

OCTOBER 2006

Island Heritage – Defining Heritage Identity This EMF meeting, in co-operation with INSULA, was held in the Milos Conference Center George Eliopoulos at Adamas on the island of Milos in the south-west Cyclades on 15 and 16 September 2006. 26 people attended the meeting, representing museum professionals, academics and S&B Industrial Minerals S.A., the main sponsors of the event and founders of the Milos Mining Museum. Following the first workshop on islands, held on Madeira in the autumn of 2005, this meeting continued the exploration of the museum services provided throughout Europe's islands and the role of museums within the community. The three main themes, highlighted by keynote speakers, were:

- Heritage in the Island Communities – national, local or global?
- The Communities We Serve
- An International Network for Island Heritage

Keynote speakers in alphabetical order:

Zacharias Agioutantis, Professor, Technical University of Crete

Pier Giovanni d'Ayala, International Scientific Council for Island Development, Paris, France

Doug Ford, Head of Community Learning, Jersey Heritage Trust, UK

Loukia Loizou Hadjigavriel, Director, The Leventis Municipal Museum of Nicosia, Cyprus

M.Cristina Vannini, Milan, Italy, representing the BRICKS Project

Nikolas Vernicos, Professor Emeritus, Department of Cultural Technology and Communication, University of the Aegean
A full report on the meeting will be available later in the year.

Annual Meeting reminder The dates for the 2007 EMF Annual Meeting, to be held in Alicante, are 2-5 May. The programme will begin on the evening of Wednesday 2 May and will end with the Gala Dinner on Saturday 5 May, which follows the announcement of the 2007 Awards. Participants are then free to leave on Sunday 6 May or extend their visit with a short holiday in Spain. The meeting will be organised by MARQ, Archaeological Museum of Alicante, winner of the 2004 European Museum of the Year Award, and registration details will be circulated with the January 2007 issue of the *Bulletin*. They will also be available on the EMF website.

Still good value! No, we haven't halved the news we send you in the *Bulletin*, its content remains the same. Because of a complicated new charging system imposed by the British Post Office, whereby for UK postage only we have to calculate not only the weight but the size and thickness of envelopes, we have decided to print the *Bulletin* on both sides of the paper, enabling the UK mailing to be folded and placed in smaller envelopes.

Success for International Museum Day 2006 This year's theme for International Museum Day, 'Museums and young visitors', was welcomed by Swiss museums. No fewer than 198 extremely varied museums from all over the country joined the international movement. Lively special exhibitions attracted 45,200 visitors, 38% of whom were young people. Over 550 articles appeared in the press, mainly in German-speaking Switzerland, in the run-up to and days after the big event. International Museum Day 2006 was heralded as a success by visitors and museums alike. 6,000 children took part in the nationally

advertised drawing competition – selected entries will be on display in the children's museum "CREAVIVA" in the Zentrum Paul Klee in Bern until the end of October, including the winning entry, a drawing by a 6-year-old Geneva boy, inspired by a visit to the archaeological museum in Sitten (Valais).

Another figure involved in the day's success is David Vuillaume. The 33-year-old co-organiser of International Museum Day was recently appointed General Secretary of the Association of Swiss Museums and ICOM Schweiz. We put a few questions to him for the Bulletin, amongst other things to find out whether he had already come into contact with EMF in the course of his work with museums.

EMF and EMYA set standards David Vuillaume will take up his position as General Secretary of the two leading associations in Switzerland on 1 November 2006. (Both associations will in fact be celebrating their respective 40th and 60th anniversaries this year). He is an art historian who graduated from Lausanne University before going on to study business management. He is already familiar with the Swiss museum scene thanks to his involvement in the field of museum education on behalf of several museums of different sizes. He is acquainted with the EMF and its EMYA trophy in particular as a result of his work for the Olympic Museum in Lausanne [the 1995 EMYA winner], and has great esteem for its work and influence. "The EMF enjoys a prominent status as a forum and representative ambassador alongside international associations for museum professionals such as ICOM, as do the EMYA awards in their own right – prizes for European museums committed to public concerns and public relations. The EMF sets standards across Europe. International networking between museums and the public and vice-versa is not only important at a specialist/professional level. Dialoguing with visitors, topics such as museum education and presentation of collections still has potential, even in Switzerland. Although I do not yet know everything there is to know about the EMF, it is something that I have always been interested in. Even in my student days, one of my aims was to visit all the museums in Switzerland that had either won a European prize or been nominated for one. As far as I am concerned, an EMYA nomination or award

is a seal of approval for a museum that has achieved a high standard in terms of public relations, education, customer friendliness and presentation – in comparison with other European museums. Prize-winning or nominated museums should be proud of such recognition."

For David Vuillaume, implementation of the international guidelines for International Museum Day 2006 in Switzerland is all down to successful co-operation between European and national associations and institutions. "In the future, I will definitely be increasingly involved in the international networking that is assured in Switzerland by the professional connections of ICOM Schweiz and AMS on the one hand and by connections with the EMF on the other. I am looking forward to being in touch with the people in charge of EMF and to learning more about the activities and functions of this European institution". Susann Bosshard-Kälin, EMF Swiss National Correspondent

Report from a Workshop in Ohrid, Republic of Macedonia From 19 to 23 June 2006 a museum workshop entitled 'From New Partnerships to a Modern European Museum' took place in Ohrid, Republic of Macedonia. The initiative for organising the workshop was provided in 2005 by the Forum of Slavic Cultures as part of the project 'The Best in Heritage', led by Andreja Rihter, the director of the Forum of Slavic Cultures.

The goal of the project is to improve mutual recognition of work and especially heritage, and to increase co-operation between members and third-world countries. The goal is also to promote mutual preparation of exhibitions and to exploit the mobility of cultural heritage between the member countries and Europe.

The Forum of Slavic Cultures is an international institution that was founded at the initiative of Slovenia in 2004 and that unites countries in which Slavic languages are spoken. The following countries are members: Belarus, Bosnia & Herzegovina, Bulgaria, Croatia, the Republic of Macedonia, Montenegro, Poland, Russia, Serbia, Slovenia and Ukraine.

The purpose of the Forum is to preserve and develop the cultural values, traditions and themes that unite the countries in which Slavic languages are spoken. The Forum therefore supports the co-operation of these

countries in culture, education, research and business, develops cultural exchanges, prepares meetings and facilitates joint projects. In doing so it contributes to better mutual recognition and presents the most visible achievements to the wider public of Europe and the world. In view of joining the European Community, some of us especially clearly feel the need to present ourselves and communicate. Now it is also clear that Slavic countries are a key part of Europe and, therefore, the world as well. It has, however, become evident that regardless of the turbulent histories of the Slavic countries, as a result of which there is practically no country in the world that Slavs do not live in, and regardless of the accession of four Slavic countries to the European Union, the Slavs continue to represent a great unknown for many, not only in Europe, but also elsewhere in the world.

Good relations between people and nations can only be shaped in today's increasingly smaller world on the basis of mutual respect, which can no longer be 'awe' based on cold observation through a wall, but the acceptance of one another on the basis of mutual awareness and understanding.

The basic goal of the Forum of Slavic Cultures is to present the traditions and cultures of the Slavic lands to one another, as well as beyond our Slavic borders. This is possible by presenting our lands and cultures at all social levels, from the institutional to the personal, through the exchange of cultural information among the Slavic-speaking countries.

Unquestionably, the goal of the International Foundation Forum of Slavic Cultures is to heighten recognition and presence as the basis for understanding and acceptance.

The project 'The Best in Heritage' began with a mutual recognition phase between two Forum members, Slovenia and Macedonia, and with the co-operation of colleagues from elsewhere in Europe. Andreja Rihter was in charge of preparing the content and organising the workshop, the Museum of Macedonia (the national museum) covered technical aspects, financing was covered by the Macedonian Ministry of Culture, and Slovenian participation included the Celje Museum of Contemporary History and the FSC.

We invited EMF's director Massimo Negri to participate in the workshop for the general presentation and museum activities, and Gottfried Fliedl from the Museum Academy in Graz, who is working within the programme of the Landesmuseum Joanneum in Graz, for opportunities for linking educational processes within museums. We also invited Tanja Roženberger-Sega, a curator from the Celje Museum of Contemporary History, to participate.

In the presence of 17 directors of national, regional and city museums and galleries (there are 22 museums and galleries operating in the Republic of Macedonia) and representatives from the Ministry of Culture responsible for heritage, we carried out a four-day workshop with the goal of recognising the basic principles and specific details of work in the lecturers' various environments and to try to connect these with an assessment of work in Macedonia. Macedonia is an active member of the Council of Europe and a candidate country for EU membership, with a unique heritage that includes priceless archaeological sites with some of the oldest finds in Europe. It is therefore necessary to cultivate and study professionally this rich material of inestimable value and to present it to the public. The small number of museums is indicative of many deficiencies, among which are certainly a lack of connection between the museums themselves and thereby deficiencies in the flow of information in particular.

At the workshop we dedicated the most time to preparing the basic missions of museums and the role of directors in managing teams, recognising the basic work of management in the change in the political system. A one-day working field trip took us to the tourism centre of Ohrid in Macedonia, which is visited by increasing numbers of visitors from abroad every year. Together we assessed the invaluable role of the museum as a guide to creating familiarity with culture that has disappeared or is just about to disappear, the tradition of richness and the beginnings of the penetration of education among the Slavic countries as an incomplete role that the museum does not completely fulfil. Our discussion was fruitful and comprehensive, and for the first time the directors also spoke about their work and its deficiencies, mutual relations and

relations to heritage, and of course about the advantages offered to them by the environment: heritage and historical events. The lecturers for the most part met Macedonian colleagues and their priceless heritage for the first time. Isolation from educational centres in museology, a lack of funding, the rare inclusion of individuals in professional non-governmental meetings and the rare presence of experts from abroad are only some of the findings that they listed. We dedicated the last day of our work to becoming acquainted with their problems and pointing to solutions to them.

An exceptionally rich and diverse cultural heritage, a high level of professionally trained individuals for individual areas of cultural heritage and existing projects with funding from the European Council have been the emphases of their work so far. In this, a great weakness of their work is lack of organisation in their own non-government organisations and instruments that have not been established for preparing various strategies. The greatest deficiency is that the entire country is not covered by an educational system or co-operation. This type of workshop, at which work is regularly evaluated, where there is training for training other employees and experience is exchanged, is necessary practice for the future. Our conclusions, together with the questionnaire that was completed at the workshop, indicate how necessary these types of meetings with colleagues from elsewhere in Europe are. Education is a necessary evil and the form of work in the workshops is excellent practice.

Meetings of this type should become regular events, and so the initiators have also been invited in the future. On the basis of the conclusions, directors must work step by step towards preparing a comprehensive development strategy and the missions that museums need. We have invited colleagues to workshops in Slovenia and Austria and have recommended a new EMF national correspondent from the Republic of Macedonia. In the near future we can also expect a candidate from Macedonia for the EMYA competition.

Our wish is to continue our work with Macedonia in the future and perhaps this will happen with the assistance of the Council of Europe, of which all of the countries involved are members. **Andreja Rihter, EMF Slovenian National Correspondent**

Behind the scenes at MAC (Musée d'Art Contemporain), at Le Grand-Hornu, in Belgium Visitors to MAC during the summer holidays this year have had a chance to see what goes on behind the public exhibition spaces. They have learnt the restrictions placed on the museum by this unique example of industrial archaeology architecture, the considerable work put into conservation and the way the documentation centre functions, and have had the opportunity to understand the decisions taken by the director, Laurent Busine and members of the museum's staff. Visitors who took advantage of this opportunity now have a better idea of the decisions which have to be taken when mounting an exhibition and the procedures leading to the display of contemporary art to its best advantage. The experiment has been a great success and may be repeated next year. **Danièle van den Abeelen, EMF Belgian National Correspondent**

How to conserve a splash Most of the fraternity of performance or video and installation art hardly ever consider the conservation of their work. Yet the conservation of this forthcoming cultural-artistic heritage should be seriously considered. How, for instance, do we preserve social installations with a large public participation or computer sites/games? As soon as the Museum Boijmans van Beuningen acquired the prominent Notion Motion installation of the recent exhibition of the Icelander Olafur Eliasson, the practical problems required attention. The work of art consists of a water basin filmed from various angles, into which a sponge falls tumultuously with a big splash. The donor of the installation stipulated that the museum should exhibit it again within the next five years. To this end the installation would have to be rebuilt all over again and – with a contractor – be fitted up so as to make it exactly as it was when it was first exhibited there. To meet these requirements the museum started to make video recordings in good time, and also with visitors, to record the sensations it evoked.

But would it not be more practical and preferable to show only part of the installation? The final word rests, of course, with the maker. A museum, in its turn, usually concludes a kind of maintenance contract with the artist to come and check the installation once or twice a year. This makes heavy demands on an artist, who is

thus 'condemned' to grant lifelong product support to his artistic past. To meet this problem the Guggenheim Museum in New York has a standard questionnaire in which media artists can accurately indicate their technical and contents-related requirements. Within the European context museums are working on case studies, via the International Network for the Conservation of Contemporary Art platform.
www.incca.org Chris Reinewald, Museumvisie, Summer 2006

Ireland After a long gestation the Heritage Council of Ireland is implementing its Museum Standards Programme for Ireland. Two pilot phases, known as the Standards and Accreditation Scheme, encouraged the testing of internationally recognised minimum standards against which the range of Irish museums could test and improve their operations across a whole range of areas from collections care, to signage, access, education and outreach. All in all some 34 standards were recognised as applicable. The 13 pilot museums will now proceed to full accreditation and 10 more are currently being assessed for participation in the programme. Expressions of interest already received have come from a wide range of museum types across the country. An Advisory Group of international standing has been established to determine and assess participation in the programme.

Side by side with this programme the first post-graduate programme in museum studies to be offered on the island of Ireland is commencing this autumn. To be delivered electronically by the University of Ulster's innovative distance learning scheme, known as Campus One, this will address the needs of the museum sector in Northern Ireland and the Republic of Ireland and will also benefit from best international practice (www.campusone.ulster.ac.uk). It should be of benefit to many in smaller countries across Europe.

A new museum has opened in Galway City, although much work still remains to be completed there, and other projects are under way in County Mayo and County Sligo. The latter will, most likely, have a particular focus on the work of the celebrated poet William Butler Yeats, which forms the basis of a superb and well-received exhibition at the National Library of Ireland. All visitors to Ireland should try to see this exhibition, which will be in place for

at least a year. The other good-luck story acknowledges that the Heritage Council is encouraging a re-establishment of the annual Museum of the Year Awards. As on a previous occasion it is hoped that the European Museum Forum, or its judges, will have a role to play in this awards scheme. The awards scheme will be delivered, hopefully, in partnership with the Northern Ireland Museums Council. Dr Hugh Maguire, Museums and Archives, The Heritage Council of Ireland (www.heritagecouncil.ie) and EMF Irish National Correspondent

The director of the National Museum of Art, Architecture and Design resigns
The Swedish director of the Norwegian National museum (the national art museum), Sune Nordgren, resigned in August after three years in this position. The National Museum is a conglomerate of several large public art museums in Oslo and is planning Norway's all-time largest new museum building. Nordgren has, judging by all the debate his decisions have caused, been a great success for the national art museum. But he admitted that personal criticism hasn't been especially enjoyable. In the beginning he felt that he was almost demonised for his changes to this tradition-ruled institution. Nordgren said he thought that now all the uphill fights were over, the museum had entered a new phase and it was a good time for him to resign.

Nordgren is quoted in *Museumsnytt No 4-2006* as saying that he considers himself to be more of a developer (an entrepreneur) than an administrator and that the new director should be a bit of both. At the press conference announcing his resignation he also – perhaps by a slip of the tongue – added that his successor should be Norwegian, but he quickly retracted this remark. Nordgren has been criticised, among other things, for not being sensitive to Norwegian national feelings. An example was when he took down a painting of Leif Eiriksson's discovery of America which had 'always' held the National Gallery's most prominent position above the grand staircase in the museum's entrance hall. Nordgren called it an abominable painting and packed it off to the Norwegian Folk Museum, where he said it belonged. *Museumsnytt* Nr. 4-2006. Dagbladet, 12/02/05

Munch returns to the National Gallery (and to the Munch Museum) Another of Sune Nordgren's controversial undertakings (see item above) was the new setup in Hall 24 of the National Gallery in the summer of 2005. Hall 24 had, since 1937, been completely devoted to Norway's all-time greatest artist, Edvard Munch (1863-1944). Last year a re-hanging was done for this exhibition hall and Munch's best-known paintings were hung between paintings by Degas, Gauguin, van Gogh and Picasso. Many people felt that Munch deserved a hall of his own.

The painter John David Nielsen said in *Aftenposten* (08/04/05) that the National Museum/National Gallery no longer deserved to own its Munch collection and that it should be transferred to the Munch Museum. It is often said that the younger Munch is best represented in the National Gallery while the municipal Munch Museum in another part of Oslo is best on Munch's later years and gives a multi-faceted picture of the artist's work. Perhaps it is in answer to this criticism that the Munch Hall was redone after only one year and reopened on 16 June this summer. The curator in charge of this year's show of the Munch collection at the National Gallery, Nils Messel, said that he hoped the new exhibition would be allowed to stay for a while, hopefully longer than the short-lived mixed 2005 exhibition in Hall 24.

Munch is not only popular among the general Norwegian public and foreign tourists, but also among Norwegian art thieves. They broke into the National Gallery in 1994 and removed the famous painting, *Scream*. It only took 60 seconds to raise the ladder, break a window and take the painting off the wall. This action sent shock waves throughout Norway's museum community and everybody scurried off to fasten all loose objects, install more burglar alarms and check their insurance. The painting was later recovered. Another version of *Scream* and the equally famous *Madonna* were stolen in the middle of opening hours from the Munch Museum in a brutal and dramatic manner in 2004. These paintings were fortunately also recovered on 31 August this year. **Museumsnytt Nr. 4-2006; Aftenposten 23/07/06 Hans Christian Søborg, EMF Norwegian National Correspondent**

Quality in Museums On 24-28 June, the Sixth European Museum Advisors' Conference (EMAC) was held in Budapest,

focusing on Quality in Museums. Representatives from Austria, Belgium, Finland, Germany, Hungary, Italy, the Netherlands and the UK met and shared their experiences. Relevant keynote speeches highlighted the differences between the concept of quality in Western and Eastern Europe (Tamas Vásárhelyi, Hungarian Natural History Museum, Budapest) and of how the role and function of museum advisors have evolved, in adaptability and flexibility (Margherita Sani, IBC, Emilia Romagna, Italy), taking into account clients' views (Elke Pluijmen, the Netherlands) or on how they can influence wider policy debates (Jason Doherty, MLA, UK).

Quality in museums was seen to consist of different aspects, not only high quality standards (Alberto Garlandini, Regione Lombardia, Italy), but also in creating models to be tested during the process of assessment (Mirva Mattila, The National Board of Antiquities of Finland), and performance indicators (Tina Verheart, Belgium); where co-operation and networking are recognised as the basis for achieving it (Michael Turnpenny, MLA Yorkshire, UK).

The importance of placing the museum within its economic, educational and technological environment, starting from a local level, was pointed out in several contributions about projects involving unemployed people (M. Suntinger, Austria) and educational tasks (HERDUC, H. Van Genechten, Belgium, and E-learning, G. Buist, the Netherlands).

Some time was allotted to the specific importance of success and visibility: portals (C. Müller-Straten) and European projects (BRICKS project, M. Cristina Vannini on behalf of EMF) aiming to create communities and give better visibility to each experience (including those of the Collection Trust, H. Piena, the Netherlands; the Petofi Literary Museum, Anna Cseve, Hungary).

A remarkable local organisation took care of every small detail and unveiled many of the treasures of the Hungarian capital and its surroundings, including visits to Szentendre and its Open Air Museum, the Godollo Royal Palace, the Hungarian National History Museum and the evocative House of Terror. The Seventh EMAC will be held in

Austria in 2008. M. Cristina Vannini
cristina.vannini@soluzionimuseali.com

Museum of Sobriety In July, Russia's first Museum of Sobriety opened in Nizhny Novgorod, the country's fifth largest city. Sponsored by the Orthodox Church to encourage Russians to drink less, the museum will hammer its teetotaling message home with the help of classical art, such as copies of works by the painter, Apollinari Vasnetsov (1856-1933), famous for his fanciful canvases of ancient Russia. Among them will be his 3 x 1.6 m. Knight at the Crossroads (1882), which organisers say will hopefully prod dipsomaniacs to consider that one way leads to their destruction, while another brings them to peace and harmony with God. Russia has about 25,000 alcohol-related deaths each year, while the average mortality is 58.5 years. Jane Morris, EMF Judging Committee

Denmark: State Support for Improvement of Public Quality A national museum survey, development of international activities in Danish museums and more specific training of educational staff, are three of the initiatives the Danish Minister of Culture has selected for realisation. On 25 August the Minister went public with seven initiatives, supported by in all 40,5 mill DKK. Over a four-year period starting in 2007 museums can seek half of this budget for their own projects and the other half is collected in these seven initiatives, which are to be administered by the National Cultural Heritage Agency and/or organisations. The other four initiatives are:

- Support for art galleries for educational activities connected to international contemporary art;
- research in education;
- production of and access to education material within the formal education system and digital education (e-museum.dk);
- the establishment of a knowledge bank focused on educational activities.

The national survey will give systematic and differentiated statistics about museum visitors and also about those groups who do not visit museums. Support for international activities has been given directly to 10 of Denmark's around 135 state (-supported) museums; seven of those

selected are art museums, and only three are cultural historical museums. Marieke Burgers, EMF Danish National Correspondent

Müstair Cloister Museum Two UNESCO World Heritage Sites – one in Switzerland and the other in Germany – are forming a partnership. In August 2006, the working Benedictine Convent of St John in Müstair/ Graubünden (EMYA nominee in Lisbon in 2006 for its newly designed Cloister Museum) set the seal on a partnership with the former Lorsch Cloister in Germany. The ruined Abbey in Lorsch became a UNESCO World Heritage Site in 1991 on account of its carefully preserved gate house dating back to the Carolingian period. In addition, the Lorsch Gospels from the cloister's scriptorium are one of the finest works of manuscript illumination. The Convent of St John in Müstair was added to UNESCO's World Heritage List in 1983 and is said to "bear a unique testimony to Carolingian Art and Culture". The partnership between Müstair and Lorsch came about for several reasons. Both were founded in the second half of the 8th century under the rule of Kaiser Karl the Great, and both were at their most influential under the Carolingians. Both are today facing similar tasks in the fields of archaeology and building research, in terms of museum presentation and didactic teaching – and more generally with regard to sharing knowledge about cloister life and passing on information to future generations. www.muestair.ch Information: Susann Bosshard-Kälin, EMF Swiss National Correspondent pr.bosshard@bluewin.ch; www.susann-bosshard-pr.ch

The first national network of museums in Romania In August 2006 the first cultural network of museums in Romania was established, called The National Network of Romanian Museums Association (www.muzei.org). It is the first national network of museums, both formal and informal, to be set up here, as previously Romania was the only one of the member or candidate countries to the European Union not to have a national organisation for the museum sector.

The newly founded institution includes 32 founding members and seven simple members, representing most of the country's regions. These expressed their interest in operating within such a system, after a period of consultation carried out in four areas. The Network is composed of public or private institutions active within the

museum field, and its intention is to support and develop museums, orientating its activities towards the *cultural heritage*, *cultural tourism* and *professional training* in the sector. The Network will become the generating source for solutions to the challenges of national and European cultural and museum policies. The four major themes of the organisation's strategy will be focused, through projects, mainly on long-term partnerships, both local and regional, on regeneration and cultural tourism, and on the cultural heritage.

For better visibility and efficient connection to the European museums' mainstream, the Network obtained an affiliation agreement to Networking the European Museum Organisations (NEMO), as a result of the meeting with the representatives of the NEMO managing board, which took place in Manchester (UK) on 26 November 2005.

The Network will base its activities mainly on the suggestions and recommendations of visitors to the museums. It will also take into consideration the intellectual and professional community of its members, including the external collaborators that comprise a consulting team. As a whole, the Network will work on themes and issues of common interest, will ensure and develop projects for the national and European financing programmes and for accessing Structural Funds. **Raluca Bem Neamu, EMF Romanian National Correspondent**

2006 Norwegian Museum of the Year *The International Cultural Centre and Museum in Oslo (IKM) was a candidate for 2005 EMYA and was nominated for the short list. On 9 September this year at the annual meeting of the Norwegian Museum Association, IKM was awarded the Norwegian Museum of the Year Award. The members of the Norwegian jury are Member of Parliament Ågot Valle, the host of the NRK (national broadcasting company), the radio programme 'Museum', Oyvind Arntsen, and the director of the Free Speech Foundation (stiftelsen Fritt Ord), Erik Rudeng (former director of the Norwegian Folk Museum in Oslo). The main reason for giving the award to IKM was that 'the personal stories of multiethnic Norway are documented and individuals are met and respected within the complicated and complex picture that characterises pluralistic Norway'. Other reasons were that the museum addresses young people and deals with controversial and difficult topics like marriage traditions,*

old age, death and religious rites of passage. Over 15 years of systematic work the institution has presented the history of immigration to Norway with respect and understanding.

The other two candidates for this year's award were the Svalbard Museum in Longyearbyen on the Arctic island of Spitzbergen for its exhibition on the new Arctic Centre which opened on 26 April 2006, and the Glomdal Museum at Elverum in East Norway. The Glomdal Museum was nominated for many years of documenting the history of the Romanes, a minority ethnic group in Sweden and Norway. The Romanes are travelling people who have lived in Norway for 500 years. This year the Glomdal Museum opened its exhibition 'Latjo Drom' about the oppression of the Romanes by the rest of Norwegian society. The injustices of history are used as a mirror for contemporary society, and deals with prejudices and myths. The museum was also praised for its exhibitions on other ethnic groups – the Forest Finns of South Norway; the South Sámi People, and Somalians. It has also illustrated how young immigrants deal with everyday life in Norway. www.museums.forbundet.no; www.svalbardmuseum.no; www.glomdal.museum.no; Museumsnytt 3-2006.

Devon and Cornwall World Heritage Site *The mining landscape of Cornwall and West Devon in the UK has become a World Heritage Site, following a decision by the World Heritage Committee. For a time during the 18th and 19th centuries this area was the world's greatest producer of tin and copper and contributed substantially to Britain's Industrial Revolution and mining technology. It is this influence on the global culture and economy which has been acknowledged by the World Heritage Committee.*

This addition means that the UK now has 27 such sites out of a global total of 812. The area was first included in the UK's recommendation for listing in 1999. *artsindustry 5, 28.07.06*

New air cargo rules *UK museums and galleries are among the first in Europe to adopt new EU rules on air cargo which place restrictions on the transport of museum objects abroad. The new rules - which will be taken up in November 2006 in the UK and across Europe in January 2007*

- are designed to ensure that illegal items (such as explosives, guns and drugs) are not hidden in packing cases. In the UK, the Department for Transport has insisted that companies and institutions (including museums, art and antique dealers and galleries) must become 'Known Consignors'. This means that museum packing and storage areas must be secured, staff entering these areas given special air cargo training, and employers must undertake five years of background checks on their employees. All these procedures must be validated each year by a government assessor, with each site paying a £400 fee.

The news has been greeted with mixed reactions. The Ashmolean Museum's registrar, the first to adopt the new procedures, says it was not as lengthy a process as she feared. But small museums and those with multiple sites are less sanguine, as they will probably have to rely on specialist art shippers. While everyone accepts the need for greater security, particularly on airlines, many are wondering why the special exemptions given for companies and institutions air freighting bullion, cash and jewellery did not apply to museum objects.

The Tate has become the first national museum to reveal the prices it has paid for works in the past two years. The announcement was made at its annual press conference last month [Sept], and will become a regular fixture in its biennial report. Journalists were presented with two lists - one of purchased works and one of donated works - listing the artist's name, title of work and value. It showed that the Tate spent £12.6m in 2004-2006, and was given works valued at £7.4m. But the real surprise is the fact that a national museum is revealing the amounts paid to dealers. Traditionally, art and antiquities dealers are notoriously secretive and refuse to disclose prices, claiming 'client confidentiality', although prices at auction are available to anyone who is willing to pay a modest fee. The Tate says it wants to set the highest standards on the ethical use of public money: it is no doubt still reeling from the castigation it received in the summer from the Charity Commission for purchasing works from artists who were also trustees over a 20 year period.

The Museums Association has launched a major consultation into disposal of museum objects: the first in 10 years. Concerns have been growing that the current UK policy (which presumes strongly against disposal) is too restrictive and is preventing effective collections management. The consultation will lead to the publication of a new guide on disposal in early 2007, and a possible update to the UK Code of Ethics for museums. While the consultation is primarily aimed at UK members, contributions from abroad are welcome: e-mail Caitlin@museumsassociation.org. With at least two museums in Germany (Stuttgart and Krefeld) under pressure from their governing authorities to sell of parts of the collection for profit, this UK consultation may prove very timely. Jane Morris, EMF Judging Committee

Bibendum goes Viking The interesting fact is that this State support aimed at strengthening educational and public aspects can be seen in the perspective of a private initiative from tourist attractions and those museums which to a high degree are dependent on admission fees (see also *EMF Bulletin* July 2006). This scheme was started in the summer of 2005 and involves a classification scheme of the (public) quality of museums, a kind of *Michelin Guide for Museums*, well known from its bulging tyre-shaped mascot Bibendum. The classification scheme is voluntary, and the attractions can apply for a quality classification under a star scheme, with from one to five stars being awarded. The scheme is being regularly evaluated and updated; at the moment the public quality of some 35 Danish museums has been assessed - privately that is, for the benefit of the public. For further information on the museums which have received awards: <http://www.turistattraktion.dk/attraktioner/museer1.asp>. Marieke Burgers EMF Danish National Correspondent

Innovation in archaeological museums: an overview on recent European developments is the title of a meeting to be held on 15 and 16 December 2006 at MARQ, Archaeological Museum of Alicante. Speakers will include the directors of the Provinciaal Museum t'Enne (Belgium), the Neanderthal Museum (Germany), the Archäologisches Landesmuseum-Aussenstelle Konstanz (Germany), Sumelocenna-Römisches Stadtmuseum

(Germany), Museum of Byzantine Culture (Greece), Laténium Park and Museum of Archaeology (Switzerland), Museo Nacional de Arqueología (Portugal), and the Head of the Division of Cultural Heritage Tourism at the National Heritage Board in Sweden. Five contributors from Spain will represent the Museo de Altamira, Museo Arqueológico Nacional (Madrid), Parque Arqueológico d'Empuries and MARQ, Museo Arqueológico Provincial de Alicante.

For further information contact Pilar Lopez Iglesias, The International Encounter of Archaeological Museums, Pl. Dr Gomez Ulla S/N, ES-03014 Alicante, Spain. Tel +34 (9) 6514 90 04; fax +34 (9) 6514 90 56. E-mail plopez@marqalicante.com.

'Why are Norwegian museums so boring?' The Museum Association recognises the potential for improvement for Norwegian museums

The cover story of the national newspaper *Aftenposten's* weekly magazine (22/07/06) carried the above title. The Secretary General of the Norwegian Museum Association, Tron Wigeland Nilsen, acknowledged in an answer to the criticism, that there is great variation in the quality of Norwegian museums. Wigeland Nilsen said that the best Norwegian museums have European standards. He pointed out that some of the best museums have been nominated for the European Museum of the Year Award (EMYA) – in 2006, the Coastal Museum in Central Norway and the Midt-Troms Museum in North Norway; in 2005 the International Culture Centre in Oslo; and in 2004 the Ringve Musical History Museum and the Norwegian Forest Museum. Wigeland Nilsen said the Forest Museum with its 100,000 visitors is Norway's greatest success story. The Science Museum is praised for its 80,000 annual children's visits. Since EMYA is used as the main criterion for museum success, I was petty enough to miss a mention of the fact that one Norwegian museum, the Alta Museum (where I work) has not only been nominated, but actually won the award in 1993!

According to Wigeland Nilsen what Norwegian museums need – in addition to more money – is more feedback from the public. He asks quite reasonably why new museum exhibitions are never reviewed in the media like new books, films and theatre productions. He also advises museums to

produce more temporary exhibitions, so that they will attract both new visitors and old friends. Still, he points out, there was an overall increase in attendance figures for Norwegian museums in 2005 (+6%) and he hopes the increase will continue for 2006. **Hans Christian Søborg, Director, Alta Museum and EMF Norwegian National Correspondent**

Culture magazine reviews the public quality of Norwegian museums

As Nilsen pointed out (see item above), it is strange that Norwegian newspapers and television never review museum exhibitions. But the trade magazine *Kulturliv* does give grades to the public quality of museums in Norway. It is published six times a year, and reviews museums in a fashion similar to restaurant critics. Museums are rated according to five factors, with a score of five being the highest within each category, giving a potential score of 25 points. The factors rated are (1) information on how to get there, and location; (2) first impression and ticket prices; (3) facilities – café, shop, toilets etc.; (4) exhibitions; and (5) charm. Only one museum so far has received 25 points, the Listefoss (Art) Museum in Jevnaker, East Norway. Other high-scoring museums are the Norwegian Petroleum Museum in Stavanger (22 points), the Lillehammer Art Museum (22 points) and the Ringve Musical History Museum in Trondheim (21 points). **Magasinet Kulturliv 02/03/06**

Cultural supply is different in museum marketing

In their marketing, museums should be more aware of their unique qualities with which they distinguish themselves from other cultural manifestations: theatre, film and music where visitor attendance and sales figures are decreasing. The great changes in dissemination and sale in cultural supply lead to decreasing incomes and cause an ever greater pressure on return on investment.

Yet, compared to other cultural expressions, the museum sector seems to be successful in the long run in presenting the supply in such a way that contents and marketing are well-balanced. The museum product is, moreover, less susceptible to change than, for instance, the transient product of theatrical performance. In the field of collective promotion the museum is fairly well represented, with a Museum Pass and the Museum Weekend, both having served a public of millions over 25 years. The

Museum Weekend is, after the Book Week, the most successful example of collective marketing in the cultural sector. In trade and industry analogous cases seem to happen in the field of extending activities and innovation. Marketing strategist Andrew Campbell wrote in the Financial Times that 'respectable enterprises' should retain their trust in the core activity, should be careful of blindly following fashionable 'markets' and trends. They should take up a modest position where activities and skills are concerned. And 'remain realistic in your ambitions'. A leisure industry marketer, Tim Hammond, states: 'It won't do any harm to

venture into a new activity, but wait for the right moment. Even though it may sound contradictory, something dynamic like a growth process seems indeed to benefit from vigilance and patience.'

For museums this means that they should focus especially on what they are good at presenting, collecting and recording art and heritage. Lay down ambitions, but also (re)adjust them if necessary and continue to perform the core tasks playfully without detracting from the product. Jos Schuring, Museumvisie, Summer 2006