

ESPEN HERNES □ Norveška uprava za arhive, knjižnice i muzeje, Oslo, Norveška

Norveška uprava za arhive, knjižnice i muzeje – NALMA

Norveška uprava za arhive, knjižnice i muzeje (The Norwegian Archive, Library and Museum Authority – NALMA) javna je ustanova pod nadležnošću Ministarstva kulture, a bavi se crkvenim pitanjima. Osnovana je 2003. s ciljem uspostavljanja sveobuhvatne i jedinstvene politike prema arhivima, knjižnicama i muzejima te za poticanja njihova razvoja. Do tada su postojale posebne uprave za svako od navedenih područja.

NALMA je na prvoj crti suradnje državne uprave s muzejima – na mnogim područjima intenzivno surađuje s muzejima, županijama (19) i lokalnim vijećima (435). Ima savjetodavnu ulogu prema Ministarstvu kulture i drugim ministarstvima te administrativnu i razvojnu zadaću u odnosu prema muzejima. Njezini zadaci obuhvaćaju povezivanje institucija, stručno usavršavanje, osmišljavanje i financiranje projekata, provedbu istraživanja, prikupljanje statističkih podataka, izradu publikacija, organiziranje seminara i dr.

Uprava radi i na mrežnoj prezentaciji norveške kulture i muzeja. Jedan od njezinih projekata jest norveška kulturna mreža, čiji je dio i *museumnet*. Danas (2007.) NALMA ima 65 zaposlenika i raspolaže s 4,5 milijuna eura namijenjenih financiranju projekata arhiva, knjižnica i muzeja.

Moto NALMA-e jest: *arhivi, knjižnice i muzeji izvori su znanja i iskustva za svakoga*.

Osnovne vrijednosti koje NALMA zastupa i nastoji postići svojim djelovanjem jesu: tolerancija, demokracija i sloboda govora; imanentna vrijednost kulture; pravo pristupa informacijama; kulturna raznolikost; socijalna inkluzija; univerzalni pristup i učinkovito korištenje društvenim resursima.

S korisnikom u žarištu interesa, NALMA nastoji ostvariti svoju viziju i ciljeve širenjem svijesti u javnosti o ulozi arhiva, knjižnica i muzeja; poticanjem i započinjanjem razvoja i nužnih reformi u tom sektoru; razvojem i jačanjem međusobne suradnje arhiva, knjižnica i muzeja te njihove suradnje s drugim institucijama i organizacijama; promoviranjem najboljih praktičnih rješenja;

otvorenim dijalogom sa stručnjacima te utjecanjem na javnu upravu.

Norveška i muzejski sektor

Norveška kao nezavisna država ima relativno kratku povijest (od 1905. g.). Danas ima 4,6 milijuna stanovnika. Brojni su mali, lokalni i regionalni muzeji koji prikazuju povijest Norveške, osobito razdoblja borbe za neovisnost, čiji su dio bili i tadašnji muzeji; mnogi pričaju istu priču. U posljednje vrijeme to se nastoji promijeniti i muzeji se sve više bave suvremenim temama koje su važne za društvo.

Ministarstvo kulture upravlja s otprilike 100 muzeja koji su financirani izravno iz državnog proračuna. S otprilike 15 muzeja upravljaju druga ministarstva, među kojima je i pet sveučilišnih muzeja. Vodile su se rasprave i o mogućnosti da svi muzeji budu pod upravom Ministarstva kulture, ali se od toga odustalo, tako da su za neke muzeje nadležna druga ministarstva, npr. Ministarstvo obrazovanja ili Ministarstvo obrane.

Osim toga, postoje i brojni mali muzeji koji ne dobivaju državna sredstva i podupire ih samo lokalna uprava.

Kratak pregled statističkih podataka za 2005.

Odrediti broj muzeja u nekoj zemlji uvijek je teško. U Norveškoj postoji oko 400 jedinica (muzeja) s 800 lokacija. Godine 2005. 188 muzeja dalo je podatke na temelju kojih je izrađen statistički pregled. Te su godine muzeji zabilježili 9 milijuna posjeta, što je dvostruko veći broj od broja stanovnika. Norveški muzeji čuvaju 18 milijuna predmeta, od kojih je 8 % izloženo. U muzejima je puno radno vrijeme zaposleno 3.550 osoba. Osim toga, u norveškim je muzejima 16 milijuna fotografija. Pod zaštitom je 4.800 građevina.

Ukupni proračun namijenjen za tekuće troškove muzeja iznosi oko 300 milijuna eura. Procjenjuje se da 70% tog iznosa (210 milijuna eura) dolazi iz javnih izvora, odnosno da muzeje u tolikom iznosu financiraju država te regionalne i lokalne uprave, dok 30% potječe iz drugih izvora – sponzora, ulaznica, prodaje suvenira i sl. Ti brojevi pokazuju da norveška muzejska scena znatno ovisi o javnom novcu.

Norveška muzejska reforma

Početak 1990-ih godina bio je prijeloman za norveške muzeje, kao uostalom i za one u drugim europskim zemljama. Muzejska je zajednica do tada bila prilično konzervativna; dvadesetak godina, od 1970-ih do 1990-ih, na muzejskoj sceni nije bilo većih promjena. Devedesetih godina u Norveškoj su počele mnoge rasprave o statusu muzeja, nastojalo se definirati stanje muzeja, a iz toga su proizašli i određeni dokumenti. Među najvažnijima je *Bijela knjiga br. 22 (1999.-2000.) – Izvori znanja i iskustva*. U njoj se iskazuje potreba za poticanjem i jačanjem suradnje između muzeja, knjižnica i arhiva. Također se pokazala potreba reorganizacije muzejskog sektora, kako bi se dobio manji broj jakih institucija. Vlada je, zapravo, donijela odluku o razvoju nacionalnih muzejskih mreža i o financiranju toga projekta. Tim je dokumentom upravljanje tim sektorom preneseno s Ministarstva kulture na Norvešku upravu za arhive, knjižnice i muzeje.

Pozadina i ciljevi muzejske reforme

Program muzejske reforme započeo je 2002. kao nacionalna inicijativa za poboljšanje muzejskoga sektora s velikim brojem malih jedinica. Naime, Norveška je na početku reforme imala vrlo rascjepkanu muzejsku scenu, mnogi su mali muzeji i zbirke nastali privatnom inicijativom kolekcionara i temeljili su se na entuzijazmu pojedinaca ili lokalne zajednice. Stoga je postojala potreba za profesionalnijim pristupom. I oni s sami kao problem isticali komunikaciju, zaštitu, konzervaciju, sigurnost i istraživački rad te su se obratili vlasti za pomoć.

Vlast je rješenje za podizanje razine kvalitete rada vidjela u priključivanju takvih muzeja većim institucijama. Pristupom većoj instituciji povećala bi se sredstva kojima bi muzej raspolagao zbog svježeg priljeva novca namijenjenog reformiranim muzejima. Kad bi mali muzeji izabrali suprotnu opciju, bili bi isključeni iz dodatnog financiranja. Dakle, priključivanje većoj instituciji dobrovoljno je, ali je istodobno uvjetovano financiranjem. Norveška se razlikuje od drugih zemalja po tome što reforma obuhvaća muzeje na svim trima razinama: lokalnoj, regionalnoj i nacionalnoj. Svaki muzej, pa i veliki, nacionalni, pripada i lokalnoj, i regionalnoj, i nacionalnoj upravi te sve te tri razine sudjeluju u upravljanju njime. Međutim, u Norveškoj se nastoji da nacionalni muzeji budu što internacionalniji, a ne da se previše zaočupljaju lokalnom sredinom. Tri najviše razine muzejske reforme jesu *uporište u lokalnome, regionalna konsolidacija i nacionalne mreže*. Cilj reforme je stvaranje većih jedinica sa širom stručnom bazom i ekonomski jačih, što podrazumijeva udruživanje nekoliko muzeja u veću cjelinu (konsolidaciju).

Rasprave o muzejskoj reformi i dalje traju, no dobro je što postoji veliki politički interes svih koji sudjeluju u upravljanju muzejima.

Financiranje reforme

Vlada je osigurala financiranje provedbe reforme. Ukupno povećanje sredstava iz središnjeg proračuna u razdoblju od 2002. do 2008. za program muzejske reforme iznosi otprilike 30 milijuna eura, što je 40% više novca od središnje uprave. Država osigurava maksimalnih 60% u kombiniranom javnom financiranju. Slijede je županije i lokalna uprava. Istina, velike nacionalne muzeje država financira i mnogo izdašnije, ali ideja je da sve tri razine vlasti budu demokratski zastupljene. Na taj su način neki muzeji reformom udvostručili sredstva kojima raspolažu.

Strukturalna revolucija

Od 2002. do 2007. g. u norveškim su se muzejima dogodile znatne promjene. U tom se razdoblju broj "glavnih" muzeja smanjio s otprilike 350 na 100-tinjak, a država izravno financira njihove tekuće troškove. Uspostavljen je novi odnos između javne uprave i muzeja: muzeji su podijeljeni unutar različitih razina uprave.

Muzeji imaju svoj organizacijski model. Teži se tome da muzeji budu neovisne ustanove, s vlastitim ciljevima i metodama provedbe svoje politike. Oni imaju vlastiti opseg djelovanja koji nema veze s javnom upravom. Slobodni su, mogu istupati otvoreno, biti kritični, riječju, uistinu neovisni i nitko iz javne uprave ne može narediti ravnatelju muzeja da mora raditi na određeni način. Ipak, muzeji većinu novca dobivaju od vlade i lokalne samouprave. Zaposlenici u muzejima nisu državni službenici ili zaposlenici bilo koje druge razine javne uprave nego zaposlenici nezavisnih institucija, i to smatramo demokratskim postignućem. Oni bi trebali biti demokratska radna sredina koja funkcionira kako treba, s reprezentativnim vodstvom, odgovornim zaposlenicima i propisnim raspolaganjem novcem.

Važno je da sve tri razine demokratske vlasti rade usuglašeno, a zadaća NALMA-e, s državne strane, jest da pronađe način kako da određeni muzeji u određenom razdoblju dobiju više novca te da postigne da županijska i gradska vlast slijede taj smjer. To zasad i uspijeva, ali u budućnosti, kad ne bude tolikog priljeva "svježeg" novca, očekujemo da bi moglo biti problema.

Državna politika, ciljevi i namjere

Norveška nema zakon o muzejima. Postoji zakon o knjižnicama i o arhivama, ali ne i o muzejima, niti se takav zakon planira. Trenutačno je važnije donošenje smjernica opće kulturne politike. Norveška nema ni formalni sustav muzejske akreditacije. Međutim, postoji cijeli spektar ciljeva i očekivanja koji su formulirani u javnim dokumentima. Unutar općenitih parametara muzeji određuju vlastite ciljeve te na temelju njih izrađuju godišnje programe koji se odnose na dokumentaciju, zaštitu i konzervaciju, komunikaciju, sigurnost i istraživanje, pri čemu se vode standardima, ali i nastoje

zadovoljiti određene specifične potrebe, npr. političke potrebe i niz drugih. Nastoji se postići da muzeji budu slobodne, odgovorne institucije koje postavljaju vlastite ciljeve i rade na tome da ih ostvare.

O planovima i rezultatima muzeji podnose godišnje izvještaje središnjoj upravi, zajedno sa statističkim podacima i drugim informacijama. NALMA je 2006. g. izradila novi mrežni sustav za prijavljivanje programa i prikupljanje statističkih podataka putem online formulara. Ona koordinira sve izvještaje i podatke iz svih muzeja. Riječ je o sustavu koji dobro funkcionira i daje kvalitetne informacije. Podaci se prosljeđuju Vladi i lokalnoj upravi te natrag muzejima. Dio podataka objavljuje se u statističkim pregledima.

Kulturna revolucija?

Je li riječ o nekoj vrsti kulturne revolucije? Želja je bila stvoriti sektor koji će biti aktivniji u društvu, zanimljiviji i usmjereniji prema korisnicima, institucije koje će biti pouzdane, disati s društvom, a ne biti poput neovisnih korporacija. U Norveškoj ne želimo da muzeji budu institucije koje će se baviti samo obradom zbirki i fondova te dokumentacijom nego da budu aktivan dio društva, da budu u službi društva.

Muzejska reforma stvorila je mnoge nove jedinice, ustanove, ravnatelje, odbore, mnogo je političkih rasprava, što je dobro. Reforma je potaknula nove diskusije i povećala zanimanje javnosti za muzeje. Proces reforme osnažit će muzeje u njihovoj ulozi aktivnih i relevantnih mjesta za stjecanje znanja i iskustva.

Osim društvene uloge muzeja i orijentiranosti prema korisnicima, ostali ključni pojmovi muzejske politike koja je u pozadini reforme jesu dijalog i uspostavljanje neovisnog opsega djelovanja.

Nacionalne muzejske mreže

Nacionalne muzejske mreže uspostavljene su Vladinom uredbom. Riječ je o nizu tematskih mreža u koje su uključeni muzeji koji se financiraju iz nacionalnog proračuna. Teži se tome da u budućnosti muzeji više surađuju i na regionalnoj i na državnoj razini.

Cilj umrežavanja jest koordinacija tematski specijaliziranih ustanova i racionalizacija korištenja resursa, kao i racionalizacija prilikom nabave građe. Umreženi muzeji rade zajedno, dobivaju novac za projekte, organiziraju seminare, komuniciraju, a u budućnosti će i priređivati izložbe. Važno je uspostaviti što više interakcija među muzejima jer oni danas rade svaki za sebe.

Neki od ključnih pojmova koji pridonose efikasnosti mreža jesu razvitak, odgovornost, podjela zadataka i protok informacija. NALMA kao koordinator daje inicijative i razvija mreže u uskoj suradnji s muzejima. Mreže nastaju na temelju odluka koje dolaze iz središta i na temelju poticaja iz samih muzeja. Svaka mreža ima matični muzej koji imenuje NALMA.

Muzej koji pokreće određenu tematsku mrežu u svome prijedlogu obrazlaže razloge zašto je predložena tema zanimljiva i donosi metodologiju rada te daje popis muzeja uključenih u mrežu. Ako prijedlog zadovoljava, NALMA odobrava osnivanje mreže. Svaka mreža mora biti otvorena za sve muzeje.

Nacionalne muzejske mreže koje trenutačno postoje bave se ovim temama: ženskom povijeću, poviješću medicine, radničkom kulturom, ribarstvom i primorskom kulturom, poljoprivredom, rudarstvom, šumarstvom, poviješću industrije i tehnologije, zrakoplovnom poviješću, glazbom i glazbenim instrumentima, dvorcima i palačama, pejzažnom arhitekturom, diseminacijom umjetnosti, građevinarstvom i obrtom, čuvaonicama, suvremenom dokumentacijom, manjinama i kulturnom raznolikošću.

Vode se rasprave o tome koliko bi mreža moglo postojati, u koliko se njih neki muzej može uključiti s obzirom na postojeće resurse i dr. NALMA kao koordinator pregovara s nekim muzejima o uspostavi određenih mreža. Neke mreže nedostaju, npr. prirodoslovna mreža i mreža sveučilišnih muzeja.

Scenariji za 2025.

Tijekom 2006. g. NALMA je, u suradnji s konzultantskom tvrtkom, provela projekt istraživanja mogućih scenarija za budućnost muzeja u Norveškoj. Željela se dobiti slika o tome kako bi muzejski sektor mogao izgledati 2025. g., s ciljem povećanja svijesti uprava muzeja o kriterijima za donošenje budućih odluka vezanih za upravljanje muzejima. Trendovi o kojima valja voditi brigu prilikom izrade planova za budućnost jesu:

- globalizacija;
- individualizacija;
- digitalizacija;
- multikulturalno društvo i miješanje kultura;
- privatno i javno bogatstvo te blagostanje;
- društvo znanja, cjeloživotno učenje, reforma obrazovanja;
- razvoj kulture i industrije;
- turizam i "kulturizam";
- porast broja starije populacije;
- ograničenost vremena (ne novca), promjene medija – dokudrama, infotainment, preobilje informacija i informacijski kaos.

Poslovi NALMA-e u budućnosti

NALMA i dalje mora pridonositi restrukturiranju i transformaciji muzeja iz "pasivno obrazovnih" u "aktivnije" institucije koje imaju važnu ulogu u društvu. Moramo priznati da u tome ne očekujemo potpuni uspjeh. Jedan od zadataka jest i poboljšanje muzeja kao kritičkih i intelektualnih činitelja koji mogu pobuditi iznenađenje i zanimanje.

U sljedećih nekoliko godina bit će važno prilagoditi sustav za muzejsko izvještavanje razvoju i pro-

mjenama u sektoru, kako bi se i time poboljšala kvaliteta rada. Osim prikupljanja podataka važno je pronaći odgovarajući način njihove interpretacije. Primjerice, NALMA ima podatke o zaposlenim stručnjacima i njihovoj strukturi, troškovima, a sada će moći vidjeti koliki postotak stručnog osoblja radi na određenim poslovima, npr. na konzervaciji, izložbama, istraživanjima. Podatke će moći pratiti kroz vrijeme te utvrditi postoji li pomak u intenzitetu bavljenja pojedinim poslovima i kako se on pomiče, primjerice, s konzervacije na izložbenu djelatnost ili sa skupljanja na istraživanje. NALMA i danas dobro poznaje muzeje, ali će u budućnosti raspolagati egzaktnim i usporedivim podacima.

Jedan od prioriteta jest povećanje dostupnosti muzeja, usmjerenost ka korisnicima. Ključne riječi za to su otvorenost za suradnju, stvaranje iznenađenja, zanimljive teme koje su ujedno i kontroverzne. Mnogo je projekata koji se bave teškim temama, manjinama, pričama iz rata koje dosad nisu bile popularne u norveškim muzejima. Ne žele biti kritični samo radi kritičnosti nego da bi potaknuli zanimljive teme koje se obično ne očekuju od muzeja te da bi razbili predodžbu da su muzeji izrazito tradicionalni, okrenuti prošlosti.

Promjena načina upravljanja zahtijeva učinkovitu upravu muzeja. Nije lako naći dobre ravnatelje za nove muzeje, stoga je potrebno povećati kompetenciju za vođenje velikih institucija, na administrativnome i financijskom području. Ravnatelji norveških muzeja potječu iz muzejske profesije, ali ima i onih koji su profesionalni menadžeri. Dok su nekad ravnatelji dolazili iz kustoskih redova, danas je drukčije jer se ravnatelj, čak i kada dolazi iz samoga muzeja, ionako više ne stiže baviti istraživanjem. Struktura uprave trebala bi biti profesionalna, ali ravnatelji i uprava moraju biti svjesni što je muzej i kakav je to specifičan tip organizma.

U Norveškoj je pokrenut program podizanja standarda za muzeje, u svim aspektima, s utvrđenom strategijom i prioritetima. Uzor im je jedan američki program prilagođen norveškim prilikama. Iako ne postoji program akreditacije, smatra se da bi svi muzeji na državnom proračunu trebali proći određeni program koji obuhvaća sve segmente muzejskoga rada. Time bi se u muzeju podigla svijest o tome što muzej radi, zašto, zašto se vodi dokumentacija, čemu služi muzejska trgovina, što je misija institucije. Za to će biti osigurana posebna sredstva.

Socijaldemokratska vlada koja je u Norveškoj došla na vlast 2006. g. želi nastaviti muzejsku reformu, ali i razraditi Akcijski plan za upravljanje zbirkama koji bi se odnosio na dokumentaciju, zaštitu i konzervaciju. Razmišlja se o zajedničkim čuvaonicama za više muzeja, što je važno i za zaštitu i za dokumentaciju.

Na kraju zaključujem izrekom: *Svatko želi poboljšanje, ...ali nitko ne želi promjene.* Iskustvo u radu na projektu

muzejske reforme potvrđuje tu izreku; unatoč želji za poboljšanjem, u muzejima je, zbog različitih razloga, malo ljudi spremno na promjene.

Prema PowerPoint prezentaciji i zvučnom zapisu izlaganja, tekst priredila i prevela: Markita Franulić

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The Norwegian Archive, Library and Museum Association or NALMA is a public institution coming within the remit of the Ministry of Culture and Church Affairs. It was set up in 2003 with the objective of establishing a comprehensive and uniform policy with respect to archives, libraries and museums and encouraging their development. Up to that time there had been separate authorities for each individual area. NALMA is primarily the national agency for museums – it is hard at work in many fields with museums, counties (19) and local councils (435). It has an advisory role with respect to the Ministry of Culture and other ministries and an administrative and developmental function vis-à-vis the museums. Its tasks cover interinstitutional coordination, further professional training, devising and financing projects, implementation of research, collection of statistical information, drawing up publications, organisation of seminars and so on. The Authority also works on the Web presentation of Norwegian culture and museums. One of its projects is the Norwegian culture network a part of which is *museumnet*. Today (2007) NALMA has 65 employees and a budget of 4.5 million euros earmarked for the financing of projects of archives, libraries and museums.

The NALMA vision is: *Archives, libraries and museums are sources of knowledge and experience for everyone.*

The basic values that NALMA stands for and endeavours to foster with its work are tolerance, democracy and freedom of speech; the immanent value of culture; the right of access to information; cultural diversity; social inclusion; a universal approach to and the efficient use of social resources. With its user-centred approach, NALMA endeavours to achieve its own vision and objectives by enlarging public awareness of the role of archives, libraries and museums; by encouraging and starting development and necessary reforms in the sector; by the development and strengthening of cooperation among archives; libraries and museums and their collaboration with other institutions and organisations; by the promotion of the best practical solutions; by an open dialogue with experts and by bringing its influence to bear on the public administration.

Norway and the museum sector

Norway has a relatively short history as an independent state, since 1905. Today it has a population of 4.6 million. Numbers of museums are small, local and regional museums that present the history of Norway, particularly the period of the struggle for independence, of which the museums of the time were a part. Many of them tell the same story. In recent times there has been an attempt to change this and museums are increasingly concerned with contemporary topics that are important for society.

The Ministry of Culture governs about 100 museums that are financed directly from the national budget. Other ministries directly control about 15 other museums, including the five university museums. There have been discussions about putting all the museums under the management of the Ministry of Culture, but this was abandoned, and so some museums are within the remit of other ministries, such as education and defence.

Apart from that, there are many small museums that receive no central government funds and are supported only by local government.

A short review of the statistical data for 2005

It is always a difficult question to determine the number of museums in a country. In Norway there are about 400 units (museums) in 800 locations. In 2005, 188 museums provided the data on the basis of which the statistical survey was produced. In that year the museums had an attendance of 9 million, twice the size of the population. Norway's museums keep 18 million objects, 8% of which are on view. The museums employ 3,550 people full time. Apart from that, there are 16 million photographs in Norwegian museums. Four thousand eight hundred buildings are protected. The total budget earmarked for the current expenditures of museums comes to about 300 million euros. It is estimated that 70% of this amount (210 million) comes from public sources, i.e. that this amount is provided by central, regional and local government, while 30%

comes from other sources, such as sponsors, sales, admissions and so on. These numbers indicate that the Norwegian museum scene depends to a considerable extent on public money.

Norwegian museum reform

The beginning of the 1990s was a watershed era for Norwegian museums, as for those of many other European states. At that time the museum community was fairly conservative. For a score of years, from the 70s to the 90s, there had been no major changes. But in the 90s many debates started in the country concerning the status of museums, there was an attempt to define the state of affairs, and from this certain documents were derived. Among the most important was the *White Paper No. 22 (1999-2000) Sources of Knowledge and Experience*. This refers to the need for encouraging and strengthening collaboration among museums, libraries and archives. Also stated was the need for the reorganisation of the museum sector in order to obtain a smaller number of institutions that would be stronger. In fact the government made a decision to develop national museum networks and to finance this project. This document led to a transfer of the management of this section from the Ministry of Culture to NALMA.

The background to and objectives of museum reform

The museum reform programme started in 2002; it was a national initiative to upgrade the museum sector, which consisted of a large number of small units. At the beginning of the reform, the museum scene in Norway was extremely fragmented, many small museums and collections having been created as private initiatives of collectors, based on the enthusiasm of an individual or the local community. There was thus a need for a more professional approach. They themselves said that there were problems of communication, protection, conservation, security and research work, and referred to the authorities for assistance. The authorities saw a solution for the raising of the quality of work in the attachment or affiliation of such museums to larger institutions. Thus the funds at such a smaller museum's disposal would be increased because of fresh influxes of money meant for museums reform. If a museum however chose a different option, it would be excluded from additional financing. Attachment to a larger institution was thus on one hand voluntary, and on the other was not. This segment differentiates Norway from other countries, for the reform covers museums at three levels – local, regional and national. Every museum, even a major national institution, belongs also to the local and regional and national administration and all three levels take part in the management of it. However, we would like the national museums to be as international as possible, and not to be absorbed too greatly in the local milieu. The three highest levels of reform are *local*

footholds, regional consolidation and national networks.

The objective of the reform is the creation of larger units with a wider base of expertise and stronger financially, which presupposes the association of several museums into a large unit (consolidation).

Debate about museum reform is still going on, but it is a good thing that there is a large political interest on the part of all those who take part in the management of museums.

Financing the reform

The government provided financing for the implementation of the reform. The total augmentation of resources from central government budget in the 2002 to 2008 period for the programme of museum reform came to about 30 million euros, or about 40% increase in the funding from the central administration. The state provides a maximum of 60% in the combined public funding. It is joined by the counties and the local government. True, the large national museums are financed by the government to a much greater extent, but it is the idea that all three levels of government should be democratically represented. In this manner, some museums were enabled by the reform to double the sums at their disposal.

Structural revolution

In the 2002-2007 period considerable changes occurred in Norwegian museums. In that period the number of main museums fell from about 350 to about 100, and the state directly financed their current expenditures. A new relationship between the public administrations and the museums was established: the museums were divided among different levels of administration.

The museums themselves have their own model of organisation. The objective is that the museums should be independent establishments with their own objectives and their own methods of carrying out their policies. They have their own remit, which has no connection with the administration. They are free, free to speak out openly, to be critical, to be genuinely independent without anyone from the civil service telling the museum director that he or she has to work in a given way. On the other hand, the museums receive most of their money from the government and the local government. But employees in museums are not civil servants or employees of any level of public administration. They are employed by the independent institutions, and we consider this a democratic gain. Museums must be a democratic working environment that functions the way it should, with a representative management, responsible employees and money spent according to the rules.

It is important that all three levels of democratic government work together, and the tasks of NALMA, from the

governmental side, is to find a way for given museums in a given period to obtain more money and to get the county and city authorities to follow this direction. To date this has worked out, but in the future, when there is not such an inflow of fresh money, we expect there might be problems.

Government policy, objectives and intentions

Norway has no museums law. About archives and libraries there is a law, but not about museums, nor are there plans to pass such a law. At the moment it is more important to draw up general cultural policy. Norway has no formal system of museum accreditation. And yet there is a wide spectrum of objectives and expectations that are formulated in public documents. Within the framework of the overall parameters, museums determine their own objectives, and on the basis of this they draw up their own annual programmes that relate to documentation, conservation and protection, communication, security, research, keeping to the standards and also endeavouring to meet specific needs, such as political requirements and a whole number of others. The intention is that museums be free and responsible institutions that erect their own objectives and work on achieving them. Annual reports are submitted to the central administration about plans and results, together with statistics and other information. In 2006 NALMA worked out a new Internet system for the reporting of programmes and the collection of statistical data via online forms. It coordinates all the reports and data from all museums. This is a system that functions well and provides high quality information. The information is forwarded to the government and to local government, and back again to the museums. Some of the information is published in the statistical reviews.

Cultural revolution?

Is this a kind of cultural revolution? The ambition was to create a sector that would be more active in society, more interesting and more user-centred, reliable, breathing at one with society, not being dependent bodies. We do not wish museums to be institutions that restrict themselves to professing their collections and holdings and documentation, we want them to be an active part of society, to be there for society.

Museum reform has created many new units, establishments, directors, committees; there has been much political debate, which is a good thing. Reform has set off new discussions and increased public interest in the museums. The reform process will strengthen the museums in their role of active and relevant places in which to acquire knowledge and experience.

As well as the social role of the museum and its user-centredness, the other key concepts for museums standing behind the reforms are dialogue and the establishment of an independent scope of activity.

National museum networks

A governmental decree set up the national museum nets. This consists of a sequence of thematic networks in which museums financed from the national budget are involved. We want museums to cooperate more in the future, at regional and national levels. The objectives of networking are the coordination of thematically specialised establishments and the rationalisation of the use of resources, as well as the rationalisation of acquisitions. Networked museums work together, obtain money for projects, organise seminars, communicate and in the future will also put on exhibitions together. It is important to set up as much interaction as possible among museums, for today each museum is working for itself.

Some of the key concepts that contribute to the efficiency of the networks are: development, responsibility, task sharing and information flow. NALMA, the coordinator, gives the initiatives and develops the networks in close cooperation with the museums. The networks come into being on the basis of decisions that come down from the centre and from the inputs of the museums themselves. Every network has a main museum, designated by NALMA.

Museums that start off a given thematic network explain in their proposal why the topic is interesting as well as the methodology of the work and gives a list of museums included. If the proposal is satisfactory, NALMA approves the founding of the network. Every network has to be open to all museums. National museum networks as they currently exist deal with the following topics: women's history, history of medicine, working class culture, fishery and the coastal culture, agriculture, mining, forestry, history of industry and technology, aviation history, music and musical instruments, castles and palaces, landscape architecture, dissemination of art, civil engineering and trades, repositories, contemporary documentation, minorities and cultural diversity.

There are debates about how many networks there should be, how many a given museum can join with respect to the existing resources and so on. NALMA, as coordinator, will negotiate with certain museums about the establishment of certain nets. There is a want of some networks – for example, a natural history network and a university museums network.

Scenario for 2025

During 2006, in consultation with a firm of consultants, NALMA carried out a project researching the possible futures for Norwegian museums. The wish was to obtain a picture of the likely appearance of the museum sector in 2025, and the intention was to increase the awareness of museum managements of the criteria for making future decisions connected to museum management. Trends that should be taken account of while

- plans for the future are being drawn up are:
- globalisation;
 - individualisation;
 - digitalisation;
 - multicultural societies and mixed cultures;
 - private and public wealth and welfare, a society of knowledge;
 - lifelong learning, educational reform;
 - development of culture and industry;
 - tourism and culturism;
 - the rise in the number of the aged;
 - constraints of time (not of money), changes in the media – docudramas, infotainment, the information cornucopia and information chaos.

NALMA jobs in the future

NALMA has to contribute to restructuring and transformation of museums from passive educational to more active institutions that play an important role in society. We have to admit that along these lines we do not expect total success. One of the tasks is the improvement of museums as critical and intellectual factors, which can stir surprise and interest.

In the next few years it will be important to adjust the system for museum reporting to development and changes in the sector, in order to boost the quality of the work. Apart from the collection of data, it is important to find an appropriate manner to interpret them. For example, we have figures about experts employed and their structure and the costs, now we shall see how what kind of a percentage of the qualified staff is working on given jobs, such as conservation, exhibitions, research. We shall be able to track these data over the course of time and determine if there is any switch in the intensity of dealing with given activities, and whether it is a move from conservation to exhibition activity or from collection to work. We know the museums well even today, but in the future we shall have at our fingertips exact and comparable data.

One of the priorities is to increase the accessibility of museums, their user-friendliness. The key words here are openness to collaboration, the provision of surprises, interesting topics that are at the same time controversial. Many of the projects that deal with troublesome topics such as minorities and war stories have not to date been popular in Norwegian museums. We do not want to be critical just in order to be critical, rather to set off interesting topics that are not usually looked for from museums, in order to break down the idea that museums are highly traditional and backward looking. A change in the manner of management requires efficient management of the museum. It is not easy to find good directors for new museums, hence it is necessary to increase the competence for the running of big administrations at the administrative and financial levels. The directors of museums in Norway do come from the museum profession, but there are also some

who are professional managers. While all the earlier directors were from among the ranks of the curators, things are different today, for the managers, even when they are recruited from the museums, do not manage to deal any longer in research. The structure of the administration has to be professional, but the directors and the management have to be aware what a museum is and what kind of specific type of organism it is.

We have started with a programme for raising museum standards in all aspects, with a set strategy and with priorities. Our model is an American programme that has been adapted for Norwegian conditions. Although there is no accreditation programme, we think that all the museums in the national budget should go through a certain programme covering all aspects of museum work. This would raise awareness in the museum about what the museum is doing, and why, why documentation is kept, what the museum shop is for, what an institutional mission is. For this we shall provide the funding.

The social-democratic government that took over in 2006 wants to go on with museum reform, indeed to work out an “action plan for collection management” relating to documentation, protection and conservation. We are considering joint depositaries for several museums, which is also important for documentation and protection.

I would conclude with the aphorism: Everyone wants improvement, no one wants change. Experience in working on the museum reform project confirms this saw. In spite of the desire for improvement, for various reasons, there are in the museums few people who are ready for changes.

This text was prepared according to the Power Point presentation and an audio recording by Markita Franulić.

