

The value of museums: Stronghold for museum institutions in times of financial instability



Students in the Amsterdam Museum



De Ovale Zaal in Teylers Museum Haarlem

Photo left © Amsterdam Museum / Jeroen Oerlemans
Photo right © Teylers Museum Haarlem

As the financial crisis steers the European Union to the crossroads of political unity on the one hand and decay on the other, things are getting tough in the museum field. Political decisions are steering museums towards fundamental questions: Cut or close? Merge or marginalise? Pay the rent or pay the wages? Uncertainty was never as big as it is these days for museums.

In the Netherlands for example, an unprecedented 26% cut on all national museums is suggested by the Arts Council. Added to the cuts that were gradually made in the past years, the national budget for museums will drop by 38% in the period from 2010 until 2015. After years of slow but steady growth in financing, national museums now face a loss of more than a third of available resources. The same goes for some regional and a dozen of municipal museums. This is a major blow to their ambitions to attract bigger and more diverse audiences with breathtaking exhibitions and unique

“**Uncertainty was never as big as it is these days for museums.**”

acquisitions to add to the collections.

The case of wavering museums in the Netherlands is not unique. Similar and even worse situations can be found in several countries across Europe. But how can museums react adequately to such immense changes? And what can be said about the reasons for such changes in the public funding of museums?

One way is to send out the message that museums are of great value to society. This edition of NEMO news

is dedicated to this message. Following a research project done by the Netherlands Museums Association, the value of museums for society can be expressed through five key factors: the value of collections, the educational value, the experience value, the social value and the economic value. Eric Lagendijk's article in this issue covers the results of the project in depth.

Why should sending out this

message help us fight budget cuts? To be honest, it won't, at least not in the short run. But if one lesson can be learned from recent developments, it is that decision makers are not always aware of the societal values museums can have. The reason is that we don't mention it enough. As long as budgets are safe, why bother?

The great benefit about explaining your museum's value to society, is that it makes you realise what you are good at and where you leave room for improvement. It also facilitates the conversation with decision makers to better understand each others needs.

“**If one lesson can be learned, it is that decision makers are not always aware of the societal values museums can have.**”

This goes for individual museums, but also for museums as a collective on a regional, national and European level.

What's a cynic? Someone who knows the price of everything, but the value of nothing, as Oscar Wilde once said. Don't let cynicism stand in your way. Do good, and tell it!

By | Siebe Weide

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NEMO – The Network of European Museum Organisations is an independent network representing the European museum community. For more information about NEMO, visit: www.ne-mo.org

NEMO news

is produced by the German Museums Association

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Design: Hannu Rinne

Printing: MK Druck, Berlin, Germany

NEMO News is also available in pdf format at www.ne-mo.org

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With the support of the European Community budget line 'Support for bodies active at European level in the field of culture'



Education and Culture DG

"This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

Online consultation on Europe's new culture policy

NEMO's contribution the the Culture Programme 2014-2020

A budget no smaller than 400 Million Euros has funded cultural projects and initiatives since the EU started its culture programme in 2007. So far, the budget has helped to enhance Europe's cultural heritage by developing cross-border cooperation between cultural operators and institutions. Due to its success, the European Parliament and Council are working on a new culture programme, which is to replace the current one in 2013. In order to continue its funding, the EU has launched a public consultation to collect views from different sides. The Commission is gathering views from citizens, public and private organisations, local and regional authorities, ministries, relevant stakeholders in the field of culture in the EU and in third countries. Views are sought regarding the objectives, activities, and types of support within the new programme.

NEMO has taken this opportunity to express its opinion on the challenges facing Europe's cultural sector. In the stakeholder consultation, NEMO has not only expressed that there is a continuing need for a culture programme, but that the EU's main task remains forming one European common market for all goods, including the cultural ones. In NEMO's opinion, legal and procedural barriers between countries are artificial obstacles that can and must to be broken down in order to improve the transnational flow of cultural works and products. Regarding the unhindered mobility of works, the value of cooperation and reciprocity, the need to reduce the costs of lending and borrowing and the need to explore new modalities of mobility, NEMO stated: "This objective tackles the heart and main task of the EU." For museums, the mobility of collections, exhibitions and museum professionals are key to furthering, dispersing and developing their activities. To enhance mobility additionally, suitable working programmes with third countries beyond EU borders and around the world should also be encouraged.



Mobility tackles the heart and main task of the EU.

Another main objective of the new programme should be the physical and digital access to museums. "An active, vital, thriving cultural sector contributes to the development of society as a whole", stated NEMO, and requested legal and policy action to make museums accessible to all citizens. The network's representatives see digital distribution and exhibition platforms as one of the objectives at the top of the list, but also pointed out that digitisation should not be overrated. "It is clearly the only option in many cases but, for many museums, the use of the internet is more about attracting audiences to experience the real objects than providing digital access to collections", stated NEMO.

Regarding access, NEMO noted: "Too much culture is produced by, aimed at and consumed by 'middle class citizens'". Therefore European Programmes should also engage people who are economically and educationally disadvantaged. One central aspect that the new culture programme had not proposed, is the educational value of museums. Education being one of the goals of the new "Europe 2020" strategy, NEMO sees it as vital to promote this issue and to fund it additionally.

The transnational exchange of artefacts and international networking for exchanging experience and practice were other subjects of great relevance and importance in the representatives' points of view. Furthermore, NEMO suggested to increase the funding of informal and formal non-governmental networks who are usually run by volunteers and have little or no staffing, since they improve the collective view in place of institutional interests. Multi-annual funding was another suggestion, since the short-term perspective of one year can quickly hinder projects to be sustainable and successful and prevents organisations from developing a long-term strategy for their work.

By | **Johannes Schmitt-Tegge**

You can download NEMO's contribution to the consultation of cultural stakeholders at www.ne-mo.org > Activities & News > News & Statements > Archive 2010.

A Letter from the NEMO Chairman

Making plans in Europe takes a lot of time and patience. While the programme Culture 2007 is still running, the preparation of Culture 2014 is already a year underway. Under this programme the Union is defining its activities within the field of museums and has set itself several goals. It aims for mobility of professionals, collections and works of art, and encourages the intercultural dialogue between Europeans. The strategic background is even more ambitious. Culture is seen as the catalyst for creativity, which is needed to fulfill the Europe 2020 Strategy and make Europe the most innovative economy in the world.

Although the Lisbon Agenda is replaced by a new growth strategy due to the lack of results, its aims are still at hand. Therefore, in the consultation on the new Culture programme, NEMO will prompt the issue of innovation within museums as a condition to generate

added value to the Europe 2020 Strategy. Museums are at the brink of huge innovations in their field of work. The real step into the digital society is to be made, but experiments are still necessary in order to find the right way for adding to museums' values by means of the world wide web. Solutions for financing museums are still in development, such as crowdfunding and new forms of patronage. Simultaneously, museums are experiencing new opportunities in life long learning, tourism and other aspects.

We hope that Europe can fund or co-fund these necessary innovations, for the funding of museums as such is under big pressure. In return, museums should open themselves to even more cooperation on a European level, to which NEMO is committed and serves as the platform.

By I Siebe Weide

Photo © Fred Ernst



NEMO Activities

NEMO's new website

2011 started with the launch of a new layout for NEMO's website. We have worked towards a clear structure, reflecting the wide content and information available on the website. This includes in-depth information about the structure and history of the network itself, a member map with contact details, a section on news, projects and activities as well as major topics relevant to the museum community. Another section provides links to museum associations and ministries of culture across Europe along with notes for further reading on cultural politics. The new RSS feed allows you to stay up to date with the latest news, publications and events regarding our network.

You can visit the NEMO website at www.ne-mo.org



Framework-Partnership between NEMO and the EACEA

NEMO has been granted a three years operating budget from the Education Audiovisual and Culture Executive Agency (EACEA) of the European Commission (EC). This financial support over three years can be considered as a recognition of NEMO's work up to this day. The network has also been given a good opportunity to develop its work further.

NEMO will aim towards the consolidation of its networking activities for museums and museum workers in Europe. This includes providing information to museums on relevant EU initiatives and other issues of importance to the museum field as well as lobbying European institutions, particularly the EC. NEMO responds to policy issues such as copyright, funding programmes, statistics, and the role of museums. It will continue to increase the communication and evaluate the structure and activities of the network.



Education and Culture DG

The social value of museums: more than beautiful collections alone

Society provides many opportunities for museums, as two recent publications from the Netherlands have shown. The five social values of museums cannot be expressed in figures and monetary value. But if museums reach out to governments, civil organisations, educational institutions, cultural funds, the media and the private sector, they can seize these social values together and turn them into profit.

Social cost-benefit analyses are becoming increasingly common as a tool of government, and indeed the question of what resources and services provide the most value and whether this can be achieved at a lower cost is only logical in these times of austerity. However, not everything can be expressed in figures and monetary value, a realisation that prompted the Netherlands Museums Association to investigate the social value of museums. In addition, the Association also commissioned a study designed to calculate the social value of museums in euros – known as the welfare effects of museums.

Museums are a public resource, owing their existence to private initiative and public funds. In recent years, they have also established closer ties with the market. As the stewards of our public heritage, museums contribute significantly to Dutch society, which justifies their reliance on public funds. Impelled by the current cutbacks from government and general social changes, museums are looking to form alliances with the community, in order to find a new balance between private initiative, government and the market.

Dutch museums have a tradition to uphold when it comes to social significance and funding. For example, the Teylers Museum in Haarlem was founded by private individuals in 1784, becoming the first public venue devoted to science and art where members of the public had the opportunity to acquire and share knowledge. During the 19th century the museum's collections gradually expanded, which involved the addition of new exhibition rooms. Governments also recognised the social value of museums and began to assume responsibility for collections and their preservation, the Dutch central



A kids space designed by Olafur Eliasson in the Hamburger Kunsthalle

government being the first to focus on museums in its cultural policies. The nationalisation of museum property and its funding is a permanent legacy of the reign of King William I.



The total amount in government grants provided to museums is nearly equivalent to the increased prosperity these museums create.

During the first half of the 20th century, the central government set about to establish a museum policy, necessitated to some extent by the growing number of private individuals bequeathing collections to the government. Municipal and provincial administrations followed suit, as did the universities. This relationship between public and private initiative along with cultural and civic organisations has helped create a vital and easily accessible sector with a high degree of public involvement. The most

recent Museum Weekend held in the Netherlands, for example, attracted nearly one million visitors, demonstrating the social reach of museums during a single weekend.

In the recent publication 'More than worth it' ('Meer dan waard'), the research and consultancy firm DSP-groep systematically described five social values of museums. The **collection value** represents the 'core business' of museums: collecting, preserving and exhibiting special objects, collections and other resources. The **connecting value** epitomises museums as a link between their collections, the public and other interested parties, as well as their role in building a bridge between the past, present and future. No organisations are better positioned than museums when it comes to explaining and interpreting the present and future by means of special objects and stories gathered from the past. Museums also serve as learning environments – this can be called their **educational value**. The enjoyment and pleasure people gain from their visit, the museums' **aesthetic**

value, differs from the **economic value**, which includes factors such as tourist spending and job creation. This broad range of values demonstrates that museums are more than just buildings displaying objects and narrating episodes of our culture heritage.

A recently completed social cost-benefit analysis revealed that the net annual revenue generated by the museum sector is roughly equal to the total amount the sector receives in government funding. In other words, the total amount in government grants provided to museums is nearly equivalent to the increased prosperity these museums create. On balance, every euro the government invests in museums generates another euro, in the form of tourist spending, improved knowledge, and tax revenues. This study – ‘Treasure of the city’ (‘De schat van de stad’) – was conducted by ‘Atlas voor Gemeenten’, a reference guide for municipalities that describes and explains Dutch neighborhoods, cities and regions regarding economy, infrastructure, culture and other factors.

Oscar Wilde famously wrote that a cynic is someone who knows the price of everything and the value of nothing. He was right on the mark: not everything of value can be expressed in financial terms, and museums demonstrate that arguably more than any other sector. After all, who could fail to be impressed by all the beautiful, unique, exquisite and fascinating objects that museums collect, conserve and exhibit? Like Wilde’s cynic, museum visitors may also wonder about the monetary value of a particular collection or a world-class work of art.



Family entertainment at the Dutch Water Museum

Photo © Nederlands Watermuseum / Jurien Poolies

The research of the Netherlands Museums Association aims to highlight the other side of museums’ values: their quality as depositories and exhibition areas for collections which we, as a society, can be proud of. In addition, museums are valuable because they attract visitors and tourists, many of whom want to enjoy these collections and learn more about them. Museums connect people in a variety of ways – people who share a common interest and passion, which is a social value in itself. This value is evident every day, in the sense that visiting a museum – alone, with friends, family members or a school class – is also a day out, a day to travel to the city centre, another city or village and immerse yourself in a collection you are eager to explore.



Not everything of value can be expressed in financial terms, and museums demonstrate that more than any other sector.

When we use policy terms such as ‘participation’ and ‘education’, ‘entrepreneurship’ and ‘involvement’, we are really talking about a group of children from the local primary school who go to see a Van Gogh painting for the first time and wonder how the painter was able to create such a masterpiece using all those little dots. We are also thinking of senior citizens from a nearby care home who visit the Nederlands Openluchtmuseum (Open Air Museum) to re-experience what the Netherlands was like when they were growing up. Policy concepts should always be understood in their social context and in their outcome for the public.

Identifying and promoting the public value of museums is only the beginning. The next step calls for the museum sector, government and private sector to join forces and invest in these museum values, in order to capitalise on this value in a modern and innovative way. In this process, partnership is vital.

If we factor in social value which cannot be expressed in cash, we also

find that museums have a significant value as public resources. Therefore, a great deal of work is yet to be accomplished by the museum sector and society: we can use the social value of museums more effectively if museums reach out proactively. This includes building ties with new, less traditional partners, including social cooperations such as housing corporations, health and immigrant organisations. If the museum sector, governments, civic organisations, educational institutions, cultural funds, the media and the private sector strengthen and improve their partnerships and their focus, each euro invested is sure to create even more profit.



Staircase at Hamburger Kunsthalle

Photo © Romanus Fuhrmann-Rickert

Museums are venturing beyond their own gates and are forming alliances with civil organisations that are somehow linked to the five values named above. This is important, as museums, their buildings, their collections and their resources are at the heart of the community. The heritage entrusted to museums is not for sale, which is why we can all be part of it. This is how our heritage connects us from generation to generation, visit after visit, story after story. It opens up enormous potential, from which we all hope to benefit.

By | **Eric Lagendijk**

Both publications (only available in Dutch language) can be downloaded at www.museumvereniging.nl > Projecten & onderzoek > Onderzoek > Meer dan waard – Schat van de stad



Photo © Vladimír Šucha

An Interview with Vladimír Šucha

Vladimír Šucha is Director for Culture and Media at the Directorate General for Education and Culture of the European Commission. Formerly he was Director of the Slovak Research and Development Agency and also worked as Principal advisor for European Affairs to the Education Minister of Slovakia. He has been working at the Slovak Representation to the EU in Brussels for four years as counselor for research, education and culture. At the same time he has a long-term academic background as full professor of the Comenius University in Bratislava and as visiting professor in many countries.

In your opinion, what are the most important values of museums?

Museums share a complex set of values associated with memory, which question our present through exposure of contemporary thinking and creation, with diversity and openness, with transmission and education. They teach us many things about our history, including the wonderful diversity found in various cultures both past and present. They tell us about the wonders of nature, technology, science and many other domains. They collect, preserve and document items that are important to humanity including everything from the mundane and common to the rare and unique. They present collections, exhibitions and educational activities that delight and stimulate intellectual exploration, creativity and intercultural dialogue.

While the intrinsic value of museums is apparent to most, their economic impact is also worth considering. Museums may attract tourists and contribute to shaping the image of a region or of a city. Museums such as le Louvre in Paris or the Tate in London attract millions of visitors on a yearly basis. Think also about the role of the Guggenheim Museum in the regeneration strategy of Bilbao in Spain. Museums can also develop, sometimes in partnership with other actors, profitable businesses as supplement to their fundamental

missions. They therefore also constitute an asset for economic development at local and regional level.

In which way does the Agenda for Culture reflect these values?

The Agenda aims at bringing together and mobilising all the actors around three major objectives: cultural diversity and intercultural dialogue; culture as a catalyst for creativity; and culture as a key component in international relations. It has also introduced the Open Method of Coordination (OMC) in the field of culture. The objective of this method is to increase the cooperation between EU Member States through the collaborative work of experts on topics of common interest where collaboration can clearly lead to improvements for the cultural community in Europe.

“**Museums have to establish their own priorities, which are not the same in every museum, and find out the ways allowing them to deliver these outcomes.**”

Just to give you one example on how the work of these experts can relate to the activities of museums: One OMC group worked on the mobility of museums collections. This group based its works on earlier reports like “Lending to Europe”, published in 2005. In June 2010 it issued recommendations to the Member States, the museum Community and the European Commission in five

main areas: state indemnity schemes; immunity from seizure; long-term loans; prevention of theft and illicit trafficking; and mobility of museum professionals. This group will now work on ways and means to simplify the process of lending and borrowing with the view to producing a toolkit for use by national administrations on state indemnity provisions and other relevant issues.

To give you another example, we also have a group focusing on how public culture and arts institutions may widen their audiences. The initial focus of the group will be on widening access and increasing participation especially by disadvantaged groups. A further more specific focus will be on how public arts and cultural institutions may facilitate exchanges among cultures and between social groups. Within this process, the intercultural dimension of heritage will be at the centre of reflections. Even though the focus is not exclusively on museums, it is clear that museums will be a central element of the picture.

To which of the six priority areas mentioned in the Work Plan (diversity, creative industries, skills and mobility, cultural heritage, external relations, statistics) do museums contribute strongest, and why?

The priority on cultural heritage includes a specific focus on the mobility of collections which addresses specifically issues of interest for museums. However, since museums clearly contribute to cultural diversity and intercultural dialogue, to informal learning (and therefore to the acquisition of skills that

are not presently taught formally in schools, like creativity and flexible thought), to regional development, almost all areas of the new Work Plan for Culture will benefit from the museums' contribution. Just take the regional dimension. There are many ways museums can contribute to urban regeneration, territorial cohesion or social inclusion across European regions. There is a need to better sensitize regional authorities about the role of culture and cultural institutions in boosting their socio-economic development and to make them realize they can use the money they get from the Structural Funds to do just that!

How can museums increase their significance in the other, less essential areas?

It is probably best for each museum to revisit its missions with a view to maximize its contribution to society. Museums have to establish their own priorities, which are not the same in every museum, and find out the ways allowing them to deliver these outcomes. Public-private partnerships have a good potential in this context. In more general terms, museums should pay attention to the rationalisation of their collections.



We need to do more to explain the public value of culture and cultural institutions.

Sometimes these are too large and therefore less attractive and coherent to the public. While I am convinced that European museums have reached excellence in the conservation and research areas, they should invest in interactivity, in order to provide "hands-on" experiences, which are very valuable from the educational point of view. For those which haven't done it already, digitisation remains an important topic.

It provides online access to cultural heritage collections thus broadening their scope of appeal and making their resources globally accessible and engaging with different audiences.

As mentioned in the Dutch study 'More than worth it' ('Meer dan waard'), the

five values of museums are the collection, connecting, educational, aesthetic and economic value. How does the EC take into account "soft" merits like e.g. the aesthetic and connecting value of museums?

As stated before, at European level, there is increasing awareness on the potential that museums have for urban regeneration, territorial cohesion and social inclusion. The impact of investment in culture to local and regional development, often translated in support to museums, has been outlined in a study that we have recently commissioned. Nevertheless, we do recognize that there is a need to reinforce the narrative, and this is where the OMC work may play an important role. The expected outcome of the OMC will be a handbook outlining good practices but also principles and concrete methods for implementation of a consistent policy on inclusion and diversity in cultural institutions; we hope that this will provide a useful contribution to the effort that museums are undertaking.

Where do you see need for improvement in European policy making regarding museums' values?

We are open to any recommendation that suggests improvements in our policy towards museums. It should however not be forgotten that Member States, regional and local authorities have a more important role to play in this context than the European Commission itself, not only due to the principle of subsidiarity, fully applicable in the area, but also due to the fact that museums shall work as poles of attraction, development and learning at the grassroots level. The approach should be bottom-up, not the other way round.

In times of financial crisis and budget cuts, museums as public institutions have to explain their social significance and relevance. How can museum institutions maintain their role in spite of cutbacks in the cultural sector?

I agree with you that the final crises did not create the best atmosphere for the public financing of the cultural sector. However, the awareness of public

authorities must be raised to the fact that museums have value, encompassing, but not confined to, utilitarian and instrumental outcomes. As I mentioned before, museums attract tourists and other business interests.

But if political support for museums decreases, how can museum institutions achieve social objectives while maintaining and safeguarding their values and identity?

This is not an easy question and there is no easy answer. It is not specific to museums but spreads more broadly through the entire cultural sector. We need to do more to explain the public value of culture and cultural institutions. It is necessary not only to maintain some level of public funding but also to attract new categories of donors. At the same time, the legal framework and fiscal environment have to facilitate private investments and donations to cultural institutions. On the other side, cultural institutions have to be more open to new partnerships, to managing and financing different activities in different ways, extracting revenue from more business oriented activities to finance more public service missions.

Which museum values will face the greatest challenges in the years to come, and why?

Recent policies tend to over-emphasise the measurable economic impact of services or institutions for the public good, using market data for that purpose. The challenge for museums will be to provide quantified data to justify being granted public support and to prove that the benefits they provide are not all open to economic evidence. Pressured into delivering against social and economic policy objectives and required to justify their existence in terms specified by funding bodies, museums could develop a typology that describes their value regardless of figures and monetary benefits.

By | Johannes Schmitt-Tegge

You can download the Study on the contribution of culture to local and regional development at http://ec.europa.eu/culture/key-documents/doc2942_en.htm

About: HUNGARY

In noble rivalry with Vienna and other centres in the region, Budapest ambitiously developed various museums until World War I. However, economic demise and, mostly after World War II, political isolation prevented the country from completing this programme. Now, more than two decades past the end of Communism, how have democracy and market economy shaped the museum scene?

Whilst the greatest asset of Hungary's museums still lies in their collections built up in their Golden Age peaking in the 1910s, these holdings have remained incomplete in range and uneven in quality. Especially the international sections have failed to grow, turning Hungarian museums increasingly into national institutions over the past hundred years. Another setback is the lack of new museum buildings throughout the 20th century. Vast collections (such as a long-planned Science Museum) have never yet had appropriate placement, resting in depots.



Photo © Magyar Nemzeti Múzeum

The Hungarian National Museum in Budapest

The presentation of the collections also calls for new strategies. Although visitors expect dynamism, many museums focus still on the permanent exhibition, indeed its rather conservative version. Hungarian institutions only slowly depart from the authoritative status of holders of objective truth. A good example to follow includes the Skanzen Open-air Museum in Szentendre.

Few museologists dare to address sensitive topics. A number of colleagues consider their workplace still an ivory tower, exhibitions tend to evade controversies. Positive cases include the thought-provoking shows of the Holocaust Museum, the Gizi Bajor Museum of Theatre and the Municipal Art Museum in Miskolc. It is one of the greatest challenges to make more museums venture into the domain of

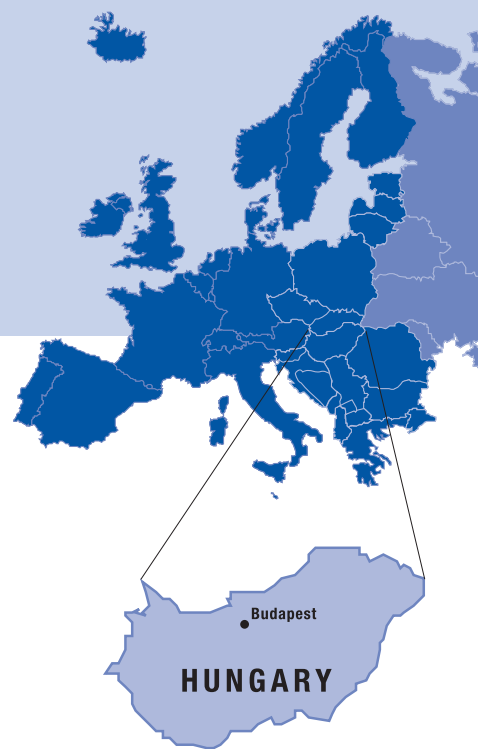
critical discourse and adopt new methods of presentation.

Whereas many museum curators expect the central and local governments to bolster the crumbling budgets of the institutions first as a condition of improved performance, others argue that politicians are unlikely to fund museums more generously as long as these cater but to a narrow audience, providing only limited public benefit. The Communist regime (1948-1988) supplied museums, like all fields of culture, with more financial means; yet this safe background reduced their ability to produce and present research according to public interest.

Since the fall of the Berlin Wall, museums outside the capital have suffered the biggest losses. In the cities and provinces all museums are under the waning patronage of local authorities; and many (e.g. in Székesfehérvár and Szombathely) had, no doubt, a more flourishing period three to four decades ago than now. Pécs boosted its museums briefly as European Capital of Culture in 2010; Debrecen has recently erected a new exhibition centre with the overt aim of competing with the capital; Győr, Paks and Vác have all succeeded in expanding their museums over the past 20 years.

Some museums cooperate with private benefactors, mostly in art. The first private art museum in Budapest (MEO) closed after a few years, another one in Kogart is being managed on a sustainable basis, yet in prolonged conflict with the arts profession over matters of ethics and content. In Veszprém, the municipality and private collector László Vass collaborate excellently, suggesting that civil society should be given a bigger stake in setting up and running museums; only too many in the profession cling to the paternalist concept of the state looking after culture.

Construction boom after the Millennium yielded growth in archaeology, with the administrative side of heritage preservation



remaining a political battlefield to date. Bad luck for these institutions? Not necessarily. Many other museums in the country yearn for similar attention by politicians and the media, if with less conflict. The museum landscape is still one of Hungary's Sleeping Beauties, to be re-invigorated by better university training, wider on-line access, clever cultural tourism, bold urban development, and a generation change among the opinion-makers, as much as to be re-discovered by the international community.

By | Gábor Ébli



Hungary

is situated in the Pannonian Basin in Central Europe. Since its total revision in 1989, the constitution safeguards Hungary as a parliamentary democratic republic. Counting 10 million inhabitants, the country has become one of the top 30 tourist destinations worldwide, making tourism one of the most important sources of income. Especially the country's capital and largest city Budapest is well visited.