

MUSEUM PUBLISHING IN ESTONIA: PUBLICATIONS AND PROCESS (2011–2015)

Aile Möldre | Tallinn University, School of Digital Technologies
Narva mnt 25, 10120 Tallinn, Estonia
E-mail: aile@tlu.ee

Liivi Tuuling | Viimsi Library
Kesk tee 1, 74001 Viimsi, Estonia
E-mail: liivi@viimsiraamatukogu.ee

The article introduces the study of museum publishing in Estonia in 2011–2015 that aims at establishing the production trends and the characteristic features of the publishing process. Production data was gathered from the Estonian national bibliography database, information about the organisation of the publishing process was collected via interviews and a survey. The data collection identified 467 non-periodical and 7 periodical publications, including mainly printed books (catalogues, museum guides, conference collections, etc.), dominated by scholarly content and art books. E-books were mainly represented by relatively few publications of educational materials and scholarly texts, issued both on paper and in pdf format. The first stages of the publishing process (writing and editing) as well as distribution are usually done in-house in all the studied museums. The larger museum publishers also handle the design and layout themselves whereas the smaller museums use outsourcing. Translation and printing is usually outsourced by all museums. Making their future plans, the museums consider wider use of print on demand as well as strengthening of marketing activities.

KEY WORDS: *museum publishing, museum press, museums, publishers, Estonia.*

INTRODUCTION

With 246 museums, Estonia has the most museums per 100,000 inhabitants in Europe¹. The document “The general principles of the cultural

¹ Museums [interactive]. *Ministry of Culture, Republic of Estonia : webpage*. Tallinn: Kultuuri-ministeerium [accessed 20 July 2018]. Access

through Internet: <<http://www.kul.ee/en/activities/museums>>.

policy up to 2020” adopted by the Parliament of Estonia in 2014 declares that the objective of museums is to develop in line with the contemporary expectations and needs of an institution of memory which, besides the accumulation, maintenance and researching of local cultural heritage would contribute to education, at the same time being an attraction to visitors from home and abroad². In order to fulfil these functions, museums need to communicate information about exhibitions and results of their research work to the audience. Although web pages and other electronic media play an important role in museum communication, traditional publishing also contributes to the opening of the collections to the public. The Estonian museums have been issuing publications regularly since the beginning of the 20th century, whereas their production increased and became rather diverse between 1918 and 1940. During the Soviet period museum publications were largely limited to exhibition catalogues of art museums, combined with conference collections of various state museums.

The present situation of museum publishing in Estonia was studied in 2016³ with the aim to establish the volume and composition of the publishing output of museums in 2011–2015 and to identify the characteristic features of the museum publishing process.

The research questions for this study were:

- How many publications did the museums publish in 2011–2015?
- Which museums were the most productive publishers and issued the largest number of publications?
- How can museum publications be characterised by types and languages?
- Why are museums involved in publishing? What goals do they pursue?
- Who are the target groups of museum publications?
- How has the publishing process of museums been organized?
- How do museum presses plan to develop their activities in the future?

Production data was gathered from the Estonian national bibliography database combined with various web sources and articles, whereas data on the organisation of the publishing process was obtained via interviews and a questionnaire. The findings are related to the research presented in the literature review in the discussion section of the article.

LITERATURE REVIEW

Attention to the issues of museum publishing in trade and academic journals has emerged especially since the 2000s. For example, Stephen E. Weil looks at the changes of museum publishing before and after World War II

in his book “Making Museums Matter”⁴ recognizing the movement from guides, catalogues and serial publications relating directly to the collection of a museum to a larger proportion of special-exhibition catalogues. Increasing cooperation with schools and libraries has led to a wider publishing of educational materials and online projects. Weil is optimistic about the impact of technological revolution including Books-on-Demand, the e-book and Web sites that could enhance the convenience experience, promote creativity and allows to reduce costs.

Peter Clifford⁵ has written about the strong trend towards in-house publishing in the UK museums driven by the need to generate income that is widely replacing co-publishing with established publishing houses. One of the biggest problems for small publishing units is the organisation of sales beyond the museum that can be overcome by different forms of partnership with third-party agencies or using direct mail and internet.

Suzanne Bogman, on the contrary, discusses the publishing experiences of the Van Gogh Museum in Amsterdam⁶ with no in-house publishing facilities. Instead, art books were published in co-operation with publishers. Bogman drew attention to the dilemma between publishing of scholarly monographs and lavishly illustrated overviews for general readers. The museum has decided to spend the revenue from its bestsellers to cover the production costs of scholarly publications and thus to contribute to the international art-historical discourse. Keeping in mind the multilingual readership, the books were published in at least two languages, Dutch and English.

The tension between the objectives of financial profit and of supporting the institutions’ scholarship in the publishing activities of art museums has been tackled by Sarah Anne Hughes. Her paper⁷ and doctoral thesis⁸ present an em-

2 Culture 2020 and museums [interactive]. *Ministry of Culture, Republic of Estonia : webpage*. Tallinn: Kultuuriministeerium [accessed 20 July 2018]. Access through Internet: <<http://www.kul.ee/en/activities/museums/culture-2020-and-museums>>.

3 TUULING, Liivi. *Muuseumite kirjastustegevus Eestis 2011-2015* : [unpublished Master thesis]. Tallinn : Tallinna Ülikool, 2016.

4 WEIL, Stephen E. Museum publishing : Some revolutions in Progress. In WEIL, Stephen E. *Making Museums Matter*. Washington: Smithsonian Books, 2002, p. 109–125.

5 CLIFFORD, Peter. National treasures: the pub-

lishing operations of the museum sector have the nation’s cultural resources to draw on but it can be a frustrating business [interactive]. *The Bookseller*, 2003, 17 October, Issue 5099 [accessed 2 August 2018]. Access through Internet: <<http://search.ebscohost.com.ezproxy.tlu.ee/login.aspx?direct=true&db=lih&AN=11331821&site=ehost-live>>.

6 BOGMAN, Suzanne. Museum Publishing: International Challenges Guide us to New Perspectives. *The Art Book*, 2006, 13(2), p. 51–52. ISSN 1467-8357.

7 HUGHES Sarah Anne. Museum Publishing: Representing the Museum. *Linköping Electronic*

pirical study that examines the production and reception of museum books, focusing on the role of the publications for the museums, and the relationship between exhibitions and catalogues. Hughes used a case study approach, gathering data via interviews with museum staff. Visitors' perception, usage and engagement with publications were studied through questionnaires.

Hughes points out the communication role of museum publishing that promotes the collection and helps to attract visitors, but this is combined with commercial purposes. Curators represent scholarly purposes whereas the publishers pursue commercial goals. The changes in the exhibition catalogues like diminishing of the scholarly apparatus, inclusion of more images and the changes in the style of writing provide evidence of the strengthening necessity to generate income. At the same time practitioners acknowledge the distribution of scholarship as a major contributor to the cultural position of the museum as an institution. Data gathered by Hughes from visitors enabled to identify the representational and memorial functions of books that were used both as physical objects on display in their homes as well as the textual content. In view of the use as a physical object Hughes doubts that e-books could be able to fully replace the paper publications in the future. Hughes further discusses these issues in the article published in the journal *Art Libraries Journal* in 2014⁹, following the changes in exhibition catalogues as well as the use of these publications by institutions, sponsors and visitors.

Madeleine Winter has studied the production, marketing and distribution of museum publications in the German museums¹⁰. Survey among museum presses was used to gather data complemented with an expert interviewing an author of academic publications. Winter identifies an important feature of museum publishing – independence from large media corporations, their position between culture and commerce. The museums, especially in Europe, do not pursue commercial aims, although, according to Hughes, the pressure to contribute to museum funding is present in the Anglo-American context.

Winter argues that museum presses form a special type of publishing enterprises, issuing scholarly and popular science publications, written and compiled by curators and researchers engaged by the museums or by authors from outside the museums. These publications enable speedy communication of research results. Beside scholarly books, museums publish a wide range of publications including catalogues, museum guidebooks and products for children that are used by visitors, scholars and other interested parties.

The thesis discusses the inhibiting impact of limited human and financial resources on the activities of museum presses, especially in small museums.

These limitations are overcome by co-publishing with other museums or publishing houses that produce and distribute the publications. According to the study, promotion and distribution are typically the main weaknesses of museum publishers. Winter argues that museum presses can function as a supplement to commercial publishing providing publications in special niches. She described the perspectives of print on demand (POD) as well as the elaboration of interactive access possibilities as the possible future developments in museum publishing.

The development of museum publishing has also been studied in Croatia and Lithuania. Snježana Radovanlija Mileusnić has stressed the special role of the publications of local museums in Croatia in presenting the work on heritage in small communities¹¹. Lithuanian researcher Laura Jankevičiūtė analyses the characteristic features and tendencies of museum publishing in Lithuania in her Lithuanian-language article issued in 2009¹².

In Estonia, the studies of museum publishing are limited to the work by Piret Õunapuu whose doctoral dissertation on the establishment and development of the National Museum of Estonia (established in 1909)¹³ includes information about its first publications.

As museums belong to the group of memory institutions, sharing a common goal of preservation and presentation of cultural heritage with libraries and archives¹⁴, the study of publishing in these institutions might shed light on

Conference Proceedings, 2007, 022, p. 211–216. [accessed 25 August 2018]. Access through Internet: <<http://www.ep.liu.se/ecp/article.asp?issue=022&article=018&volume=>>.

8 HUGHES Sarah Anne. *Museum Publishing: Production and Reception of Museum Books: Thesis submitted for the degree of Doctor of Philosophy at the University of Leicester* [interactive]. Leicester: University of Leicester, 2010 [accessed 15 June 2018]. Access through Internet: <<https://lra.le.ac.uk/bitstream/2381/9563/1/2011hughessaphd.pdf>>.

9 HUGHES Sarah Anne. Contemporary publishing by national museums and art galleries in the UK and its future. *Art Libraries Journal*, 2014, 39(3), 34–41. ISSN 0307-4722 (Print).

10 WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte* [interactive]. Erlangen : Buchwissen-

schaft / Universität Erlangen-Nürnberg, 2011 [accessed 20 June 2018]. Access through Internet: <<urn:nbn:de:bvb:29-opus4-58737>>. ISBN 978-3-940338-26-6.

11 MILEUSNIĆ Snježana Radovanlija. Muzejsko izdavaštvo – čuvar zavičajnog identiteta [interactive]. *Vjesnik bibliotekara Hrvatske* 2008, 51, 1/4, p. 107-125 ISSN 0507-1925 [accessed 25 June 2018]. Access through Internet: <<https://hrcak.srce.hr/85656>>.

12 JANKEVIČIŪTĖ, Laura. Lietuvos muziejų leidybinė veikla: ypatumai ir tendencijos. *Knygotyra*, 2009, Issue 53, p.123–146. ISSN 0204–2061.

13 ÕUNAPUU, Piret. *Eesti Rahva Muuseumi loomine ja väljakujunemine*. Tartu: Tartu Ülikooli Kirjastus, 2011. ISBN 9789949198221.

14 KIRCHHOFF, Thomas; SCHWEIBENZ, Werner; SIEGLERSCHMIDT, Jörn. Archives,

the topical issues of publishing. Clement, Hagenmaier and Knies¹⁵ have treated the future of archives from the viewpoint of librarians, archivists and digital humanists arguing that the meaning and extent of cooperation of archives, libraries and universities in editing and publishing of academic content is going to change in the digital environment. Future cooperation will focus on the centralized digital repositories, open-source methods and applications, although publishing of small-scale high-quality research materials also remains relevant.

Mitchell discusses the prospect of linked data publishing in the memory institutions and questions the necessity to publish the materials in the traditional way¹⁶. Still, the study of the web pages of archives in different countries demonstrates that they continue to publish scholarly publications and guides both on paper as well as in electronic form. The Master thesis on publishing seems unnecessary in the Estonian archives¹⁷ established that their publications include scholarly monographs, collections, source publications, guides and serials, issued predominantly on paper and in the Estonian language. Preference was given to research based on the collections of the publishing archive, often authored by museum its staff members. The few e-publications were mainly PDF documents available from web sites. Although there was no pressure to earn profit, at least cost recovery was assumed.

Literature on library publishing concentrates on scholarly publishing in university presses. Numerous studies have explored the reach of publishing in the US academic and research libraries. Their findings indicate a wide use of electronic publishing among the libraries which typically issue serials, monographs and textbooks¹⁸. Annual data on the topic is presented in the Library Publishing Directories, published since 2014¹⁹. Public libraries have started publishing in connection with digitization projects²⁰ or serving the community's publishing needs²¹. Canty gives an overview of the publishing programmes launched in some national and major libraries²², tackling the subject range of the book production, the sales channels and digital access to the publications. Canty comes to the conclusion that publishing of traditional, often highly illustrated books is thriving in several countries whereas investments in digital conversion could be risky due to the buyers' preference of paper publications.

Moulaison and La Beau carried out a survey among the librarians from all types of the US libraries with the aim to study the publishing initiatives to support self-publishing²³. The results indicate several concerns about library publishing, for example, the cost, legal issues and quality of publications.

The situation in library publishing of Estonia has been studied by Karja²⁴. According to the findings, the National Library of Estonia was the leading pub-

lisher, the only library with a sustainable publishing programme. At the same time the publishing activities of the other types of libraries, especially university libraries, were rather limited.

Thus the research on museum publishing deals with various aspects of the topic ranging from the advantages and weaknesses of an independent museum

libraries, museums and the spell of ubiquitous knowledge [interactive]. *Archival Science*, 2008, 8 (4), p. 251–266. ISSN 1573-7519 (online) [accessed 20 September 2018] Access through Internet: <https://www.researchgate.net/publication/225551287_Archives_libraries_museums_and_the_spell_of_ubiquitous_knowledge>.

15 CLEMENT, Tanya; HAGENMAIER, Wendy; KNIES, Levine Jenny. Toward a Notion of the Archive of the Future: Impressions of Practice by Librarians, Archivists, and Digital Humanities Scholars [interactive]. *Library Quarterly*, 2013, 83 (2), p. 112–130. ISSN 1549-652X (online) [accessed 19 September 2018]. Access through Internet: <<https://www-journals-uchicago-edu.ezproxy.tlu.ee/doi/full/10.1086/669550>>.

16 MITCHELL, Erik T. Linked Data Publishing for Libraries, Archives, and Museums: What Is the Next Step? [interactive]. *Journal of Web Librarianship*, 2013, 7 (2), p. 231–236 ISSN 1932-2917 (online) [accessed 19 September 2018]. Access through Internet: <<https://doi-org.ezproxy.tlu.ee/10.1080/19322909.2013.785849>>.

17 KANNIK, Terje. *Arhiivide kirjastustegevus Eestis: olukorra kaardistus* [unpublished Master thesis]. Tallinn: Tallinna Ülikool, 2017.

18 HAHN, Karla L. Research Library Publishing Services: New Options for University Publishing and New Roles for Libraries [interactive]. *ARL: A Bimonthly Report on Research Library Issues & Actions*. 2008, June, Issue 258, p. 6–9. ISSN 1050-6098 [accessed 21 September 2018]. Access through Internet: <<http://web.a.ebscohost.com.ezproxy.tlu.ee/ehost/pdfviewer/pdfviewer?vid=6&sid=31f1bf3f-6785-4f3f-9b74-e0abf052a636%40sdc-v-sessmgr06>>; MULLINS, James L. *Library Publishing Services: Strategies for Success: Final Research Report* [interactive]. Wash-

ington, DC: SPARC, 2012 [accessed 20 September 2018]. Access through Internet: <http://docs.lib.purdue.edu/purduepress_ebooks/24/>.

19 *Library Publishing Directory 2014–2018* [interactive]. Atlanta: Library Publishing Coalition, 2014–2018 [accessed 26 August 2018]. Access through Internet: <<https://librarypublishing.org/resources/>>.

20 GLAHN, Peggy. Reveal Digital: An open access model empowering libraries to become publishers [interactive]. *Learned Publishing*. 2015, 28, V, p. 299–303 [accessed 19 September 2018]. Access through Internet: <<http://dx.doi.org/10.1087/20150409>>.

21 CONRAD, Kathryn M. Public Libraries as Publishers: Critical Opportunity [interactive]. *The Journal of Electronic Publishing*, 2017, 20, 1 [accessed 20 September 2018]. Access through Internet: <<https://quod.lib.umich.edu/jjep/3336451.0020.106?view=text;rgn=main>>.

22 CANTY, Nick. Libraries as Publishers: Turning the Page? [interactive]. *Alexandria*, 2012, 23 (1), p. 55–62 [accessed 18 September 2018]. Access through Internet: <<http://dx.doi.org/10.7227/ALX.23.1.7>>.

23 MOULAISON, Heather Lea; LE BEAU Chris. US Libraries as Publishers: Status and Concerns [interactive]. *IFLA World Library and Information Congress (WLIC)*, 81th IFLA General Conference and Assembly (IFLA), Cape Town, South Africa, 15–21 August, 2015 [accessed 22 September 2018]. Access through Internet: <<http://library.ifa.org/1159/1/187-moulaision-en.pdf>>.

24 KARJA, Heleen. *Eesti raamatukogud kui kirjastajad aastatel 2000–2015*: [unpublished Master's thesis]. Tallinn: Tallinna Ülikool, 2016.

press to the analysis of the publication process that requires balance between scholarly aspirations of the curators and the need to earn revenue. Museums attempt to satisfy the needs of different target groups and offer a wide range of publications in order to fulfil the educational, visitor service and academic functions. The publishing activities are partly similar to those of the other memory institutions, but as their functions are not entirely overlapping, each type of institution also has its specificities.

DATA COLLECTION AND ANALYSIS

In order to establish the volume of museum publications in 2011–2015, to find out their authors, types and languages as well as to identify the largest museum presses, data has been gathered from the Estonian national bibliography database ERB (<https://erb.nlib.ee/>). The search in the index of publishers included the word “museum” and was narrowed to the years 2011–2015. The Estonian Literary Museum was excluded from the data set because according to the Museums Act (2016) it is acting not as a museum but as a research and development institution. The data was specified by further searches in the online catalogue ESTER (<https://www.ester.ee/>). Additional facts and details about the publications were established from the websites of the museums. The types of publications that are used by the Estonian national bibliography database ERB include printed books, audio-books, periodicals (journals, newspapers), maps, printed music, video recordings and posters. For more precise analysis of the museum book production it was studied in narrower groups like albums, museum guides, exhibition catalogues, handbooks etc. In order to follow the practice of e-publishing, e-books and web publications were analysed separately from the other publications.

The bibliographic descriptions of the publications were recorded in XSL format and analysed with MS Office Excel. The results were sorted by authors and titles, distinguishing between non-periodical and periodical publications. The Estonian museums had issued 467 titles of different types of non-periodical publications and 7 titles of periodicals between 2011 and 2015. The results of the statistical analysis are presented as frequencies and percentages.

Data on the organisation of the publishing process was gathered using a triangulation of research methods: interviews and a web questionnaire survey. Semi-structured interviews with experts from the Estonian National Museum and the Art Museum of Estonia gave initial qualitative information about the topic. These museums were identified as the two largest museum publishers

through the statistical analysis of the publications. The Art Museum of Estonia is also the only museum that includes a special publishing department (established in 2005). The interviews covered questions about the aim and importance of in-house publishing, its advantages and weaknesses, staff members involved in publishing, selection and production of manuscripts, budget and financing of publishing activities, soft- and hardware used by museums, publishing of e-books, target groups of museum publications and co-operation partners.

A face-to-face interview with the editor of the Estonian National Museum was carried out in March 2016 and later transcribed. The head of the publishing department of the Art Museum of Estonia preferred to answer the questions in written form via e-mail. In order to compare the answers and to establish the meanings and patterns expressed in the interviews, the texts were analysed thematically.

The subsequent Web questionnaire survey aimed at collecting additional data about the organisation of the publishing process in the Estonian museums. According to the results of the first phase of data collection and analysis there were 69 museums in Estonia that had issued publications in 2011–2015 (28% of all the museums). The production of 16 museums was limited to only one title and these institutions had only episodic publishing experience. The study targeted the museums with relatively wider participation in publishing and thus the questionnaire was addressed to the 51 museums whose production surpassed one title. The two largest museum presses whose representatives had been interviewed were omitted from the sample.

The questionnaire was created as a Web survey in Google Forms. The link to the questionnaire was sent to the representatives of the 51 museums via e-mail. The questionnaire was administered during ten days (end of March – beginning of April). A reminder with the request to complete the questionnaire was sent to museums after one week from the initial e-mail.

The questionnaire included 29 questions, 28 of which were closed. Respondents could open them by choosing the option “other” and write their own comments. During the design of the questions several research works mentioned in the literature review were consulted for the elaboration of response options of closed questions²⁵. The initial analysis of the data obtained by interviews was

25 WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte*; HUGHES, Sarah Anne. Contemporary publishing by national museums and art galleries in the UK and its future; BOGMAN, Suzanne. Mu-

seum Publishing: International Challenges Guide us to New Perspectives; CLIFFORD, Peter. National treasures: the publishing operations of the museum sector have the nation's cultural resources to draw on but it can be a frustrating business.

also used for the adjustment of the questionnaire. These measures contributed to the validity of questions.

The introductory questions (1–3) gathered general information on the museum and publishing staff. The main part of the questionnaire (4–28) was dedicated to the publishing process, conditionally divided into 12 subthemes: aims of publishing, acquisition and selection of manuscripts, content development (editing, translation, design and production), e-publishing, software and hardware available to publishers, pros and cons of in-house publishing, print runs of publications, target groups of publications, sales and marketing channels, financing and plans for future publishing activities. The last question was open-ended and provided a possibility for general comments on the topic.

The response rate was 53% (the questionnaire was completed by 27 respondents). The data collected through survey responses was recorded in XSL format and analysed with Microsoft Office Excel 2010. During data analysis the responses were coded. Basic descriptive statistics were used to summarise and describe the data set by calculating frequencies and percentage distributions. The open-ended question was analysed using thematic analysis.

Due to the similarity of interview and questionnaire questions the report of the results was organised around research questions as suggested by many researchers on multi-method studies²⁶ and the quantitative and qualitative findings are presented in tandem²⁷.

MUSEUM PUBLICATIONS IN ESTONIA IN 2011–2015

The data collection on the basis of the Estonian national bibliography database enabled to establish the volume of museum publications issued in Estonia in 2011–2015 in titles, identify the largest publishers and characterise the composition of the publications.

Sixty nine Estonian museums issued 467 titles of different non-periodical and seven titles of periodical publications in 2011–2015. The annual title production has been quite stable.

The museums mostly published printed books – 381 titles in all that include catalogues, museum guides, conference collections, etc. (Table 1). Book production was dominated by scholarly publications and art books (both 26% of the titles). Numerous scholarly books were published as volumes of continuing publications (e.g. transactions and yearbooks). Among the most traditional museum publications are exhibition catalogues, museum guides and

TABLE 1. Museum publications in 2011–2015 (excluding periodical publications)

Types of publications	Number of titles	Share of publications
Printed books	381	
Incl. exhibition catalogues	97	
museum guides	16	
conference collections	15	82%
directories	13	
handbooks	6	
albums	5	
E-books	38	
Incl. exhibition catalogues	4	8%
conference collections	3	
Maps	15	3%
Posters	14	3%
Video recordings	8	2%
Audio-books	7	1%
Printed music	4	1%
In all	467	100%

directories (113 publications) which were issued mainly in connection with art exhibitions.

The production of e-publications was rather modest. Only ten museums issued e-books, which were predominantly electronic versions of their printed publications in PDF format. Several museums, such as the University of Tartu Museum, Käsü Maritime Museum and the Estonian Open Air Museum publish their transactions both on paper and in PDF format. The last also issued one of the few e-books in EPUB format, a children's book by Loone Ots in 2014. The largest number of e-publications, however, has been issued by the University of Tartu Natural History Museum including mainly educational materials and project reports. One of the projects, called Foodweb, also resulted in the creation of a web application "Food plate – how to make reasonable choices?" in the languages of the participating countries: (Estonian, Finnish, Latvian) and in English.

26 LEECH, Nancy L. Writing Mixed Research Reports [interactive]. *American Behavioral Scientist*, 2012, 56(6), p. 866–881 [accessed 30 July 2018]. Access through Internet: <<http://journals.sagepub.com/doi/abs/10.1177/00027642114338>

00?journalCode=absb>.

27 BRYMAN, Alan. Writing up Social Research. In: BRYMAN, Alan. *Social Research Methods*. Oxford ; New York: Oxford University Press, 2008. p. 676. ISBN 9780199202959.

Audio-books were represented with recordings of various songs and stories. The museum of the most prominent Estonian writer Anton Hansen Tammsaare has issued two volumes of his most important work, the novel “Truth and Justice”. The abovementioned types were supplemented by a small number of maps, videos, posters and printed music.

Some museums published periodical publications, seven titles in all. Scholarly journals were issued by the two biggest museums, the Estonian National Museum and the Art Museum of Estonia. The Estonian National Museum also issued the newspaper *Värat* in 2007–2015. All periodicals were published in printed as well as electronic versions.

The majority of museum publications were issued in the Estonian language or included Estonian as one of the languages in multilingual publications (436 titles in all) (Table 2). Thus the local population is the first, but naturally not the only target group of the publishing products. In order to communicate with the visitors from abroad numerous publications are issued in English or in multilingual mode (240 titles or 51% of all publications).

TABLE 2. Languages of museum publications in 2011–2015

Language (the only language or one of the languages in a multilingual publication)	Number of publications
Estonian	436
English	228
Russian	58
German	13
Swedish	5
Finnish	4
Others (Latvian, Veps, Udmurt)	3

The largest museum publishers are the Estonian National Museum (58 titles or 12,2% of all the titles) and the Art Museum of Estonia (56 titles or 11,8%). Almost a half of the publishing museums issued only 1–3 publications. Among the relatively active publishers are some small museums, for example, the Iisaku parish museum with three employees has issued 11 publications. These have been written or compiled mainly by museum educator Anne Nurgamaa on the history of local villages and notable figures (9 publications). The most productive author, head of the Paduvere Farm Museum Tiit Lääne has written ten books about the history of Jõgevamaa. Museum publications are typically written by staff members – curators, researchers, custodians, etc. Two thirds

of the authors of all the museum publications issued between 2011 and 2015 worked at the museums. The rest of the authors were often engaged in co-operation projects involving museums. The majority of the 249 different persons had authored 1–3 publications.

PUBLISHING PROCESS IN MUSEUMS

The data on the organisation of different stages of the publishing process was obtained via interviews and the survey.

The interviewees pointed out that publishing helps to achieve the main goal of the museums – to open the collections to visitors and to introduce the exhibitions. It is also important to make the results of museum research work available to the public.

As can be seen in Table 3, the respondents of the survey highlighted the contribution of the publications to the education of people and the role in shaping the image of the museum. Comments by respondents argued that museum publications were indispensable to the study of regional history and preservation of local identity.

TABLE 3. Aims of publishing

What are the aims of publishing	Number of responses	Percent of responses	Percent of respondents (n=27)
Education of people	24	23%	89%
Shaping of the image of the museum	20	19%	74%
Introduction of collections	19	18%	70%
Popularisation of collections	14	13%	52%
Statutory activities	14	13%	52%
Additional services	6	6%	22%
Other	8	8%	30%
Total	105	100%	389%

According to the interviewees, the museums in question target their publications at the widest range of readers, but differentiate between smaller groups with different needs and preferences. For example, the interviewee from the Art Museum of Estonia explained that their production is targeted to all people interested in art while concrete publications could be addressed either to specialists or to wide readership. The interviewee from the Estonian National Mu-

seum brought an example – the academic journal “Journal of Ethnology and Folkloristics” is meant for scholars and students whereas the yearbooks or publications that popularize the collections are aimed at a wide audience.

Survey respondents named lecturers and teachers among the main target groups of their publishing activities (20 responses, 74% of respondents), followed by specialists (19 responses, 70%), university students (19 responses, 70%), tourists (17 responses, 63%), school students (16 responses, 59%), scholars (12 responses, 44%), families (10 responses, 37%) and finally children (4 responses, 15%). Thus both interviewees and survey respondents address their publications to diverse readership. The answers provided in the questionnaire highlight the role of teachers and students, correlating with the importance of the educational aim of publications.

The publishing process of a museum press follows the same pattern as in ordinary publishing houses. The approval of a manuscript is followed by content development – the texts are edited, reviewed if necessary, translated, illustrated and designed. These tasks are performed by staff members of the museums or outsourced.

A special publishing unit worked only in the Art Museum of Estonia and employed five people. In the Estonian National Museum three staff members of the science department were engaged in publishing (they belonged to the digital centre in 2018). The majority of the respondents of the survey (89% of respondents) replied that there were no staff members at the museum who were engaged only in publishing. The number of employees involved in publishing ranged from 4 to 7, remaining mostly around 1–3 (18 respondents, 67%). The smaller museums with limited publications obviously do not need and cannot afford special publishing staff.

The interviewees as well as the survey respondents argued that manuscripts were acquired mainly from museum staff members. The interviewees explained that texts were authored by employees of the museums, by curators of special exhibitions or specialists working in the teams of various co-operation projects. This is corroborated by the survey results: the majority of the respondents acquired manuscripts from staff members (23 responses, 85% of the respondents) or commissioned them (19 responses, 70%). More than a half of the respondents published texts written in the framework of co-operation projects (15 responses). The data is also in accordance with the results of the analysis of museum publications establishing that two thirds of the authors of all museum publications issued in 2011–2015 worked at the museums. When the author worked at the museum, no royalties were paid in most cases (20 respondents, 74%).

Authors from outside the museums also offered their texts for publishing. The interviewee from the Estonian National Museum described the case when the Estonian politician and historian, former Prime Minister Mart Laar offered his manuscript “The Birth of the Nation” for publishing by the museum. Due to the popularity of the author the book was issued with a notably large print run of 1000 copies. The average print run of publications in bigger museum is usually around 500–700 copies, but in smaller museums ranges typically from 200 to 600 copies. The interviewee pointed out that the manuscript has to fit the profile of the museum press and preferably the author has obtained financial support or a grant. For the survey respondents, the most important criteria of selection was the connection with the local people, nature, events or sights (17 responses, 63% of respondents) and the fact that the author worked at the museum (16 responses, 59%). Still, 15 survey respondents had received manuscripts from authors not working at the museum. So, though museum publishing operates primarily in its own professional community circle, it remains open to all relevant texts.

The interviewees explained that, as a rule, editing, design, layout and distribution of publications is performed at the museum. They stressed the importance of high-quality photos that requires professional photographers, employed by both large museums. Translation was commissioned from professional translators and printing from printing offices. The results of the survey also indicated that translation was often outsourced (16 respondents, 60%) or performed in co-operation (6 respondents, 22%). Only one museum performed translations in-house. Four respondents did not answer this question.

Table 4 demonstrates that according to the responses to the questionnaire, museums usually outsourced translation, design, layout and printing but distributed the publications themselves. This result is different from the data col-

TABLE 4. Organisation of the publishing process

Organisation of the publishing process	Editing	Design	Layout	Printing	Distribution
Outsourcing	5 (19%)	19 (73%)	21 (81%)	25 (96%)	1 (4%)
Co-operation	8 (31%)	2 (8%)	1 (4%)	0	7 (27%)
Performed at the museum	13 (50%)	5 (19%)	4 (15%)	1 (4%)	18 (69%)
Total number of respondents	26 (100%)	26 (100%)	26 (100%)	26 (100%)	26 (100%)

lected with interviews for design and layout. One respondent did not answer the questions about the organisation of the publishing process. The museums that edited and designed the publications in-house mainly used office software and only some respondents mentioned various Adobe products.

While discussing co-operation in publishing, the interviewees pointed out the role of research projects and grants that led to joint publications. The interviewee from the Estonian National Museum described co-operation projects as interesting, bringing new ideas and texts. The interviewee characterised co-operation projects on Estonian and international level as an essential prerequisite for the development of the museum press as a scholarly publisher. The benefit of co-operation lies also in the possibility to divide the tasks in accordance with the competencies of the partners. As table 5 demonstrates, the possibility of task division was also among the leading motives of co-operation for survey respondents, slightly outweighed by the lack of specialists. The dominance of motives connected with task division and competencies corresponds to the small number of staff engaged in publishing and lack of specialists fulfilling only publishing tasks. Still, co-operation was not practiced by all survey respondents – nine or one third of them had no experience of partnership in publishing.

TABLE 5. Motives of co-operation in publishing

In which cases does the museum decide to co-operate?	Number of responses	Percent of responses	Percent of respondents
Our museum lacks the necessary specialists	14	32%	52%
It is possible to divide the tasks in accordance with skills and occasions	13	30%	48%
To obtain new ideas	8	18%	30%
To cut expenses	7	16%	26%
To carry out research grants	1	2%	4%
Other	1	2%	4%
Total	44	100%	164%

E-publishing had a limited use among the Estonian museums and was only just beginning to emerge. The interviewee from the Art Museum of Estonia admitted that the museum had not published e-books perceiving that their target groups had no interest in e-publications. The museum press valued the high quality of the reproductions of artwork and doubted whether this could be achieved in electronic publications.

Only ten survey respondents out of 27 had published e-publications. They were motivated by the wide distribution and better availability of e-publications. A comment argued that e-books were read by different readers than paper books and could reach tens of thousands of people instead of hundreds. Two respondents characterised e-publishing as a quicker and cheaper alternative of printing.

Two respondents had quit publishing of e-publications arguing that distribution of paper publications provided a better overview about the scope of the interest in the topic and valued the long-term usability and availability of paper publications. Museums that had not started e-publishing lacked competent staff members or had a very limited volume of publishing (5 respondents). Similarly to the interviewee, survey respondents argued that readers were not interested in e-books.

Both interviewees named museum shops, e-shops, bookshops and libraries as the main channels of promotion and sales of their publications. Neither museum organised wide and regular advertising campaigns in commercial channels. Interviewee from the Estonian National Museum admitted that book marketing needed further development and should follow the example of commercial publishing houses. Book presentations that had been rather regular in previous years were largely replaced by book launches during various events (e.g. presentation of a catalogue at the opening of an exhibition).

Respondents of the survey mainly used museum web page and events for introduction and sales of their publications (24 responses, 89% of respondents), followed by museum shops (23 responses, 85% of respondents) while only a half of the respondents were selling their publications in other bookshops. Although the usage of web pages was common, only half of the respondents had turned to social media for promotion purposes. More respondents sought the attention of traditional media by sending press releases (19 responses, 70% of respondents). Libraries were mentioned by 14 respondents (52%). Other ways to sell or promote (co-operation partners, e-mail messages, radio, newsletters, web portals, direct mail, TV) found little use.

The interviewees described museum publishing as an expensive activity because multilingual texts and high requirements on image quality led to additional translation and printing costs. Publishing was financed from museum budget (salaries of the staff), sales revenues and various grants and subsidies, primarily from the Cultural Endowment of Estonia. The responses to the questionnaire confirm that the same sources of financing were also relevant for the other museum publishers. Beside financing from the museum budget

(26 responses, 96% of respondents), a large part of the respondents (21 responses, 78% of respondents) received financial support from different grant programmes, while one third acquired subsidies also from state or local budget. Sponsorship of museum publishing was not very widespread, mentioned by six respondents (22%). The budget of a publication ranged mostly from 2000–3999 Euros (10 respondents, 37%) to 4000–5999 Euros (7 respondents, 26%). For half of the respondents (14 respondents), the publishing balance sheet was negative, in nine museums it was in balance and only one reported a positive outcome. Thus the museum publishing operated in exceptional conditions, lacking even the requirement to break even.

In the opinion of the interviewees, in-house publishing was speedy, more convenient and flexible as well as easier to manage than the alternatives. It allows for cost tracking and gives control over the product. As Table 5 shows, respondents of the survey valued the independence that provided an opportunity to fulfill one's mission and to issue publications that no publishing house would accept due to a very narrow readership or topic of local importance. The possibility to make such choices is due to the non-commercial nature of

TABLE 5. Advantages and disadvantages of in-house publishing

Advantages of in-house publishing	No of responses (n=27)	Percent of responses	Percent of respondents
Independence (content, print run, design)	24	28%	89%
Opportunity to issue publications for relatively small target groups	20	24%	74%
Flexibility	19	23%	70%
Close co-operation between the participants of the publishing process	19	23%	70%
Other	2	2%	7%
Total	84	100%	310%
Disadvantages of in-house publishing			
Small number of staff members	20	33%	74%
Limited financial resources	19	32%	70%
Limited connections and opportunities of marketing	11	19%	32%
Limited technical resources	8	13%	30%
Other	2	3%	7%
Total	60	100%	213%

museum publishing that enables to enrich the publishing output with niche publications.

Among the disadvantages of in-house publishing the interviewee from the Art Museum of Estonia mentioned the limited distribution network (for example, abroad) that limits the print runs. Still, the interviewee admitted that due to the specificity of the publications, the sales were limited in any case and this could not be considered a major disadvantage. Table 5 demonstrates that for the survey respondents the problem lay mainly in lack of staff and finances. Here again the smaller museum publishers draw attention to the issue of insufficient publishing staff that emerged in connection with the organization of publishing process and motives of co-operation.

Museums were planning various measures to develop and widen their publishing activities in the future: to involve new target groups, new languages, new partners as well as new publishing models like open access and print on demand (POD). For example, the interviewee from the Art Museum of Estonia talked about the plans to pay more attention to publishing of art books for children as well as the possibilities of POD to issue books with a very narrow readership focus. The National Museum of Estonia press strives to establish itself as a scholarly publisher, continuing also to serve the interests of a wider audience. There were also two museums among the survey respondents aiming to strengthen the academic level of the publications. In general, these aspirations represent both the aim to serve the different strata of the wide readership and an ambition to do research.

DISCUSSION AND CONCLUSIONS

The study established that the publishing production of Estonian museums was diverse in types but strongly dominated by paper books. This corresponds to the composition of the general publishing output that has been registered by National Library of Estonia²⁸ that demonstrates a marginal proportion of CD-ROMs, videos and audio-books. The study by Winter showed that issuing DVDs or CD-ROMs was more widespread in Germany, where 23,4% of the museums had published them²⁹. Web publications (EPUB, PDF,

28 Kirjastamine [interactive]. In: Eesti Konjunktuuriinstituut. *Eesti loomemajanduse olukorra uuring ja kaardistus*. Tallinn, 2018, p. 10 [accessed 23 September 2018]. Access through Internet:

<https://www.ki.ee/>.

29 WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte*, p. 76.

HTML, etc.), on the contrary, are published in larger quantities, but in case of the Estonian museums these were represented primarily by parallel publications of paper and electronic versions of scholarly and educational content that is in line with their aim to distribute the content addressed to specialists as well as teachers and students.

Estonian museums had issued only a limited number of e-book titles during the studied period. Commercial e-book publishing started in Estonia in 2010, and the production of books in EPUB format increased rapidly: nearly 3000 titles in Estonian and Russian were published by 2016³⁰. Still, the Estonian readers tend to prefer papers books³¹ that was pointed out also by museum publishers. Similarly, publishing of e-books and web-publications has been rather limited both at the German as well as British museums. Hughes argues that people buy art exhibition catalogues for memory and representation, but these functions are not provided by e-books³². The publishing department of the Art Museum of Estonia publishes the richly illustrated art books and catalogues on paper, striving to secure the high quality of the reproductions of art objects, obviously considering this to be of importance to book-buyers. For smaller museums the lack of skills and specialists were among the inhibiting factors of e-publishing. This could be, at least partly, overcome by the use of conversion services. However, the limitations of the small number of staff and insufficient competencies were repeatedly mentioned by the respondents of the survey in different contexts. The same problem was identified in the studies by Clifford and Winter³³, suggesting co-operation as a solution to the shortage of staff and finances. More extensive co-operation with other museums, publishing houses and other institutions would be recommendable also for the museums in Estonia. The publishing skills of museum staff could be developed more easily by offering special courses, organized, for example, by the Estonian Museum Association in co-operation with publishing houses.

The studies about the publishing activities of the Estonian libraries and archives also established that these institutions published primarily paper books, although libraries have issued a number of fiction e-books in the framework of special projects³⁴ and archives have made some paper publications available on the web³⁵. The changes in the reading habits of the target groups will probably modify the proportions of paper and electronic publications in the future, but this process neither develops speedily nor includes all types of content. However, at least the larger museum publishers are, in principle, willing to test or widen the use of the newer ways of publishing.

The Estonian museums engaged in publishing contribute to the development of research activities, the promotion of education as well as the satisfaction of the information needs of interested readership, which extends beyond museum visitors. Museums in Estonia and in Germany publish similar content. The similarity can also be found in the modest output of special products for children in both countries. The study by Winter established that 16,3% of the survey respondents had issued special publications for children while in Estonia their proportion was 8%. However, some participants of the Estonian study mentioned the need to pay more attention to children while discussing their plans for the future. These museums included the Art Museum of Estonia. A quick look at its recent publications reveals several special publications for children, for example, a special set of materials for children in the age of 1–3 in 2016, etc. Thus the importance of promoting education and raising future museum visitors has also been acknowledged in the production of publications.

The features of the publishing process at the Estonian museums are similar to the findings of Winter about Germany, starting from the aim of publishing to the financing of activities. Museum publishing is characterised by its mission-oriented non-profit *modus operandi* in both countries. This is different from the results of the study by Sarah Anne Hughes in the UK, which established the requirement for financial returns in order to ease the under-financing of museums, although this is not the only purpose of UK museum publishing. Various grants are vital for museum publishing in Estonia where a notable proportion of cultural publications are issued with the support of the Cultural Endowment of Estonia. Applications for financial subsidies were also widely used in the publishing activities of the Estonian libraries³⁶. The subsidies make an important contribution and enable the museums to issue publications without the pressure to make a profit, maintaining the high quality of publica-

30 MÖLDRE, Aile; FELT, Kairi. E-book publishing in Estonia: Publishers' perceptions and experiences. *Knygotyra*, 2018, 70, p. 162. ISSN 0204-2061.

31 MÖLDRE, Aile; FELT, Kairi. E-book publishing in Estonia: Publishers' perceptions and experiences, p. 170.

32 HUGHES Sarah Anne. *Museum Publishing: Production and Reception of Museum Books*, p. 254–274.

33 CLIFFORD, Peter. National treasures: the pub-

lishing operations of the museum sector have the nation's cultural resources to draw on but it can be a frustrating business; WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte*.

34 KARJA, Heleen. *Eesti raamatukogud kui kirjastajad aastatel 2000–2015*, p. 38.

35 KANNIK, Terje. *Arhiivide kirjastustegevus Eestis: olukorra kaardistus*, p. 47.

36 KARJA, Heleen. *Eesti raamatukogud kui kirjastajad aastatel 2000–2015*, p. 39, 57.

tions. Still, the resources at their disposal, especially in case of smaller museums, were relatively limited, hindering the implementation of innovations or the increase of production.

According to the studies in the UK, Germany and Estonia, editing and project management are typically done in-house, whereas design is outsourced. The involvement of freelancers and service providers does not characterize only the museum publishing but has become widely used in publishing houses. The three studies expressed the need to turn more attention to promotion and marketing of the publications that is generally the weakest link of the publishing process. Not all the Estonian museums had applied social media for promotion of their publications although that would seem a convenient solution. On the other hand, to secure the efficient social media presence could be problematic for small museums with a limited number of staff. The last was identified among the weaknesses of in-house publishing besides limited marketing infrastructure and finances in the SWOT analysis by Winter³⁷, quite similarly to the Estonian results.

The SWOT analysis by Winter named flexibility, independence, development of the special profile, close co-operation with the authors and publishing of high-quality scholarly books as the main strengths of in-house publishing³⁸. These features were also valued by Estonian museum publishers. Thus the specificity of the publishing institution, the museum, leads to similarities in the goals and process of publishing as well as the types of publications in these countries.

The Estonian museum publishers did not plan profound changes in their activities, rather the gradual widening of their reach both in content and readership. The evaluation of the success of their activities would require further research on the topic, in particular on the reception of the publications by different target groups.

References

1. BOGMAN, Suzanne. Museum Publishing: International Challenges Guide us to New Perspectives. *The Art Book*, 2006, 13(2), p. 51–52. ISSN 1467-8357.
2. BRYMAN, Alan. Writing up Social Research. In: BRYMAN, Alan. *Social Research Methods*. Oxford; New York: Oxford University Press, 2008. 748 p. ISBN 9780199202959.
3. CANTY, Nick. Libraries as Publishers: Turning the Page? [interactive]. *Alexandria*, 2012, 23 (1), p. 55–62 [accessed 18 September 2018]. Access through Internet: <<http://dx.doi.org/10.7227/ALX.23.1.7>>.
4. CLEMENT, Tanya, HAGENMAIER, Wendy,

- KNIES, Levine Jenny. Toward a Notion of the Archive of the Future: Impressions of Practice by Librarians, Archivists, and Digital Humanities Scholars. *Library Quarterly*, 2013, 83 (2), p. 112–130 [interactive]. ISSN 1549-652X (online) [accessed 19 September 2018]. Access through Internet: <<https://www-journals-uchicago-edu.ezproxy.tlu.ee/doi/full/10.1086/669550>>.
5. CLIFFORD, Peter. National treasures: the publishing operations of the museum sector have the nation's cultural resources to draw on but it can be a frustrating business [interactive]. *The Bookseller*, 2003, 17 October, Issue 5099 [accessed 2 August 2018]. Access through Internet: <<http://search.ebscohost.com.ezproxy.tlu.ee/login.aspx?direct=true&db=lih&AN=11331821&site=ehost-live>>.
6. CONRAD, Kathryn M. Public Libraries as Publishers: Critical Opportunity [interactive]. *The Journal of Electronic Publishing*, 2017, 20, 1 [accessed 20 September 2018]. Access through Internet: <<https://quod.lib.umich.edu/j/jep/3336451.0020.106?view=text;rgn=main>>.
7. Culture 2020 and museums [interactive]. *Ministry of Culture, Republic of Estonia : web page*. Tallinn: Kultuuriministeerium [accessed 20 July 2018]. Access through Internet: <<http://www.kul.ee/en/activities/museums/culture-2020-and-museums>>.
8. Eesti Konjunkturiinstituut. Kirjastamine [interactive]. In: Eesti Konjunkturiinstituut. *Eesti loomemajanduse olukorra uuring ja kaardistus*. Tallinn, 2018, 49 p. [accessed 23 September 2018]. Access through Internet: <https://www.ki.ee/>.
9. GLAHN, Peggy. Reveal Digital: An open access model empowering libraries to become publishers [interactive]. *Learned Publishing*. 2015, 28, V, p. 299–303 [accessed 19 September 2018].
- Access through Internet: <<http://dx.doi.org/10.1087/20150409>>.
10. HAHN, Karla L. Research Library Publishing Services: New Options for University Publishing and New Roles for Libraries [interactive]. *ARL: A Bimonthly Report on Research Library Issues & Actions*. 2008, June, Issue 258, p. 6–9. ISSN 1050-6098 [accessed 21 September 2018]. Access through Internet: <<http://web.a.ebscohost.com.ezproxy.tlu.ee/ehost/pdfviewer/pdfviewer?vid=6&sid=31f1bf3f-6785-4f3f-9b74-e0abf052a636%40sdc-v-sessmgr06>>.
11. HUGHES Sarah Anne. Contemporary publishing by national museums and art galleries in the UK and its future. *Art Libraries Journal*, 2014, 39(3), p.34–41. ISSN 0307-4722 (Print).
12. HUGHES Sarah Anne. Museum Publishing: Representing the Museum. *Linköping Electronic Conference Proceedings*, 2007, 022, p. 211–216 [interactive] ISSN (online) 1650-3740. [accessed 25 August 2018]. Access through Internet : <<http://www.ep.liu.se/ecp/article.asp?issue=022&article=018&volume=>>>
13. HUGHES Sarah Anne. *Museum Publishing: Production and Reception of Museum Books: Thesis submitted for the degree of Doctor of Philosophy at the University of Leicester* [interactive]. Leicester : University of Leicester, 2010 [accessed 15 June 2018]. Access through Internet: <<https://ira.le.ac.uk/bitstream/2381/9563/1/2011hughessaphd.pdf>>.
14. JANKEVIČIŪTĖ, Laura. Lietuvos muziejų leidybinė veikla: ypatumai ir tendencijos. *Knygotyra*, 2009, Issue 53, p.123–146. ISSN 0204–2061.
15. KANNIK, Terje. *Arhiivide kirjastustegevus*
- 37 WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte*, p. 38–40.
- 38 WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte*, p. 33–38.

- Eestis: olukorra kaardistus*: [unpublished Master thesis]. Tallinn: Tallinna Ülikool, 2017.
16. KARJA, Heleen. *Eesti raamatukogud kui kirjastajad aastatel 2000–2015*: [unpublished Master's thesis]. Tallinn: Tallinna Ülikool, 2016.
 17. KIRCHHOFF, Thomas, SCHWEIBENZ, Werner, SIEGLERSCHMIDT, Jörn. Archives, libraries, museums and the spell of ubiquitous knowledge. *Archival Science*, 2008, 8 (4), p. 251–266 [interactive]. ISSN 1573-7519 (Online) [accessed 20 September 2018] Access through Internet: <https://www.researchgate.net/publication/225551287_Archives_libraries_museums_and_the_spell_of_ubiquitous_knowledge>.
 18. LEECH, Nancy L. Writing Mixed Research Reports [interactive]. *American Behavioral Scientist*, 2012, 56(6), p. 866–881 [accessed 30 July 2018]. Access through Internet: <<http://journals.sagepub.com/doi/abs/10.1177/0002764211433800?journalCode=absb>>.
 19. *Library Publishing Directory 2014–2018* [interactive]. Atlanta: Library Publishing Coalition, 2014–2018 [accessed 26 August 2018]. Access through Internet: <<https://librarypublishing.org/resources/>>.
 20. MILEUSNIĆ, Snježana Radovanlija. Muzejsko izdavaštvo – čuvar zavičajnog identiteta. *Vjesnik bibliotekara Hrvatske* 2008, 51, 1/4, p. 107–125 [interactive]. ISSN 0507-1925 [accessed 25 June 2018]. Access through Internet: <<https://hrcak.srce.hr/85656>>.
 21. MITCHELL, Erik T. Linked Data Publishing for Libraries, Archives, and Museums: What Is the Next Step? *Journal of Web Librarianship*, 2013, 7 (2), p. 231–236 [interactive]. ISSN (online) 1932-2917. [accessed 19 September 2018]. Access through Internet: <<https://doi-org.ezproxy.tlu.ee/10.1080/19322909.2013.785849>>.
 22. MOULAISON, Heather Lea; LE BEAU, Chris. US Libraries as Publishers: Status and Concerns [interactive]. *IFLA World Library and Information Congress (WLIC)*, 81th IFLA General Conference and Assembly (IFLA), Cape Town, South Africa, 15–21 August, 2015 [accessed 22 September 2018]. Access through Internet: <<http://library.ifla.org/1159/1/187-moulaision-en.pdf>>.
 23. MULLINS, James L. *Library Publishing Services: Strategies for Success: Final Research Report* [interactive]. Washington, DC: SPARC, 2012 [accessed 20 September 2018]. Access through Internet: <http://docs.lib.purdue.edu/purduepress_ebooks/24/>.
 24. Museums [interactive]. *Ministry of Culture, Republic of Estonia : web page*. Tallinn: Kultuuriministeerium [accessed 20 July 2018]. Access through Internet: <<http://www.kul.ee/en/activities/museums>>.
 25. MÖLDRE, Aile; FELT, Kairi. E-book publishing in Estonia: Publishers' perceptions and experiences. *Knygotyra*, 2018, 70, p. 154–176. ISSN 0204-2061.
 26. TUULING, Liivi. *Muuseumite kirjastustegevus Eestis 2011–2015*: [unpublished Master thesis]. Tallinn : Tallinna Ülikool, 2016.
 27. WEIL, Stephen E. Museum publishing : Some revolutions in Progress. In WEIL, Stephen E. *Making Museums Matter*. Washington: Smithsonian Books, 2002, p. 109–125. ISBN 1-58834-000-7.
 28. WINTER, Madeleine. *Museumsverlage in Deutschland. Bestandsaufnahme und Publikationskonzepte* [interactive]. Erlangen : Buchwissenschaft / Universität Erlangen-Nürnberg, 2011 [accessed 20 June 2018]. Access through Internet : <<urn:nbn:de:bvb:29-opus4-58737>>. ISBN 978-3-940338-26-6.
 29. ÕUNAPUU, Piret. *Eesti Rahva Muuseumi loomine ja väljakujunemine*. Tartu: Tartu Ülikooli Kirjastus, 2011. ISBN 9789949198221.

Santrauka

Straipsnyje pristatomas muziejų leidybinės veiklos Estijoje 2011–2015 m. tyrimas, kurio tikslas – nustatyti leidybos produkcijos tendencijas (leidinių skaičių, didžiausius leidėjus, leidinių rūšis ir kalbas), taip pat leidybos proceso savitumus.

Duomenys apie leidybos produkciją buvo surinkti iš Estijos nacionalinės bibliografijos duomenų bazės. Bibliografiniai leidinių aprašymai buvo užfiksuoti XSL formatu ir išanalizuoti naudojant „MS Office Excel“ programą. Rezultatai buvo surūšiuoti pagal autorius ir pavadinimus, grupuojant leidinius į neperiodinius ir periodinius. Nuo 2011 iki 2015 m. Estijos muziejai išleido 467-is skirtingų rūšių neperiodinius leidinius ir 7 pavadinimų periodinius leidinius. Statistinės analizės rezultatai parodė, kad muziejai daugiausia leido spausdintas knygas, įskaitant parodų katalogus, muziejų vadovus, konferencijų rinkinius ir kt. Leidybinė veikla dažniausiai buvo orientuota į mokslinį turinį ir meno knygas.

Elektroniniu formatu buvo išleista palyginti nedaug publikacijų, skirtų mokymo medžiagai ir moksliniams tekstams, prieinamų tiek popieriniu, tiek PDF formatu. Muziejų leidėjai vertina platų elektroninių leidinių platinimą ir geresnį jų prieinamumą; jie apibūdino elektroninę leidybą kaip greitesnę ir pigesnę spausdinimo alternatyvą. Muziejuose, kurie dar nepradėjo publikuoti elektroniniu būdu, trūko šiai veiklai būtino personalo arba jų leidybos apimtys buvo labai ribotos. Šie muziejai taip pat svokė, kad jų tikslinės grupės nebuvo suinteresuotos elektroniniais leidiniais.

Kitos leidinių rūšys, įskaitant žemėlapius, plakatus, vaizdo įrašus, garsines knygas ir spausdintą muzikos partitūrą, sudarė labai nedidelę visų leidinių dalį. Daugiausia muziejaus leidinių buvo išleista estų kalba arba (daugiakalbių leidinių atveju) estų kalba buvo įtraukta kaip viena iš leidinio kalbų (iš viso 436 leidiniai). Siekiant bendrauti su užsienio lankytojais, daugybė leidinių išleidžiama anglų kalba arba įvairiomis kitomis kalbomis (240 leidinių, arba 51 proc.).

Duomenys apie leidybos proceso organizavimą buvo surinkti rengiant pusiau struktūruotus interviu su ekspertais iš dviejų didžiausių muziejų leidėjų – Estijos nacionalinio muziejaus ir Estijos dailės muziejaus. Be to, buvo atlikta darbuotojų, dirbančių leidyba užsiimančiuose muziejuose, apklausa. Atlikus statistinę muziejų leidybinės veiklos analizę, paaiškėjo, kurie muziejai užsiima leidyba (28 % visų Estijos muziejų), iš jų 53 publikavo daugiau nei vieną leidinį. Klausimynas buvo išsiųstas 51 muziejui (išskyrus didžiausius muziejus, kuriuose buvo rengiami interviu). Atsakymai buvo gauti iš 27 muziejų.

Pirmieji leidybos proceso etapai (rašymas ir redagavimas) bei platinimas dažniausiai vyksta naudojantis „vidaus“ paslaugomis visuose ir tyrimą įtrauktuose muziejuose. Didesni muziejai patys užsiima dizainu ir maketavimu, o mažesni naudojami užsakomosiomis paslaugomis. Ver-

56 timo ir spausdinimo paslaugas paprastai užsako visi muziejai. Planuodami savo ateitį muziejai orientuojasi į platesnę spausdinimo pagal užsakymą veiklą, taip pat rinkodaros veiklos stiprinimą.

Muziejai vertina vidinę leidybinę veiklą kaip savarankišką, greitą, lanksčią ir patogesnę nei alternatyvūs leidybos būdai. Apklausos respondentai pabrėžė, kad nepriklausomybė suteikia galimybę įgyvendinti muziejaus misiją ir publikuoti leidinius, kurių nė viena leidykla nepriimtų dėl labai mažo skaitytojų skaičiaus ar vietinės svarbos temos. Ribotas platinimas, nedidelis darbuotojų skaičius ir ribotos finansinės galimybės buvo įvardyta kaip pagrindinės kliūtys, trukdančios vidinei leidybinei veiklai.

Gauti rezultatai buvo palyginti su britės Sarah Anne Hughes tyrimų apie Jungtinės Karalystės muziejus ir vokietės Madeleine Winter tyrimų apie Vokietijos muziejus duomenimis.

REIKŠMINIAI ŽODŽIAI: muziejų leidyba, muziejų spauda, muziejai, leidėjai, Estija.

Įteikta 2018 m. rugpjūčio 30 d.

Priimta 2018 m. spalio 1 d.