

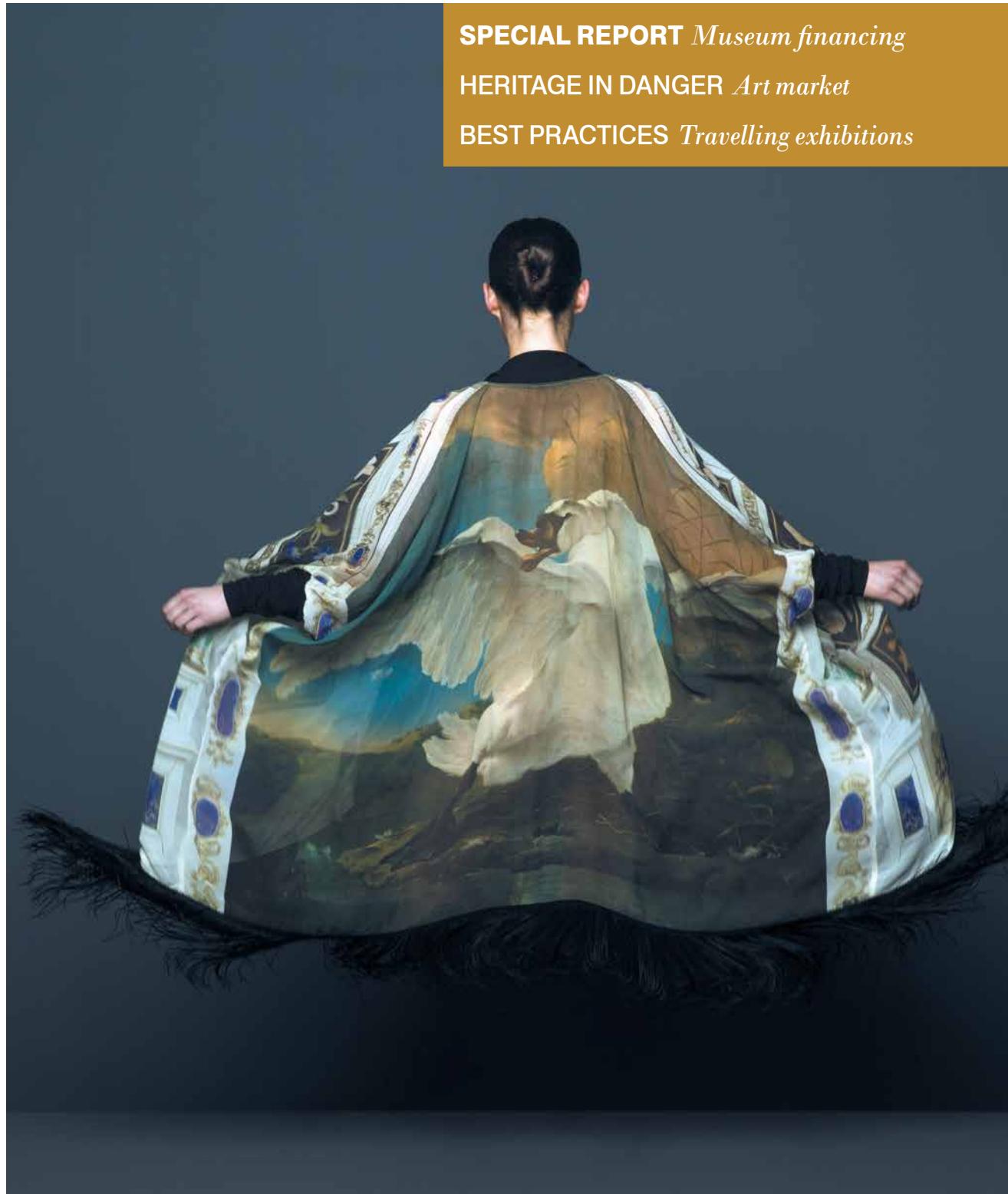
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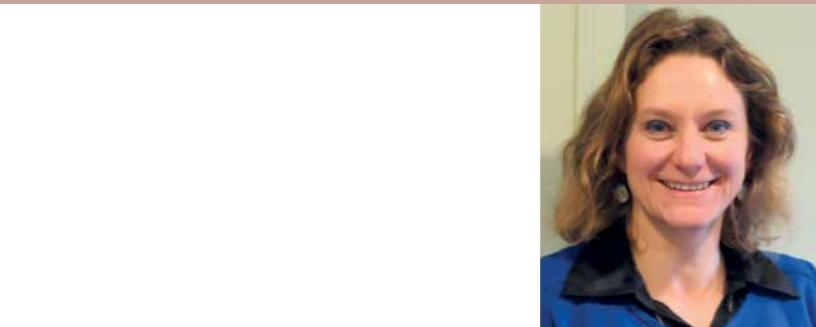
news

SPECIAL REPORT *Museum financing*

HERITAGE IN DANGER *Art market*

BEST PRACTICES *Travelling exhibitions*





As many of us return from the summer holidays, publishing a special report on museum financing might appear challenging. Are our debts easing? Are our resources on the rise? The situation for museums is paradoxical, resulting from the dual effect of the economic crisis that certain parts of the world are facing: on the one hand, a veritable diversification of museums, and on the other, the emergence of new museum forms and concepts that are broadening our field of knowledge.

For some thirty years, we have been hearing about museum supply, demand and profitability. The issue of financing our institutions has grown central, forcing us to come up with mixed responses, hybrid solutions. These solutions must be absolutely consistent with the *ICOM Code of Ethics for Museums*. Recent examples have demonstrated the need to promote, spread and explain the code of ethics. The case of the contested sale of an Egyptian statue of Sekhemka by the Northampton Borough Council showed us the relevance of our actions in favour of collections.

ICOM is fully investing in the preservation of museum heritage in danger, as seen in our recent participation in meetings with our partners at UNESCO alongside our

Iraqi, Syrian and Egyptian colleagues¹. The publication of Red Lists is one of our organisation's major actions, with forthcoming lists for West Africa, Mali and Libya to be published in the coming months. The Red List for Iraq will furthermore be republished soon.

ICOM is also dedicating itself to training, through its support for the activities of its International Committees and their annual conferences, and to the promotion of its code of ethics. In keeping with this mission, ICOM organised a seminar in Mali in January 2014, and participated in a national seminar organised by the Burkinabé Ministry of Culture and Heritage in Gaoua in July 2014².

I invite you to plunge into this new issue of *ICOM News*, and hope that you will rediscover the full force of our network of professionals. Enjoy the read!

“The museum is one of the places that give us the highest idea of man”

– André Malraux, *The Imaginary Museum*, 1947

Dr Anne-Catherine Robert-Hauglustaine
ICOM Director General

¹http://www.unesco.org/new/en/media-services/single-view/news/unesco-strengthens_action_to_safeguard_cultural_heritage_under_attack/

²<http://icom.museum/news/news/article/icom-director-general-speaks-at-seminar-on-professional-ethics-in-burkina-faso/>

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Next issue

In Focus: Museums for a sustainable society

Special Report: The visitor experience

Best Practices: Visitor research methods

If you wish to contribute to the next issue of *ICOM News*, please contact Aedin Mac Devitt at aedin.macdevitt@icom.museum for details.

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Optimism down under

Communicating the Museum, organised by the Paris-based cultural communications agency Agenda, is an annual highlight for professionals from the arts and communications sectors from around the world. Held in a different city every year since 2000, the event provides a varied platform for discussion on current issues and trends facing museums and cultural institutions. This year's CTM will be held from 4-11 November, 2014 in Sydney and Melbourne, Australia.

Corinne Estrada, founder and CEO of Agenda, gives us a preview of CTM 2014.

Why was the theme *Optimism* selected?

Cultural tourism is expanding quickly. People are increasingly interested in real stories, authenticity and compelling beauty, and museums of the 21st century meet their expectations and interests. Museums have built an environment to encourage dialogue, sharing and learning, and are in an excellent position, with visitors tripling in 10 years. Sydney is part of this cultural boom. This diverse, creative, contemporary and energetic city is a world-class destination with a thriving economy and a dynamic artistic scene. And while Australia is a relatively young country with similarly young museums, many are already in the process of being revamped and rejuvenated to engage with a wider audience of museum-goers. They are bold, undertaking numerous partnerships with other museums around the world. From an international perspective, Australian museums are considered to be on the outskirts, which means that optimism is about opportunities.

What does CTM bring to the museum community?

Museum professionals are expecting to exchange ideas, be inspired and updated on current communications trends facing museums in the 21st century. They benefit in connecting with the international network of museum professionals and initiating partnerships. For the first time, they will meet with representatives from Australian museums and enjoy a dynamic showcase of Australian art world events and behind-the-scenes experiences. Prior to the kick-off of the official conference programme, delegates are invited to a range of special preview events. For instance, on Tuesday, 4 November there will be an exclusive opportunity to meet with directors for strategic discussions about museum partnerships.

What speakers can attendees look forward to hearing?

This year we have gathered a dynamic lineup of communications experts and museum innovators from major museums across Europe, North America and the Asia-Pacific region. They will present masterclasses, workshops, success stories and challenges on four key topics: Opportunities, Collaboration, Leadership and Community Engagement.

Confirmed speakers include: Museum of Modern Art Chief Communications Officer, Kim Mitchell; Tate Gallery Head of Marketing and Audiences, Claire Eva; Los Angeles County Museum of Art Director of Communications, Miranda Carroll; Louvre Director of External Cultural Relations, Sophie Kammerer-Farant; Dallas Museum of Modern Art Deputy Director, Robert Stein; Director of the National Museum of Korea, Dr Youngna Kim; The Art Institute of Chicago Vice President of Marketing and Public Affairs, Gordon Montgomery; and former Victoria and Albert Museum Director of Public Affairs and Programming, Damien Whitmore.

More information at
http://agendacom.com/en/communicating_the_museum/

Events

Candido Portinari's masterpiece *War and Peace* is returning to its home in the United Nations headquarters in New York, where it was installed in 1957, after nearly five years abroad. Under the care of the Projeto Portinari, committed to documenting and cataloguing the Brazilian artist's works, the monumental mural paintings underwent restoration in a studio open to the public in Rio de Janeiro, and were subsequently exhibited to much acclaim in the Brazilian cities of São Paulo, at the Memorial da América Latina, and Belo Horizonte, at the Cine Teatro Brasil Vallourec.



They then travelled to Europe for the first time for an exhibition at the Grand Palais in Paris, and will be reinstalled in the newly-renovated entrance hall to the UN General Assembly at the end of 2014.

The three ancient Myanmar cities of Hanlin, Beikthano and Sri Ksetra have been listed as UNESCO World Heritage Sites, thanks to the country's efforts to preserve its heritage. The cities lie in vast irrigated landscapes in the dry zone of the Ayeyawady river basin. Although archaeologists have already excavated the cities, work is ongoing for excavated palace citadels, burial grounds and early industrial production sites as well as monumental brick Buddhist stupas, partially standing walls and water management features. The cities reflect the Pyu Kingdom, which was prosperous for over 1,000 years between 200 BC and 900 AD. The Pyu culture is characterised by specific ceramic and metalwork objects and coins. The only knowledge of the language spoken by its

citizens is provided by the stone inscriptions found on some of the cities' monuments.

Innovation

The project TalkAbout Guides offers an innovative way to experience museums and cultural heritage sites. Based on the idea that everyone can talk meaningfully about history, arts and culture, TalkAbout helps visitors create their own museum experience by conversing with the friends and family accompanying them. It provides self-guided conversation tours that take visitors on a journey through the museum, involving six objects or artworks related to a specific theme, such as travel or family. For each object, visitors receive a number of conversation prompts or questions that help launch a discussion about it, simultaneously drawing out the object's details and connecting it meaningfully with visitors' own lives. The first full line of TalkAbout Guides was launched at Waddesdon Manor in Buckinghamshire, UK, with the support of Oxford University.

The National Museum of Emerging Science and Innovation (Miraikan) in Tokyo has opened a permanent exhibition entitled *Android: What is Human?*, featuring the world's most advanced androids. These android robots, recently developed by Osaka University, include Kodomoroid® (a child android), Otonaroid® (an adult female android) and Telenoid® (an android with a minimal design).



Kodomoroid® is the world's first android announcer and Otonaroid® is the Miraikan's android science communicator. The exhibition, a unique event allowing visitors to

communicate with and operate android robots, aims to encourage interaction between humans and robots, and explore the differences between them.

Restitution

In June 2014, Spain returned 691 artefacts to Colombia, dating from 1,400 BC to the 16th century. The pieces, recovered by Spanish police during a drug trafficking and money laundering investigation in 2003, were subsequently kept in the Museum of the Americas in Madrid. The returned works include ceramic animal and human figures, vases with geometric designs, necklaces with precious stones, idols and stamps. Although most of the objects have been identified as belonging to ancient Colombian cultures, including the Sinú, Inland, Calima, Tumaco and Nariño, the origin of other pieces is still unknown. According to *The Art Newspaper*, the Colombian Ministry of Culture will decide where the works will be kept

upon their return to Bogotá this summer. The collection of Colombian objects is valued at around five million euros.

Heritage in Danger

On 26 July, the UNESCO Director General, Ms Irina Bokova, called for an immediate halt to the intentional destruction of the religious and cultural heritage in Iraq. Referring to the 24 July explosion of the shrine and mosque of Prophet Jonas by militants of the Islamic State, Ms Bokova said, "The destruction of the shrine of Prophet Jonas is a new blow against the rich diversity of Iraq's heritage, cultural and social fabric. Such acts must be stopped immediately." In consultation with Iraqi and international experts, including ICOM, UNESCO has agreed on an Emergency Response Action Plan in the context of this renewed violence, which will define priority interventions to mitigate the risk of destruction, damage, looting and illicit

trafficking of Iraqi heritage sites, monuments and museums.

Openings

The National Center for Civil and Human Rights, located in downtown Atlanta, US, officially opened its doors on 23 June, 2014. The 43,000-square-foot museum, designed by architect Phil Freelon, is the new home for permanent exhibitions about the civil rights movement, and includes documents and exclusive objects from prominent figures such as Dr Martin Luther King, Jr. Visitors will also find several interactive exhibitions focused on human rights challenges currently being faced around the world.



This new museum aims to create a space in which the public is able to explore and discover basic human rights.

with the objective of inspiring them to join the ongoing dialogue about human rights in their own communities.

The Mauritshuis, a renowned art museum located in The Hague, the Netherlands, reopened to the public this summer after a two-year renovation process. The new Mauritshuis has doubled in size, with a spacious underground foyer now joining the historical 17th century building to the new Royal Dutch Shell Wing across the street. While this Art Deco building contains new visitor facilities, including temporary exhibition spaces, eateries, a museum shop and an educational art workshop, the historical Mauritshuis building has been completely overhauled. The opening ceremony, which was attended by King Willem-Alexander, was devoted to the Mauritshuis' most famous painting, Vermeer's *Girl with a Pearl Earring*, considered as one of the world's masterpieces. ■



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The local is global

The Canadian Museum of History has made a priority of pooling resources with museums worldwide

by Nicolas Gauvin, Director of Business Partnerships and Information Management, Canadian Museum of History

Developing a major in-house exhibition can be an enormously complex undertaking, involving research, planning, design, installation, promotion and countless logistical tasks. Travelling exhibitions – particularly international ones – involve all this and more. Factors such as cultural differences, language barriers and additional transportation and security requirements often come into play, presenting further challenges to the process. The Canadian Museum of History welcomes opportunities to share its strengths and benefit from the expertise of others. These types of valuable exchanges have helped establish the museum's reputation for creating successful travelling exhibitions in terms of popularity, educational value and ability to build bridges between cultures.

The Canadian Museum of History and the Canadian War Museum¹ have the mission of enhancing Canadians' knowledge and appreciation of events, experiences, people and objects that reflect and have shaped Canada's history and identity, and deepening their understanding of world history and cultures. Travelling exhibitions support this objective by bringing Canadian stories and those from other cultures to communities across the country and around the world. This is a practical way of extending the museum's reach and making the national collection accessible to more people. Whether exhibitions are destined to travel within Canada or beyond, their themes are chosen for the uniqueness of the stories they tell, their relevance to the museum's mission

One of the most valuable experiences gleaned in working with other institutions is the continuous clarification and repetition of shared expectations, priorities and goals

and historical documents from the national collection with a wider audience. The exhibitions arrive complete with detailed installation manuals, interpretive materials in English and French, display stands, audiovisual elements, promotional tools, and even qualified technicians to install artefacts, when necessary. The museum has approximately twelve such exhibitions available for other institutions to borrow, bringing them to Canadians unable to see them in the Ottawa-Gatineau area.

Going international

Travelling exhibitions developed by the museum's staff, but customised for different venues in Canada and abroad, imply a higher level of negotiations and more involvement with host venues. The original vision of an exhibition may not correspond exactly to the requirements and expectations of the host museum, which may wish to modify how artefacts or themes are displayed, add or remove content, translate texts into other



languages and generally adapt the exhibition to their audience. The museum always works closely with host venues to meet their needs without compromising the integrity of its curatorial research or the security of its artefacts.

Exhibitions developed in full collaboration with other institutions come with similar challenges and additional layers of complexity, but also yield the greatest potential rewards. Such partnerships are becoming increasingly popular, and necessary, because they allow participating institutions to share collections, expertise and other resources while reducing workloads and financial risks for individual organisations. Benefits also include exposure to new audiences, the ability to present more prestigious exhibitions and the encouragement of greater knowledge, appreciation and understanding between different cultures.

One such example is *Vodou*, produced in association with The Foundation for the Preservation, Promotion, and Production of Haitian Cultural Works and in partnership with the Geneva Museum of Ethnography (Switzerland) and the Tropenmuseum (Holland). Presented in Ottawa/Gatineau in 2012-2014 and now set to tour the US, this exhibition shatters myths about widely misunderstood religious practices in Haiti. It has also sparked off now-well-established working relationships between a number of museums in Europe and North America with

shared interests and missions.

In parallel, the adaptation of the exhibition concept for a North American audience was made in close collaboration with members of the Foundation and the Haitian diaspora mainly based in Montréal. This occurred in the context of the catastrophic 2010 earthquake in Haiti, an event that brought momentum to the project and compassion for partners and friends enduring this difficult time.

Keys to success

Working successfully with other institutions and governments requires diplomatic skills to negotiate loan and exhibition agreements, as well as cultural sensitivity to minimise misunderstandings and flexibility in the face of delays and other obstacles. Museums often have different ideas about what constitutes a successful exhibition, bureaucracies may seem impenetrable and there may be divergent approaches as to the proper handling and conservation of artefacts, alongside disparities in the resources available to different partners.

It is therefore important to recognise that differences in opinion, priorities and ways of operating are inevitable, and to focus on the objective of finding common ground. Human contact is the key, and while we rely heavily on technology to communicate, it is imperative to meet partners in person when possible. Face-to-face conversations, even those requiring interpreters, leave fewer opportunities for misunderstanding. ■

One highly interesting recent case study in terms of travelling exhibitions was *First Peoples of Canada: Masterworks from the Canadian Museum of Civilization*, which travelled to China for the Beijing Olympics in 2008, followed by stops in Germany, Japan and Mexico. The catalogue illustrates this exhibition's evolution on the road: its cover and page design varied so much from country to country that the foreign-language editions bear little resemblance to one another or the original version. Every edition, like every rendition of the exhibition, reflects local interpretations of Canada's First Peoples, as well as local preferences with regards to imagery and overall design. Thus, through scientific and logistical cooperation, respective strengths were built upon to create a significant project able to speak to international audiences.

Developed by three Canadian partners – the Canadian Museum of History, the McCord Stewart Museum (Montréal) and the Haida Gwaii Museum (British Columbia) – the exhibition *Haida: Life. Spirit. Art.* is now set to tour Europe. This project illustrates the challenges of completing content and offerings in collaborative exhibitions. Clearly, all institutions work at different rhythms and have specific priorities orienting their activities, divergent at times. One of the most valuable experiences gleaned in working with other institutions is the continuous clarification and repetition of shared expectations, priorities and goals. While pressure and glitches are inevitable, partnerships ultimately bring far more beneficial aspects than problems to the table.

Immersed in this global context of collaboration, the objective of the Canadian Museum of History and the Canadian War Museum is not only to bring the world to Canadians, but to bring Canadian history and experiences to the world. In collaboration with international partners, the museum finds threads in common experiences connecting multifaceted cultures, allowing us to learn about others and ourselves. Perhaps more importantly, working with other experts on a global scale enhances the expertise of all institutions involved, which in turn enriches the learning experience for visitors. This is what makes international travelling exhibition projects so unique and important. ■

¹Part of the Canadian Museum of History Corporation



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Stefan Johansson is Expert & Head of Method Development at the Swedish Exhibition Agency. He oversees technical and methodological production for exhibitions of different formats, with particular expertise in lighting, touring and logistics. He shares his tips for travelling exhibitions.

Keys to success

Sending an exhibition on tour is a great way to open it up to a larger audience. It is also an opportunity to solicit the ideas and opinions of a geographically diverse audience, which can provide interesting feedback on ways to improve the exhibit. Travelling exhibitions are a boon for their hosts, lightening the workload for museum staff while retaining visitors' interest by satisfying their desire to experience new exhibits. They demand more time, money and care in their construction than stationary exhibitions. Important requirements for a successful tour include packing cases specially designed for the objects they contain; decor that can be quickly assembled with special fittings; and easily assembled lighting, sound and media equipment. Using the same installation staff at every venue helps ensure safe and reliable assembly and disassembly, while special conditions at a given site can be met by hiring local workers to assist the regular staff.

National vs international tours

International transport requires extra effort in both administrative and practical matters. For example, it is necessary to weigh and measure packing cases, and to note the details on freight documents. Customs procedures can be facilitated with an ATA Carnet, an international document used for temporarily importing and exporting goods. ATA Carnets are valid for one year and can be used in over 70 countries, but are not necessary for member states transporting goods within the EU.

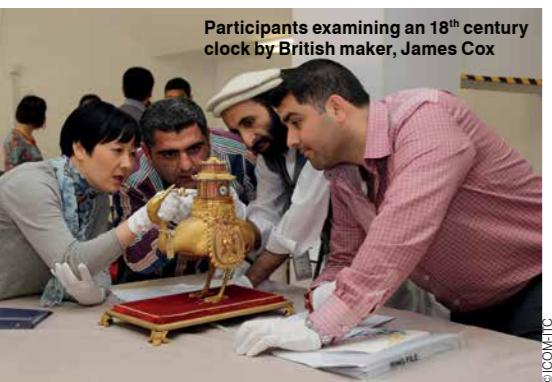
New trends

The concept of "Edutainment" combines education and entertainment. Edutainment specialists often display their exhibitions in locales that are simpler and less expensive than conventional museums, such as industrial buildings or sports arenas available for other uses during the off-season. These exhibitions typically focus on general themes, suitable in a variety of cultural settings, such as historical disasters or the human body. Another exciting trend is the use of 3D printers to scan and reproduce objects so that the public can touch them, thus providing an additional sensory experience of the exhibition.

Reading artefacts, making connections

A hands-on session at the Palace Museum, Beijing

by David Pantalony, Curator of Physical Sciences and Medicine, Canada Science and Technology Museums Corporation;
Claude Faubert, Vice-President of Collection and Research, Canada Science and Technology Museums Corporation



People connect through objects. This is especially true in an increasingly globalised, digitally compressed world. Basic elements of objects – materials, craftsmanship, design, function and more – transcend cultural, social and geographical boundaries and provide powerful non-textual portals into culture and history. This was experienced first-hand at the workshop held by the ICOM International Training Centre (ICOM-ITC) in Beijing from 21 to 28 April, 2014.

ICOM-ITC workshops are offered twice a year by ICOM, in partnership with the Palace Museum and ICOM China. The April workshop, entitled "Museum collections make connections", hosted 29 participants from across China, the Asia-Pacific region and beyond, who were given the opportunity to study a selection of artefacts from the rich collections of the Palace Museum in a *Reading Artefacts* session at the end of the week.

This session was a first for the Palace Museum and for most of the participants, who were given a chance to explore ten objects from the Palace Museum collection in great depth, while at the same time learning from one another's museum and cultural backgrounds and approaches.

A proven formula

The Canada Science and Technology Museums Corporation in Ottawa has offered its annual *Reading Artefacts* workshop

since 2009. During this intensive week-long summer workshop, small groups of graduate students and teachers choose an artefact, examine it carefully, research its history and then present their findings. Many of the participants have incorporated this new approach to studying objects into their own teaching and collection work. Shorter versions of the workshop for special groups have also been conducted, as have local *Reading Artefacts* sessions in collections across Canada.

The same formula was used for this day-long session in Beijing. The arrival of artefacts from around the Forbidden City, which houses the Palace Museum, resembled a gathering of dignitaries, with palpable excitement as handlers removed objects from containers and answered questions from curious colleagues. Following a walk through the grounds of the Forbidden City, participants arrived in a room laid out with artefacts on large examination tables. They first mingled among the artefacts and shared observations, then formed small groups to study and present their findings on a selected artefact.

In preparation for the session, objects from several collections at the Palace Museum had been selected, reflecting the wide range of time periods, subjects, materials, skills and stories present. We made some specific requests, such as an 18th century Western clock and one from the Imperial workshop of the same era. Musical, medical and religious objects were also requested, such as an ornately decorated bamboo panpipe flute, an eye steamer for medical treatment and a 4th century stone Buddha head. Lastly, we requested an object that had been a gift from a head of state as well, and received a beautifully lacquered box given to Mao Zedong by Khrushchev in 1959. The selection process, conducted by the

A successful session depends on the diversity of its participants and artefacts

The question that elicited the most interesting answers was "why did you choose this object?". For some participants, choices were based on personal reasons: those who chose the Soviet lacquered box were

from countries with connections to the former Soviet Union; those who chose the medical eye steamer had no idea what it was, but were drawn to its simple materials and design.

A number of lessons may be drawn from this session. Firstly, the facilitation of this session requires a collection and/or a museum that is willing to experiment. The Palace Museum provided full support from its education, conservation and curatorial staff, and a great deal of planning and logistics went into the final display of artefacts in the classroom. Secondly, a successful session depends on the diversity of its participants and artefacts. Lecturers can help participants by keeping the focus on the artefacts and questions, but ultimately, the people and the objects take the lead.

In the post-presentation discussion, participants highlighted the value of being exposed to real objects, and above all, sharing approaches and findings in an intensive, interactive and informal atmosphere. ■

resourceful staff of the ICOM-ITC at the Palace Museum, was an invigorating mixture of specificity and open-ended surprise.

An opportune environment

Groups were given a list of questions ranging from the basic "list all the materials" to the broader "how does this compare to other objects from the same time period?". In the second part of the session, we introduced information on the history and background of the objects along with their specific provenances. Participants recorded their observations and findings on posters for their final presentations and group discussion.

The museum community perpetually questions itself on the necessary balance between research and exhibition activities and the effectiveness of resources aimed at establishing ties with visitors, conscious of the influence that this has on the audience's satisfaction.

Education departments use a variety of mostly technological methods to involve the public in the understanding of collections and their contents. They generally do this through an endogenous approach with a delimited scope, far removed from a broader, more suitable vision of the social function of art collections in democratic societies.

The territory, the geography of a collection, can certainly become a natural ally in establishing connections with artistic heritage.

The transitional spaces between city and museum deserve to be the object of lengthy analysis by museum staff, endowing them with meaning in the recreation of historically and culturally significant elements.

As stated in the definition adopted at the 21st ICOM General Conference in Vienna, 2007: "A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purpose of education, study and enjoyment."

The birth of the Entorno Thyssen

The Málaga Thyssen opened three years ago with an open, participatory platform for its Carmen Thyssen Collection of 19th century Spanish painting – a period when artistic disciplines, and particularly painting, cast the élite aside and captivated the working classes for the first time. These masterpieces, acquired by the collector to be shared with the public, were ultimately loaned to the museum in Málaga.

The new building housing the museum encompasses the 16th century Palacio de Villalón, which serves as its portico. It is located in the heart of the city's historic centre, surrounded by narrow streets, 19th century

The territoriality of collections

The Museo Carmen Thyssen Málaga and its surroundings

by Francisco Javier Ferrer Morató, Managing Director of the Museo Carmen Thyssen Málaga, Spain

civic architecture (a prominent era in the city's history), churches and other cultural and commercial centres that offer a lively, dynamic atmosphere.

This context fed the museum staff's desire to complement traditional museum undertakings with new practices and activities aimed at conveying extramural cultural content, strengthening ties with society, as embodied by the International Museum Day 2014 theme, *Museum collections make connections*. Museums must be part of society in order to reach their full potential.

The first project, *Voces de la memoria* (Voices of memory, 2012) set out to rediscover historical nexuses with the city's population. Residents contributed details on the collective memory of the Palacio de Villalón, visual correspondence between the landscapes and the collection's works. Subsequently,

Así somos, así fuimos (The way we are, the way we were, 2013) was an invitation to participate in the search for a present version of the 19th century images in the paintings, using photography. These experiences heralded the birth of a transitional space for showing the complementarity and dialogue between the collection and the territory.

The *Entorno Thyssen* (Thyssen and its Surroundings) initiative emerged in mid-2013 from the conviction that the museum and the

city are fundamentally intertwined, brought to life in an urban context with ideal physical and historical conditions for grounding the different interpretations of the collection.

The creation of ties through collaboration

With the collaboration of many establishments (150+ to date), the collection's diverse themes have been disseminated through activities such as artistic debates, musical performances, dance, theatre, photography and more. There have also been activities tied to regional traditions such as grape-stomping, Carnival, Holy Week and the Málaga Fair.

It has also been possible to involve other contemporary collections and centres that delve even deeper into the ideas, emotions and sensations transmitted by the landscapes, traditions, scenes, attire and crafts of the museum's paintings. The Museo de Artes y Costumbres Populares, dedicated to crafts, furniture and tools of 19th century Andalusian life, and Museo del Vino, a centre for documentation

and interpretation devoted to the history and geography of the wine of Málaga, joined this initiative and together, created the city's first museum pass and guided tour in late 2013. The tour goes through the neighbourhood of the *Entorno Thyssen*, where visitors can recreate all that they have been contemplating – touching, feeling and even tasting it. ■



International Museum Day performance by Málaga's Superior Conservatory of Dance



Facing the crossroads

Museums, crisis and finances

by Luís Raposo, member of the ICOM Europe Board, the Working Group on Governance and the Strategic Plan and Resolutions Monitoring Committee; former ICOM Portugal Chair

Since 2008, an ever-growing number of areas around the world have been shaken by a crisis which initially appeared to be strictly financial and geographically limited, but subsequently took on a global dimension. This crisis has stricken at the heart of the social contract, especially in North America and Europe, where it has challenged seemingly established systems.

The repercussions of the crisis have been deep for museums, including staff cuts, severe budgetary reductions, overall loss of autonomy and diminished facilities for visitors. At their most dramatic, they have increased the risk of museum closure and the selling of collections, as in the case of the Cork Museum of Silves, Portugal, which received the Council of Europe's Micheletti Award

for Best Industrial Museum in Europe in 2001.

Regardless of this downward spiral, the economic and social impact of museums and heritage in general has continued to grow, even in some of the most affected countries. In the US, museums employ more than 400,000 people and directly contribute \$21bn to the economy every year. In the UK, museums and galleries generate an economic impact of about £2bn annually. In Greece, following the opening of the new Acropolis Museum, visitor numbers rose by more than 40% from 2008 to 2009.

It is also worth noting that in some cases, public resources have augmented considerably: in Germany, the national budget for culture has increased steadily over the past five years. And in many regions of the world, the situation is still more paradoxical, as highlighted by a recent *Economist* report (21 December, 2013)

noting that over the next decade, "more than two dozen new cultural centres focused on museums are to be built in various countries, at an estimated cost of \$250 billion." In China alone, 500 new museums opened in 2012, reaching the target set by the current five-year plan three years early.

Priorities for viability

In consequence, one major effect of the crisis may have been the accentuation of diversity among museums at a regional, continental and worldwide level. New avenues, management strategies and even conceptual frameworks are being reported by a number of associations and observatories¹, and ICOM has also undertaken a number of related actions. A conference entitled "Public Policies towards Museums in Times of Crisis" was notably held by ICOM Portugal and ICOM Europe in Lisbon on 5-6 April, 2013, culminating in the approval of the Lisbon Declaration. Signed by the chairs of 11 European ICOM National Committees, the Chair of ICOM Europe and the ICOM President, this appeal to European authorities was subsequently used as a basis for a broader Resolution adopted unanimously at the ICOM General Assembly in Rio do Janeiro in August 2013, entitled "Viability and Sustainability of Museums through the Global Financial Crisis."

The Lisbon Declaration summarises the consequences of the crisis for museums and establishes three postulates, developed into objectives. Firstly, museums are referred to as cultural infrastructures, as necessary as other resources provided by authorities, with the following related objectives: the consideration that investment in heritage and museums preserves our legacy for the future; the increase or maintenance of the GDP percentage assigned to culture; and the increase or maintenance of resources for museums. Secondly, museums are said to need specialised staff on a continuous basis and therefore require support for turnover in museum staff; preservation of professional skills and specialised staff; promotion of training and establishment of high standards; and encouragement of employment of young professionals. Thirdly, the participation of citizens in museum activities is considered critical, notably through the promotion of cooperation and partnerships; the sustainment of networks; and the encouragement of donations and community involvement.

Alongside the proposals formally adopted in the Lisbon Declaration, a number of participants presented their own views on the subject². Alberto Garlandini, Chair of ICOM Italy, particularly stressed the need to adapt to global change, focusing on strategic activities, developing networks and cooperation, creating new relations between museums and territories, promoting human resources and improving professional skills. Wim de Vos, Chair of ICOM Belgium, listed potential actions for surmounting the crisis, such as: travelling exhibitions (with international funding), reusing and exchanging materials, displaying collections of museums under renovation in other museums, sharing researchers or other staff, launching projects with the tourism sector, developing shared services such as restoration, digitisation, insurance and more.

Similar proposals are echoed by other reports (see note 1).

Merging, in particular, appears as a crucial theme of discussion – between museums, maintaining their specific image or giving rise to new museums; between museums and other non-profit cultural entities (libraries, archives), giving rise to new institutional frameworks; and between museums and other private, for-profit entities (commercial galleries, cultural centres, etc.), giving rise to... museums, or not? What are the limits of merging? Can museum collections be placed at the service of projects (public or private) that are exclusively driven by commercial criteria?

Back to basics

The crisis, taken as an opportunity, has the advantage of strengthening reflection on the core concepts of museums. And while overhaul is necessary, it would be a mistake to believe that the role of international public entities and nation-states has been overtaken by a trend towards liberalism in an increasing number of countries and regions. If there is a sphere in which public interest must be emphasised, it is that of memory and heritage. The problem is that in critical contexts, state administrations are often tempted to cut blindly and introduce reforms increasing centralisation. And herein lies the most severe danger.

Induced by the crisis and its financial consequences, museums seem to be at a crossroads, but in my optimism as to the fundamentals of museums, I consider that the avenue to pursue is that of a

"return to basics," rather than moving towards a situation in which museums could cease to be relevant, drowned out by other cultural offerings. The basics in museums are collections and communities. And the connections between the two require substantial degrees of strategic and day-to-day autonomy. This is

The crisis has the advantage of strengthening reflection on the core concepts of museums

the best way to promote the hunt for new management procedures in order to procure new funding resources through partnerships, merchandising, temporary and even "blockbuster" exhibitions. These strategies could be so daring as to make citizenship and "market" compatible, as is the case in an increasing number of museums in the US and Europe, where free entrance has led to a significant rise in visitors and social visibility, bringing about increased cash flow derived from shops, social events and expertise services.

In sum, perhaps the most important lesson to learn from the crisis is that museums have to evolve and adapt – nevertheless maintaining the basic postulate that they have always been, and will continue to be, civic projects. And that their life expectancy will continue to be directly linked to their autonomy and authenticity, intertwined with their stakeholders, public bodies, private companies and "market agents" in general – but first and foremost, the individuals and communities who feel represented in the museum. ■

¹See, for instance, the reports published by the European Museum Academy, the Museums Association and the National Museums Directors' Conference (UK), the Learning Museum Network Project (LEM) and the Network of European Museums Organisations (NEMO). In the USA, see the American Alliance of Museums' annual *Trendswatch* report.

²An e-book of the Lisbon Conference proceedings is now available on the ICOM Portugal website: http://icom-portugal.org/download/ICOM_Conferencia_Crise_2013.pdf

A formula that fits

The challenge of funding collections

by Nick Poole, Chief Executive, Collections Trust



Creations inspired by the Rijksmuseum's collections are sold in partnership with the website Etsy

"Why do we judge the value of something 6,000 years old by how many people came to see it last year?" This question, posed recently by a curator, highlights one of the great challenges of museum funding. By its very nature, our work is long-term, concerned with protecting our material and immaterial culture in perpetuity not only for the benefit of current generations, but for future ones too.

Yet museum professionals all over the world find themselves having to fight harder than ever to justify their work in terms of short-term objectives – blockbuster visitor figures, business targets and short-term political priorities. So how do we make the case for long-term prosperity in a short-term world?

The museum business and brand

There are three basic business models for museums: a provider pays, an intermediary pays or the end user pays.

The "provider pays" model gave rise to many of the world's great cultural

institutions. Members of the aristocracy, flushed with the glamour of their travels around the world, founded great collections to which the public was granted access – in many instances, for free. These collections were often housed in great public buildings which served both as a showcase for cultural heritage and a monument to their founders.

On a more modest scale, philanthropists of the industrial age founded museums as places of education and civic improvement, developed alongside public libraries as "street-corner universities" for the common good. Many of these institutions continue today, depending on volunteers who provide their own investment in terms of time, goodwill and enthusiasm.

Over the past century, many museum communities have developed the other two models – either the government has taken up responsibility for funding museums as an intermediary on behalf of society or museums have charged end-users directly through admission fees, catering and other enterprise and business activities.

These three models – philanthropy, public

funding and enterprise – can be found to varying degrees in almost every kind of museum. The most successful balance all three, constantly adjusting their priorities according to the market, the season and the broader political and economic climate. The key skill in funding a successful museum is rarely about securing one funding source, be it visitors, funders, government agencies or corporate sponsors. It lies in remaining committed to a single long-term vision and purpose while being agile and creative in securing investment from them all.

The notion of 'brand' is also becoming more important to the financial future of museums, large and small alike. A brand is the personality and identity of an organisation. It is the way it shares its passion and gets people excited about what makes it unique. Brand is critical to museums because it is what people connect to and invest in. Modern consumers are not content to simply accept the product created. They want to be part of it, get involved in and excited about it, and share it with their friends – whether in real life or online, via social media for example.

A museum's individual brand has many elements – it can be the building housing it or the location. Very often it comes from the collection and the unique story that a museum exists to tell. The Collections Trust recently completed research into how museums are making money online, and in almost every case, the real value – the product people were paying for – was in the brand, not the content.

Life, death and taxes

For many countries, taxation is a key feature of the museum funding mix, as well. Direct government funding in the form of funding initiatives and programmes can sometimes result in a short-term cycle of boom and bust. Effective taxation can provide exactly the kind of steady, predictable medium-term investment which allows museums to thrive.

Structures like the *mécénat* in France and the US policy of excluding endowment income from taxes demonstrate how the right tax regime can

promote a favourable environment for corporate and private giving, offering wealthy people and companies an incentive to invest in museums and the arts that addresses both their financial objectives and their targets for Corporate Social Responsibility.

John Orna-Ornstein, Director of Museums at the Arts Council England, comments, "We're moving rapidly to a point where public investment can only be one element, and often the junior partner, in a much broader funding ecology for museums. The question for me is what element government agencies should support? Change and risk, aligned with core purpose, and for public benefit is a good start. And that may suggest that public agencies like Arts Council England need to adapt themselves."

In the UK, the Collections Trust is campaigning for a Museum Law both to protect the legal status of collections in public ownership and to encourage the government to provide tax relief for heritage donations and bequests.

Creative partnerships and practices

In a number of countries, the creative industries are the fastest-growing business sector. According to figures released in the UK, the creative industries now contribute to some 6% of GDP, providing employment for over 2m people and supporting an export economy of more than £16bn. And this pattern is repeated in many economies around the world.

Funding collections has always been, and will most likely always be, a question of setting long-term objectives while being creative about short-term opportunities

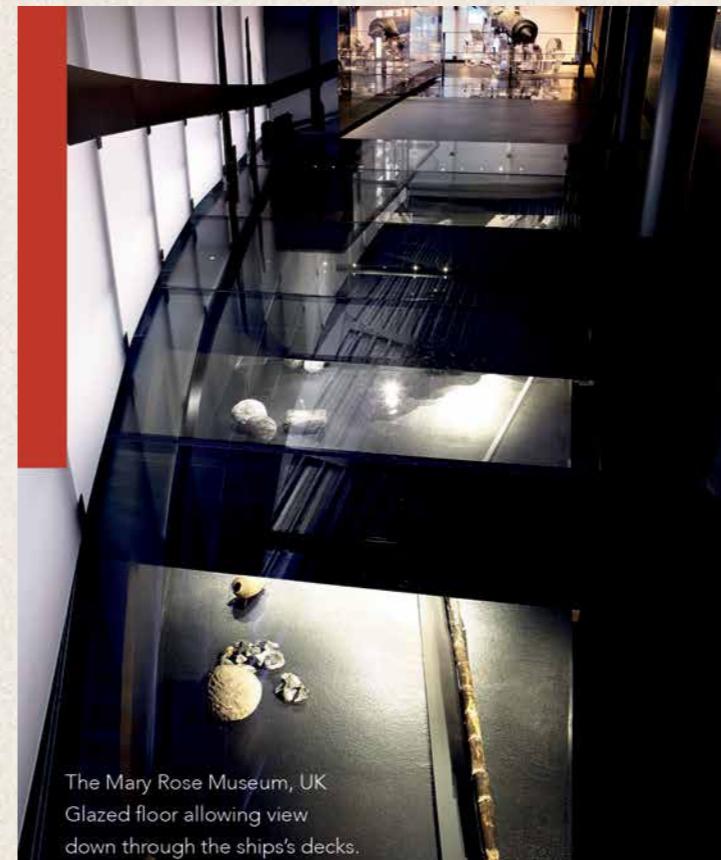
From architecture to computer gaming, textile design or advertising, the creative industries are always hungry for content and inspiration, and increasingly, they are finding it in museums.

Cultural content – the knowledge and stories that form the foundation of the work of museums – is the fuel which powers the creative economy. By working in partnership with the creative industries, museums can open themselves up to new audiences and new opportunities, making a vital contribution to economic recovery and stability.

The Internet has disrupted every industry, and it is no different for museums. The huge savings in cost and audience reach brought about by technology has made large-scale, distributed philanthropy – so-called "crowdfunding" – a practical reality.

In many ways, crowdfunding is no different to a donations box, except that instead of being limited to a physical location, museums are able to reach out and inspire love and support from people all over the world – whether or not they've ever visited in person.

Funding collections has always been, and will most likely always be, a question of setting long-term objectives while being creative about short-term opportunities. It is not about becoming reliant on a single source of funding, but about ensuring that in pursuing new funding opportunities – whether in the form of crowdfunding or taxation, retail or collaboration – we do not forget our core purposes of collecting, preserving, interpreting and sharing. ■



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Of politics and publics

Seeking financial balance at the Pakistan Museum of Natural History

by Muhammad Abbas, Research Associate, Pakistan Museum of Natural History; Muhammad Kashif Sheikh, Assistant Accounts Officer, Pakistan Museum of Natural History

At the Pakistan Museum of Natural History (PMNH) in Islamabad, we believe that natural history museums have a vital role to play in public discourse. PMNH, a subsidiary organisation of the Pakistan Science Foundation (PSF) under the Ministry of Science and Technology (MoST), was established in 1976 by the Government of Pakistan. Its objectives include collection, identification and research activities related to plants, animals, fossils, rocks and mineral resources of Pakistan, as well as public education and awareness-raising. PMNH's distinctiveness lies not only in its research, but also in its implementation of mass education and awareness about biodiversity and environmental issues through three-dimensional displays and dioramas, a source of attraction for visitors of all ages and education levels.

The museum's team of scientists, artists and designers work to translate scientific data into easy-to-understand and attractive media, including dioramas, exhibitions, lectures, workshops, seminars, posters, shows and more, enabling the museum to share information with the general public in a way that can be easily understood and digested. PMNH's divisions include Earth Sciences, Botanical Sciences and Zoological Sciences, each collection developed over hundreds of years and containing its own particular strengths.

Demands and challenges

The Pakistani government distributes economic support to museums, basing its decisions on political priorities as well as the economic status of public finances and competition for public resources. Today, as a condition for support, the government is

demanding that museums provide more services for the public, but increased accessibility often entails high initial investment and running costs.

Over the past decade, the government's economic policies have affected PMNH's funding priorities both directly and indirectly. The museum is facing subsidy cuts due to a reduction in the federal budget for arts and culture, while the funding supplied by the government is already inadequate and does not correspond to PMNH's actual needs. Meanwhile, entrance fees are insufficient to cover costs for the museum's activities. The financial health of PMNH depends on a balance between funding and expenses for its personnel, facilities and assets, and activities for collections.

Expenses for all three have increased over time, notably the costs for conservation and preservation, which represent a particular challenge for PMNH.

Changes in the tide

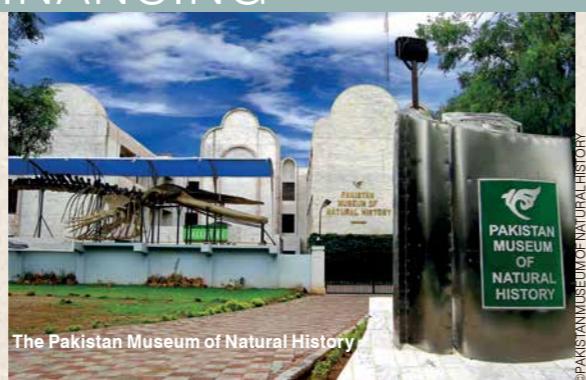
In addition to the internal and external factors affecting PMNH's financing situation, it is also becoming apparent that the financial challenges facing Pakistani museums are not solely related to economic fluctuations, but also to political will for supporting culture and the arts. Frequent changes in authorities and personalities, including board members and governing politicians, have at times had a negative effect on the long-term governance of museums. Individual politicians' and board members' desire to make their mark on museum policy is a source

of inconsistency in museum governance. In this respect, PMNH has been subject to unresolved instability in the institution's administration due to the Pakistani government's failure to appoint a permanent Director General over the past decade and shifting funding priorities linked with changes in the government.

Despite its challenges and financial hardships, PMNH continues striving to carry out excellent work, as it has since its inception. Ultimately, it appears that the museum's general activities each year have a larger impact on its ability to receive grants than the economic condition of the government. It is through carrying out its important work and fulfilling its role in society that PMNH has been able to survive.

Safeguarding trusted objects and information, museums share stories of other times and places with the public, reminding us of the history of the Earth and beyond. They call our attention to the ways in which we live our lives and how millions of other species live theirs, reminding us of what we value and need above all and helping us to protect those things in more effective fashion.

The future challenge lies in ensuring that museums are collectively perceived as a shared global resource. In order to meet this challenge, we must secure stronger collaboration within the museum sector and with universities, government agencies, libraries, digital enterprises and business, affirming the central role that museums play in public discourse and in the development and protection of our society. ■



The Pakistan Museum of Natural History

In limbo

Two decades of uncertainty culminate in Bosnia and Herzegovina

by Alma Leka, Museum Advisor, Historical Museum of Bosnia and Herzegovina, Secretary of ICOM Bosnia and Herzegovina

The signing of the Dayton Accords in 1995 brought an end to the war in Bosnia and Herzegovina, and should have led to a post-war era for museum reconstruction in the country. Unfortunately, the complex political situation and inadequate attitude towards cultural heritage since then have perpetuated the difficult situation for the country's museums. The agreement established a constitutional framework for the organisation of Bosnia and Herzegovina, but relegated culture to the local level, resulting in disparities in systems of preservation, research, valorisation and interpretation of material and immaterial heritage. No ministry of culture able to apply international standards in this field exists at the state level. Instead, culture has been placed under the responsibility of the Ministry of Civil Affairs, creating obstacles for the development of museum activities and institutions.

Museum “survival” mode precludes strategic development, reduces the level of services and weakens efforts for international cooperation, promotion and more

This absence of legal status is particularly problematic for museums that should be considered as state institutions, such as the Historical Museum of Bosnia and Herzegovina. No official stance has been taken on the status of these institutions and since 1995 no solutions have emerged due to lack of political will. Museum funding issues are directly correlated to the question of legal status, given that the governing body is obliged to provide funds for the operation of state museums.

Times of scarcity

The Historical Museum of Bosnia and Herzegovina was founded in 1945 and is one of the country's oldest museums. Until 2000 it was funded by the Sarajevo Canton, and subsequently by the Federal Ministry of

Culture, which renounced this responsibility for the museum and six other state cultural institutions in 2002. Since then, the museum has been placed at the mercy of the Ministry of Civil Affairs. The funds that it receives, secured through an annual public call by the Ministry, are erratic and diminish from year to year. Basic annual operating costs are estimated at €250,000; the obtained funds are insufficient to maintain normal operations for six months. In complement, in 2014, the Government of the Federation of Bosnia and Herzegovina began temporarily co-financing the Historical Museum and other institutions with unresolved legal status and financing issues, and will continue so long as this situation remains unresolved. However, these funds also remain insufficient and erratic.

Simultaneously, an initiative should be launched to create a development strategy in the museum field, providing incentives to overcome existing problems and advance museum activity and status in Bosnia and Herzegovina. Beyond state entities, bodies directly connected with museums should participate in the problem-solving process – including the ICOM National Committee of Bosnia and Herzegovina,

case of the National Museum of Bosnia and Herzegovina. The oldest cultural and scientific institution in the country, the National Museum closed to the public in October 2012, after funding for its basic functioning was cut off entirely in 2011. For now, the museum only works to preserve artefacts as best it can in the absence of funding.

Currently, the Historical Museum of Bosnia and Herzegovina is not supervised by any governing body, which has led to a lack of transparency and rampant fraud in its management. Furthermore, the staff has no regular income or benefits; facilities are inadequate, with no heating system, a crumbling facade, hazardous for employees and visitors, and poorly preserved museum holdings; and overall, the museum is unable

to keep up with modern trends in museological development.

This reflects the general situation for museums in the country, created by the legal vacuum arising from the absence of governmental accountability for these institutions and leading them to work in “survival” mode, given sorely insufficient resources. This precludes strategic development, reduces the level of services and weakens efforts for international cooperation, promotion and more. Among the results: the accumulation of debts, lack of professional museum staff, outdated programmes, inadequate conditions for the preservation and exhibition of museum collections, and ultimately, the risk of closure.

Hope for the future

To begin remedying this situation, a thorough review of legislation at all levels must be undertaken to strictly regulate matters of governing bodies and funding, introduce a law on museum activity at the state level and coordinate lower level laws with the state law. The *ICOM Code of Ethics for Museums*, clearly defining the obligations of governing bodies, could serve as the basis for this.

Simultaneously, an initiative should be launched to create a development strategy in the museum field, providing incentives to overcome existing problems and advance museum activity and status in Bosnia and Herzegovina. Beyond state entities, bodies directly connected with museums should participate in the problem-solving process – including the ICOM National Committee of Bosnia and Herzegovina, which could initiate programmes for education and the strengthening of museum capacities, hand-in-hand with ICOM International Committees and other organisations. ■

The Historical Museum of Bosnia and Herzegovina



Bids on the rise, objects on the go

Are cultural objects commodities like any other?

by France Desmarais, Director of Programmes and Partnerships, ICOM General Secretariat, and Marc-André Haldimann, former Head Curator, Archeological Department of the Musée d'art et d'histoire de Genève, Switzerland



On 10 July, 2014, an Egyptian statue dating from around 2400 B.C. was sold by Christie's in London. The statue was auctioned for more than twice what was originally expected, fetching a record price for an object from ancient Egypt. What now appears to be a daily occurrence in auction houses across the globe is causing concern among both national and international museum organisations and attracting significant media attention. What is behind the outcry over the statue of Sekhemka¹, a piece with exceptional aesthetic quality and undeniable historic value? Why the petition to prevent the sale of the object, even though it was perfectly legal? What is really at the centre of the dispute is not the still-known identity of the buyer, who paid almost 20 million euros for the statue, but rather the identity of the seller.

That seller was none other than the Borough Council of Northampton, a British

city 100 kilometres north of London, which decided to sell the exceptional object in order to raise the funds needed to expand the city's museum.

When the Marquess of Northampton donated the statue to the museum in the late 19th century, he stipulated that it was to be returned to his descendants in the event that the museum ever wished to part with it. The Marquess's heir initially protested the Borough Council's sale of the statue, before changing his mind and agreeing to it after long negotiations which resulted in the profits being divided between him and the museum. This detail alone could raise concern from a strictly ethical point of view.

The market value and democratisation of access to art and cultural heritage have continued to rise simultaneously during the second half of the 20th century. Many examples from the contemporary art market illustrate the outrageous rise in prices, but a distinction should be made between the contemporary market and the ancient and antiquities market, which is based on limited resources because the pieces cannot be

produced again. One cannot, therefore, separate demand from supply, and the differential can even encourage infractions in order to meet the demands of buyers. It is in this context that objects risk being looted and illegally sold, because the quality and quantity of archaeological objects available on the market remain limited, and despite the fact that national laws and international agreements clearly regulate and even prohibit such sales.

For this reason, ICOM's International Committee for Egyptology (CIPEG), the Egyptian government and concerned British organisations, including the Museums Association, all spoke out against the sale of the statue. Their efforts proved unsuccessful, however, because in defiance of the ethical standards of the industry, the statue was eventually sold for a record sum. On 1 August, 2014, Arts Council England ruled that this sale breached museum accreditation standards for collections management, and that the Northampton Borough Council will be ineligible for funding for the next five years.

It is still not known who purchased Sekhemka, but it is feared that the statue will leave the public domain of museums to enter into the private sphere, where it will no longer be accessible to visitors and researchers who have long been interested and fascinated by it.

From cultural object to commodity
Not only does this sale represent a loss for science and culture, but it also clearly illustrates the negative effects of the commodification of art and cultural heritage and the lessons we must learn from it.

The market value and democratisation of access to art and cultural heritage have continued to rise simultaneously during the second half of the 20th century. Many examples from the contemporary art market illustrate the outrageous rise in prices, but a distinction should be made between the contemporary market and the ancient and antiquities market, which is based on limited resources because the pieces cannot be

produced again. One cannot, therefore, separate demand from supply, and the differential can even encourage infractions in order to meet the demands of buyers. It is in this context that objects risk being looted and illegally sold, because the quality and quantity of archaeological objects available on the market remain limited, and despite the fact that national laws and international agreements clearly regulate and even prohibit such sales.

Because of the monetary value that we all – collectors, merchants, insurers, but also museums and major public institutions – give to cultural objects, they have become their own link in the global economic system. Cultural objects do not simply bear witness to a given time and civilisation but are now an economic commodity whose value has steadily increased since the 1980s. According to the Mei Moses World All Art Index, from 2000 to 2011, the global art market was even bigger than the stock market.

This commodity is increasingly considered a safe haven in turbulent economic times, as seen in 2008, when the biggest sale of work by a contemporary artist took place at the very moment stock exchanges and part of the banking system were collapsing³. At the same time, structures were created to support the growing economic activity around works of art, allowing free ports to multiply throughout the globe and laying the groundwork for art stock exchanges.

From valued piece to looted object
Periods of conflict and political and economic instability all provide opportunities for illicit excavations and trafficking of cultural objects. Recently, the number of illicit excavations has risen significantly in Syria and Iraq, along with the destruction and looting of cultural objects. This is all supported by high international demand which favours the development of the illegal art market – not to mention the fact that the destruction of these objects makes them even rarer and consequently more valuable. It therefore requires no stretch of the imagination to say that the exorbitant *legal* sale of an Egyptian statue could motivate some to obtain these types of objects illegally in the hope of selling

them off.

In fighting the illicit trafficking of cultural objects, we are faced with a phenomenon that threatens to swallow up the heritage of countries that are home to civilisations thousands of years old. The first line of defence, among a number of solutions, is to educate and raise the awareness of all as to the importance of protecting cultural objects and the vital link that exists between them and their place of origin. In addition to this basic concept, we must also consider the effects of the monetisation of art and antiquities.

Cultural objects do not simply bear witness to a given time and civilisation but are now an economic commodity whose value has steadily increased since the 1980s

By educating the public about this crucial issue, museums – the best places for preserving memory and human creation and beacons for understanding the succession

of talents, knowledge and actions that have shaped humankind's destiny over the centuries – have a key role to play in furthering this cause.

It must be said that generating interest in art and making cultural heritage as widely accessible as possible makes it valued but also – paradoxically – more fragile. With these two ideas so intrinsically linked to the core of ICOM's mission, all of its members must do what they can to both promote and protect humanity's cultural heritage. ■

¹The Sekhemka statue, made of painted limestone, is 76 cm tall and 29.5 cm wide. It depicts the inspector of scribes and member of the Fifth Dynasty's Royal Court, seated and holding a papyrus on his legs. This ancient Egyptian statue was sculpted between 2400 and 2300 B.C. English aristocrat Lord Northampton took the statue from Saqqara, Egypt in the 19th century (1849–1850) and offered it to the Northampton Museum sometime before 1880.

²See box, article 2.13.

³Damien Hirst sold nearly 100 works, directly through Sotheby's without going through the traditional art gallery circuit, for a total of 89 million euros on 15 September 2008, the very day Lehman Brothers collapsed.

ICOM Code of Ethics for Museums

Removing Collections

2.12 Legal or Other Powers of Disposal

Where the museum has legal powers permitting disposals, or has acquired objects subject to conditions of disposal, the legal or other requirements and procedures must be complied with fully. Where the original acquisition was subject to mandatory or other restrictions these conditions must be observed, unless it can be shown clearly that adherence to such restrictions is impossible or substantially detrimental to the institution and, if appropriate, relief may be sought through legal procedures.

2.13 Deaccessioning from Museum Collections

The removal of an object or specimen from a museum collection must only be undertaken with a full understanding of the significance of the item, its character (whether renewable or non-renewable), legal standing, and any loss of public trust that might result from such action.

2.14 Responsibility for Deaccessioning

The decision to deaccession should be the responsibility of the governing body acting in conjunction with the director of the museum and the curator of the collection concerned. Special arrangements may apply to working collections (See 2.7; 2.8).

2.15 Disposal of Objects Removed from the Collections

Each museum should have a policy defining authorised methods for permanently removing an object from the collections through donation, transfer, exchange, sale, repatriation, or destruction, and that allows the transfer of unrestricted title to the receiving agency. Complete records must be kept of all deaccessioning decisions, the objects involved, and the disposition of the object. There will be a strong presumption that a deaccessioned item should first be offered to another museum.

2.16 Income from Disposal of Collections

Museum collections are held in public trust and may not be treated as a realisable asset. Money or compensation received from the deaccessioning and disposal of objects and specimens from a museum collection should be used solely for the benefit of the collection and usually for acquisitions to that same collection.

2.17 Purchase of Deaccessioned Collections

Museum personnel, the governing body, or their families or close associates, should not be permitted to purchase objects that have been deaccessioned from a collection for which they are responsible.

Another successful year in Paris

ICOM held its Annual Meetings from 2 to 4 June, 2014 at the UNESCO House in Paris, France. More than 200 participants from museums and countries around the globe attended the three-day event

On the opening day of the meetings, renowned Japanese architect and recent Pritzker Architecture Prize winner, Mr Shigeru Ban, delivered a keynote speech on the theme of "Works and humanitarian activities." Looking back on his architectural projects, the speaker addressed a number of issues facing contemporary society, and notably those of sustainability and disaster relief, which figure prominently in his architectural approach. The speech elicited a great deal of enthusiasm from the audience, and was followed by a lively question-and-answer session with the architect, whose vast array of works includes the Nomadic Museum, the Centre Pompidou-Metz and the Aspen Art Museum, on how architecture is able to respond to the needs of museums and museum visitors.

The three-day programme also included the 79th meeting of the Advisory Committee, ICOM's counselling and recommendation body, which for the very first time, heard and discussed reports from the Regional Alliances, Technical Committees and Working Groups. Following the separate meetings of the National and International

Committees, the full-day session on Tuesday 3 June proved particularly effective, providing a platform for extensive discussion by various ICOM bodies on operational issues, as well as those related to governance. On the occasion of the traditional ICOM General Assembly on the closing day of the meetings, ICOM's 2013 Annual Report was presented, and the President's Report, the Financial Statements and the Management Report were approved unanimously by the membership.

In his opening speech, ICOM President Prof. Dr Hans-Martin Hinz, re-elected during ICOM's 2013 General Conference in Rio de Janeiro, Brazil, declared that his aim for the next two years is to see that ICOM is "fit for the future, making it more efficient as a service agency for its members, [while continuing] as a well-respected driving force for the protection of cultural heritage, inside and outside museums." Looking ahead, a new Strategic Plan is being drafted, based on the work being undertaken by two Working Groups. It will be presented during the next General Assembly, to be held during the next Annual Meetings, which will take place from 1 to 3 June, 2015. ■



The ethics workshop, a highlight of the ICOM Annual Meetings



The workshop was largely successful, garnering positive feedback, with a number of participants expressing their desire to implement similar activities in their respective countries and regions. The current objective is to further develop the method and material, ultimately publishing a manual for ethics trainers which will include case study material applicable to both general and region-specific issues.



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International Museum Day 2014

On 18 May, 2014, over 35,000 museums around the world celebrated International Museum Day (IMD), planning activities inspired by the theme *Museum collections make connections*. Created by ICOM in 1977 to raise awareness on the role of museums in the development of society, this annual celebration is an opportunity for museums to connect with local communities and to engage with institutions, colleagues and audiences around the world.

by Ena Lupine

Each year IMD gives rise to a host of creative and participatory activities that engage with and educate the public, drawing in visitors of all ages. This year was no exception. In Itu, Brazil, the Museu da Energia organised an event called *Arte no Beco* (Art in the Alleyway), bringing the museum to the street to raise awareness on the significance of museums and heritage preservation. In its second year running, this event encountered substantial success and drew a broad array of participants. Meanwhile, in Melbourne, the Jewish Museum of Australia organised behind-the-scenes sessions with its curatorial team to teach visitors about Jewish culture and history and provide background about the museum's collection, while the Feruglio Museum in Argentina organised a workshop to inform the public about museum professionals' work.

In Egypt, the Ministry of Antiquities waived admission fees for museums around the country and gathered artefacts from its storerooms for two temporary exhibitions, respectively hosted by the Egyptian Museum in downtown Cairo and the Coptic Museum in Old Cairo. A drawing competition was also organised for children, who were asked to choose and draw an object or story from the museum's exhibits. In the Philippines, the Jorge B. Vargas Museum held a two-week intensive museum training session on the theme *Museum collections make connections*, preparing youth to become "Junior Museum Guides" by teaching them about documentation, art and artefact handling, conservation, docenting, soft sculpture and drawing.

International Museum Day is also a perfect occasion for museum professionals to connect with international colleagues, sharing best practices and planning



IMD celebrations at the Livingstone Museum, Zambia, during ICOM President Hans-Martin Hinz's visit

activities, exhibitions and events together. The collaboration between the Hamada Children's Museum of Art in Japan, the International Museum of Children's Art in Norway and the Museum of Greek Children's Art in Athens is a prime example. In celebration of IMD, the three museums gathered elements from their collections to be presented together in an exhibition at the Greek museum. This project was motivated by the museums' belief in the importance of cross-cultural cooperation, which enables children's art museums to provide contemporary and future generations with a better understanding of their origins and of world history through art.

International Museum Day grows stronger and attracts new participants each year

In 2014, social networks and popular culture have been abuzz with the rise of the "selfie." Many museums have welcomed their visitors' enthusiasm for taking and sharing "museum selfies" on social networks, and the #MuseumSelfie hashtag has become increasingly popular. Museums were quick to react to this growing trend and many planned their IMD events around it.

ICOM Malta, for example, launched the competition *My Selfie–My Cultural Identity*, in which participants of all ages were invited take a selfie with an object from a museum's collection, posting the images on a designated Facebook page with an explanation of why the photographer



IMD celebrations in Kyrgyzstan

had chosen the particular museum and/or artefact. The Royal Museum of Ontario (ROM) also launched a social media campaign for IMD, inviting visitors to take pictures of the museum's collections and share them, using the hashtag #IMD2014. As the museum's website pointed out, "What better way to connect with our collections than to take a picture in our galleries and share it with the world!". Meanwhile, Sharjah Museums in the United Arab Emirates organised an Instagram project called #heartifact, inviting the public to photograph objects that are meaningful to them and post them along with a short description. The museum then created a collage of the

images and shared it with the public on International Museum Day.

International Museum Day is growing stronger and attracting new participants each passing year. This year, the National Museum of Afghanistan became the first in the country to celebrate the event, organising a seminar on the IMD theme and guided tours for students from Afghan schools.

ICOM President, Prof. Dr Hans-Martin Hinz, celebrated IMD 2014 in Zambia, where multiple workshops and meetings were planned to sensitise the public about the importance of protecting Zambian cultural heritage. Spending his time in

Lusaka, Choma and Livingstone, the President gave a number of speeches, expressing ICOM's commitment to become more active in the Southern African region.

2014's International Museum Day festivities opened museum doors to the public, engaging the community in a range of inventive, participatory and educational activities and raising awareness on the work museums carry out and the reasons why they are such essential elements of society. ICOM is looking forward to reaching out to even more new participants for the 2015 edition of IMD, featuring the theme *Museums for a sustainable society*. ■



A mother and son by the femur of the world's largest dinosaur discovered to date, during IMD celebrations at the Museo Paleontológico Egidio Feruglio in Trelew, Argentina



The joint exhibition by the Hamada Children's Museum of Art (Japan), the International Museum of Children's Art (Norway) and the Museum of Greek Children's Art in Athens

Appeal to visitors

Review by Juliette Fritsch, PhD, Chief of Education and Interpretation, Peabody Essex Museum, Massachusetts, US

MUSEUMS*



Engaging the Visitor
Designing Exhibits That Work
Stephen Bitgood
MuseumsEtc

If, as a museum practitioner, you have ever read some of the wealth of academic visitor research that is conducted in museums, it is likely you have encountered the work of Stephen Bitgood. Dr Bitgood is a psychology professor whose primary area of research is in social behavior and environments, and who has spent many years conducting case studies in museums, science centres, zoos and other cultural and heritage institutions. He is highly respected in the field, and this compendium, in which he aims to draw together decades of practice and situate findings in context with other well-known and trusted visitor research studies, should be welcomed and read with interest.

The book is divided into three main sections: interpretive text, interactive exhibitions and immersion. Dr Bitgood is clear in his introduction that he has selected these approaches from many possibilities, as they speak most directly to his own interest in researching the psychological processes of engagement. He is also direct about situating the book within the perspective of his own "attention-value" model, which he developed to measure understanding of the psychological processes of engagement. This is simultaneously the

Engaging the Visitor: Designing Exhibits That Work
Author: Stephen Bitgood
Editor: Museums Etc., 2014



Museum International
Achievements and Challenges in the Brazilian Museum Landscape. Adriana Mortara Almeida and Aedin Mac Devitt (eds). Paris: ICOM and Wiley/Blackwell, September 2014.

Published by UNESCO since 1948 and with Wiley-Blackwell since 1992, publishing rights for this academic journal, which promotes international exchange about museums and cultural heritage, were transferred from UNESCO to ICOM in 2013. In collaboration with its co-publisher Wiley-Blackwell, ICOM now holds exclusive responsibility for the editorial policy and content of the journal.

Its first issue was published in September 2014, focusing on the theme *Achievements and Challenges in the Brazilian Museum Landscape* and including 11 articles that explore Brazilian museums from a range of different disciplines and perspectives.

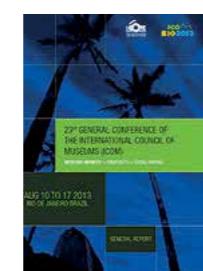
Available online: <http://icomunity.icom.museum/en/content/museum-international>

ICOM Iran

ICOM Code of Ethics for Museums in Farsi. Kouros Samanian (transl.). Tehran: Department of Museum Studies, Tehran University of Art, 2014, 16 p.

The *ICOM Code of Ethics for Museums* is now available in Farsi, the official language of Iran, Afghanistan and Tajikistan. The Farsi translation of the Code was launched in April 2014, during the visit of ICOM Ethics Committee President Dr Martin R. Schaerer to Iran. The *ICOM Code of Ethics for Museums* establishes the values and principles shared by ICOM and the international museum community, setting minimum standards of professional practice and performance for museums and their staff. It is now available in 37 languages.

Available online: http://icom.museum/fileadmin/user_upload/pdf/Codes/Code_ethics_museumFarsiKourosMay2014.pdf



ICOM Brazil

23rd General Conference of the International Council of Museums: Museums (Memory + Creativity) = Social Change, August 10 to 17, 2013, Rio de Janeiro, Brazil: General Report. Adriana Mortara Almeida, Carlos Roberto Ferreira Brandão, Maria Eugênia Leme Joseph, Maria Ignaz Mantovani Franco. Rio de Janeiro: ICOM and ICOM Brazil, 2014, 26 p.

Published by ICOM and ICOM Brazil, this 26-page report on ICOM's 2013 General Conference in Rio de Janeiro, Brazil gives an overview of many different aspects of the event, from its organisation, financing, and grants system to the various sessions organised by International Committees, book launches, and media exposure. The conference, held from 10-17 August, 2013, focused on the theme *Museums (Memory + Creativity) = Social Change* and was attended by nearly 2,000 participants from more than 100 countries and from all continents, 700 of whom hailed from Brazil.

Available online: http://icom.museum/uploads/tx_hpoindexbdd/v3_livreto_ICOM_ing.pdf

3 GOOD REASONS TO JOIN THE INTERNATIONAL COUNCIL OF MUSEUMS

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PARTICIPATE in the extensive programme at the Triennial General Conference including the next edition in Rio de Janeiro in 2013

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museum INTERNATIONAL

**The journal for museums and
museum professionals worldwide**

A new edition published by ICOM

ICOM is proud to announce the publication of its first issue of Museum International, an academic journal that promotes the exchange of information about museums and cultural heritage on an international level. Published by UNESCO since 1948 and with Wiley-Blackwell since 1992, publishing rights for the journal were transferred to ICOM in 2013. In collaboration with Wiley-Blackwell, ICOM now holds exclusive responsibility for the editorial policy and content of the journal.

Endorsing excellence

ICOM intends to continue the journal's tradition of fostering interdisciplinary research and encouraging best practices for the safeguarding and protection of cultural heritage, making some selected changes to the journal's editorial policy. An Editorial Board will choose themes that reflect contemporary issues in the museum field and the diversity of ICOM by drawing on the expertise of ICOM's International Committees.

This first issue focuses on the theme *Achievements and Challenges in the Brazilian Museum Landscape*. It includes 11 articles that explore Brazilian museums from a range of different disciplines and perspectives.



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<http://icommunity.icom.museum/en/content/museum-international>