

APRIL 2006

It is with great sadness that we announce the death of John Letts on 25 March 2006. With Kenneth Hudson, John Letts was the founder of the European Museum of the Year Awards in 1977 and remained a Trustee of EMF until his death. A tribute will be paid to him in the July issue of the EMF Bulletin.

Island Heritage – defining heritage identity is the title of a joint EMF and Insula Workshop to be held on the island of Milos, Greece from 14-16 September 2006. *What is the workshop about?* The museum services provided throughout Europe's islands provide the best possible laboratory to study the power of the role of museums within the community. But you do not have to come from an island to understand the importance of developing a strategy which reflects the needs and aspirations of your local community.

Who is your museum for? Which community are you providing for – your local community, or the visiting community of tourists? In an increasingly globalised world, is one community more important than another in planning a heritage service? Or are they all engaged in the same quest for the information which describes the unique heritage of the place? Does the work that you do as a heritage professional have an impact on the community's sense of 'identity' or 'nation-hood'?

If you are at all concerned with these questions, or feel that the heritage services you help to provide are an important part of

EMF Annual Meeting in Lisbon, 10-13 May Registrations are coming in well for our meeting in Portugal and we are looking forward very much to meeting you there. If you have not already registered, forms are available on the EMF website or from the Administrator.

your community's health and infrastructure, this workshop will be of interest to you. It will provide a number of case studies and models of best practice which provide the tools for creating sound strategies for the promotion of heritage identity in your area.

The workshop will feature a range of international speakers but, just as importantly, a series of group project sessions will feature throughout where practical professional views can be exchanged and different methodologies discussed. The new ideas and conclusions from the workshop will be published and submitted to the Council of Europe for consideration in their future policy discussions on cultural heritage.

A proposal will be developed to establish a practical network of island-heritage services throughout Europe, linked by website, which will add a new power to this aspect of heritage skills and philosophy.

Who should attend? This is a practical workshop for professionals, and the emphasis will be on producing some very practical ideas and results. It provides a unique opportunity for heritage professionals to study the significance of their work for the communities they serve, with a particular emphasis on the role played by community-focussed museums.

If you are interested in hearing about strategies that will help promote your heritage work on the political agenda, the work of these island agencies offers an important new perspective. All those who attend the workshop will be actively involved in group projects and the compilation of the final publication for submission to the Council of Europe.

If you care about the value of heritage in the community, and you feel that you can make

a difference, you should come to this workshop, which is being organised by the European Museum Forum in co-operation with INSULA, which operates under the auspices of UNESCO. It is an organisation specifically concerned with the sustainable development of island communities, and recognises the importance of sound cultural heritage strategies for ensuring empathetic sustainability.

Travel and accommodation packages are available through the organisers. In order to encourage particularly the younger members of the heritage profession to attend, and through the generosity of local sponsors, costs of the workshop have been kept to an absolute minimum.

Further details will be available soon on the EMF website. In the meantime, please contact the Administrator to register your interest in the Workshop.

BRICKS: The European solution for Digital Libraries services in collaboration with the Museu da Farmácia, Rua Marechal Saldanha, Lisbon, 10 May 2006.

This initiative intends to present the BRICKS opportunities and its first achievements. A long-awaited event for museum managers, IT professionals, librarians, EU, national, and local government officials interested in technological innovation applied to cultural heritage.

Don't miss the chance to join the BRICKS Community! The programme will focus on Museums and Innovation; Introduction to BRICKS: a concrete answer for digital libraries' services; the BRICKS solution: DEMO; the BRICKS Community training modules:

- 1. Usage and opportunities of the BRICKS web content management system;*
- 2. Guidelines for the implementation of small/medium cultural heritage organisations' websites (in collaboration with the MINERVA Project). The detailed programme and registration form are available on the BRICKS' website:
<http://www.brickscommunity.org/BRICKS-Lisbon>*

*For further information on the event and on the BRICKS Project, please contact:
info@brickscommunity.org*

EMF Workshop, Tilburg, Netherlands, 2-5 March 2006: 'Dynasties' Destiny' More than 30 participants from 16 different member countries of the Council of Europe, (selected from 50 applicants) met in Tilburg to discuss the feasibility and the possible content of a European exhibition project called 'Dynasties' Destiny'. This EMF Workshop aimed to offer an opportunity to discuss and design a plan for the realisation of a travelling exhibition on the changing role of European monarchies in the past, present and future of an increasingly unified Europe. This implied a double workshop target: an exercise in international co-operation for the participants, and a concrete result - a document on the feasibility of such a travelling exhibition.

As well as museum professionals of various disciplines (directors, educators, curators, public relation and marketing officers, designers) from various types of museums also present were representatives from European embassies, students from the Reinwardt Academy for Museology, and Tilburg University. The emphasis was on museum professionals with a direct relation between their collections and monarchies, but a broad approach was possible with this wider participation. The workshop took the traditional EMF form, in that apart from a compact set of keynote speeches to stimulate the imagination and focus communication, no formal lectures were offered, but a facilitated framework for interactive and interdisciplinary dialogue in smaller workshop groups.

The workshop programme The Municipality of Tilburg in the person of the Alderman for Culture, Hugo Backx, formally welcomed the Workshop participants in the Palace 'Het Raadhuis', formerly in use as a royal residence for King William II of the Netherlands on the first evening. During the very hospitable meeting that followed, the organising committee introduced the theme and methodology to the participants who had the opportunity to meet old and new colleagues from all over Europe.

The first full day began with a session in which the EMF methodology was further explained, and working groups were formed, who got to work immediately, organising themselves for the next two days. These working groups were asked to use the following questions as guidelines:

- The feasibility of their theme as the subject for (part of) a travelling exhibition in Europe, based on a professional exploration of the possible exhibition content.
- A possible suggestion for another theme which is more adaptable to the criteria (not taking over themes of the three other working groups).
- The adaptability of their elaborated theme to a modern, flexible, physical presentation, which was defined as including one or more of the following methods/tools: modular exhibit units, interactivity, multimedia, theatrical expositions, use of the five senses.

The travelling exhibition should present the common European denominator of dynasties in general, but also allow each country the opportunity to add a paragraph of its own illustrating the peculiarities of their own (former) monarchies within the European circle. Each working group was asked to produce a written document (maximum 2 x A4 pages) which would be collated in the form of conclusions, and possibly an outline of an action plan for the realisation of the travelling exhibition. It was also suggested that the working groups structure their reports around the following items/conclusive statements:

1. Within the criteria, what are the opportunities and possibilities for a travelling exhibition on or including your working group theme?
2. How does your theme fit within the overall theme of the common European denominator of dynasties? Does it at the same time allow for specific additions to be made by individual countries?
3. Which participants are ready and able to commit in general to further

collaboration in the possible realisation and hosting of the exhibition?

The second activity on the first morning was the plenary session with the following keynote speeches:

Arie de Ruiter, Tilburg University, Netherlands: 'Charles V, monarch in a unifying Europe'.

Leif Pareli, Norsk Folkemuseum, Norway: 'Modern Monarchs in a Modern World -the role of the dynasties in present and future Europe'.

Christopher Gidlow, Historic Royal Palaces, United Kingdom: 'Live interpretation in royal exhibitions'.

During the discussion following the speeches the aspect of 'the royal peep-show' that triggers the interests of potential visitors to royal exhibitions came up. Apart from historical background and theatrical presentations, the element of 'gossip' can be used positively to connect to the senses of the present-day public. The full texts of the keynote speeches will be made available on the EMF website.

On Friday afternoon and Saturday morning the working groups took part in some very intensive sessions, first in four groups, and later on in a combination of these in two groups, with two combined themes from which their final reports and ways of realising the exhibition project emerged.

Group 1: Dynasties past and present, from autocracy to democracy, from myths to truths, lifestyles lost and gained.

Group 2: Behind the façades of dynasties, dealing with love and hate, arts and sciences etc..

The outcome At the end of the Workshop sessions two exhibition proposals were presented in a competitive way. These proposals will be merged in the final Workshop document to be presented to the Sub-Committee on Cultural Heritage of the Parliamentary Assembly of the Council of Europe, and will be published on the Council's internet site and the EMF website.

It was a very successful Workshop insofar as the creative solutions and ideas for an exhibition were compared, combined and

discussed. So, after the rounding of the workshop as a project in itself, the possibility to develop the ideas in a real international exhibition project will be mirrored to commitments from governments and museum organisations to participate in the development and financing of such a project. If you are interested in staying in touch with this exciting project, whether or not you participated in Tilburg, please state your interest to the project team in the Netherlands, or follow the news in this Bulletin and on the EMF website. The project team: Frans Ellenbroek, Joke Kievit, Birgit van der Loo, Ann Nicholls, Wim van der Weiden

Sixty-Six: An Exhibition on Growing Old and Grey Growing old is a reality that our society prefers to suppress. The current exhibition (until 27/08/06) at Museum.BL in Switzerland addresses and examines the role of prejudices, and shows what the elderly have to offer society and what they can expect from it. The exhibition also asks provocative questions, such as: Why are old people regarded as reactionary? What is wrong with working up to the age of 70? What is the nature of the contract between the different generations today? Museum.BL, Zeughausplatz 28, CH-4410 Liestal, Switzerland www.museum.bl.ch

International Scholarship Programme on the History of the 20th Century for museums, memorial sites, archives and research institutions of the 'Remembrance and Future' Fund (Fonds 'Erinnerung und Zukunft') in co-operation with the German Museums Association (Deutscher Museumsbund) and the German National Committee of the International Council of Museums (ICOM-Deutschland). With Europe growing ever closer, questions about our shared history are becoming increasingly important. What contribution can museums, memorials, archives and research establishments make to ensure that historical consciousness stretches beyond national borders? How can exhibitions present European history in a fact-based, ethical and educational manner? The representation of democratic and anti-democratic movements, dictatorships, military occupations and the Holocaust is of particular importance. To address these issues, the 'Remembrance and Future' Fund, with its partners, created

the International Scholarship Programme on the History of the 20th Century, which began in November 2005. Depending on the project funding, there is provision for reciprocal or one-way visits of one to three months for young staff members and research trainees from German, European and Israeli partner organisations. These exchanges should support a joint research on questions concerning the representation of the 20th century. The research they propose must be related to an exhibition by the participating organisations. Project applications must be submitted before 30 September 2006. A complete description of the programme and the application form are available online at www.austausch-museen.de.

Standards for German Museums, published in March 2005 by the German Museums Association and ICOM-Germany, is a compendium of recommended standards that gives clear requirements of how museums should care for and document their collections, be governed and managed, and on the information and services they should offer to their visitors. The need to establish such standards was decided during the Annual Conference of the German Museums Association in 2004. An executive working group, consisting of board members of the German Museums Association, consulted representatives of ICOM Germany, the Institut für Museumskunde (Institute for Museum Research) and regional museums associations as well as further experts to put into words a universal policy document for the German Museums to help them to firmly root their position in Germany's cultural sector.

The Standards for Museums refer to all the main tasks of museums and cover all museums-sizes, from major national institutions to the smallest, volunteer-run independent museums. The standards will help the museums to improve their management, collections and services, and make them able to meet the needs of today's visitors, while at the same time safeguarding their collections for future generations. Julia Pagel, Deutscher Museumsbund

Vatican museums celebrate 500 years Francesco Buranelli, the director of the

Vatican Museums, has announced a series of exhibitions to mark the institution's 500th anniversary this year. The recent re-opening of the restored Museum of Christian Art, founded by Pope Benedict XIV, was the inaugural event. In March the restored wall paintings in the Room of Mysteries in the Borgia Apartments by the Italian Renaissance artist Pinturicchio were unveiled, and in June the renovated Chinese, Japanese, Korean, Tibetan and Mongolian sections of the Missionary Ethnological Museum, founded by Pope Pius XI in 1926, will re-open. The centre-piece of the celebrations will be the inauguration in October of a first-century AD Roman necropolis which includes 30 mausolea and 60 individual tombs. It was found inside the city-state's northern walls three years ago during excavations for an underground car park. The Vatican museums were founded 500 years ago by Pope Julius II who placed a marble statue of Laocoon in a courtyard of the Vatican. The statue, believed to be a first-century BC reproduction of a Greek bronze, was discovered near the Colosseum in 1506. Jane Morris, EMF Judging Committee

AmuseeVous When young adults are asked about the amount of time they spend in museums, they usually – though often reluctantly - have to admit that they hardly ever set foot in one, not taking into account the obligatory school outings, combined with a guided tour and followed by a lesson in art history at school afterwards. We all know these facts, but how can we close the gap between young adults and museums, and how do we make museums attractive for those youngsters?

Belgium-based 'AmuseeVous' decided to try and do something about it. The organisation was founded two years ago, but the whole idea originated from a number of different small-scale museological projects like the Young Adult Museum Days, an innovative museum guide for young people with the memorable title 'Inflammable', and the project 'Remix your favourite museum.'

The Young Adult Museum Days proved to be an ideal pilot project. Enthusiastic young people gathered for a couple of days to try

to find answers to questions like: 'why would we visit a museum?', and if yes, 'how would we like the museum to welcome us?' Workshops, lectures, and brainstorm sessions resulted in several DIY museum ideas, from which eventually emerged the profile of an 'ideal' museum for young adults and thereby laying the foundations for 'AmuseeVous'.

The mission of 'AmuseeVous' comprises the integration of museums into the world of young adults, participation of young adults in museum activities, bringing down the barriers that persist between young adults and museums, creating a communicative forum, enhancing the image of museums, stimulating and motivating museum staff to work with young adults, and organising workshops, activities and events for all the parties concerned.

Rock Werchter organiser Hermans Schueremans - who had been nursing the idea for quite some time - AmuseeVous and some 26 museums joined forces last summer, resulting in a Festival Museum in the grounds of Rock Werchter, and free entrance in the 26 participating museums for people wearing their Rock Werchter bracelet. Promotion of the initiative was headed by pop-artists. Indeed: who could be better placed than pop-idols when it comes to promote things from the past to generations of the future?

An impressive number of pop-artists agreed to adopt their favourite museum, and their testimonies were brought together in a whirling promotion film that was on show in the Festival Museum and in every participating museum around the country. More than 18,000 people visited the 'Festival Museum', and during the summer months more than 8,000 of them went to one or several of the participating museums, turning this first edition into a big success. Museum staff enjoyed this fresh input of visitors and the Belgian press reacted accordingly: 'Hippe museumzomer', 'Werchter: du rock au musée', 'Mit Werchter-Armband kostenlos ins Museum.' The reactions from visitors in the guest books at the different locations were equally encouraging: 'I was thrown into another world. Nice to be away from daily life for a while!'

'I must have walked past this museum a million times, but now I went in, thanks to my festival bracelet.'

'We have now reached the last but one museum, thank you for this wonderful summer gift!'

And this is only a random selection from hundreds of entries....

'AmuseeVous' is, of course, hoping to capitalise on this success, but the work in and for the museums is also going on. The Museum Soirées for example, which are built around a cunningly balanced cocktail: a visit to the collections, combined with an exhibit of work by a young and promising artist, and ending in some sort of a party. The formula proved to be magic, and it could be repeated, each time refreshed by the input of the organising youngsters. Needless to say, although the idea looks quite simple it needs a huge amount of professional preparation if it is to be carried out properly.

Meanwhile, The 'AmuseeVous' and Rock Werchter initiative has caught the attention of museums abroad, and even as we speak, talks are being conducted with three museums in the Netherlands. Wouldn't it be nice if the 'visit a museum with your rock festival bracelet' would spread all over Europe?

Allow me to conclude with an anecdote: when my 16-year-old daughter came home from a museum soirée recently, I casually asked whether she had seen the art collections. She replied rather indignantly: 'Of course, Mum, why else would I go to a museum? But it in the meantime it was ever so nice meeting all those young people and being able to talk to a real artist, and listening to amazing music.' That's when I thought: 'AmuseeVous-on!' Griet Claerhout, EMF National Correspondent. Information about participating museums in Belgium and The Netherlands is available from Isabel Lowyck, Co-ordinator 'AmuseeVous', Maria Van Belstraat 4, B-3000 Leuven, Belgium. Tel +32.478.421978

Danish museums in merger mania From January 2007 Denmark will wake up to a new administrative and structural map. In June 2004 the liberal-conservative government passed a law which is now coming into effect and many structural changes are on their way. First of all, the

13 provinces and their administrative tasks have been laid down and Denmark will be organized in six regions instead. As a result, hundreds of municipalities have been through a major operation to be merged into some 100 Greater Municipalities.

All these administrative changes have an enormous effect on the funding of museums, and have almost created havoc. Those museums formerly funded by the provinces will, in a transition period up to 2011, receive their support from the State, after which the expectation is that the new municipalities will take over the responsibility. As a consequence, many smaller museums are in the process of merging into larger units. And many museum directors have lately been in heavy negotiations about subsidies, functions and not least, about their own positions, as the merged units will need only one CEO. As for reorganising the structure and tasks for these museums, solutions are being found in, for example, a specialisation of the five specific museum tasks as defined by ICOM, to the new 'museum departments', so that in future some museums will occupy themselves solely with research, others will focus on registration or education etc. Other solutions are being found in a greater specialisation between collections. In all, the merger move has created a greater 'museum mobility', for better or for worse.

Free admission gives 50% more visitors, more and shorter visits From January this year all State owned and State supported museums introduced free admission to their permanent collections for all visitors under 18 years of age. However, visitors still have to pay for temporary exhibitions. Since the introduction of the new admission policy the visitor profile and behaviour patterns have changed drastically. The National Museum in Copenhagen reports an increase in visits of 50%, and says that more visitors come in the afternoon. with visits being shorter. The peak in visits has also shifted from the (formerly free) Wednesdays to Sundays and the museum notes a significant rise in visitors using the shop and the restaurant.

The museums involved have received some compensation from the Ministry of Culture for the loss of admission fees, loss of marketing contracts and the need for extra

staff, but there are still many challenges to solve, such as school groups that now are coming unannounced, and certain overcrowded galleries. What the effects will be in the longer term for educational and outreach programmes or staff employment, has still to be documented. **Marieke Burgers, The Danish Museum Training Institute, Sorø, Denmark & EMF National Correspondent**

The Matter of Time: The Guggenheim Museum Bilbao presents an outstanding installation by Richard Serra When the Guggenheim Museum Bilbao opened in 1997, the museum exhibited its newly formed collection in conjunction with selections from the Solomon R. Guggenheim Museum, New York, and the Peggy Guggenheim Collection, Venice. The Bilbao collection was intended to have its own identity - focusing on art from the second half of the 20th century and into the 21st and representing artists of the Basque Country and Spain - while it would also complement the holdings of the Solomon R. Guggenheim Foundation. Richard Serra's *Snake* (1994–97), installed at the time of the inaugural exhibition, soon became a signature work for the museum and a centerpiece of its main gallery. Additionally, the museum actively commissioned artists, such as Francesco Clemente and Jenny Holzer, to engage Frank O. Gehry's challenging architecture.

At present, a mere eight years after the museum's opening, the fact that we are able to add seven monumental sculptures by Serra to our collection and to realize a project of this magnitude marks a milestone in the development of the museum as such. While the successes of the institution have thus far been tallied in terms of visitorship, management, civic development, and architectural achievement, the inauguration of Serra's masterpiece fulfils our artistic mission in no small way. That we have been able to commission and present such an in-depth body of work as Serra's *The Matter of Time* indicates the Guggenheim Museum Bilbao has reached a new maturity, becoming a site for the appreciation of contemporary sculpture, the contemplation of art, and the catalysis of ideas. I believe Serra would agree that Bilbao is now the location where one can see his work at its best: *The Matter of Time*, installed permanently at the museum, is the artist's

most complete rumination on the physicality of space and the nature of sculpture. The forms - ellipses, spirals, toruses, spheres - and concepts Serra has been exploring for many years have now arrived at their culminating point. Among those ideas are the essential role of the spectator in his art, and the dialogue he establishes between a large-scale, site-specific work and its particular architectural, urban, or landscape setting, an interaction that redefines space and the viewer's perception of it. The Matter of Time is organized so that as soon as a visitor enters the gallery he or she enters the sculpture's space; the entirety of the room is part of the sculptural field. Seeing this group of works in Bilbao will be essential to understanding Serra's career. Juan Ignacio Vidarte, Director General of the Guggenheim Museum Bilbao www.guggenheim-bilbao.es

Switzerland is certainly making the most of International Museum Day (21 May) this year, according to EMF's Swiss National Correspondent, Susann Bosshard-Kälin.

Exhibits at young peoples' eye level In previous years, about 100 museums have actively taken part in Switzerland's International Museum Day, but this year the number will exceed 200. The topic is obviously of interest and appeals to Swiss museums. The 'museums and young visitors' theme has been enthusiastically adopted by museums of every kind, ranging from small country museums to major city institutions, history, natural history, folklore and art museums. On Sunday 21 May 2006 participating museums will be opening their doors especially for children and young people and displaying their treasured possessions at young peoples' eye level. The day will include workshops, guided tours by and for children and young people, behind-the-scenes insights etc. As in other countries, Swiss museums are faced with growing competition from amusement parks and must demonstrate their potential.

A competition featuring an exhibition in the Zentrum Paul Klee In the run-up to International Museum Day, Swiss school children are being invited to visit museums via a (large-scale) competition. They must submit a written or illustrated museum 'tip' outlining their most unusual ideas for museums of the future.

Winning entries will be selected by a national jury. Prizes will be awarded on 30 September 2006 and an exhibition of the best competition entries inaugurated in the newly opened Zentrum Paul Klee in Bern, in the children's museum 'Creaviva'. The planned publication *Museums and Young People* will also be presented at the same time.

Young people need stimulation in museums The subject of 'visitors' and 'young visitors' in particular is of great significance to the organisers of International Museum Day 2006. According to Franziska Dürr and David Vuillaume, from the Association of Swiss Museums, "Museums as institutions are not fulfilling their purpose if they merely research, conserve and display their possessions. Their exhibits also need to be recognised and admired by the public. Children in particular like what is shown in museums, but need stimulation, motivation and a certain amount of guidance. Museums do not need to change anything about their actual exhibits – McDonalds and Mickey Mouse are not required. They must make children enthusiastic about what is on display in the museum. Swiss museums are making a bold contribution to International Museum Day – young people are the focal point."

How can museums be made attractive to children and young people? "Primarily through individual activities for children, (regular) events for children and young people organised by people whose use of language is stimulating and motivating. Young people especially enjoy being able to do things themselves, during special workshops held for them. Making young visitors feel welcome in museums can even mean adapting the publications available or the food and drink on offer in the museum restaurant."

Launch of the Junior museum pass A brand new concept is being introduced in Switzerland on this year's International Museum Day in the form of a museum pass for children, the 'junior museum pass'. The idea was devised and implemented by the Swiss Museum Pass Foundation, (founded by Theo Wyler) whose highly successful Swiss

museum pass has been offering adults and families free entrance to over 410 museums throughout Switzerland for nine years now.

The children's pass, backed by the Federal Office of Cultural Affairs (BAK), entitles children and young people under 16 to free admission to all the museums within the pass scheme for an annual fee of 30 Swiss francs. www.museumstag.ch; www.museums.ch; www.museumspass.ch

Lifelong Museum Learning Training Course, Lisbon: 30 May - 3 June 2006

The project "Lifelong museum learning" (LLML) funded by the EU Programme Socrates Grundtvig 1, addresses museum educators/cultural mediators in charge of adult education in museums or wanting to develop programmes addressed to adults in and with museums.

Within the framework of the project, a training course has been developed, which is organised by APOREM, the Portuguese Association of Enterprise Museums. EU funding is available to take part in this course, which is advertised on the Comenius-Grundtvig database

<<http://comcdb.programkontoret.se/CourseManagement/ASP/CourseSearch.asp>>

[http://comcdb.programkontoret.se/CourseM](http://comcdb.programkontoret.se/CourseManagement/ASP/CourseSearch.asp)

anagement/ASP/CourseSearch.asp
The course code is: PT-2006-002. To access it directly:

<<http://comcdb.programkontoret.se/CourseManagement/ASP/CourseInfo.asp?CourseId=10007>>

[http://comcdb.programkontoret.se/CourseM](http://comcdb.programkontoret.se/CourseManagement/ASP/CourseInfo.asp?CourseId=10007)
[anagement/ASP/CourseInfo.asp?CourseId=10007](http://comcdb.programkontoret.se/CourseManagement/ASP/CourseInfo.asp?CourseId=10007)>

It is possible for participants from countries other than Portugal to apply to their Socrates National Agency to receive full funding to take part in the event. The Socrates grant would cover the travel and subsistence costs for a maximum of 1500 Euro. There is no course fee (unlike stated in the course description). If you are interested in participating, you should:

a) have a look at the Comenius Grundtvig database

<<http://comcdb.programkontoret.se/CourseManagement/ASP/CourseSearch.asp>>
<http://comcdb.programkontoret.se/CourseManagement/ASP/CourseSearch.asp>
for a more detailed description of the course, or on the LLML website for the full programme (www.amitie.it/llml)

b) contact your Socrates National Agency to find out about their deadlines and download the application form. To contact your Socrates National Agency, please look for the address on:

<http://europa.eu.int/comm/education/programmes/socrates/grundtvig/home_en.html>
http://europa.eu.int/comm/education/programmes/socrates/grundtvig/home_en.html

c) write to the organiser (Margarida Sofia Felipe at APOREM: mafilipe@epal.pt) by March 24 2006 asking for an acceptance letter(pre-registration) and enclosing your brief CV.

d) fill in the application form, enclose the letter of invitation and send both to your Socrates National Agency.

e) Let the organisers (Margarida Felipe) know that you have applied and inform them about the expected waiting time before you receive a reply from the National Agency.

f) In case you are awarded the grant, write immediately to the organisers (Margarida Felipe), to let her know.

In case of doubt, contact Margherita Sani, MaSani@regione.emilia-romagna.it Please note that there will be another course in the Netherlands on 31 October-5 November 2006.

Hans Christian Søborg, EMF's Norwegian National Correspondent, has excelled himself with news this month..

Not just salmon and bratwurst - relations between Norway and Germany through 100 years: the title and theme of a travelling museum exhibition. On 25 October 2005 a travelling exhibition about the relations between Norway and Germany during the last 100 years opened at the Norwegian Museum of Science and Technology in Oslo. From 18 March 2006 it can be seen at the Bergen City Museum and on 21 May it

opens at the University Museum of Trondheim. This autumn it will be on show in museums in Germany. The large jubilee exhibition (part of the celebration of 100 years of Norway's independence from the union with Sweden) deals with the cultural, technological, commercial and political connections between the two countries.

The dresses of the famous Norwegian opera singer Kirsten Flagstad and of the Norwegian pop star Wenche Myhre (who was very popular in Germany in the 1960s, 1970s and 1980s) are displayed. The importance of German colleges and universities for the development of Norwegian industry is emphasised. The exhibition also deals with the importance of German art centres: for example Edvard Munch's and other Expressionists' strong connections with Germany, and the situation today when Germany is once again the place to go for aspiring (and well-established) Norwegian artists. The two World Wars are, of course, also a major part of what visitors can see.

The exhibition has received good reviews and is recommended for school classes of all levels. A museum expert (Mrs Aase Enerstvedt) reviewing it in the Norwegian museum magazine (*Museumsnytt* no. 1 2006) did, however, use the opportunity to reflect on how much a travelling exhibition depends on the facilities of its host museum. The Science Museum in Oslo is a large, busy, and noisy place and it was difficult for her to find her way around and to concentrate on the exhibition. The layout was not easy to grasp, and glass showcases and walls were the only things that separated the sections of the exhibition and that divided it from the rest of the museum. The staff of the Science Museum is, however, praised for being very friendly, helpful and knowledgeable. This is a museum where she says, visitors are not only tolerated, but made to feel welcome.

The Norwegian museum of photography - mainly for photographic art or for photographic equipment? Norwegian museums seldom hit the national news. An exception is the Preus Museum in Horten, 90 km southwest of Oslo, which was the topic of a heated debate in national newspapers and television at the end of

2005. The museum was founded in 1978 by Leif Preus, the owner of the Preus Foto company, and received a Special Commendation in the very first European Museum of the Year Awards. The museum was sold to the national government in 1994 and has been considered to be a national museum of photography. In 2001 the museum moved to new premises in an old military fortress where several other cultural institutions are also housed. The eminent architect Sverre Fehn designed an exhibition of photographic equipment (cameras from 1899 to the 1990s etc) that took up about one half of the exhibition area. In 2001 the displayed equipment was either moved to the stores and or to a smaller exhibition in the museum's library. Fehn's exhibition design has been taken down. Instead, most of the exhibition space is used to show contemporary photographic art. The present museum director, Jonas Ekeberg, was recruited to the museum in 2004 from a position as director of "OCA - Office for Contemporary Art Norway". In 1994 in a magazine review of the Preus Museum as it was then, Ekeberg said: "the photographic equipment should go the Museum of Science and Technology (in Oslo) where it belongs".

The reactions have been strong: "The Norwegian people have lost their photo museum" (L. Preus), "A cultural catastrophe" (L. Preus), "The new museum is a museum ruin" (Professor Rune Slagstad). The editor of a photographic magazine and well-known photographer, Morten Løberg, asks in an editorial in the national newspaper, *Dagbladet* (21 November): "Does a "kunsthall" with unusual exhibitions of contemporary photography have any future in a provincial Norwegian town?". As Ekeberg points out, the Preus Museum is not a 'kunsthall', (in the sense of a public gallery without collections), it is a museum. Ekeberg stresses that the museum is under cross-fire, on one side is the founder and on the other the Nasjonalmuseet (The National Art Museum) which has begun to enter the exhibition territory of the Preus Museum. The criticism about the Preus Museum showing narrow (highbrow) photographic art is absurd, Ekeberg says, when you consider that the present temporary exhibition (at the end of November 2005) was named 'The

King and the Cat' and is about the Royal Family and its relation to photography. This is an interesting debate, that makes you think. It is not easy to decide who is right, if anybody.

'Hot Spot' - a museum project initiated by the Norwegian Archive, Library and Museum Authority In 2004 the ABM (The Norwegian Archive, Library and Museum Authority) started working with a group of institutions on a project to make more controversial exhibitions that take a stand in today's debates. Museums in Norway have been criticised for merely making exhibitions about topics which are safe and at a safe distance in time (long after the dust has settled). A 'Hot Spot' display about 'family secrets', about abuse and molestation within the family context opened at the Maihaugen Museum in Lillehammer in November 2005. In the same month 'Do you need a Polack?' opened at the Vestfold County Archives which was about the importation of Eastern European low-wage workers. A third 'Hot Spot' project in November 2005 was 'Homo Marriages?' at the Norwegian Folk Museum in Oslo. Director Johansen at the MUV museum in Oslo is quoted (in the above-mentioned *Museumsnytt* interview (No. 1 2006)) as saying that same-sex marriages were controversial 20 years ago but not any more, so this is actually a traditional type of exhibit. (note: same-sex 'partnerships' are allowed today in Norway, but not marriages between people of the same sex).

Still (maybe just to be safe) the 'HOMO MARRIAGES' - banner was taken down from above the main entrance to the museum just in time for the annual Christmas fair which attracts thousands of children on Sundays in December, and also hundreds of grandmothers. For some this still might be a 'hot spot' topic.

Weimar - Yasnaya Polyana – Stratford. 'National Cultural Heritage as a Factor of Sustainable Regional Development' is the title of a partnership project of three important cultural sites associated with names probably known to everybody as

symbols of their nations: Goethe, Leo Tolstoy and William Shakespeare. This two-year project, starting in April 2006, has a budget of 250,000 €, of which 200,000 € comes from the European Commission (TACIS Programme).

The three partners are: the Culture Department of the City of Weimar (consulted by the Foundation Weimar Classic and Art Collections); the International Foundation 'Heritage of Leo Tolstoy' and the Tolstoy Museum 'Yasnaya Polyana'; and the Stratford-upon-Avon District Council (consulted by the Shakespeare Birthplace Trust).

The project aims to develop a model of *sustainable regional development* based on the national Russian heritage at Yasnaya Polyana, former home of Leo Tolstoy. With its concrete outputs and its long-term results, this model will also serve as an example for other regions and organisations in Russia. The project will therefore transfer the experience of the national cultural heritage places in Weimar (Germany) and Stratford-upon-Avon (U.K.) to Russia, especially in the fields of marketing, education and tourism.

In the past few years a form of co-operation has developed in the region around Yasnaya Polyana, which is completely new in Russia: a co-operation between the Tolstoy Museum 'Yasnaya Polyana' (supported by the Tolstoy Fund), the chemical enterprise Holding 'Shchekinoasot', the regional administration and other partners. The aim of this co-operation is to initiate a sustainable regional development from the 'bottom up'. In June 2004 the Agreement of Yasnaya Polyana was signed as a basis for further co-operation, an agreement which had resonance all over Russia. In May 2004, a German expert started to support this process of regional development in Yasnaya Polyana by providing international know-how.

In the autumn of 2004, Vladymir I. Tolstoy, the President of the International Foundation 'Heritage of Leo Tolstoy' and the director of the Museum 'Yasnaya Polyana' met representatives from Stratford-upon-Avon and Weimar to discuss possible

future co-operation. Following these discussions a long-term co-operation was agreed with the Weimar Classic Foundation, which is the main cultural institution of the town of Weimar. From the very start, in addition to tourism, special emphasis was put on the field of education and training.

The central activity of the project is to establish a Cultural Heritage and Sustainability Training Centre in Yasnaya Polyana and to hold seminars for Russian teachers, experts in tourism, cultural and regional managers and staff of the administration there. Regional workshops, international conferences and the exchange of experts will provide this knowledge to other Russian regions and institutions. Joint tourist marketing activities will ensure a long-term partnership Stratford-upon-Avon – Weimar – Yasnaya Polyana.

Through meetings, seminars and conferences as well as through special exchange programmes in the framework of the project, the representatives of Yasnaya Polyana will extend their international network of contacts. A group of the three partners will meet regularly to evaluate the project's activities and to prepare the next steps for a long-term co-operation. The triangle *Weimar – Yasnaya Polyana – Stratford-upon-Avon* could serve as a nucleus for a Europe-wide network of places of national cultural heritage in the future. All those interested in this cooperation are welcome to join us! **Contact Joerg Rathmann, Project Co-ordinator at Yasnaya Polyana: tel./fax: +7 (4872) 38 67 09. rathmann@tgk.tolstoy.ru**

Dates for your diary:

BRICKS Meeting: Lisbon -10 May 2006
EMF Meeting: Lisbon 10-13 May 2006
LLML Meeting: Lisbon 30 May-3 June 2006
EMAC Meeting: Budapest 24-28 June 2006
BRICKS Meeting: Athens 13 Sept 2006
EMF Workshop: Milos 14-17 Sept 2006

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