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An Internship at the National Museum of Korea

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AN INTERNSHIP AT THE NATIONAL MUSEUM OF KOREA

Submitted to the Graduate Faculty of the
University of New Orleans
In partial fulfillment of the
Requirement for the degree of

Masters of Arts
In
Arts Administration

By
Soyoung Cho

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Introduction

This is a comprehensive report based on my examination of the National Museum of Korea after completing an internship in the International Relations & PR Division from September 1, 2010 through February 28, 2011. This report is divided into five chapters. Chapter I introduces the overall organizational profile of the museum beginning with its history, mission, vision, goals, management structure, programming, and funding. Chapter II specifically focuses on the International Relations & PR Division, where I have successfully completed a six-month internship. It provides a description of the internship including an overview of the International Relation & PR Division as well as my duties and responsibilities as an intern. In Chapter III, a SWOT analysis of the organization's internal and external issues is performed including its strengths, weaknesses, opportunities and threats. Best practices of other institutions are demonstrated in Chapter IV which may serve as a reference for further development of the museum. In Chapter V, I conclude this report by providing my own insights and recommendations.

Chapter I. Organizational Profile

A. History

The National Museum of Korea (NMK) is located in Yongsan District, central Seoul, Korea. It is a non-profit, permanent and national museum run by the central government. It has 11 branches across the country which are operated by the Ministry of Culture, Sports and Tourism of Korea, a central government agency responsible for promoting and developing various projects in areas of culture, art, tourism, sports, leisure, religion and the press. The NMK is the largest museum in Korea both in terms of its scale and collections. It comprises a total floor area of roughly 135,000 square meters on a site of 300,000 square meters, which ranks the museum as the sixth largest museum in the world and the first in Asia. It owns approximately 273,000 pieces in its collection and exhibits around 11,000 of them at its permanent exhibition hall.

The history of the National Museum of Korea began in 1909. Emperor Sunjong of Korean Empire created a museum in one of his imperial palaces which was called Changgyeonggung Palace. The museum was named Imperial Household Museum and displayed the treasures of the Imperial family for the public. As the very first museum of Korea, it later became the NMK. During Japan's illegal military occupation of Korea in 1910, the Imperial Household Museum was damaged and renamed Yi Royal Household General Art Museum. In 1915, the Joseon Government-General, the Japanese colonial government, established the Joseon Government-General Art Museum and intentionally depicted distorted images of the Korean culture and history in an attempt to justify its illegal occupation. Later on, it also opened three additional

regional branches. In 1945, with the Restoration of Independence, the Korean government established the National Museum in Seoul and regained the collections of the Yi Royal Household General Art Museum and the Joseon Government-General Art Museum. With the outbreak of the Korean War in 1950, the museum was relocated to Busan which was the temporary capital during the wartime and returned to Seoul after the war was over in 1953. In 1972, the National Museum was renamed National Museum of Korea and its regional branches were reorganized as regional national museums with the NMK at the center. Meanwhile, the NMK was relocated several times without having a permanent building.

In 1997, the Korean government began constructing a new museum building for the NMK in Yongsan of Seoul, which lasted until 2005. In October 2005, the NMK reopened in the new building, the final home for the museum. Ever since its reopening, the NMK underwent a great deal of changes in an effort to expand its organization and programs by strengthening its role in preserving, presenting and promoting Korean culture and history. In order to serve larger audiences, the museum shifted its focus to widen its scope of activities on both domestic and international level. In particular, it began to offer its permanent exhibitions free of charge starting from 2008. As a result of such gradual efforts, the NMK ranked 10th in 2009 museum attendance according to the “2009 Total Art Museum Numbers” released by *The Art Newspaper* April 2010. 2009 also marked the 100th anniversary of the museum.

B. Mission, Vision, Goals and Ethics

1. Mission

The mission of the NMK is as follows: “The National Museum of Korea is an institution in the service of society, open to public, which acquires, conserves, researches, communicates and exhibits cultural properties and resources in areas of archeology, art history, history and anthropology for the purpose of education, study and enjoyment” (National Museum of Korea 2006).

2. Vision and Goals

After the reopening in 2005, the NMK established its new vision and goals. The vision is as follows:

- Museum as a cultural representative: The NMK as a leading cultural institution in Korea contributes to establishing and enhancing national identity.
- Museum as a mediation: The NMK serves as a site of leisure, entertainment and education with the audiences and communities at its center.
- Museum as a dynamic exchange: The NMK plays a pivotal role in international exchanges to promote Korean culture abroad.
- Museum as a future value: The NMK continues changing itself to meet the needs of changing society with creativity and flexibility.

Mid- and long-term goals are defined under four development areas as the followings:

- Development: Enhance organizational excellence and global competitiveness by establishing effective and efficient administrative structure and securing a productive and creative workforce.
- Production: Enhance values of the collections and resources by establishing collections management system, conducting in-depth studies and researches, and producing high-quality programs.
- Openness: Enlarge audience base by offering high-quality audience experiences, developing an effective and efficient public relations plan, and vitalizing the Children's Museum.¹
- Exchange: Enhance international relations by participating in international organizations and developing museum networks (National Museum of Korea 2006).

3. Ethics

The National Museum of Korea follows the 'ICOM Code of Ethics for Museums' which was established by the International Council of Museums (ICOM), rather than forming its own independent code of ethics, as a set of principles directed towards its staff and working personnel.

¹ The Children's Museum, located in the first floor of the NMK, comprises an exhibition area of approximately 1,100 square meters. It is an archeological museum where children can see, touch and handle archeological objects made identical to the real ones that are shown in school textbooks.

C. Management Structure

The NMK and its 11 regional branches abide by the regulations specified in the Museum Promotion Law, which was enacted by the Ministry of Culture, Sports and Tourism to establish visible standards of defining a museum and to regulate operational procedures of managing a museum. According to the Museum Promotion Law, the NMK and its branches are classified as ‘a national museum’ and are operated and financed by the Ministry of Culture, Sports and Tourism. Due to its legal status, the NMK has no boards and most of the staff members are state public officials of the ministry.

The organization of the NMK in Seoul is comprised of two Bureaus; one Office; 15 Departments, Divisions and Teams with a Director-General at the top. The Director-General is appointed by the President of the Republic of Korea. The current Director-General, Youngna Kim has been assuming the position since February 2011. Under the Director-General, there are the Planning & Management Bureau, the Curatorial Affairs Office, and the Education & Cultural Cooperation Bureau. The Planning & Management Bureau is internally divided into the General Affairs Division, the Planning & General Management Division, the Maintenance Division, and the Visitor Service Team. The Curatorial Affairs Office is internally divided into the Curatorial Research & Planning Department, the Collections Management Department, the Archaeology & History Department, the Fine Arts Department, the Asia Department, and the Conservation Science Team. The Education & Cultural Cooperation Bureau is internally divided into the Cultural Project Division, the Exhibition Department, the International Relations & PR Division, the Education Department, and the Children's

Museum Team.

Eleven regional national museums are located in provincial cities, some of which were the capitals of ancient kingdoms. The eleven museums include Gyeongju National Museum, Gwangju National Museum, Jeonju National Museum, Buyeo National Museum, Daegu National Museum, Cheongju National Museum, Gimhae National Museum, Jeju National Museum, Chuncheon National Museum, Jinju National Museum, and Gongju National Museum.

Figure 1 shows the organizational structure of the NMK as well as its 11 regional branches. The number in parenthesis refers to the number of staff members as of December 2010.

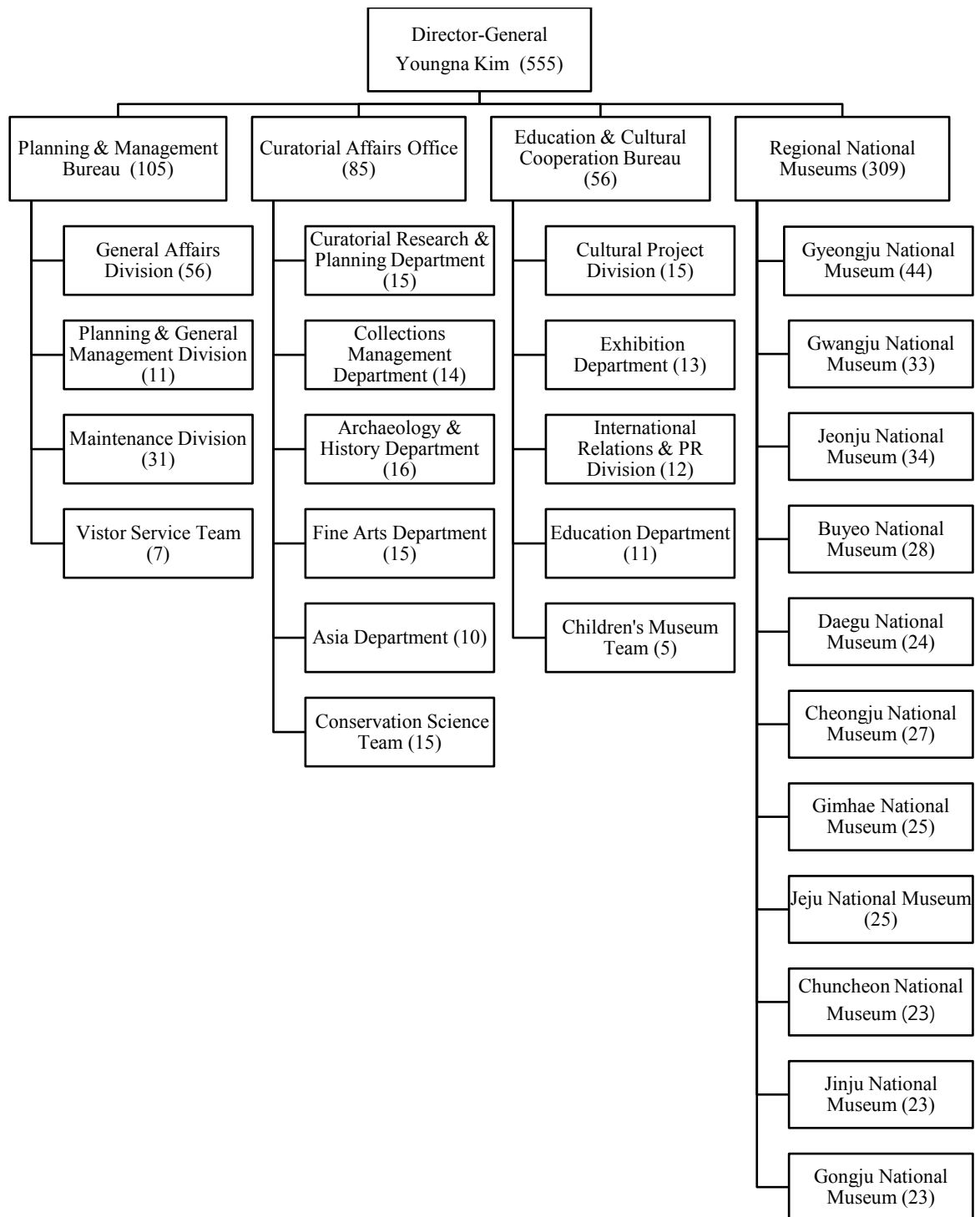


Figure 1. The Organizational Chart

Source: Data adapted from National Museum of Korea 2010.

D. Programming

There are five parts to the programs offered by the NMK: museum collections, exhibitions, education, special events, and memberships.

1. Museum Collections

This category includes all activities related to acquisition, conservation, research and management of the museum collections. The departments and divisions under the Curatorial Affairs Office are in charge of the acquisition, conservation, research, management, and promotion of the collections.

The NMK has a collection of approximately 273,000 objects dating to various periods of Korean history from the prehistoric age to Joseon, the early modern age. As of December 2010, the NMK displays around 11,000 pieces from its collection at the Permanent Exhibition Galleries. In 2009, it acquired a total of 1,635 objects with 789 pieces by purchase and 836 by bequest as well as by gift and, in 2010, acquired a total of 756 pieces with 664 by purchase and 92 by bequest as well as by gift. As of December 2010, the NMK loans 4,187 of its objects to domestic museums and 107 objects to overseas museums; and borrows 440 objects from domestic museums for its exhibitions. The NMK preserved 1,405 objects and performed researches on 974 objects in 2010. In October 2010, the NMK selected 20 masterpieces from its collection and named “M20,” which were chosen based on the object’s representativeness of the period, category, academic significance, and originality, etc. The M20 has been promoted as the most representative objects of the NMK.

2. Exhibitions

The exhibitions of the NMK are divided into permanent exhibitions and special exhibitions.

Permanent Exhibitions

Permanent exhibitions display approximately 11,000 objects from the museum collections. The exhibitions are divided into standing exhibitions and thematic exhibitions. Standing exhibitions display outstanding objects of the NMK collections. They are modified and reorganized on a regular basis. Thematic exhibitions are organized around specially selected themes for a given period of time.

Exhibitions are presented at six different permanent exhibition galleries according to the periodical order or the physical characteristics of the objects. The followings are brief descriptions of the six permanent galleries and the exhibitions.

- The Prehistory and Ancient History Gallery exhibits objects that represent some of the earliest evidence of Korean civilization and culture from stone tools to gold jewelry and stone monoliths of Korea's different periods of ancient history.
- The Medieval and Early Modern History Gallery exhibits objects of medieval and modern times which mark the two significant periods of Korea's national development, called Goryeo and Joseon.
- The Calligraphy and Painting Gallery displays Korean traditional paintings, Buddhist paintings, and calligraphy.
- The Sculpture and Crafts Gallery features Buddhist sculpture, metal crafts and

ceramics.

- The Asian Arts Gallery features cultural objects gathered throughout the Asian region including India and Southeast Asia, Central Asia, China and Japan, which not only reflect the universal aspects of Asian culture but also represent the unique characteristics of each country.
- The Donated Works Gallery displays objects acquired by gift or by bequest from private collectors. Exhibited objects include paintings, ceramics, sculpture, lacquer wares, metal arts, and tiles, etc.

Table 1 shows the number of displayed objects at the permanent exhibition galleries.

Table 1. Number of Displayed Objects at Permanent Exhibition Galleries, December 2010

Gallery	Number of objects
Prehistory and Ancient History Gallery	7,438
Medieval and Early Modern History Gallery	813
Calligraphy and Painting Gallery	245
Sculpture and Crafts Gallery	547
Asian Arts Gallery	779
Donated Works Gallery	1,502
Lobby/ Outside	40
Total	11,364

Source: Data adapted from National Museum of Korea 2010.

Special Exhibitions

Special exhibitions are offered four or five times a year at the Special Exhibition Gallery. While the permanent exhibitions are free of charge, special exhibitions charge an admission fee of approximately \$10. Special exhibitions usually feature newly excavated objects or internationally loaned collections in order to supplement and strengthen the broadly presented permanent exhibitions. Among the recent special

exhibitions are *Princely Treasures: European Masterpieces 1600-1800 from the Victoria and Albert Museum* which was originally organized by the Victoria and Albert Museum in London; *Silk Road and Dunhuang: Journey to the Western Regions with Hyecho* which was organized with objects loaned from 12 foreign institutions; and *Masterpieces of Goryeo Buddhist Painting* which brought together Goryeo Buddhist paintings in all over the world.

Museum Attendance

Table 2 shows the museum attendance figures along with the year-on year rates to permanent exhibitions and special exhibitions from 2004 to 2010. The figures indicate that the number of visitors has generally increased since 2005 with the number in 2010 reaching double what it was in 2004. A few attributes that have brought about such success are the museum's reopening in 2005, initiation of the admission free policy in 2008, and the special exhibitions and events held in commemoration of the 100th anniversary of the museum in 2009. According to *The Art Newspaper*, the NMK ranked 10th in the world museum attendance in 2009 and 9th in 2010 (*The Art Newspaper* 2010, 2011).

Table 2. Attendance Figures, 2004-2010

Year	Attendance			
	Attendance Total	% of year-on-year rate	(Foreigners)	(Night Opening)
2010	3,045,353	10.6	145,300	89,661
2009	2,753,654	20.6	119,399	67,903
2008	2,283,425	0.1	94,766	32,184
2007	2,281,700	-30.6	93,628	26,794
2006	3,287,895	145.4	87,146	8,768
2005	1,339,709	-14.1	n/a	n/a
2004	1,559,986	n/a	n/a	n/a

Sources: Data adapted from National Museum of Korea 2005, 2006, 2007, 2008, 2009, 2010.

3. Education

The NMK offers a wide range of educational programs including lectures, workshops, guided-tours, hands-on activities, travelling museum, and educational events, etc. The Education and Cultural Cooperation Bureau is in charge of educational programs. These programs are designed to serve diverse audiences including schoolteachers, students, adults, seniors, foreigners, the underprivileged, and military soldiers, etc. In 2010, the NMK offered a total of 87 kinds of educational programs and served a total of 95,072 of audiences. Among the participants, the two largest groups are seniors and students. The NMK's senior programs are well known for its superb quality of training and integrated methods of interacting with seniors in the community. As of 2010, the programs comprise lectures on culture and history, classes of calligraphy and pottery-making and guided tours of special exhibitions that are interesting enough to draw a consistent group of seniors. Apart from the senior programs, the NMK offers school-connected programs to students and teachers, most of which are accessible through the school curriculum. As museum visits are often carried out in the form of school group visiting, such system of cooperation with schools is an effective way of

exposing the various programs of the museum to a specifically targeted audience. Besides, there are programs for professionals and experts, which include CEO Classes, Government official Classes, Curator Classes, and internships, etc. Some of the programs are linked to permanent or special exhibitions and are designed to facilitate the understanding of specific topics and encourage more opportunities to explore. The following table shows the educational programs operated in 2010.

Table 3. Educational Programs, December 2010

Program	The number of programs	The number of times	The number of participants
School-connected (Teachers)	5	7	382
School-connected (Student Group)	4	72	14,152
High school Student	1	6	161
General Adult	29	112	6,379
CEO	1	2	90
Expert	6	18	1,302
Foreigner	4	63	2,601
Exhibition-related	7	103	4,517
Physically Disabled	10	59	1,647
Multicultural	4	33	927
Senior	5	47	18,389
Travelling Museum	1	71	39,964
Underprivileged	2	17	814
Military	1	51	2,141
Educational Events	7	21	1,606
Total	87	682	95,072

Source: Data adapted from National Museum of Korea 2010.

4. Special Events

Although not directly connected to the NMK's mission, the NMK also offers special events such as music concerts, films, performances and festivals to reach broader audiences like foreign tourists, and families with young children, etc. One of the most

popular events is the Saturday Museum program which is comprised of Saturday Family Concert and Saturday Family Movie. Whereas the Saturday Family Concert introduces wide ranges of music genres including classic, pop and Korean traditional music, the latter features children's favorite films, some of which are related to the themes presented in the exhibitions.

5. Membership

The NMK does not operate membership programs. It only operates a mailing service program which allows online subscribers to receive news and information relevant to the museum.

However, in order to establish a network to promote mutual growth, the NMK has established a partnership with Friends of National Museum of Korea, a non-profit, membership-based private organization. The organization was established in 1981 and has supported various programs of the NMK including acquisitions, academic researches, and cultural exchanges, etc. Unlike the NMK, it operates a membership program and offers its individual and corporation members privileges such as free admissions to special exhibitions, free exhibition catalogues, invitation to overseas museum exhibitions, name engraving on the special museum tablet, and company logo exposition in its magazines. Since the NMK does not have its own membership program, the Friends of National Museum of Korea membership program is considered to be as an alternative for joining the museum as a member and supporting the NMK.

E. Funding

The NMK is fully funded by the government. Annually, the Ministry of Culture, Sports and Tourism allocates its budget for managing the NMK. Part of the allocation comes from the Tourism Promotion and Development Fund, which is also run by the ministry.²

The NMK's revenue for the fiscal year 2009 and 2010 are about 1.6 billion KRW and 1.9 billion KRW, respectively.³ The sources of the revenue vary from land and facilities rental to admission fees of special exhibitions. The amount is very small compared to the expenses. Due to its legal status, the earnings do not benefit the museum but rather, are counted as the revenue of the ministry.

The total expense of the NMK for FY 2009 is 95 billion KRW and for FY 2010, 96 billion KRW. The total expense is recorded under two accounts: the General account which is further divided into business expenses account and general expenses account; and the Tourism Promotion and Development Fund account which consists of tourism-related business accounts. Since the reopening, the NMK has invested considerable amount of its resources in acquiring objects. When closely examining the budget allocated for 2010, the largest portion is dedicated to the acquisition of objects. In 2010, the NMK purchased 664 objects of Korean cultural properties, which included Buddhist

² Tourism Promotion and Development Fund is regulated by the Tourism Promotion and Development Fund Act which was established in 1972, and is operated by the Ministry of Culture, Sports and Tourism. The fund is sourced from the government's contribution, special levy collected from passengers leaving the country and casino businesses, and profit obtained from the operation of the fund. It is used to promote Korea as a travel destination (Korea Tourism Organization n.d.).

³ The amounts are in Korean Won (KRW). 1,000 KRW roughly equals \$1.

paintings, rare books, wood furniture, and calligraphic works. Fifty-nine pieces from the newly acquired Buddhist paintings were exhibited at the special exhibition, *Masterpieces of Goryeo Buddhist Painting* which was offered from October to November 2010.

The NMK spent 2 million KRW in FY 2009 and the same amount in FY 2010 to support the Cultural Foundation of National Museum of Korea. The Cultural Foundation of National Museum of Korea is a museum company, which operates convenient facilities within the NMK including the performing art theater Yong, museum gift shops, restaurants, and cafes. It was established in 2005 by the Ministry of Culture, Sports and Tourism for the purpose of executing specialized operations of convenient facilities in the NMK. It receives annual grants from the ministry through the NMK. Until 2010, the earned income had been placed under the Ministry's revenue. From 2011, however, the income is accounted for the foundation's revenue and is reinvested in its own business as its legal status changed from general corporation to special corporation.

The following tables show the financial status of the NMK for FY 2009 and FY 2010.

Table 4. Funding from the government, 2009, 2010

GOVERNMENT SUPPORT	2009	2010
Support from the Government	95,309,000,000	96,122,000,000
Total	95,309,000,000	96,122,000,000
Grand Total of Government Support	95,309,000,000	96,122,000,000

Sources: Data adapted from National Museum of Korea 2009; 2010; Jaegun Choi, September 23, 2011, e-mail message to author.

Note: The amounts are in Korean Won (KRW).
The NMK's fiscal year begins on January 1 and ends on December 31.

Table 5. The Settled Revenue of National Museum of Korea, 2009, 2010

REVENUES	2009	2010
Income from properties		
Land and Facilities Rental	460,000,000	525,000,000
Miscellaneous	6,000,000	8,000,000
Ordinary Income	200,000,000	208,000,000
Admission Fees from Special Exhibitions	59,000,000	182,000,000
Miscellaneous Income	910,000,000	952,000,000
Sales of properties	49,000,000	18,000,000
Total	1,635,000,000	1,875,000,000
Grand Total of Revenues	1,635,000,000	1,875,000,000

Sources: Data adapted from National Museum of Korea 2009; 2010; Jaegeun Choi, September 23, 2011, e-mail message to author.

Table 6. The Budget of National Museum of Korea, 2009, 2010

EXPENSES	2009	2010
General Account		
Business Expenses		
Operating National Museum of Korea in Seoul		
Acquisition of objects		3,600,000,000
Museum facilities		9,700,000,000
Special exhibitions from permanent collections		800,000,000
Special exhibitions overseas		900,000,000
Special exhibition-Goryeo Buddhist Paintings	22,754,000,000	450,000,000
Curatorial research		1,000,000,000
Construction of Joseon Dynasty exhibition rooms		700,000,000
Others		5,221,000,000
Operating Regional National Museums		
Gyeongju	1,633,000,000	1,633,000,000
Gwangju	1,547,000,000	1,546,000,000
Jeonju	1,362,000,000	1,562,000,000
Buyeo	1,391,000,000	1,391,000,000
Daegu	1,247,000,000	1,247,000,000
Cheongju	1,196,000,000	1,196,000,000
Gimhae	1,161,000,000	1,761,000,000
Jeju	1,409,000,000	1,409,000,000
Chuncheon	1,342,000,000	1,342,000,000
Jinju	1,227,000,000	1,227,000,000
Gongju	1,236,000,000	1,235,000,000
Late Night Opening		
National Museum of Korea in Seoul	3,800,000,000	1,400,000,000
Regional National Museums		1,900,000,000
Organizing objects and resources	0	2,887,000,000
Support for Cultural Foundation of National Museum of Korea	2,030,000,000	2,030,000,000
Construction of Regional National Museum in Naju	4,500,000,000	5,000,000,000
Construction of Buyeo Arts Center	4,000,000,000	3,800,000,000
Specializing Regional National Museums	7,390,000,000	8,021,000,000
Establishing Museum Information Service	270,000,000	332,000,000
Business Expenses Total	59,495,000,000	63,290,000,000
General Expenses		
Personnel Expenditure	26,459,000,000	26,416,000,000
General Expenses	3,655,000,000	3,919,000,000
General Expenses Total	30,114,000,000	30,335,000,000
Expenses Total	89,609,000,000	93,625,000,000
Tourism Promotion and Development Fund		
Exhibitions Overseas		900,000,000
Support for Korean Galleries in Overseas Museums	1,200,000,000	600,000,000
Enhancing Visitor Services for Foreign Tourists		997,000,000
Construction to Improve Tourist Accessibility to the Museum	4,500,000,000	0
Tourism Promotion and Development Fund Total	5,700,000,000	2,497,000,000
Grand Total of Expenses	95,309,000,000	96,122,000,000

Sources: Data adapted from National Museum of Korea 2009; 2010; Jaegeun Choi, September 23, 2011, e-mail message to author.

Chapter II. The Internship

A. International Relations & PR Division

The International Relations & PR Division is placed under the Education and Cultural Cooperation Bureau and is divided into two subdivisions: the International Relations division and the Public Relations division. The International Relations & PR division consists of 13 staff members of which six staff members are responsible for international relations work, five for PR work, one for general affairs, and a Head of Division.

The International Relations division develops and implements a comprehensive plan for international relations; cooperates and collaborates with overseas cultural organizations; and supports its regional national museums in their international relations activities. The Public Relations division develops and executes a comprehensive plan for marketing and public relations activities; develops effective relations with the media; and produces and distributes PR material.

In this report, I focus on the International Relations division, where I have carried out my internship and hence will be covering greater details of my assignments in international organizations and international exchange projects.

B. Programming

The International Relations division manages various projects to strengthen the museum's international competitiveness through participation in international organizations; and to expand international cooperation through development of museum

network and exchange programs.

1. International Organizations

The division strengthens the museum's international relations through participations and activities in international museum organizations including ICOM (International Council of Museums), ASEMUS (ASIA-Europe Museum Network), ANMA (Asian National Museums Association), ICBS (International Committee of the Blue Shield), and UNESCO (United National Educational Scientific and Cultural Organization).⁴ With the reopening of the museum, the division has made greater efforts to expand its participation in the global scene. Partly due to such efforts, Korea successfully held the 20th General Conference and the 21st General Assembly of ICOM in Seoul, the first ICOM meeting in Asia. In October 2010, the Director-General along with staff members in charge of international organizations work attended the 22nd General Conference and the 25th General Assembly of ICOM in Shanghai, China and discussed museum issues under the conference theme of 'Museums for Social Harmony.' The division also participates in the Korea-China-Japan National Museum Directors Conferences, a three-party conference to promote exchanges and cooperation among the NMK, the National Museum of China and the Tokyo National Museum. In November 2010, the staff and the Director-General attended the 5th Korea-China-Japan National Museum Directors Conference held in Beijing, China. The division also engages in the Asia-Europe Museum Network (ASEMUS). ASEMUS is a cultural network of museums from the ASEM countries, which was founded in 2000 in order to promote

⁴ The ANMA (Asian National Museums Association) was established in 2007 to facilitate loans and exchanges of exhibitions among museums in Asia.

mutual understanding between the peoples of Asia and Europe through collaborative museum-based activities.⁵ The division attended the ASEMUS General Conference in September 2010 and at the meeting, the NMK was elected to be the presidential institution of the ASEMUS between the years of 2011 and 2014.

2. Virtual Collection of Masterpieces (VCM)

In addition, the division takes part in the Virtual Collection of Masterpieces project (VCM), which is one of the most prominent ASEMUS projects.⁶ The VCM is a museum online network where museums from Asia and Europe share their collections and knowledge for the mutual understanding of Asians and Europeans. Ever since the NMK assumed the role of the Asian Lead Institution in 2009, the division jointly manages the VCM project with the European Lead Institution, the National Museum of Ethnology, located in Leiden, the Netherlands. As the Asian Lead Institution, the division organizes the promotion campaign in Asia and manages the VCM website.

3. Establishment of Museum Network

The division operates a number of international exchange programs of human and material resources, including the Establishment of Museum Network, the Senior Fellowship program, and the Publication Exchange program. The Establishment of Museum Network is part of the larger Cultural Partnership Initiative (CPI) project which is operated by the Ministry of Culture, Sports and Tourism. The CPI is to build a

⁵ The ASEM (the Asia-Europe Meeting) is an informal process of dialogue and cooperation of the 27 European Union Member States and the European Commission with 19 Asian countries and the ASEAN Secretariat. (ASEM n.d.)

⁶ <http://masterpieces.asemus.museum>

foundation for mutual development through cultural exchange between Korea and other countries in Asia, South America and Europe. Participants get to experience various programs offered from a number of host organizations in areas of arts, culture, and sports including the NMK, the National Theater of Korea, and the National Library of Korea, etc. The NMK takes part in the CPI as a host organization administering the Establishment of Museum Network program. The Establishment of Museum Network aims to build a foundation for mutual development and a comprehensive network for further collaborations and cooperation among museums mostly in Asia. The program invites museum professionals mostly from national museums in Asia. It offers opportunities to conduct comparative studies as well as training courses of Korean and their culture in the Korean language for a period of six months. In 2010, the division invited six museum professionals from the museums in China, Mongol, Japan, Thailand and Vietnam.

4. Senior Fellowship Program

The division manages the Senior Fellowship program for foreign museum professionals or scholars of distinction in the fields of arts, art history, archeology, and anthropology, etc. The Senior Fellowship program is to expand academic exchanges and further support collaborative research opportunities on Asian art and archeology with museums abroad. The program invites one or two professionals annually with an advanced degree and professional work experiences and offers opportunities to conduct in-depth studies in related fields. The participants take part in joint academic research projects and present a research paper as the outcome of the program. In 2010, the division invited two professionals: a curator of the State Hermitage Museum and a

Deputy-Director of the Museum of East Asian Art Cologne.

5. Publication Exchange Program

The Publication Exchange Program aims to expand academic exchanges with overseas museums and institutions. The division sends out NMK's publications including exhibition catalogues, magazines, journals, and excavation reports to the selected organizations and in response receives their publications. Received materials are then sent to the National Museum of Korea Library for classifying and cataloguing and are offered for public use at the end. Several hundred exchange relations have been established through this program. In 2010, the division sent more than two of the NMK's publications to approximately 1,000 organizations in 158 countries. For the newly selected organizations, a solicitation letter for mutual exchange of publications was attached.

C. Internship Duties and Responsibilities

As an intern, I received two different kinds of training. The first training covered the general aspects of the internship organized by the Education Department which is in charge of the overall internship program. It was offered to all interns and consisted of a five-day orientation during the first week, a series of monthly lectures on museum affairs and a fieldtrip to one of the regional national museums. The second training introduced more specialized and structured lessons from the International Relations division, where I was assigned. It was offered by the supervisors within the division and included specific tasks and a series of lectures. Within the International Relations division, I trained under the supervision of Mr. Jongsok Kim, Curator, who is in

charge of international organizations work, and Ms. Yeonshin Kim, International Relations Expert, who handles international exchange work. The followings are the responsibilities and tasks assigned to me.

1. Training on International Museum Organizations

My supervisor, Mr. Jongsok Kim, took much time and effort to help me gain a thorough understanding as well as a concrete idea of both the academic and operational aspect of the International Relations division. Besides bombarding me with numerous tasks, he was willing enough to offer a series of lectures on international museum organizations and assigned relevant readings for further understanding. It turned out to be that his lectures and additional readings were helpful not only in performing the assigned tasks but also in broadening my horizons. The first lecture was on the ICOM including its activities, the NMK's involvement in the ICOM, and the 20th General Conference & the 21st General Assembly held in Seoul, Korea in 2004. He recommended visiting the websites of the ICOM along with its international committees, and reading posted papers. In particular, my first task overlapped certain aspects of the ICOM's 22nd General Conference and 25th General Assembly of ICOM that were to be held in Shanghai, China in November 2010. The second lecture was on ASEF (Asia-Europe Foundation), ASEMUS and the VCM project, which was also related to the assigned tasks. The third lecture covered the 'ICOM Code of Ethics for Museums,' which the NMK agreed to respect as ICOM's institutional member. The fourth lecture focused on the protection of cultural heritage, art theft and illicit traffic. It also covered the relevant international conventions including 'Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict,' 'Convention of the Means of

Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property,’ ‘Convention concerning the Protection of the World Cultural and Natural Heritage,’ ‘Convention on the Protection of the Underwater Cultural Heritage’ and ‘Convention for the Safeguarding of the Intangible Cultural Heritage.’ In addition, the other lectures touched upon other international organizations, although they were not directly related to my tasks, including ICBS (International Committee of the Blue Shield), ICA (International Council on Archives), IFLA (International Federation of Library Associations and Institutions), ICOMOS (International Council on Monuments and Sites), and CCAAA (Co-ordination Council of Audiovisual Archives Associations), etc. The lectures, readings and websites greatly enhanced my understanding of the field of international museum organizations.

2. The 22nd General Conference and 25th General Assembly of ICOM

When I started the internship in the division, the staff members including my supervisor Mr. Kim were fully occupied with preparing for the upcoming ICOM’s 22nd General Conference and the 25th General Assembly scheduled to be held in November 2010. The ICOM’s General Conference takes place every three years and brings museum professionals and experts together to discuss rising issues and concerns in the museum scene. The General Assembly takes place every year to set the ICOM rules and elects the members of the ICOM Executive Council.

At the beginning, my primary task was to assist Mr. Kim with his preparations for the conference and the assembly. Among numerous international committee meetings, forums and events during the conference, he and other attending staff members

had to decide which ones they would be participating and make out a schedule. My responsibility was to make appropriate arrangements, collect all information on the scheduled programs and create an information binder which contained a list of programs, times and venues, and brief descriptions on them as well. In addition, I translated the election brochure of the ICOM Executive Council from English to Korean. It included lists of candidates for the positions of President, Vice-president, Treasurer, and Ordinary Member of the ICOM Executive Council with their brief profiles and objectives. After the conference ended, I collected conference reports and papers posted on the International Committees' websites and organized them in folders. Although my task did not demand much complexity, it still required attention for precise details, meticulousness and communicational skills. By examining important statistics from the election brochure and conference reports, I gained a better understanding of the current status and the future prospects of the museum industry.

3. Virtual Collection of Masterpieces (VCM)

As I have briefly stated earlier, the VCM is a museum online network where museums in Asia and Europe share their cultural heritage in order to enhance mutual understanding among the peoples of Asia and Europe. The NMK has participated in the VCM since its launch in 2007 and assumed the role of the Asian Lead Institution in 2009. As the Asian Lead Institution, the NMK promotes the VCM in Asia and jointly manages the website. Ms. Jongha Lee of the division was in charge of the VCM and I was assigned to help her. When I joined her, she had already sent out VCM promotional materials to museums in Korea and other Asian countries and continued to contact them to encourage their participation. Among them, six Korean museums expressed their

interest and submitted required documents including a brief introduction and photographs of their museums and objects. I was responsible for the organization of received documents and proofreading the texts for grammatical errors. Apart from the proofreading task, I also translated records for the contributed objects from Korean to English. After receiving the final confirmation from the participating museums, I logged into the VCM publisher site and uploaded the final texts and images on the site. Finally, I finished adding 60 objects from the six new museums to the VCM. I also added two additional objects from the NMK collections to it. As of February 2011, the number of participating museums reached a hundred of which 57 museums were from Asia and 43 from Europe.

4. Other responsibilities

Besides the above-mentioned tasks, I assisted Ms. Yeonshin Kim with international exchange programs including the Establishment of Museum Network and other staff members with the Senior Fellowship program and the Publication Exchange program.

Chapter III. Analysis of Internal and External Issues

Table 7 outlines an analysis of strengths, weaknesses, opportunities and threats of the NMK based on my observation of the overall management and operational mechanism of the NMK.

Table 7. SWOT Analysis

Strengths	Weaknesses
<ul style="list-style-type: none">● Invaluable collections● Excellent museum facilities● Strong staff● Government support● Quality exhibitions and educational programs● Use of advanced technology	<ul style="list-style-type: none">● Lack of diversity in the collection● Low accessibility● Dependency on the government funding● Low level of autonomy in operations
Opportunities	Threats
<ul style="list-style-type: none">● Development plan of Yongsan Museum Complex● Assuming leading roles in the international museum scene● New leadership of the Ministry of the Culture, Sports and Tourism	<ul style="list-style-type: none">● Demographic changes● Economic downturn● Use of advanced technology

A. Strengths

The major strength of the NMK is its permanent collections. The NMK boasts off its excellent collections which comprise approximately 273,000 pieces of invaluable cultural heritage including the National Treasures and the Treasures.⁷ About 11,000 objects from the collections are on display and open to the public free of admissions.

Aside from its outstanding collections, the NMK is known for its state-of-the-art facilities. As the NMK was designed as a comprehensive cultural institution from the

⁷ According to the definition of the Administration of Cultural Heritage, a government agency which manages tasks related to cultural properties, the National Treasures and the Treasures are the state-designated cultural properties that have outstanding cultural and anthropological value. The National Treasures are slightly more valuable than the Treasures but the both are important and represent national culture.

outset, it was equipped with extensive facilities including a well-designed museum building, a performing art theater, a children's museum, a library, an education center, auditoriums, restaurants, cafes, and etc. Having the Yongsan Family Park right behind the museum is another attractive factor to draw diverse group of people.

Another strength is its strong staff. The NMK has skilled and experienced staff in the fields of art history, archeology, conservation science, education, museology, international relations, public relations, etc. The NMK not only invests considerable amount of resources in the growth of its staff but also gives the staff members enough motivations and rewards as the nation's most representative museum.

The fact that the NMK receives 100 percent of its funding from the government is also a strong point. Full support from the government makes the NMK financially stable. It also enables the museum to manage its facilities, collections and staff at its full capacity and to operate its programs in high quality.

The NMK emphasizes the use of technology in a rapidly changing Information Technology environment. Its website offers extensive contents including information on museum facilities, exhibitions, events and educational programs; collections database with three-dimensional images; and museum publications in as many as nine languages. The NMK has recently released an application that enabled people to access the museum collections online through smartphones. The NMK also participates in the VCM project to promote the museum and its collections online.

B. Weaknesses

One weakness is the lack of diversity in the collections. In spite of having abundant collections of significant objects, the collections mostly comprise Asian, especially Korean cultural properties. In addition, large parts of the collections are archaeological objects. Although such composition of the collections might serve its mission, it lacks a concrete foundation in drawing audiences' long-term interest or addressing the needs of younger generations.

Poor transportation of the surrounding area of NMK is also a weak point. Its surrounding area has long been a US military base and restricted from development. As a result, the area is relatively underdeveloped. Although improvements and community development have been taking place since the reopening of the NMK, public transportation still provides inconvenience to some extent. In order to address the accessibility issue, the NMK is constructing a new underground passageway from the nearby subway station to the museum. Once the US military base relocates outside of Seoul by 2014, greater improvements are to be expected.

Another weakness stems from its legal basis on which the NMK operates. The NMK, as a national museum, is completely dependent on the government in terms of its financing. As the NMK has greatly expanded since its reopening, the government spending has also greatly increased. Currently, the revenue of the NMK makes up less than one percent of its total expenses. However, the NMK is prohibited from organizing income-generative activities or fundraising occasions. Such complete dependency on the government may leave the NMK covering the increased operating costs in case of

cutbacks in government funding.

Its legal status as a national museum bears another weakness. As it is operated and financed by the government, it has low level of autonomy in setting its mission and goals, distributing its budget, planning and operating its programs. In addition, most of its staff members are state public officials and the Director-General is appointed by the President of Korea. Consequently, museum policies and direction of programs are usually aligned with the current government policies. Because the museum lacks autonomy and needs to closely monitor political incidents, there are obstacles that hinder the museum from developing into a fully-functioned, established museum.

C. Opportunities

The biggest opportunity is the development plan of the Yongsan area where the NMK is seated. Most part of Yongsan District has long been a site of a US military base. As the US military is to be relocated by 2014, the area of approximately 25 square kilometers is to go through extensive development. The Korean government considers developing this area along with the NMK and the neighboring family park into museum complex like the Smithsonian Institution which comprises a number of museums and cultural institutions. Though the plan and its details are not yet to be confirmed, it seems clear that the development plan of the Yongsan area will contribute to the further expansion of the NMK.

Another opportunity comes from its active participation in the international museum society. The assumption of the presidency of the ASEMUS for the term of 2011 to 2014 and the Asian Lead Institution in VCM project can be a great opportunity

for NMK to play a leading role in the international museum scene. Through the roles, the NMK is able to strengthen its museum networks and build further foundations for international cooperation.

Recently, there was good news for the Korean museum society as well as for the NMK. In the recent cabinet reshuffle, Choe, Kwang Shik, the former Director-General of the NMK from 2008 to 2011, was appointed to the Minister of Culture, Sports and Tourism by the President of Korea. In an interview with the media, he said that he, as a long-time expert in the field, would make greater efforts to promote Korean culture around the world. He also said that he hoped to expand the ministry's budget for the next year and would increase it gradually (Seo 2011).

D. Threats

One threat is demographic changes in Korea. Korea, which has long been considered to be an ethnically homogeneous society, is moving toward an ethnically diverse society. It has been experiencing a rapid growth in its foreign and multicultural population, especially regarding migrant workers, migrant women married to Koreans and their children, and North Korean defectors. It seems that the NMK's mission, collections and most of its programs of education and international relations have not yet fully reflected the changes of the society.

Another threat hints on the economic recession. In recent years, the global economy has undergone an economic recession which has also affected the Korean economy to a certain level. If the economic recession continues or worsens, the government might have to reduce its spending on cultural sector and shift to other sectors.

Along with the reduction of spending, the decrease in the number of visitors may also take place. Especially, the special exhibitions, which charge admission fees, might face significant decrease in its audiences.

Technological advances are also a threat. Technology has made it possible to promote the museum to broader audiences through the Internet and smartphones.

However, the fact that the museum collections and other resources are available online may decrease audiences' interest in visiting the museum. They may choose to stay at home and connect the Internet or run smartphone applications rather than visit the museum.

Chapter IV. Best Practices

The NMK as the most representative national museum in Korea enjoys many advantages of its financial resources, facilities, collections, staff, and programs over other museums in Korea. Although the NMK has a number of strengths and opportunities, it is also faced with internal weaknesses and external threats. To correct and improve its weaknesses and threats, the NMK can learn from the following best practices.

A. Funding

As identified in the SWOT analysis, the NMK has two weaknesses that stem from its legal status as a national museum: complete dependency on the government funding and low level of autonomy in operation as a result. Budget cut due to economic crisis or changes in government policies may put the NMK into difficulties in operating the facilities, staff and programs in current condition. To overcome these weaknesses, the NMK needs to diversify its funding sources. By doing so, the NMK will reduce its dependency on the government and subsequently will not only secure future financial stability but also increase its operational autonomy. The British Museum (BM)'s practices provide a good example to structure financing for the NMK. The BM is a non-departmental public organization sponsored by the Department for Culture, Media and Sport. The museum is governed by a board of trustees which is responsible for the general management and control of the museum and for the appointment of the director of the museum. The director, in particular, is responsible for the accounting reports as well as for the general administration of the museum. Based on such governance structure, the BM has secured a wide variety of financing sources and enjoyed

considerable autonomy in operation. The *Museum Strategy and Marketing* by Philip and Neil Kotler writes that the BM has expanded its financial sources as government funding declined.

The British Museum, for example, received 81 percent of its funding in 1993-94 from government grants, another 9 percent from indirect support provided by local and national government sources, and 10 percent from private gifts and donations and earned income. In recent years, however, the share of government revenue going to British museums has declined, and these museums increasingly have turned to patrons and private-sector sources, including corporations, for the support of programs. (Kotler and Kotler 1998)

Its 2010/11 annual report shows that the BM has become less dependent on government funding. According to the financial statement, the total revenue of £95 million comprised approximately 50 percent of government grant-in-aid (£46 million), approximately 13 percent of donations and legacies (£12 million), 26 percent of commercial trading activities (£25 million), 3 percent of investment income and rent (£2 million), and 10 percent of incoming resources from charitable contribution (£9 million).

The BM's strategic plan for the next five years shows that the museum strives to expand its financial resources through income generation and fundraising. In the *British Museum Strategy to 2012*, the BM has set an objective in financing as follows:

To increase self-generated income: the Museum will increase self-generated income from £13.8m to at least £24m by 2012 through growth from exhibition, retail, hospitality, international touring exhibitions, membership, and fundraising programmes.

The detailed strategy for fundraising is as follows:

The focus will be on increasing major donations from individuals and the corporate sector, using the Museum's collection and reputation to best advantage. In order to achieve this, the Museum will work towards a broader and more varied donor base, concentrating on companies and individuals with the capacity for significant support. For both corporate support and individual donations, a more diverse pool of potential donors will help to reduce overdependence on specific sectors. In individual giving, the Museum aims to increase support from international donors and new wealth. With

corporate support the focus will be on the global market, especially India, the Far East and South East Asia, and on companies specialising in manufacturing and consumer brands, complementing our success with the financial services sector in the US, UK and Europe. For exhibition sponsorship the Middle East will be increasingly important.

The Museum will focus on longer term relationships and on developing better ways to demonstrate appreciation of the key donors who provide such vital philanthropic support. In the corporate sector, the global partnership scheme will be critical. It will shift focus on support for exhibition programmes, rather than one-off sponsorship, and major partnership deals for specific areas of Museum activity. The Museum will mount a major drive to increase membership and continue to build and widen support from Patrons.

A number of operational improvements will support the fundraising strategy. For example: better use of our people, events and privilege access for fundraising purposes; improved financial and forward planning; high quality research and analysis; and ensuring the highest standards when dealing with potential donors. (The British Museum 2011)

B. Demographic Changes

Another issue for the NMK is the gradual demographic changes taking place in Korea. Korea has long been a relatively closed society with a small number of immigrants but, for the last few decades, immigrants have rapidly increased and the composition of population has experienced a dramatic change. Although the NMK employed numerous mechanisms in responses to these changes, a large part of the NMK's programming still concentrates on promoting Korean culture and history rather than facilitating mutual understanding. In order to quickly adapt to the surrounding changes, the NMK needs to pay attention to the ever-growing ethnic communities and develop new programs specifically targeting them. The NMK may refer to the Virginia Museum of Fine Art's practices in the *Museum Strategy and Marketing*.

The Virginia Museum of Fine Art (VMFA), in Richmond, has a wide range of collections of ancient, medieval, and modern art; African, Asian, European and American art; and the fine arts and decorative arts. In the late 1980s, the VMFA recognized that

they had a relatively small number of African Americans as audiences, while African Americans comprised approximately 30 percent of the population of Richmond.

Museum staff found that African Americans in the area perceived the museum as a place for the upper class and that such perception was based on the museum's history as a segregated institution in the 1930s. The VMFA started to make efforts to change such perception and attract the African Americans to the museum. The museum created a multicultural advisory committee, recruited African Americans to the staff, board, members and volunteers. It developed programs targeting African Americans and conducted audience research and program evaluations. The museum invested more resources in advertisement, promotion and community relations for these programs.

One of the most successful programs was an exhibition titled *Spirit of the Motherland: African Art at the Virginia Museum of Fine Art*. During the exhibition, African American attendance increased from 7 percent to 21 percent, African American members and volunteers also notably increased. Kotler argues that the key factor of VMFA's successful reaching a new community was the hiring of staff members and volunteers from the particular community.

A major factor in successfully reaching the African American community was the hiring of a talented, respected and energetic professional to coordinate the community relations activities. Grant funds supported this position, which, together with an assistant's position, formed the museum's first community relations department. African American members of the museum's board worked to ensure the support of the museum's management and staff. The community relations director, working with trustees and museum staff, won the participation of African American community leaders and generated partnerships with schools, churches, community organizations, and the business community. One of the direct results of the community relations initiative was the formation of a new support group, the Friends of African and African-American Arts. Through its membership, programs, and fundraising activities, the group is extending the reach of the museum into the African American community. (Kotler and Kotler 1998)

As in VMFA's case, the NMK can reach underserved communities of the society by

recognizing and conducting extensive research on a particular community, recruit appropriate professionals from the community, and establish an effective line of communication with them.

Demographic changes may function as a factor for the lack of diversity in the collections. The NMK's collections mostly comprise objects relevant to Korean history and culture. This is partly due to the history of the museum as an instrument of government to celebrate the nation. However, to serve the needs of diverse ethnic communities, the NMK now needs to strengthen its collections. In enriching its collections with objects of particular themes, the NMK can learn from the Victoria & Albert Museum (V&A)'s practices in Eithne Nightingale's *Dancing Around the Collections: Developing Individuals and Audiences*. In the early 1990s, V&A staff recognized that they had been inattentive to the interest of the British African communities and decided to develop programs to attract them, although V&A did not own sufficient objects relevant to the African communities. Nevertheless, they started with an exhibition titled *African Theme* and it was successful enough to attract new audiences from British African communities. The exhibition was followed by a subsequent number of other special exhibitions and events relevant to the African diaspora. The exhibitions and events played a critical role in encouraging British African visitors to become active participants. The success highlighted the lack of African objects and ultimately led museum staff to conduct in-depth research and add additional objects related to the African diaspora to the museum collection. Furthermore, it brought about a movement of developing a dedicated gallery space (Nightingale 2006). With regards to this practice, Nightingale shows that a museum can

overcome the limitations of lack of objects relevant to particular communities and develop collections to better reflect the culture of diverse communities. She writes, “The African diaspora project at the V&A underlines the need to review, research and display our ‘hidden’ collections in light of the communities we serve” (Nightingale 2006). She also argues,

Should it be our existing collections or those communities who do not presently engage with the Museum? How do we reconcile or bridge the two? If we step outside the constraints of existing collections in order to bring in new audiences will we then be criticized as ‘dancing around the collections?’ ...Should the starting point be the communities and their engagement with the museum, rather than always focusing on the collections? This has certainly been the case with much of the work with the black British African community at the V&A.... Sometimes the collections might be the starting point, sometimes diverse communities might be the starting point and sometimes the two will intertwine and be closely inter-related. If this is dancing around the collections then let’s dance. (Nightingale 2006)

Chapter V. Recommendations

As a whole, the NMK needs to diversify its financing portfolio in order to improve its future financial stability and increase operational autonomy. As a means of diversifying its financing, I suggest the followings. First, NMK needs to develop a membership program. Currently, the NMK only offers an online mailing service in which museum news and information are available but does not offer a membership program. However, Kotler argues in his *Museum Strategy and Marketing* that a healthy membership program is not only a critical means for raising funds but also a good way of building long-term relationships with visitors and members of the community. By creating a membership program, the NMK can increase revenue and convert occasional visitors to volunteers or donors. Second, the NMK needs to develop friends' organizations. Currently, there is only one friends' organization that supports the NMK, namely the Friends of National Museum of Korea. According to Timothy Ambrose and Crispin Paine, a friends' organization helps "to create public interest in the museum by supporting it financially and politically." They continue, "A friends' organization may provide funds for new acquisitions or conservation programs, host social occasions or fund temporary exhibitions" (Ambrose and Paine 2006). The British Museum makes good use of friends' organizations. The 2010/11 annual report of the BM clarifies that the museum is supported by "two friends' associations": the British Museum Friends and the American Friends of the British Museum; and that it gained its large collection of 7,250 mezzotints in 2010 with the support from the British Museum Friends. Friends' organizations will help the NMK increase operational autonomy as well as financial stability by supporting programs that, otherwise, would not have been sufficiently funded

by the government. Besides, developing an individual and corporate donor base and expanding income-generating activities will benefit a museum, but such activities are not applicable to the NMK because of its current legal basis.

Regarding the demographic changes of the Korean society, I suggest the followings. First, the NMK needs to put greater efforts in identifying underserved communities as the VMFA did in the late 1980s. Second, once identified as an underserved community, the NMK needs to develop diverse programs to appeal to the particular community. It also needs to develop “programs which encourage people to learn about each other’s heritage and to explore commonalities and differences between cultures” (Nightingale 2006) to facilitate mutual understanding and social cohesion. These programs may or may not be based on its existing collections. Even though it does not have sufficient collections relevant to certain communities, the NMK can develop collections by reviewing, researching and exhibiting the “hidden collections” as the V&A did for their African diaspora project. On the other hand, it can also host world travelling exhibitions or loan objects from overseas museums. Third, I suggest the NMK recruit staff, interns, and volunteers from diverse communities. Recruiting information desk staff from underserved communities will be a good way to properly serve visitors from the particular backgrounds. Creating multicultural advisory groups can also be a good idea. Here, I recall Julian Raby’s remark, “National museums should see the development of cultural diversity in collections, programming, audiences, and staffing as part of the commitment to innovation and the exploration of new experience....” (Raby 2009). I hope my suggestions assist the NMK in achieving its mission and goals.

Conclusion

Throughout my internship at the International Relations division of the National Museum of Korea, I examined the overall organization including its history, mission, vision, goals, management structure, programming and funding. Based on a comprehensive analysis of the museum, I identified the strengths, weaknesses, opportunities and threats the museum faces. I studied best practices applicable to the museum, and as a result, made two suggestions as to how the museum could overcome its weak points and the threats and develop into a fully functioning museum. First, I suggested that the museum diversify its financing portfolio in order to improve its future financial stability and increase operational autonomy. Second, I recommended that the museum make greater efforts to recognize underserved communities such as ethnic minorities and develop diverse programs for them in order to attract them and, ultimately, bring cohesion to the ever-diversifying Korean society.

My internship at the National Museum of Korea provided me with a great opportunity to apply my education from the Arts Administration program to an actual working environment. It has broadened and deepened my view into the field of arts administration, especially in areas of museums and museum international relations. In addition, I could gain a coherent understanding of the Korean museum scene and national museums in the world.

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Appendix A. Museum Brochure



Children's Museum <http://museum.go.kr/child> **1F**

The Children's Museum offers a variety of hands-on programs designed to facilitate children's learning about Korean history and the traditional culture in a more enjoyable way.

- Free evening sessions at 18:00 & 21:00 are available on the last Wednesday of every month.

YONG Theater www.theateryong.or.kr **2F**

YONG Theater is a cultural multiplex stage with 800 seats for musicals, classical music, dance, drama, and other high-quality performance art.

- Call 02-3955-0955 for reservations.

Library <http://library.museum.go.kr> **2F**

The library collects and preserves museum-related books, specializing in domestic and international publications of Art, Archaeology, Fine Arts and History, as well as digital media.

- Hours: Tuesday-Saturday 09:00-18:00 Closed on Mondays, Sundays and national holidays.

Restaurant - Cafe **1F-3F**

The restaurants and cafes at various locations in the museum offer a variety of menus and a lounge customer service.

- Restaurants: Reflecting Pond Restaurant (Tel. 02-756-1876), Korean Restaurant (Tel. 02-756-0713), Cafeteria, and Food Court
- Cafe: M Cafe, Traditional Tea House, Caledon Cafe, White Porcelain Cafe, and Moroccan Cafe

Special Exhibition Gallery **1F**

Special exhibition features internationally loaned and recently acquired artifacts, which are theoretically developed and featured to enhance the broadly presented permanent exhibitions.

Museum Shop **1F-3F**

Museum shops offer a variety of cultural products ranging from various articles of Korean cultural heritage and traditional handicrafts to the latest of modern people to professional works of art.

- Online museum shop: www.museumshop.or.kr



Digital Device Rental

The Mobile Tour Guides are available for visitors of age 14 and over with a personal ID. The Guides are equipped with bookmarks and advanced search functions to ensure a better experience of the exhibits and the museum.

- Daily reservations in a branch at <http://www.museum.go.kr> are required for rental.
- Rental Fees: Digital Guide (PDA) - 3,000 Won / Audio Guide (MP3) - 1,000 Won

Visitor Services

- Wheelchairs and 60 strollers are available free of charge in the Great Hall.
- Strollers are only for babies of age 30 months or under.
- (There is a cloakroom to place personal items that you are carrying, i.e. documents and books).

Cautions

Please do not touch the artifacts. To protect the relics and to maintain a pleasant environment, smoking, food or drinks and/or pets are prohibited.



Outdoor Exhibits Area

In the Outdoor Exhibits Area, visitors can enjoy a variety of stone works such as pagodas, stupas, lanterns and stoles including the Great Bell of Bosingak (Treasure No. 2), the exemplar of Korean bronze bells of the Joseon period.

Gallery Talks on the Exhibit (Tel. 02-312-4400 for more information)

Talks on the Museum's Masterpieces: Hours: Everyday 10:30-11:30 / 11:30-12:30 / 14:30-15:30 / 15:30-16:30

- Reservations can be made up to one week in advance for groups of 10 or more people.

Talks with Museum Curators: Hours: Every Wednesday 10:30-11:00 / 11:30-12:00

Talks in the Galleries: Hours: Tuesday through Sunday 10:10-11:00 / 11:00-12:00 / 13:00-14:00

14:30-15:00 / 15:10-16:00 / 16:00-17:00

Guided Tours in Foreign Languages

English: Twice a day (10:30-11:30, 14:30-15:30)

Japanese: Once during weekdays (9:30-10:30)

Tours during the weekends (10:30-11:30, 14:30-15:30)

Chinese: Once during weekdays (9:30-11:30)

Twice during the weekend (10:30-11:30, 14:30-15:30)

- Service fees are subject to change without notice.

Guided Tours in Sign Language

Phone Reservations Tel. 02-2073-9047 / On-site Registration

For further information Tel. 02-2077-8000

100 Seokgongno, Yongsong-gu, Seoul, 140-026, Republic of Korea.

Parking Fee

Compact cars: 2,000 / Wans, Minibus or Full-size cars: 4,000 / Wans (for the first 2 hours).



1F

Prehistory and Ancient History Gallery

Presents the origin of Korean culture and her development process by showing artifacts that represent characteristics of each period. Approximately 12,000 relics from Paleolithic period to the Unified Silla and Balhae periods are displayed in 11 rooms.

Prehistory, Neolithic, Bronze Age, Goguryeo, Baekje, Silla, Unified Silla, Balhae

2F

Medieval and Early Modern History Gallery

Exhibits cultural heritage of Goryeo and Joseon periods based on specific themes that features each period. 561 artifacts from Goryeo are introduced in three rooms, and another 430 artifacts from Joseon are exhibited in five rooms.

Goryeo, Joseon

3F

Calligraphy and Painting Gallery

Designed for appreciating the beauty of Korean traditional paintings and calligraphic arts described by lines and colors. More than 600 artifacts, including exquisite calligraphic works, paintings and a 3-meter high Buddhist painting for outdoor rituals, are exhibited in three rooms.

Calligraphy, Paintings, Buddhist Paintings

4F

Donations Gallery

Presents 600 artifacts donated by individuals whose noble contributions help the Museum promote the traditional cultures of human beings. The Gallery displays not only Korean culture but also diverse cultures in 11 rooms.

Lee Hong-yeon, Other Collections, Kim Dong-jin, Yi Kang-yul, Park Yeong-seok, Ohn Yeong-do, Park Byung-soon, Sanku Kwak-shin, Yoo Chong-yeon, Kachome Seol-so, Kachi Kato

5F

Asia Gallery

Designed for a better understanding of universality and diversity of Asian cultures representing the unique characteristics of each country. About 300 artifacts are introduced in 5 rooms including the section for Central Asia rooms that features the Silk Road Culture of distinction.

India and Southeast Asia, Central Asia, China, From Dotted Fabric, Japan

6F

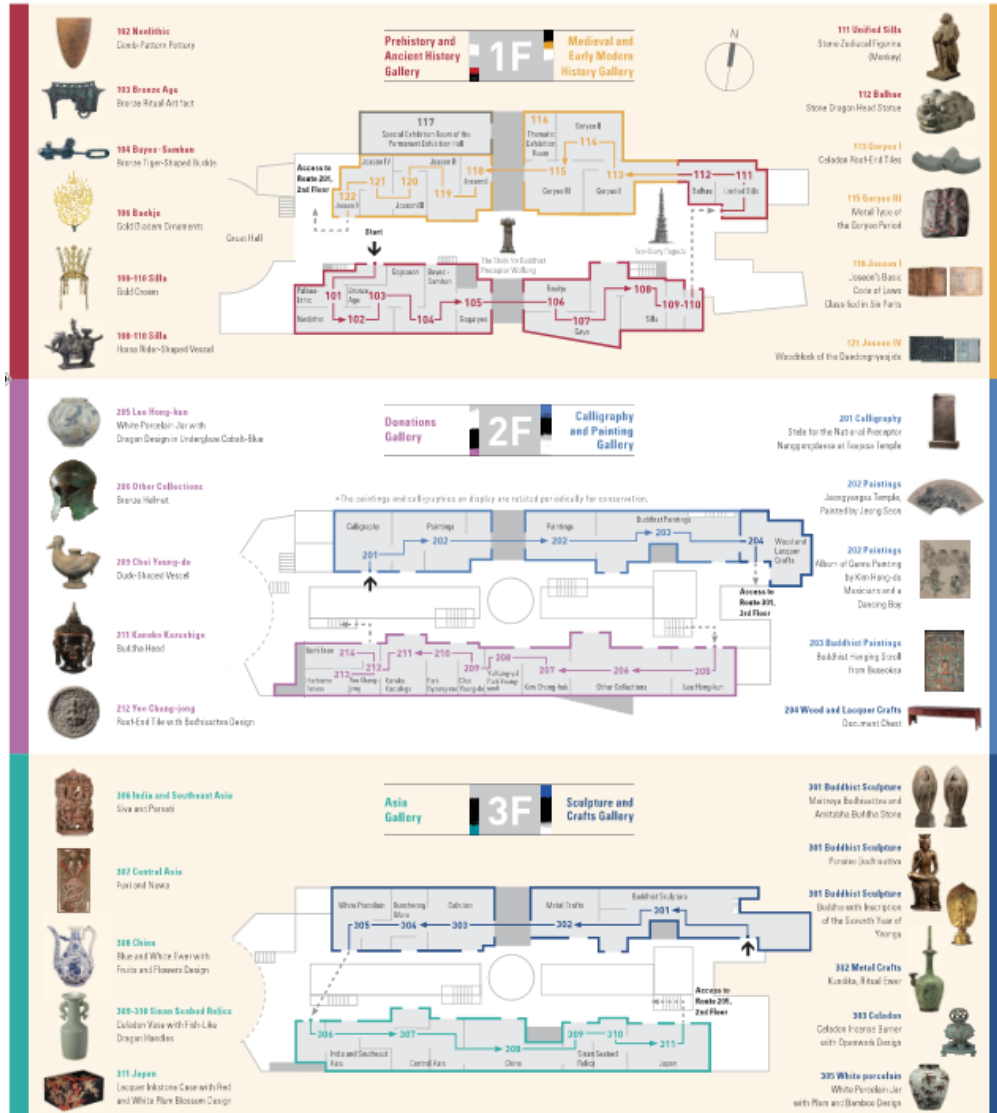
Sculpture and Crafts Gallery

Displayed for the admiration of the Korean Buddhist sculptures and the essence of Korean crafts. Approximately 600 works are presented in 6 rooms. The Porcelain Bodhisattva, one of the most splendid artworks in the world, is displayed in a single section, and other outstanding examples of Korean wood and lacquer crafts, metal crafts and ceramic arts are on view.

Wood and Lacquer Crafts (2), Buddhist Sculpture, Metal Crafts, Ceramics, Bone/Seung Wansu, White Porcelain

* The art facts are subject to modify for conservation.

*The artifacts are subject to relocation for conservation.



Appendix B. The History of the NMK

Year	Event
Nov 1909	The Imperial collection of Korea was publicly displayed in Changgyeonggung Palace.
Dec 1915	The Joseon Government-General Art Museum was founded at Gyeongbokgung palace.
Jun 1926	The Gyeongju Branch of the Joseon Government-General Museum opened.
Apr 1939	The Buyeo Branch of the Joseon Government-General Museum opened.
Apr 1940	The Gongju Branch of the Joseon Government-General Museum opened.
Dec 1945	The Joseon Government-General Museum was renamed and reorganized as the National Museum.
Apr 1946	The Gaeseong City Museum was merged with the Gaeseong Branch of the National Museum.
Dec 1950	The National Folk Museum at Mt. Namsan was renamed as the Namsan Branch of the National Museum.
Oct 1953	The National Museum was relocated to its Namsan Branch.
Jun 1955	The National Museum was relocated from Namsan to Seokjojeon in Deoksugung Palace.
Jul 1968	The governing authority of the National Museum was transferred from the Ministry of Education to the Ministry of Culture and Public Information.
May 1969	The National Museum was reorganized and integrated with the Deoksugung Art Museum.
Aug 1972	The National Museum was renamed the “National Museum of Korea” and relocated from Deoksugung Palace to a new building in Gyeongbokgung Palace. All branch museums were reorganized as regional national museums.
Dec 1978	Gwangju National Museum opened.
Apr 1979	The National Folk Museum became part of the National Museum of Korea.
Nov 1984	Jinju National Museum opened.
Aug 1986	The National Museum of Korea was relocated to the renovated Capitol Building.
Oct 1987	Cheongju National Museum opened.
Oct 1990	Jeonju National Museum opened.
Oct 1992	The National Folk Museum was dismantled and reorganized.
Aug 1993	Buyeo National Museum moved into a new building.
Dec 1994	Daegu National Museum opened.
Dec 1996	The National Museum of Korea was relocated to the renovated Social Education Center in Gyeongbokgung Palace.
Oct 1997	The new site of the National Museum of Korea was designated in Yongsan.
Jun 1998	Jinju National Museum reopened as a museum specializing in the history of the Japanese invasions of 1592.
Jun 1998	Gimhae National Museum opened.
Apr 2001	The National Museum of Korea took over the direction of the construction of its new building, replacing the Ministry of Culture and Tourism.
Jun 2001	Jeju National Museum opened.
Oct 2002	Chuncheon National Museum opened.
Nov 2003	The History Department was added to the National Museum of Korea.
May 2004	Gongju National Museum was relocated to a new building.
Oct 2004	The National Museum of Korea in Gyeongbokgung Palace was closed.
Dec 2004	The National Museum of Korea was officially relocated from Gyeongbokgung Palace to Yongsan.
Oct 2005	The new National Museum of Korea opened in Yongsan.
Apr 2006	The NMK established its Visitor Service Team.
May 2007	The NMK established its Asia Department and Conservation Science Team.

Sep 2009	The NMK presented the special exhibition, “Korean Museums: 100 Years in Remembrance,” to commemorate the 100th anniversary of Korean museums.
Apr 2010	The NMK ranked 10th in 2009 museum attendance (1st in Asia) according to "2009 Total Art Museums Numbers" released by the Art Newspaper.
Jul 2010	The permanent hall was reformed chronologically, with new titles for its galleries. The new titles are: Prehistory and Ancient History Gallery (formerly Archaeological Gallery), Medieval and Early Modern History Gallery (formerly Historical Gallery), Calligraphy and Painting Gallery (formerly Fine Arts Gallery I), Sculpture and Crafts Gallery (formerly Fine Arts Gallery II), Donations Gallery, and Asia Gallery.
Aug 2010	The NMK established the Joseon room in the Medieval and Early Modern History Gallery.
Apr 2011	The NMK ranked 9th in 2010 museum attendance (1st in Asia) according to "2010 Total Art Museums Numbers" released by the Art Newspaper.
May 2011	The NMK established its Genre Painting Room inside the Paintings Room of the Calligraphy and Painting Gallery.

Appendix C. "Exhibition and Museum Attendance Figures" in 2009 and 2010 from *The Art Newspaper*, No. 212, April 2010 and *The Art Newspaper*, No. 223, April 2011

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THE ART NEWSPAPER, No. 212, APRIL 2010

Exhibition and museum attendance figures 2009

THE EXHIBITIONS continued

Daily	Total	Exhibition	Venue	City	Dates
3,859	251,869	In & Out of Amsterdam: The Studio Sessions	Museum of Modern Art, SFMoMA	New York	19 Jan-5 Oct
3,854	241,683	Unveiled: New Art from the Middle East	Saatchi Gallery	London	30 Jan-9 May
3,762	189,117	In Praise of Shadows	Irish Museum of Modern Art	Dublin	5 Nov-04 Jan
3,743	221,592	Children in the Louvre Collection	National Art Center, Tokyo	Tokyo	25 Mar-1 Jun
3,729	204,444	Paul Gauguin	National Museum of Modern Art	Tokyo	3 Jan-29 Sep
3,680	463,156	Josef Albers	Reina Sofia	Madrid	21 Apr-31 Aug
3,621	258,459	The Museum as Muse: Embedding Fashion	Museum of Modern Art	New York	6 May-9 Aug
3,604	277,473	Arish Kapper	Royal Academy of Arts	London	16 Sep-11 Oct
3,592	230,914	Therapies: Aesthetics	Guggenheim Museum	New York	24 Oct-06 Jan
3,564	210,804	Akane-yamada 20-90	Van Gogh Museum	Amsterdam	26 Jun-23 Aug
3,536	306,661	George O'Keefe and Ansel Adams	SFMOMA	San Francisco	30 May-7 Sep
3,480	133,055	Kayano Matsuo Retrospective 1987-2004	National Art Center, Tokyo	Tokyo	21 Jan-2 Mar
3,438	352,320	Salvador Dalí: Liquid Desire	National Gallery of Victoria	Melbourne	12 Jun-4 Oct
3,349	207,636	Return to Manhattan	Alte Museum	Amsterdam	1 Apr-1 Jun
3,345	229,817	The Third Mind	Guggenheim Museum	New York	30 Jun-19 Aug
3,315	352,872	Mystery and Brilliance	Museum of Contemporary Art	Paris	4 Oct-05 Feb
3,313	204,453	Looking In: Robert Frank's "The Americans"	SFMOMA	San Francisco	16 May-18 Aug
3,295	251,859	Francis Bacon: A Contemporary Retrospective	Museum of Modern Art	New York	20 May-16 Sep
3,292	540,518	Caro-Guang	Guggenheim	Bilbao	17 Nov-20 Sep
3,270	292,276	Leda Farnes & Mira Schendel	Museum of Modern Art	New York	5 Apr-19 Jun
3,239	269,320	Makoto	Guggenheim	Bilbao	17 Feb-17 May
3,238	275,352	Art's Choice: Vol. Music, Rebus	Museum of Modern Art	New York	11 Dec-03 Feb
3,226	100,000	100th Anniversary of Korean Museums	Gangneung Centre	Moscow	25 Sep-25 Oct
3,211	246,401	BP Portrait Award	Portico	London	16 Jun-20 Aug
3,211	387,000	Pedrick	Phonothèque	Paris	15 Oct-01 Feb
3,104	403,469	The First Emperor: China's Terracotta Army	High Museum of Art	Atlanta	16 Nov-09 Jan
3,098	303,741	Sergeant's Gallery Pavilion	Sergeant's Gallery	London	11 Jun-16 Oct
3,090	276,508	On the Verge	Artemis	Amsterdam	11 Mar-1 Jun
3,074	116,363	Great Treasures of Court Culture	Kyoto National Museum	Kyoto	10 Jan-22 Feb
3,056	232,800	Accompanying Nature: Frank Gehry's	Smithsonian American Art Museum	Washington	5 Dec-06 Mar
3,052	213,567	100th Anniversary of Korean Museums	National Museum of Korea	Seoul	29 Sep-8 Nov
3,001	274,750	Net New Work: Vincent Falcous Selects	SFMOMA	San Francisco	25 Jul-8 Nov
2,960	442,436	Ky Twombly: The Natural World	Art Institute of Chicago	Chicago	16 May-11 Oct
2,961	257,600	Jose Shin: Common Threads	Smithsonian American Art Museum	Washington	1 May-26 Jul
2,945	256,210	Richard Avedon	SFMOMA	San Francisco	11 Jul-29 Nov
2,938	314,363	125 Fountains	Van Gogh Museum	Amsterdam	3 Oct-16 Jan
2,925	664,000	Tate Modern	Dallas Museum of Art	Dallas	3 Oct-07 May
2,882	105,292	Francis Bacon	Museo Nacional del Prado	Madrid	3 Feb-19 Apr
2,877	366,263	Ten and the East	Freer and Sackler Galleries	Washington	9 May-1 Sep
2,874	529,154	The Tale of Shuten Daji	Freer and Sackler Galleries	Washington	27 Mar-20 Jun
2,833	363,139	Jan Nuyens-Rutkowski/Pina Baus	Freer and Sackler Galleries	Washington	14 Mar-5 Jul
2,785	318,653	Shirley Stander/Sen Xun	Freer and Sackler Galleries	Washington	16 Jul-8 Nov
2,780	460,000	Yoshi Kuriyama and the Tenth of Tenth	Michael C. Carlos Museum	Atlanta	15 Nov-06 May
2,760	233,521	Sensory: Bodies and Beings	SFMOMA	San Francisco	7 Aug-8 Nov
2,760	273,236	Taylor Wessing Photographic Portrait Prize	National Portrait Gallery	London	6 Nov-04 Feb
2,727	329,879	A Day in Pompeii	Melbourne Museum	Melbourne	26 Jan-25 Oct
2,700	150,835	Guangxi	Nagasaki Museum of Art	Nagasaki	16 Apr-21 Jun
2,696	220,137	Cézanne and Beyond	Philadelphia Museum of Art	Philadelphia	25 Feb-31 May
2,697	323,465	Contemporary Photography	Art Institute of Chicago	Chicago	16 May-13 Sep
2,651	270,000	The Treasure of Uffizi Bardi	High Museum of Art	Atlanta	6 Dec-06 Apr
2,647	155,471	The Roman Empire	National Museum of Western Art	Tokyo	18 Sep-13 Dec

TOTAL ART MUSEUM NUMBERS

5,500,000	Louvre	Paris	640,320	Palazzo Pitti	Florence
5,569,981	British Museum	London	635,042	Nara National Museum	Nara
4,597,450	Metropolitan Museum of Art	New York	630,000	Hernimuse Amsterdam	Amsterdam
4,780,030	National Gallery	London	625,000	Museo Colección Berardo	Lisbon
4,747,537	Tate Modern	London	624,936	Albertina	Vienna
4,605,506	National Gallery of Art	Washington	610,271	Walker Art Center	Minneapolis
3,520,000	Centre Pompidou	Paris	600,833	Museum of Modern Art	Stockholm
3,522,012	Museo d'Orsay	Paris	565,008	Kunsthalle der Bundesrepublik	Bonn
2,763,094	Museo Nacional del Prado	Madrid	546,504	City Museum and Art Gallery	Bristol
2,730,204	National Museum of Korea	Seoul	539,471	Praga di Capelli	Caracas
2,672,761	Museum of Modern Art	New York	532,445	"Queensland Art Gallery	Brisbane
2,574,804	Taiwan Palace Museum	Taipei	545,154	National Museum of Modern Art	Tokyo
2,426,282	State Hermitage Museum	St Petersburg	547,935	Museum of Contemporary Art	Sydney
2,273,634	Tokyo National Museum	Tokyo	545,256	National Gallery of Australia	Canberra
2,269,900	Victoria and Albert Museum	London	541,636	Tate Liverpool	Liverpool
2,087,415	Reina Sofia	Madrid	540,035	Museo Nacional del Renacimiento	Madrid
1,961,843	National Portrait Gallery	London	536,916	Gallery of Modern Art	Atlanta
1,846,889	Art Institute of Chicago	Chicago	535,000	High Museum of Art	Atlanta
1,840,212	San Francisco Museum of Modern Art	San Francisco	531,000	Alte Museum	Berlin
1,572,171	Museum Kremlin Museum	Moscow	528,781	Museo Capitolini	Rome
1,530,318	Galleria degli Uffizi	Florence	526,115	Museum of Modern Art	Moscow
1,531,249	National Museum of Western Art	Tokyo	525,617	Minneapolis Institute of Arts	Minneapolis
1,501,837	Museo Nacional del Prado	Madrid	523,000	Museo Nacional del Cuzco	Cuzco
1,500,000	Museo d'Orsay	Paris	521,335	Museo d'Orsay	Paris
1,496,438	Museo Quai Branly	Paris	513,775	Galleria Borghese	Rome
1,451,130	Van Gogh Museum	Amsterdam	504,488	Frederick Meijer Gardens	Grand Rapids
1,340,696	Hollingsworth Art Gallery	Glasgow	504,190	Museo del Prado	Madrid
1,312,762	Royal Academy of Arts	London	501,837	Stenzel di Milano	Milano
1,300,000	Children's Museum	Indianapolis	487,359	Museum of Fine Arts	Budapest
1,283,401	State Tretyakov Gallery	Moscow	480,468	National Museum Krakow	Krakow
1,274,714	Museum of Fine Arts	Houston	480,121	"Queensland GOMA"	Brisbane
1,267,784	Royal Academy of Arts	London	475,045	Louisiana Museum of Modern Art	Hartford
1,263,111	Guggenheim Museum	New York	466,953	Museum of Transport	Glasgow
1,250,840	Saatchi Gallery	London	455,073	Israel Museum	Jerusalem
1,216,795	Palazzo Ducale	Venice	450,000	Genetmuseum	The Hague
1,195,453	National Portrait Gallery	Washington	450,000	National Archaeological Museum	Athens
1,153,903	"Gerty Museum (Gerty Center)"	Los Angeles	440,711	Museo Magritte	Brussels
1,140,590	Kunsthistorisches Museum	Vienna	438,500	Isabel II Modern	Madrid
1,130,136	Galleria dell'Accademia	Florence	433,584	Art Gallery of South Australia	Adelaide
1,093,000	Museo Picasso	Barcelona	421,282	National Gallery	Oslo
1,061,100	Museo Picasso	Barcelona	405,585	St Louis Art Museum	St Louis
1,002,200	Smithsonian American Art Museum	Washington	408,489	Manchester Art Gallery	Manchester
972,000	National Art Center Tokyo	Tokyo	403,758	Fondaco Scintille	Paris
956,649	Freer and Sackler Galleries	Washington	400,000	Museo d'Orsay	Paris
925,545	Museum of Fine Arts	Boston	386,053	Palazzo Vecchio	Florence
907,000	Dallas Museum of Art	Dallas	382,893	Museum of Modern Art	Dublin
905,048	Guggenheim	Bilbao	380,000	Palais des Beaux-Arts	Brussels
900,000	National Art Museum of China	Beijing	380,000	Museo Nazionale della Scienza	Milan
894,161	National Gallery Complex	Edinburgh	376,254	Indiana Museum of Art	Indianapolis
884,252	Rijksmuseum	Amsterdam	377,845	Detroit Institute of Arts	Detroit
883,863	Imperial War Museum	London	366,785	Galleria Pinacoteca	Florence
822,537	"NGV International"	Melbourne	364,259	Pinacoteca Museum	Caracas
822,174	Palazzo Reale	Milan	357,625	Hamburger Kunsthalle	Hamburg
812,479	Philadelphia Museum of Art	Philadelphia	357,089	Museum of Contemporary Art	Chicago
804,282	Museo del Prado	Madrid	348,445	Whitbread Gallery	London
801,890	Museo Thyssen-Bornemisza	Madrid	347,183	Praga Guggenheim Collection	Venice
800,000	National Portrait Gallery	Caracas	343,000	Kunstmuseum	Berlin
782,466	National Gallery of Ireland	Dublin	339,612	Legion of Honor	San Francisco
769,000	Pinacoteca di Brera	Milano	337,044	Pinacoteca di Brera	Milano
768,000	Art Gallery of Ontario	Toronto	336,142	Kyoto National Museum	Kyoto
752,888	Gallerie del Duomo	Vienna	333,937	Gallerie d'Accademia	Venice
734,533	Serpentine Gallery	London	332,200	Hong Kong Museum of Art	Hong Kong
734,623	Institut Valencià d'Art Modern	Valencia	331,889	Centro Cultural de Bellas Artes	Madrid
707,391	Museo d'Orsay	Paris	330,572	Secours d'Art Photo	Valencia City
703,530	SFMOMA	San Francisco	328,773	Saatchi Museum	Frankfurt
695,545	LACMA	Los Angeles	326,000	Nova Nationalgalerie	Berlin
685,176	Museo Thyssen-Bornemisza	Barcelona	325,759	Fondation Beyeler	Basel
679,351	Museo Thyssen-Bornemisza	Barcelona	322,152	Whitney Museum	New York
668,125	Hirshhorn Museum	Washington	318,000	Seattle Art Museum	Seattle
641,625	Museo Centrale del Risorgimento	Rome	314,252	Acan Art Museum	San Francisco

At the top of the annual museum attendance list for 2009, the world's great encyclopedic museums, the Louvre, British Museum and the Metropolitan Museum of Art, stand proud as in previous years. Institutions that have unveiled new wings include the Museo del Prado and the Art Institute of Chicago. The Prado's, which opened in April 2007, increased visitors' comfort and convenience more than numbers last year, accommodating an extra 4100 people. But the Modern Wing of the Art Institute of Chicago, which opened its doors in May last year, helped boost the art museum's attendance by almost 450,000. The Reina Sofia in Madrid also did well, breaking the two million mark last year. J.P.

CONTEMPORARY TOP TEN

6,136	301,476	Pipilotti Rist: Pure Your Body Out	Museum of Modern Art	New York	19 May-09 Feb
4,945	305,894	Martin Kippenberger: Problems Perspective	Museum of Modern Art	New York	1 Mar-11 May
4,839	51,005	12th Japan Media Arts Festival	National Art Center Tokyo	Tokyo	4-10 Feb
4,804	246,821	Marlene Dumas: Measuring Your Own Grave	Museum of Modern Art	New York	14 Oct-10 Feb
4,533	333,132	Armed With	Saatchi Gallery	London	6 May-27 Jul
4,130	415,012	The Revolution Continues	Grand Palais Nord	Paris	9 Oct-18 Jan
3,927	129,653	Six Billion Others	Barry in Bristol Museum	Bristol	10 Jan-12 Feb
3,859	306,719	Barry in Bristol Museum	City Museum and Art Gallery	Bristol	13 Jan-4 Aug
3,854	241,683	The Studio Sessions	SFMOMA	San Francisco	3 Jan-15 Sep
3,828	383,702	Unveiled: New Art from the Middle East	Saatchi Gallery	London	30 Jan-9 May

The Museum of Modern Art (MoMA), New York, regained its contemporary top spot in 2009. The Grand Palais Nord, Paris, displaced it in 2008 with "Images in the Night". Pipilotti Rist's assemblage (left, right, 2008), Marlene Dumas and Aemul, M.A. exhibitions, and a Martin Kippenberger survey provided four of the top five shows at MoMA. Tokyo's National Art Center's media arts festival and the new Saatchi Gallery, London, filled the third and sixth spots. The street artist Gaulty propelled Bristol City Museum and Art Gallery into eighth. "The Studio Sessions" at the San Francisco Museum of Modern Art, a new media-based show about the machinations of the art world, provided an unexpected ninth place. J.P.

DECORATIVE TOP TEN

3,621	258,459	The Museum as Muse: Embedding Fashion	Museum of Modern Art	New York	6 May-9 Aug
3,480	133,055	Story of - Memories of Earlier Creations	De Young Museum	San Francisco	16 May-18 Aug
2,107	117,710	Yves Saint Laurent	National Art Center Tokyo	Tokyo	24 Jun-7 Sep
1,996	251,214	Reed Lialine: A Retrospective	National Art Center Tokyo	Tokyo	22 Mar-4 Aug
1,853	120,090	Yves Saint Laurent	National Art Center Tokyo	Tokyo	22 Mar-4 Aug
1,735	119,159	Yves Saint Laurent: A Passion for Creation	National Art Center Tokyo	Tokyo	22 Mar-4 Aug
1,581	111,249	Chanel Jewellery	Cartier	Paris	9 Oct-04 Jan
1,391	141,468	Taking Shape	Gerty Center	Los Angeles	31 Mar-5 Jul
1,170	141,481	Artistic Luxury: Fabergé, Tiffany, Lalique	Legion of Honor	San Francisco	7 Feb-31 May
1,074	50,801	Underglaze Blue Porcelain Ware in Asia	Tokyo National Museum	Tokyo	14 Jul-6 Sep

The spirit of Diana Vreeland, who put the Metropolitan Museum of Art's costume collection on the blockbuster map, lives on. The New York museum's fashion exhibition "The Model as Muse" tops the 2009 decorative arts list, even though it attracted 2000 visitors per day fewer than the Met's 2008 costume extravaganza, "Superheroes". The commitment of the Fine Arts Museums of San Francisco to the decorative arts paid dividends with two shows in the top ten. Yves Saint Laurent (fourth) and a triple whammy of Fabergé, Tiffany and Lalique at its Legion of Honor museum (ninth) collectively drew 3,000 visitors a day. Ornate artefacts, including a helmet from the 16th-century (left), at the Freer and Sackler Galleries and the East turned over 368,000 visitors to the Washington, DC, museum. J.P.

THEMATIC TOP TEN

5,609	360,219	Treasures of the Habsburg Monarchy	National Art Center Tokyo	Tokyo	25 Sep-14 Dec
3,762	189,117	In & Out of Amsterdam	Museum of Modern Art	New York	19 Jan-5 Oct
3,743	221,592	In Praise of Shadows	Irish Museum of Modern Art	Dublin	5 Nov-04 Jan
3,743	221,592	Children in the Louvre Collection	National Art Center Tokyo	Tokyo	25 Mar-1 Jun
3,349	207,636	Return to Manhattan	Alte Museum	Amsterdam	1 Apr-1 Jun
3,245	226,537	The Third Mind	Guggenheim Museum	New York	30 Jun-19 Aug
2,754	255,322	All the Histories of Art	Guggenheim	Bilbao	3 Oct-05 Jan
2,588	196,485	Shadows	Thyssen-Bornemisza/Fondaco Capa Madrid	Madrid	10 Feb-17 May
1,990	175,555	The Jazz Century	Museo Quai Branly	Paris	17 Mar-26 Jun
1,953	545,000	Louvre Atlanta	High Museum of Art	Atlanta	12 Oct-06 Dec

Formerly called "survey", this category features shows that span time periods and/or categories but fall under one theme. Royal treasures once again reign supreme with a display in Tokyo of paintings and decorative objects created under the patronage of the Habsburgs coming top. Drawn from the collection of Vienna's Kunsthistorisches Museum and the Museum of Fine Arts, Budapest, the exhibition contained masterpieces by Dürer, Velázquez, El Greco and Titian. And popular were exhibitions focusing on shadows in art, one staged in Dublin and the other in Madrid (left, Andy Warhol, The Shadow, 1981), ranking third and eighth respectively. Two exhibitions of works on loan from the Louvre's collection also make the top ten. E.S.

Exhibition & museum attendance figures

THE EXHIBITIONS continued

Daily	Total	Exhibition	Venue	City	Dates
4,614	432,389	Birth of Impressionism: from Manet to Degas	De Young Museum	San Francisco	22 May-8 Sep
4,479	149,711	Meenken: Christian Boltanski	Grand Palais Nave	Paris	13 Jan-21 Feb
4,438	410,238	Tilman, Tizian, Veronese	Louvre	Paris	17 Sep-04 Jan
4,433	531,404	The 6th Asia Pacific Triennial	Queensland Art Gallery	Brisbane	5 Dec-09-5 Jan
4,358	481,530	Living Concrete: Projects for NY's Waterfront	Museum of Modern Art	New York	24 May-11 Oct
4,296	155,520	Uenoa Show	Ueno Museum	Tokyo	7 Sep-17 Oct
4,158	247,017	Treasures of the Habsburg Monarchy	Kyoto National Museum	Kyoto	4 Jan-14 Mar
4,120	182,470	The Lineage of Culture	Tokyo National Museum	Tokyo	20 Apr-6 Jun
4,097	557,192	Newspapers: British Art Now	Saatchi Gallery	London	30 Mar-17 Oct
4,096	857,386	Wesley's Water Lilies	Museum of Modern Art	New York	13 Sep-02 Apr
4,007	502,236	Sedgwick	Centre Pompidou	Paris	14 Oct-09-13 Mar
4,006	837,200	Abstract America: New Painting and Sculpture	Saatchi Gallery	London	29 Mar-17 Jun
3,998	461,796	The Empire Strikes Back: Indian Art Today	Saatchi Gallery	London	29 Mar-08-8 May
3,959	367,033	Batticelli	Stedelijk Museum	Amsterdam	13 Nov-09-28 Feb
3,922	335,549	Metroland and Abstraction	Thyssen-Bornemisze/Forst, Gips	Madrid	23 Feb-30 May
3,913	631,654	Doug & Mike Stern on the Road: Big Bands	Metropolitan Museum of Art	New York	27 Jan-31 Oct
3,832	315,350	Patrick Joubert	Centre Pompidou	Paris	17 Feb-24 Mar
3,815	249,063	The Magical World of Escher	Centre Culturel Banco do Brasil	Brasilia	12 Oct-26 Dec
3,797	335,759	American Women	Metropolitan Museum of Art	New York	5 May-15 Aug
3,785	265,318	Helmut Newton: American Art	Louvre	Paris	5 Mar-24 May
3,764	529,117	Hatched: Photography/Video/Performance	Guggenheim Museum	New York	26 Mar-4 Sep
3,644	394,628	Kandinsky	Guggenheim Museum	New York	18 Sep-03 Jan
3,602	299,669	Bruce Nauman: Days	Museum of Modern Art	New York	2 Jan-23 Apr
3,573	151,223	Daughters of the East: A Life in Pictures	Queensland Gallery	Brisbane	11 Sep-24 Oct
3,527	476,212	Metropolitan Museum of Art	National Gallery of Australia	Canberra	4 Dec-09-18 Apr
3,499	126,919	Uenoa Show	National Museum of Modern Art	Kyoto	2 Nov-12 Dec
3,472	241,053	The Neighborhood Project	Detroit Institute of Arts	Detroit	18 Dec-09-28 Mar
3,431	265,190	Leonardo da Vinci and the Art of Sculpture	Getty Center	Los Angeles	33 Mar-20 Jun
3,399	151,591	Japanese Modernism	Gyeongju National Museum	Gyeongju	23 Mar-22 Jun
3,362	426,531	Tate Modern: The Golden Age of Photography	De Young Museum	San Francisco	27 Jan-09-28 Mar
3,303	327,000	From Manet to Impressionism	Fundación Mapfre	Madrid	14 Jan-22 Apr
3,302	271,071	Ernst	Centre Pompidou	Paris	17 Feb-24 Mar
3,300	241,520	Unseen: The New Zealand Project	Queensland Gallery	Brisbane	1 May-4 Jul
3,292	586,100	Christo and Jeanne-Claude	San Francisco Museum of Modern Art	San Francisco	1 Jul-22 Aug
3,291	271,818	Generations: Support for the Arts	Dryden Institute of Arts	Detroit	18 Nov-09-21 Mar
3,224	254,712	Native: Radical Invention, 1913-17	Art Institute of Chicago	Chicago	30 May-4 Jun
3,198	601,264	Art Now	Guggenheim	Bilbao	16 Mar-12 Oct
3,198	358,889	Lucian Freud	Centre Pompidou	Paris	10 Mar-19 Jul
3,189	280,673	Reynolds: Portrait of a Painter	Reynolds Portrait Gallery	London	24 Jan-19 Sep
3,180	125,401	Saints, Poets, Navigators	Galeries de l'Uffizi	Florence	16 Dec-09-31 Jan
3,177	334,511	Henri Rousseau	Guggenheim	Bilbao	25 May-12 Sep
3,156	340,481	Paul Gauguin	Van Gogh Museum	Amsterdam	19 Feb-6 Jun
3,147	795,000	At the Russian Court: Palace and Protocol	Hermitage Amsterdam	Amsterdam	29 Jan-09-31 Jan
3,102	582,465	Drawing Questions	Isabel Museum	Jerusalem	26 Jul-30 Oct
3,098	287,791	Diane Arbus	Centre Pompidou	Paris	23 Jun-13 Sep
2,985	215,778	Diane Arbus	Centre Pompidou	Paris	23 Jun-13 Sep
2,979	294,910	Serpentine Gallery: Patrick Joubert	Serpentine Gallery	London	10 Jul-17 Oct
2,971	250,426	Drawings	Centre Pompidou	Paris	5 May-9 Aug
2,979	325,891	A View from the Louvre Collection	Louvre Museum	Paris	26 Jul-13 Oct
2,953	213,463	Valerio Isola	Centre Pompidou	Paris	23 Jun-13 Sep
2,937	133,858	Yayoi Kusama: Infinity Mirror Room	Botanica Van Buren	Rotterdam	14 Oct-5 Dec
2,936	252,108	Imperial: Emery to Tang China	Nara National Museum	Nara	3 Apr-20 Jun
2,908	255,000	Frank Lloyd Wright: The Art of Architecture	San Francisco Museum of Modern Art	San Francisco	12 Feb-9 May
2,891	494,264	Art Now: The Golden Age of Photography	De Young Museum	San Francisco	27 Jan-09-28 Mar
2,890	125,401	Tate Modern: The Golden Age of Photography	De Young Museum	San Francisco	27 Jan-09-28 Mar
2,840	238,189	Art Now: The Golden Age of Photography	De Young Museum	San Francisco	27 Jan-09-28 Mar
2,838	253,433	Crime and Punishment	Museo d'Orsay	Paris	16 Mar-27 Jun
2,789	417,838	Impressionism	Museo d'Orsay	Paris	11 Sep-04 Feb
2,774	187,064	Art Now: The Golden Age of Photography	De Young Museum	San Francisco	27 Jan-09-28 Mar
2,715	249,751	Hats as Art: The Art of the Hat	Queensland Art Gallery	Brisbane	27 Mar-27 Jun
2,688	362,596	Paula Stokich	Museo delle Poesie	Florence	20 Apr-3 Oct
2,681	137,046	Marc Chagall	MASP	Sao Paulo	22 Jan-28 Mar
2,615	155,160	Calder to Warhol: The Fisher Collection	SPMOMA	San Francisco	25 Jun-19 Sep
2,609	258,519	Old Master: Francisco Vazquez	Modern Museum	Stuttgart	19 Sep-09-17 Jan
2,566	180,380	A Dagger and Gold: Sculpture from the West	Gyeongju National Museum	Gyeongju	2 Feb-25 Apr
2,564	520,449	Between Art and Life	SPMOMA	San Francisco	25 Jun-19 Sep
2,560	92,918	The Selfish	Guggenheim Museum	New York	29 Jan-10 Mar
2,555	136,101	Longest Day Expedition	Centre Culturel Banco do Brasil	Sao Paulo	23 Feb-25 Apr
2,551	216,813	Serpentine and the Sea	Museum of Fine Arts	Houston	14 Feb-23 May
2,530	275,070	Tim Burton	Asia Center for the Moving Image	Melbourne	24 Jun-10 Jul
2,514	1,084,290	Texture of Night: James McNeill Whistler	Heer and Sackler Galleries	Washington	6 Jun-09-25 Jul
2,506	248,083	Taylor Wessing Photographic Portrait 2009	Hermitage Amsterdam	Amsterdam	5 Nov-09-14 Feb
2,506	231,582	Batticelli to Titian	Museum of Fine Arts	Paris	28 Oct-09-14 Feb
2,494	241,233	From Byzantium to Istanbul	Grand Palais	Paris	10 Oct-09-25 Jan
2,487	64,939	Shi Qing: Culture for the Future	Beijing	18 Apr-20 May	
2,446	243,514	Frank Lloyd Wright	Guggenheim	Bilbao	27 Oct-04 Feb
2,446	165,465	New Topographics	SPMOMA	San Francisco	17 Jul-3 Oct
2,433	64,213	Pan Lin & Yuan Yuan: Time False Objects	Ullens Centre	Beijing	18 Apr-20 May
2,429	243,626	Years of Days	Thyssen-Bornemisze/Forst, Gips	Madrid	20 Oct-09-31 Jan
2,425	181,200	New York: Mike Rottenberg	SPMOMA	San Francisco	9 Jul-3 Oct
2,415	236,395	A Time for Impressionism	Museo delle Poesie	Florence	4 Jun-20 Sep
2,407	250,418	Treasures of the Ottoman Sultans	Kremlin Museums	Moscow	25 May-15 Aug
2,406	228,186	Neville the Navigator	National Gallery	London	18 Nov-09-21 Feb

TOTAL ART MUSEUM NUMBERS

8,500,000	Louvre	Paris	915,421	Museo Castel Sant'Angelo	Rome
8,442,138	British Museum	London	914,355	LACMA	Los Angeles
5,216,388	Metropolitan Museum of Art	New York	911,216	Museum of Fine Arts	Boston
5,061,172	Tate Modern	London	900,000	Rijksmuseum	Amsterdam
4,954,914	National Gallery	London	878,478	Art Gallery of Ontario	Toronto
4,775,114	National Gallery of Art	Washington	829,432	*NCA International	Melbourne
4,312,228	Museum of Modern Art	New York	800,445	Museo d'Arte	Brasilia
3,139,000	Centre Pompidou	Paris	849,983	Museo d'Arte Moderna de la Ville	Paris
3,067,909	National Museum of Korea	Seoul	828,713	WRAC	Bonnino
2,885,510	Museo d'Orsay	Paris	821,099	Museo Thyssen-Bornemisze	Madrid
2,732,000	Museo del Prado	Madrid	820,720	National Gallery of Australia	Canberra
2,629,065	Victoria and Albert Museum	London	812,522	Reichstag	Berlin
2,469,387	State Hermitage Museum	St Petersburg	795,677	Rever and Sackler Galleries	Washington
2,317,772	Centre Culturel Banco do Brasil	Rio	756,752	Centre Culturel Banco do Brasil	Sao Paulo
2,313,532	Museo Reina Sofia	Madrid	748,142	*Queensland Art Gallery	Brisbane
2,043,854	De Young Museum	San Francisco	736,855	National Gallery of Ireland	Dublin
2,027,900	National Art Center Tokyo	Tokyo	736,872	Serpentine Gallery	London
1,819,442	National Portrait Gallery	London	730,371	Museum & Art Gallery	Birmingham
1,665,291	Late Britain	London	718,000	Israel Museum	Jerusalem
1,611,210	Galleria degli Uffizi	Florence	715,313	Museo Paganini dei Bronzi	Brasilia
1,611,740	Art Institute of Chicago	Chicago	717,876	San Pedro Centre: NGV Australia	Melbourne
1,491,582	Gyeongju National Museum	Gyeongju	700,000	SPMOMA	San Francisco
1,429,854	Van Gogh Museum	Amsterdam	661,038	MASP	Sao Paulo
1,369,187	Museo Picasso	Barcelona	655,588	Albertina	Venice
1,355,720	Kazuo Kikuchi	Athens	655,000	Scuderia del Quirinale	Rome
1,326,153	Museo del Quirinale	Rome	652,164	Museo delle Poesie	Florence
1,300,000	Palazzo Reale	Milan	650,000	Hermitage Amsterdam	Amsterdam
1,297,424	State Hermitage Museum	Moscow	650,000	Centre Pompidou Metz	Metz
1,288,733	Residenzschloss	Dresden	634,900	Isabel Museum	Jerusalem
1,271,301	Saatchi Gallery	London	629,774	Hermitage Amsterdam	Amsterdam
1,271,174	Tajiri National Museum	Tokyo	615,586	Hermitage Amsterdam	Amsterdam
1,267,246	Centre Culturel Banco do Brasil	Brasilia	610,000	Hermitage Amsterdam	Amsterdam
1,205,885	*Gutty Center (Gutty Museum)	Los Angeles	601,614	Régula di Caserta	Brasilia
1,179,933	Galleria di Accademia	Florence	589,345	Palais des Beaux-Arts	Brasilia
1,164,139	Museum of Modern Art	Melbourne	578,913	Museum of Contemporary Art	Sydney
1,144,094	National Portrait Gallery	Washington	578,200	Museo delle Poesie	Florence
1,142,000	Museo Museum	Berlin	558,615	La Triennale di Milano	Milan
1,125,000	Museum of Fine Arts	Houston	558,150	Kazuo Kikuchi	Athens
1,105,352	Guggenheim	New York	557,883	Louvre Museum of Modern Art	Brasilia
1,103,536	Asia Center for the Moving Image	Melbourne	551,922	Gyeongju National Museum	Gyeongju
1,100,000	British Museum	London	548,000	San Pedro Centre	Melbourne
1,089,591	*Queensland Art Gallery	Brisbane	544,731	National Museum of Western Art	Tokyo
1,070,521	Kunstmuseum Art Gallery	Glasgow	538,180	Museo National des Beaux-Arts	Montreal
1,041,310	Kunstmuseum	Oxford	532,427	Kyoto National Museum	Kyoto
1,035,000	Hermitage Amsterdam	Amsterdam	525,556	Museum of Fine Arts	Budapest
1,007,205	Royal Academy of Arts	London	518,349	Galleria Regency	Rome
1,006,738	Kremlin Museums	Moscow	509,000	High Museum of Art	Athens
1,004,404	Art Gallery of New South Wales	Sydney	500,000	Phaedra de la Sola	Sao Paulo
969,469	National Gallery of Scotland	Edinburgh	490,359	Golden Age Museum	Dresden
964,540	Museo del Prado	Madrid	486,523	Moderna Museum	Stockholm
950,417	Guggenheim	Bilbao	482,757	National Museum of Modern Art	Tokyo

There was minimal movement among the ten most visited museums last year but their directors must be feeling satisfied at the rise in attendance across the board. The British Museum attracted 270,000 more visitors than in 2009, the Metropolitan Museum of Art, New York, was up by 326,000, and more visitors to Tate Modern meant it joined them in that elite club, the 5m-plus uber museum. The director of the Museo Picasso, Barcelona, a modestly sized institution that is tucked away in the city's old quarter, has perhaps the most reason to feel pleased. The museum leapt from the 48th to 24th overall, having organised such tempting shows as "Secret Images: Picasso and the Japanese Erotic Print". This and other exhibitions enticed 1.3m visitors in 2010. ■ J.P.

Institutions with more than one building such as the Getty (Getty Center: 1,205,645 visitors; Getty Villa: 406,710 visitors) were asked to provide separate total museum attendance figures for each venue. Those figures are marked down with an asterisk (*).

CONTEMPORARY TOP TEN

7,120	161,471	Marina Abramovic: The Artist is Present	Museum of Modern Art	New York	14 Mar-31 May
6,839	526,000	25th Biennial de São Paulo	Pinacoteca do Estado	Sao Paulo	19 Sep-12 Dec
6,802	477,106	Regina Silveira: Shadow Line	Centre Culturel Banco do Brasil	Rio	12 Oct-09-3 Jan
6,716	313,706	Rebecca Horn	Centre Culturel Banco do Brasil	Rio	21 May-18 Jul
6,510	482,196	William Katt: Five Themes	Museum of Modern Art	New York	24 Feb-17 May
5,585	582,242	13th Japan Media Arts Festival	National Art Center Tokyo	Tokyo	3-14 Feb
5,290	810,511	Tim Burton	Museum of Modern Art	New York	22 Nov-09-26 Apr
4,873	384,205	Gabriel Grouss	Museum of Modern Art	New York	13 Dec-09-1 Mar
4,479	149,711	Meenken: Christian Boltanski	Grand Palais Nave	Paris	12 Jan-21 Feb
4,433	531,404	The 6th Asia Pacific Triennial	Queensland Art Gallery	Brisbane	5 Dec-09-5 Jan

THEMATIC TOP TEN

6,825	445,988	Iran	Centre Culturel Banco do Brasil	Rio	12 Oct-26 Dec
5,329	435,322	Turner and the Masters	Grand Palais	Paris	24 Feb-24 May
4,158	247,017	Treasures of the Habsburg Monarchy	Kyoto National Museum	Kyoto	4 Jan-14 Mar
3,785	265,318	Helmut Newton: American Art	Louvre	Paris	5 Mar-24 May
3,180	125,401	Saints, Poets, Navigators	Galeries de l'Uffizi	Florence	16 Dec-09-31 Jan
2,998	287,791	Drawing Questions	Isabel Museum	Jerusalem	26 Jul-30 Oct
2,971	250,426	Drawings	Centre Pompidou	Paris	5 May-9 Aug
2,838	258,519	Old Master: Francisco Vazquez	Modern Museum	Stuttgart	19 Sep-09-17 Jan
2,615	195,386	Calder to Warhol: The Fisher Collection	Museo delle Poesie	Florence	20 Apr-3 Oct
2,494	241,233	From Byzantium to Istanbul	Grand Palais	Paris	10 Oct-09-25 Jan

DECORATIVE ARTS TOP TEN

3,797	335,759	American Women	Metropolitan Museum of Art	New York	5 May-15 Aug
2,715	249,751	Hats as Art: The Art of the Hat	Queensland Art Gallery	Brisbane	27 Mar-27 Jun
2,648	362,596	Paula Stokich	Museo delle Poesie	Florence	20 Apr-3 Oct
2,615	155,160	Calder to Warhol: The Fisher Collection	SPMOMA	San Francisco	25 Jun-19 Sep
2,609	258,519	Old Master: Francisco Vazquez	Modern Museum	Stuttgart	19 Sep-09-17 Jan
2,566	180,380	A Dagger and Gold: Sculpture from the West	Gyeongju National Museum	Gyeongju	2 Feb-25 Apr
2,564	520,449	Between Art and Life	SPMOMA	San Francisco	25 Jun-19 Sep
2,560	92,918	The Selfish	Guggenheim Museum	New York	29 Jan-10 Mar
2,555	136,101	Longest Day Expedition	Centre Culturel Banco do Brasil	Sao Paulo	23 Feb-25 Apr
2,551	216,813	Serpentine and the Sea	Museum of Fine Arts	Houston	14 Feb-23 May
2,530	275,070	Tim Burton	Asia Center for the Moving Image	Melbourne	24 Jun-10 Jul
2,514	1,084,290	Texture of Night: James McNeill Whistler	Heer and Sackler Galleries	Washington	6 Jun-09-25 Jul
2,506	248,083	Taylor Wessing Photographic Portrait 2009	Centre for Contemporary Photography	Sydney	10 Jun-09-10 Oct

It appears as if we are well and truly slaves to fashion as five of the top ten shows in this category focused on the industry, with 1.3m people viewing them. It's no surprise that the Met's Costume Institute show (elfie) took the top spot for the fifth consecutive year, with an exhibition drawn entirely from the Brooklyn Museum Costume Collection, which is now curated by the Met. What is a surprise is that a survey of hats designed by Stephen Jones came second, with the most costly costume show, Yves Saint Laurent and Valentino. The high-class milieu averaged 1,700 more daily visitors on show in the Queensland Gallery of Art, Brisbane, than when shown at the Victoria & Albert Museum, London, in 2009. **E.S.**

Vita

Soyoung Cho was born in 1979 in Seoul, Korea. She obtained her Bachelor's Degree in Arts from the Ewha Womans University which is located in Seoul, Korea, in 2002. She will graduate with a Master of Arts in Arts Administration from the University of New Orleans in December 2011.