversary year. The building's interior and exhibition areas have also been renewed. Fundraising is now taking place for a new department of photography.

The newly reconstructed neo-classical building was designed by the Austrian architect Shwanberger and was formerly a State Printing House, but after the destruction during the Second World War it has been restored with the facilities required by a modern art gallery. The 4,000 m² exhibition area is spread over three floors, with examples of ancient and contemporary art from Asia, Africa, Europe and Latin America. Valuable art works include a rare collection of Christian plastic art from the region of Goa in south-west India dating from the Portuguese colonial period. Similar examples can be seen in Portugal and the United Kingdom.

Another project coming to fruition is the reconstruction of the National Museum

Steamship 'Radetzky', in Kozloduy on the banks of the river Danube. The history of this floating museum is very long and is associated with the Bulgarian national hero and poet, Hristo Botev, who was also a teacher and publisher of the first independent newspaper, 'Word of the Bulgarian Emigrants'. His name is best known for his sacrifice and the tragic death of his group of 200 rebel followers in the April uprising of 1876. Botev had to transfer his men from Romania to Bulgaria by ship and used the Austrian steamship 'Radetzky', built in 1851 in Budapest. She was named after Field-Marshal Josef Ventzeslav Radetzky, a Slovak by origin. The first person to launch a fundraising campaign for this unusual museum was the editor of the children's newspaper 'Septembers' and so far about 1,200,000 Bulgarian children have taken part in the campaign. The ship, a replica of the original, was constructed to mark the 90th anniversary of Botev's death, and was brought to Kozloduy on 30 May 1966. The intention was to sail the ship, which can hold 300 passengers, on the Bulgarian coast and along the length of the Danube river.

The museum which includes the ship was established in 1982, and an art gallery in a house owned by the municipality was added in 1989-90. Memorabilia from the ship can be seen, together with valuable collections of paintings, sculptures and engravings. The museum has organised joint exhibitions with the National Palace of Culture in Sofia and with institutions outside Bulgaria. **Savena Borisova, New Bulgarian University and EMF National Correspondent**

National Heritage, the independent body which initiated the British Museum of the Year Awards, has re-emerged onto the U.K. museum scene, and one of its first acts has been to conduct a survey which shows visitors at the bottom of museum directors' challenge lists, finance at top. Museum visitors are apparently being neglected as directors concentrate on maintaining financial stability, the National Heritage survey of museums reveals. The first survey for 16 years, it was conducted by NH committee member Peter Wilkinson who sent the survey questionnaire to 651 museums and got back 167 usable returns.

They show that the overwhelming concern of directors and managers is money, with 75 putting financial issues as their main

challenge. The second most important was sustaining or increasing visitor numbers, mentioned by 32 respondents. But only a single museum mentioned the visitor experience as a priority, and only one thought an important area was temporary exhibitions, the factor which historically attracts new visitors to museums and galleries. Just three thought that research was a challenge, and one each believed that governance and museum policy needed to be addressed.

Dr Stuart Davies, the director of National Heritage, said: 'Visitors, after the collections themselves, ought to be the most important element to a museum, yet they are relegated to the bottom of the challenge list for directors. It could hardly illustrate the importance of the job National Heritage has to do more graphically. It is becoming more important for museums to gain extra income from visitors – through shops, cafés and other enterprises – than to ensure that they are providing a good experience', he said. Other important challenges highlighted by museums in their returns were volunteers (18) and building improvements (18).

'It suggests that under-funding in terms of both capital maintenance and administration costs is having a detrimental effect on good museum practice, which we hope will change as the influence of Renaissance in the Regions [a blueprint for the development of people-orientated museums and galleries in the English regions] comes to bear' said Dr Davies. Copies of the survey can be obtained from the National Heritage Administration Centre, Rye Road, Hawkhurst, Kent, TN18 5DW, United Kingdom. www.nationalheritage.org.uk Museum News, the Journal of National Heritage, Issue 74, Spring 2005.

Norway celebrations hailed a success with a 3-legs strategy for 2008 The potential for a major international collaboration for the future has arisen out of the visit of over 100 Norwegians to the Isle of Man for the Norway Centenary celebrations. In 2008 Stavanger in Norway, will be declared the European City of Culture by the European Union and at the same time Liverpool will be declared the European Capital of Culture. Major investment and event activity running into millions of pounds is already being planned with strong new tourism and cultural links between the two cities.

Through the work of Manx National Heritage in recent years, the Isle of Man already has strong links in place with both Liverpool and Stavanger, capital of the county of Rogaland in south-western Norway. At a recent gathering in Douglas, senior representatives of the commercial companies steering the Liverpool and Stavanger Capital of Culture initiatives met at the Manx Museum to describe their plans for 2008 and to emphasise the potential of the inclusion of the Isle of Man.

Stephen Harrison, Director of Manx National Heritage, said: 'The idea of a 3-legs strategy between the Isle of Man, Stavanger and Liverpool is an exciting one. Our existing strong links through our Cultural Agreements provides the backbone to what could be a very important stimulus for the Isle of Man's tourist visits and business links from now until the year of culture in 2008, and beyond.'

The President of Tynwald, the Hon Noel Q. Cringle MLC, said: 'We must remember that the Isle of Man has a special relationship with the European Union, and so does Norway. The fact that we can co-operate and meet at a political level means that it is inevitable that we will learn from each other and if our trade and industry can benefit both countries through co-operation, it is certainly of significance to the island.'

EMF is making steady progress within BRICKS, a European 6th Framework project that aims to create a web-based platform connecting digital collections in Europe. Since the start in 2004 EMF has been involved in the development of a template for a database of best practices in museum innovation. Later this year the technological achievements within BRICKS will allow EMF to start loading the database with the data of European museums who have participated in the European Museum of the Year Award since 1999. The BRICKS interface will run through EMF's website.

A working group comprising museum managers from several European countries has been so kind to give feed back on EMF's work on the EMYA database within BRICKS in a meeting in Amsterdam in April 2005.

EMF would like to take this opportunity to thank them once more for their efforts.

Over the last couple of months 12 museum organisations have responded to EMF's call to join the BRICKS Community: Tallinn City Museum, Tallinn (Estonia); Finnish Museums Association, Helsinki (Finland); G.A. Serlachius Museum, Mänttä (Finland); ABOCA Museum, Sansepolcro (Italy); Fondazione Luigi Micheletti, Brescia (Italy); Lithuanian Museums Association, Vilnius (Lithuania); The Netherlands Museums Association, Amsterdam (Netherlands); ASTRA National Museum Complex, Sibiu (Romania); National Museum of Natural History, Bucharest (Romania); National Research Laboratory for Conservation and Restoration of Movable National Cultural Heritage (LNC), Bucharest (Romania); Manx National Heritage, Douglas, Isle of Man (UK); British Empire and Commonwealth Museum, Bristol (UK).

All organisations signed a Letter of Intent, expressing their interest to become a 'User Member' in BRICKS; five organisations signed a Letter of Intent as well as a Memorandum of Understanding and have a more active role in the BRICKS Community as a Developer Member.

If you work with digital collections that deserve wider exposure on the internet, or if you are interested in secure e-trading for your museum or the development of e-learning tools, EMF would like to invite you as well to join the BRICKS community (www.brickscommunity.org). The more museum 'voices' we gather, the better our needs will be understood. Joining the BRICKS Community is free. All it takes is to fill in and sign a **Letter of Intent** or **Memorandum of Understanding** (both posted on www.europeanmuseumforum.org) and send them to the new project co-ordinator, Cristina Vannini, Via F. Sacchetti, 11, I-20126 Milan (Italy). For more information on BRICKS please email cristina.vannini@soluzionimuseali.com. Anita van Mil will be on maternity leave from August 2005.