MAY 2020

UNESCO REPORT

MUSEUMS AROUND THE WORLD

IN THE FACE OF COVID-19

ACKNOWLEDGEMENTS

UNESCO would like to thank Member States, their delegations and ministries, institutions and museums concerned for their detailed and meticulous responses that served as the basis for the preparation of this report.

We would also like to thank Mr. François Mairesse of the New Sorbonne University - Paris 3, for his work in analyzing and consolidating the contributions.

This report was made possible thanks to the financial support of the Zhi Zheng Museum of Art.

Published in 2020 by the United Nations Educational, Scientific and Cultural Organization (UNESCO) 7, place de Fontenoy,75352 Paris 07 SP, France

© UNESCO 2020

This publication is available in Open Accessunder the Attribution-ShareAlike 3.0 IGO (CC-BY-SA 3.0 IGO) license (http://creativecommons.org/licenses/by-sa/3.0/igo/). By using the content of this publication, the users accept to be bound by the terms of use of the UNESCO Open Access Repository (www.unesco.org/open-access/terms-use-ccbysa-en). The designations employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries. The ideas and opinions expressed in this publication are those of the authors; they are not necessarily those of UNESCO and do not commit the Organization.

Cover photo: © travellifestyle / Shutterstock.com

Designed by UNESCO

CONTENTS

SUMMARY 4

INTRODUCTION 7

I. MUSEUMS AROUND THE WORLD 8

II. MUSEUM CLOSURES DURING THE PANDEMIC 12

III. RESILIENCE OF MUSEUMS IN TIMES OF CRISIS 14

CONCLUSIONS 18

APPENDIX 1. DATA COLLECTION METHOD 20

APPENDIX 2. NUMBER OF MUSEUMS AROUND THE WORLD 23

APPENDIX 3. NUMBER OF MUSEUMS CLOSED 28

KEY TRENDS

Museums have been **particularly affected** by the COVID-19 pandemic.

90 % of museums have **closed their doors** during the crisis.

More than **10%** of museums may **never reopen.**

The museum sector **reacted very rapidly** in developing its online presence.

However, the **digital divide** is more evident than ever. Only **5%** of museums in Africa and Small Island Developing States (SIDS) have been able to provide online content.

In 2020, there are **95 000 museums in the world,** **60%** more than in 2012.

However, these are **distributed very unevenly** across the world.

SUMMARY

In recent months, the COVID-19 crisis has profoundly affected societies around the world, plunging the global economy into a deep recession.

With the majority of cultural institutions forced to close their doors, the cultural sector has been one of the most affected. Tourism has largely ceased, impacting surrounding communities both socially and economically, and plunging artists and cultural professionals into a state of extreme economic and social fragility. Confined populations, unable to share and celebrate their heritage - notably their intangible cultural heritage - have suffered the loss of fundamental and structuring cultural elements of their daily social and individual lives.

Despite the challenges posed by this unprecedented crisis, many cultural institutions and professionals have continued to serve as a source of resilience and support to communities, devising new ways to provide access to culture and education in the context of containment measures. However, it should be noted that these innovations have not addressed the severe economic shortfalls experienced by cultural professionals. Moreover, almost half of the world's population currently has no access to the Internet, resulting in unequal access to cultural resources.

Museums have been particularly affected by the COVID-19 pandemic, with nearly 90% of them, or more than 85,000 institutions worldwide, having closed their doors during the crisis. The impact of these closures is not only economic, but also social. Museums play a vital role in our societies. They not only preserve our common heritage, but also provide spaces that promote education, inspiration and dialogue. Based on values of respect and cultural diversity, museums strengthen social cohesion, foster creativity and are conveyors of collective memory. Moreover, their role in the promotion of tourism is a key driver of sustainable economic development, both locally and nationally, which will be essential to overcoming the crisis in the coming months and years.

Faced with this situation, UNESCO launched a study to assess, on the basis of contributions from states and museum professionals, the impact of COVID-19 on museums and museum institutions. This initiative also seeks to understand how the sector has adapted to the constraints imposed by the pandemic and to explore ways of supporting affected institutions in the aftermath of the crisis. This report presents a first assessment of the impact of COVID-19 on the museum sector.

MUSEUMS AROUND THE WORLD

The survey revealed that there are an estimated 95,000 museum institutions worldwide.

However, these institutions are not evenly distributed, with 65% of them located in North America and Western Europe, 34% in Eastern Europe, Latin America and the Asia-Pacific states, but **only 0.9% in Africa and 0.5% in the Arab States region**. It should be noted that just **16 states have more than 1,000 museums**, i.e. 8% of the total, while **30% of the states have between 1 and 10 museums, or no museums at all**. In addition, most African states and Small Island Developing States have a very limited number of museums (about 10 institutions) or none at all. Although there has been an increase of almost 60% in the number of museums worldwide during the past decade, only a few states (27) have a network of more than 50 museums per million inhabitants, while the vast majority of states (114) have less than 6 museums per million inhabitants.

CLOSURE OF MUSEUMS DURING THE PANDEMIC

During the first months of the year, but especially from March 2020 onwards, most states took radical measures to counter the spread of COVID-19, resulting in the closure of museums and other cultural places to the public.

Despite their differences, museums have been affected on all continents. Containment measures and physical distancing are still in place in most countries today, even though several states have already begun to reopen their institutions.

The closure of the vast majority of the world's museums was an exceptional event and, as in many sectors, has had **considerable economic consequences**, with a very large number of museums largely dependent on the income generated by visitors. The private museum sector fears numerous bankruptcies in the coming months and, according to the International Council of Museums (ICOM), **more than one in ten museums may never reopen**.

RESILIENCE OF MUSEUMS IN TIMES OF CRISIS

The museum sector reacted very quickly to the COVID-19 crisis, developing its presence on the Internet in order to maintain a link with the public.

This effort is in line with the 2015 *UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society*, which underlines the essential role of museums in the cultural field, both for education and for the development and well-being of populations, as well as the importance of information and communication technologies (ICTs). This report has identified more than 800 actions in response to the COVID-19 crisis worldwide, with a large part of the actions promoting virtual museums building on investments made before the pandemic. The growing importance of digital in the museum sector was further demonstrated by the transformation of many of the museum activities planned this year, including ongoing exhibitions, conferences, and outreach activities, to digital, in order to bring them to life on the Internet.

Activities on social networks (Facebook, Twitter, Instagram) have also been developed and, on a professional level, a large number of webinars have been organized mainly by professional museum associations. In addition, a large number of special activities, initiated to alleviate the challenges of confinement, have been developed by museums: games, colouring activities, quizzes, educational activities, and a large number of "challenges" relayed by the press.

Such digital actions have been adopted on all continents, their intensity reflecting the distribution of museums around the world. While virtual museums and actions on social networks can be found on all continents, it is in countries where there are the greatest number of museums and where investment in digital technology and the use of these networks is the most active, that the most numerous and innovative actions have been observed. ICT initiatives and, even more so, the immediate digital responses formulated in the context of the COVID-19 crisis, seem almost absent in African states and Small Island Developing States.

FACING THE CHALLENGES OF ACCESS TO CULTURE

The study revealed that the digital divide is now more evident than ever.

Indeed, for millions of people around the world, especially in developing countries, access to culture through digital means remains out of reach, making it difficult to launch virtual museums or access online collections. According to the International Telecommunication Union, almost half of the world's population does not have access to the Internet[1]. There is also an important gender gap in terms of access to digital technologies. Data from the OECD shows that around 327 million fewer women than men have a smartphone and can access mobile Internet.[2]

The impact of the crisis on cultural institutions, especially museums, requires a global approach that reaffirms the central role of culture as a means of making societies resilient, as well as one that helps reactivate the economy and the cultural ecosystem, in order to promote a better future, especially for future generations.

In the midst of this truly global crisis, UNESCO's role is to accompany its Member States, including through the 2015 *UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society*, in supporting the development of museum policies, promoting training, sharing knowledge and disseminating good practices, in collaboration with its local, national and international partners, such as the International Council of Museums (ICOM) and the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

1 https://www.itu.int/en/ITU-D/Statistics/Documents/facts/FactsFigures2019.pdf
2 http://www.oecd.org/sdgs/Principales-questions-%C3%A0-examiner-Conseil-de-l'OCDE-sur-le-Programme-2030.pdf

INTRODUCTION

This report is line with the 2015 *UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society* whose first implementation report was drafted in 2019 on the basis of contributions from 56 Member States. The Recommendation places particular emphasis on the social role of museums:

"Museums are vital public spaces that should address all of society and can therefore play an important role in the development of social ties and cohesion, building citizenship, and reflecting on collective identities" (§ 17).

The COVID-19 pandemic triggered, as part of the measures designed to contain the spread of the virus, a lockdown process affecting all institutions in society, including museums. In order to continue their work, a great many museums have used ICTs to communicate with the public. The Recommendation already placed considerable emphasis on the importance of these technologies:

"The functions of museums are also influenced by new technologies and their growing role in everyday life. These technologies have great potential for promoting museums throughout the world, but they also constitute potential barriers for people and museums that do not have access to them or the knowledge and skills to use them effectively" (§ 29).

The aim of this report is to present an initial estimate of the museums affected by lockdown measures, and the steps they have taken to continue their activity using ICTs.

Four questions were asked in this context, concerning:

- The number of museums in each Member State;
- The number of museums that closed during the COVID-19 crisis;
- Online activities (virtual visits, exhibitions of their collections, training, educational programmes, children's games, etc.) proposed by museums and the measures taken by Member States;
- The actions to be implemented in the medium/long term in a context of lockdown and the assistance that UNESCO could provide to museums in these unprecedented circumstances.

This survey was carried out in conjunction with 51 UNESCO Field Offices (excluding liaison offices). It was also completed using the responses provided in the first evaluation of the follow-up to the Recommendation, mentioned above.

The results presented in this report are estimates of the number of museums around the world, the number of museums closed and the actions taken by museums during lockdown. In the face of current challenges, it may be necessary to strengthen data gathering in order to be able to homogenize statistical tools implemented by Member States to monitor their cultural policy and succeed, on the one hand, in fully integrating culture as a transversal agent of economic and social transformation and, on the other hand, inform and adapt cultural policies to ensure the viability of this sector.

I. MUSEUMS AROUND THE WORLD

This report's estimate of the number of museums worldwide is based on the same data used in the Report on the implementation of the *UNESCO 2015 Recommendation on Museums and Collections*, whose figures were collected by the OCLC (Online Computer Library Centre), from Saur's Museums of the World directory, and, for American museums, from the Institute of Museum and Library Services (IMLS) in Washington, D.C. These figures have been amended according to the statistics provided by the 56 Member States for monitoring the Recommendation (in 2019) and by the data provided in this present survey by UNESCO.

The current[3] estimate of the number of museums in the world is **about 95,000**.

Region	Estimated number of museums	% world
I. Western Europe and Others	61 634	65.3 %
II. Eastern Europe	11 465	12.1 %
III. Latin America and the Caribbean	7 810	8.3%
IV. Asia Pacific	12 195	12.9 %
Va. Africa	841	0.9 %
Vb. Arab States	473	0.5 %
195 States	**94 418**	**100 %**

It should be emphasized that this is only an estimate, based on statistics drawn up according to sometimes varying criteria by Member States. As long as different counting methods are used, the number of museums cannot be accurately calculated.

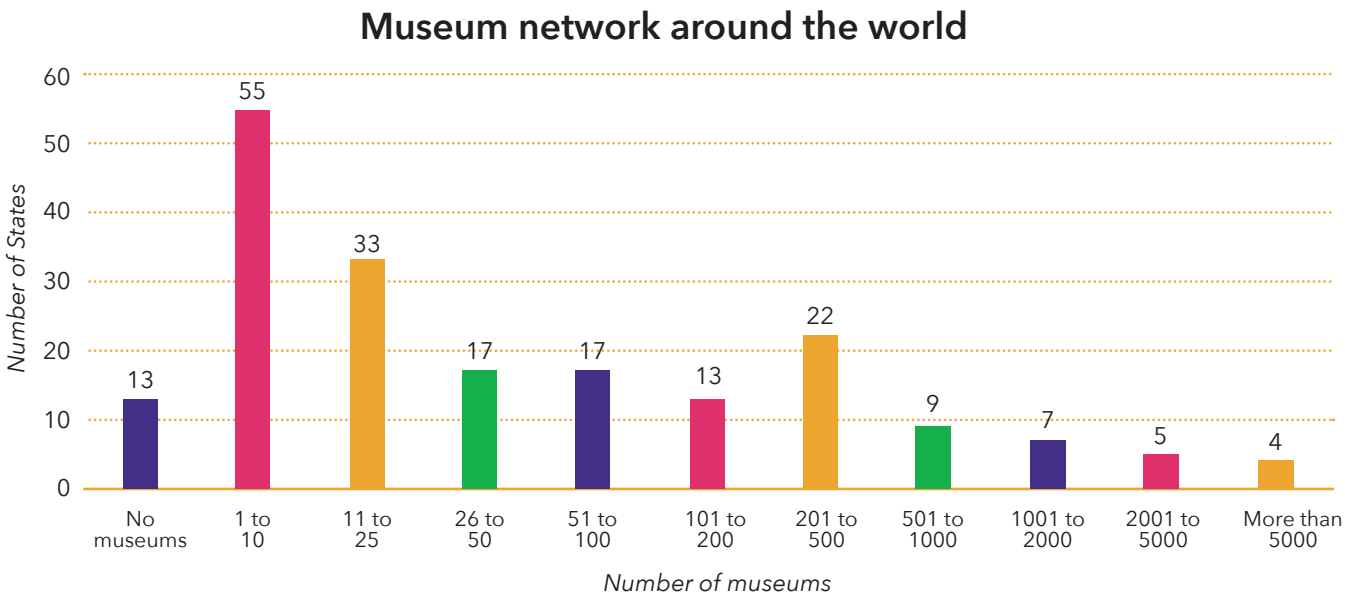

Fig. 1. *Number of states and number of museums*

The number of museums differs greatly between states (Fig. 1). While some have a total number of museums in the several thousands (e.g., Germany, Brazil, the Russian Federation, France and Japan) nearly half of states have a total number estimated at less than 50 establishments. Just 15 states, i.e., less than 8% of the 193 Member States, have more than 1,000 museums.

3 *This estimate includes the United States and Israel because the objective of the study was to have a global view of the museum sector.*

Number of museums	Number of countries	States*
More than 5,000 museums	4	Germany, Japan, Russian Federation, United States of America
2,001 to 5,000	5	France, Brazil, Italy, United Kingdom, Canada
1,001 to 2,000	7	Spain, Mexico, Poland, Switzerland, Republic of Korea, China, Argentina
501 to 1,000	9	Australia, Belgium, Hungary, Austria, Netherlands, Iran, Norway, Georgia, Ukraine
201 to 500	22	India, Greece, Turkey, Romania, Portugal, Colombia, Denmark, Czech Republic, Mongolia, Cuba, Finland, Ireland, Sweden, Croatia, Uzbekistan, Kazakhstan, New Zealand, South Africa, Bulgaria, Peru, Slovakia, Israel
101 to 200	13	Philippines, Ecuador, Estonia, Vietnam, Indonesia, Latvia, Serbia, Armenia, Moldova, Bolivia, Ethiopia, Lithuania, Myanmar
51 to 100	17	Cyprus, Montenegro, Slovenia, Thailand, Egypt, Albania, Tunisia, Malaysia, Malta, Tajikistan, Iceland, Kyrgyzstan, Azerbaijan, Uruguay, Cambodia, Nepal, Venezuela
26 to 50	17	Nigeria, Chile, Pakistan, Burkina Faso, Algeria, Jordan, Morocco, Luxembourg, Dominican Republic, Sri Lanka, Nicaragua, Mauritius, Saudi Arabia, Bosnia and Herzegovina, Cameroon, Namibia, North Macedonia
11 to 25	33	Andorra, Bangladesh, Senegal, Lebanon, Guatemala, Honduras, Panama, Mali, United Republic of Tanzania, Zimbabwe, Costa Rica, Paraguay, Jamaica, Turkmenistan, Ghana, Sudan, Angola, Kenya, Togo, Iraq, Côte d'Ivoire, Palestine, United Arab Emirates, Belarus, El Salvador, Laos, Singapore, Mozambique, Oman, San Marino, Democratic People's Republic of Korea, Central African Republic, Uganda
1 to 10	55	Monaco, Belize, Madagascar, Zambia, Syria, Yemen, Bahamas, Botswana, Cabo Verde, Guinea, Libya, Haiti, Papua New Guinea, Benin, Lesotho, Barbados, Congo, Gambia, Qatar, Brunei, Democratic Republic of the Congo, Vanuatu, Afghanistan, Bhutan, Timor-Leste, Chad, Malawi, Kuwait, Suriname, Solomon Islands, Gabon, Niger, Bahrain, Samoa, Burundi, Eritrea, Eswatini, Liberia, Rwanda, Mauritania, Grenada, Guyana, Saint Lucia, Trinidad and Tobago, Fiji, Maldives, Niue, Tonga, Comoros, Equatorial Guinea, Guinea Bissau, Sao Tome and Principe, Seychelles, Sierra Leone, Somalia
No museums	13	Antigua and Barbuda, Djibouti, Cook Islands, Dominica, Kiribati, Marshall Islands, Micronesia, Nauru, Saint Kitts and Nevis, Saint Vincent and the Grenadines, Palau, South Sudan, Tuvalu

** in descending order: from the state with the largest number of museums (Germany) to states with no museums (from Antigua to Tuvalu). Number of museums given in Appendix 2.*

This first observation is linked to two of UNESCO's priorities – Africa and Small Island Developing States. Most of the states from these regions have a very limited number of museums (about 10), or even none at all. 30% of Member States have a network of 1 to 10 museums, or no museums at all.

This observation is even more striking if the number of museums is compared with the populations of states. The following table shows the number of museums per million inhabitants. This statistic favours certain very small states (a state of 10,000 inhabitants with a single museum has a coefficient of 100; a state of 20 million inhabitants with 1,000 museums has a coefficient of 50), which initially led to a distinction being made between states with fewer than 100,000 inhabitants and other states.

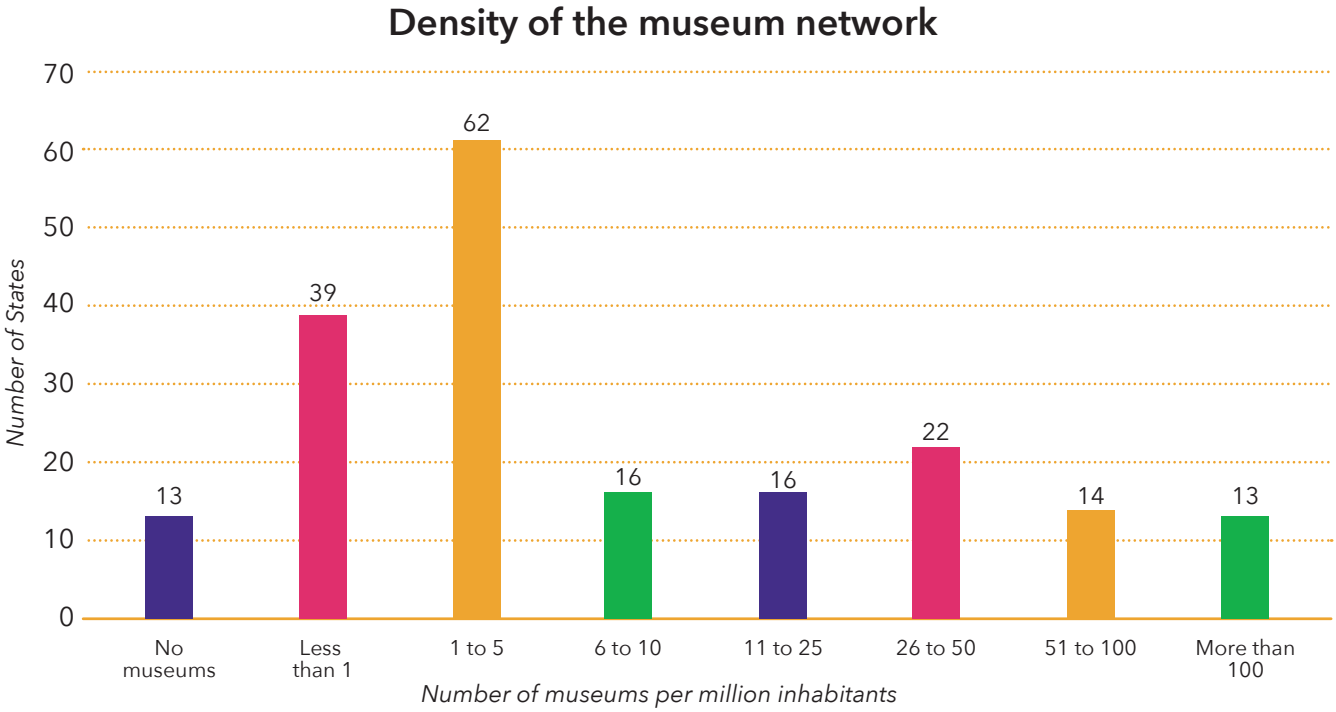

Fig. 2. *Number of states and number of museums per million inhabitants*

Inequalities between states, in terms of the density of the museum network, are even more pronounced. Museum density varies widely. The countries with the most museums per capita (over 50 museums per million inhabitants) are almost exclusively from Western Europe and Others (this concerns 25 out of 27 states). Half of the states (100) have fewer than one to five museums per million inhabitants, while 13 states have no museums. African countries, Small Island Developing States and a large number of (heavily populated) Latin American and Asian states are mostly found in this category.

Museums per million inhabitants	Number of countries	States
More than 100 (States with under 100,000 inhabitants)	4	Niue, Andorra, San Marino, Monaco
More than 100 (States with over 100,000 inhabitants)	9	Iceland, Montenegro, Georgia, Malta, Estonia, Switzerland, Norway, Mongolia, United States of America
51 to 100	14	Austria, Cyprus, Hungary, Belgium, Latvia, Germany, France, Croatia, Luxembourg, Ireland, Denmark, Finland, Canada, Italy

Museums per million inhabitants	Number of countries	States
26 to 50	22	New Zealand, United Kingdom, Greece, Japan, Slovenia, Armenia, Netherlands, Portugal, Slovakia, Lithuania, Russian Federation, Spain, Australia, Moldova, Czech Republic, Bulgaria, Poland, Cuba, Sweden, Albania, Mauritius, Belize
11 to 25	16	Barbados, Bahamas, Argentina, Romania, Republic of Korea, Serbia, Brazil, Uruguay, Vanuatu, Cabo Verde, Brunei, Kazakhstan, Ukraine, Namibia, North Macedonia, Israel
6 to 10	16	Ecuador, Kyrgyzstan, Bolivia, Mexico, Seychelles, Samoa, Tonga, Bosnia and Herzegovina, Grenada, Uzbekistan, Tajikistan, Iran, Colombia, Peru, Tunisia, Azerbaijan
1 to 5	62	Nicaragua, Saint Lucia, Turkey, Jamaica, Bhutan, Suriname, Sao Tome and Principe, Jordan, Solomon Islands, Panama, South Africa, Botswana, Dominican Republic, Lesotho, Cambodia, Costa Rica, Timor-Leste, Gambia, Lebanon, Palestine, Turkmenistan, Qatar, Chile, Oman, Paraguay, Central African Republic, Burkina Faso, Malaysia, Nepal, Singapore, Honduras, Venezuela, Maldives, Myanmar, Bahrain, Togo, El Salvador, Sri Lanka, Philippines, Vietnam, Eswatini, Laos, Gabon, United Arab Emirates, Libya, Congo, Senegal, Zimbabwe, Guyana, Thailand, Belarus, Cameroon, Niger, Morocco, Comoros, Fiji, Guatemala, Algeria, Saudi Arabia, Ethiopia, Mali, Kuwait
Less than 1	39	Papua New Guinea, Egypt, Equatorial Guinea, China, Guinea, Trinidad and Tobago, Haiti, Benin, Eritrea, Indonesia, Syria, Zambia, Côte d'Ivoire, Ghana, Guinea-Bissau, Angola, Mauritania, Democratic People's Republic of Korea, Liberia, Mozambique, Iraq, Sudan, Madagascar, India, Yemen, Tanzania, Kenya, Chad, Uganda, Nigeria, Malawi, Pakistan, Burundi, Rwanda, Bangladesh, Sierra Leone, Afghanistan, Democratic Republic of the Congo, Somalia
No museums	13	Antigua and Barbuda, Djibouti, Cook Islands, Dominica, Kiribati, Marshall Islands, Micronesia, Nauru, Saint Kitts and Nevis, Saint Vincent and the Grenadines, Palau, South Sudan, Tuvalu

II. MUSEUM CLOSURES DURING THE PANDEMIC

Information concerning the closure of museums was provided for 88 Member States by UNESCO Field Offices, and completed by additional data collected from various museum associations and agencies, who relayed the general instructions of states.

Number of countries that adopted closure measures

Measures taken	No.	States
No museums	13	Antigua and Barbuda, Cook Islands, Djibouti, Dominica, Kiribati, Marshall Islands, Micronesia, Nauru, Saint Kitts and Nevis, Saint Vincent and the Grenadines, Palau, South Sudan, Tuvalu
Minor measures (restrictions) or no measures	11	Benin, Belarus, Burundi, Chad, Guinea, Liberia, Maldives, Niue, Somalia , Sweden, Tajikistan
Partial measures (closure of some museums)	15	Albania, Bangladesh, Burkina Faso, Ethiopia, Japan, Malaysia, Mali, Niger, Pakistan, Philippines, Singapore, Sri Lanka, Thailand, Tanzania, United States of America
Measures for all museums	156	All other countries

According to this data, 182 states have at least one museum. Only 11 states have taken no measures or developed minor restriction measures (for example, Benin has left its museums open, but they are not visited), i.e. 6% of states with a museum.

It should be noted that these measures have been applied over time in very different ways:

- Strict lockdown measures have been applied in some countries, sometimes for periods of 72 hours, but most often for several weeks or months.
- At present, some museums, particularly in Europe, are in the process of reopening after being closed for several weeks.

We must therefore speak of measures that may still be in force at this report's time of publication, and which have affected museums.

Number of museums temporarily or still affected by closure measures

Some states closed their museums at the beginning of 2020, and were sometimes able to reopen them in April. In May, a number of the affected museums were in the process of being reopened or had even completely reopened, while others were still closed or very largely closed. It is important to note that the figures given here provide a snapshot of a reality that dates back to the beginning of May and is constantly evolving.

The estimate thus focuses on museums that have been affected in one way or another by the closure and lockdown measures:

- Museum closures for a few days or a few months;
- Closure of the country to foreign tourists (affecting visits);
- Confinement of the inhabitants, discouraging all visits.

With regard to closures, the estimated number of museums and the number of museums closed is summarized below.

The estimate for closed museums in the United States is given with a lower percentage of probability. No count has been carried out and measures may differ between states: for example, some US states have taken very strict measures; while others, which are less affected, have taken more limited measures, and most museums do not depend on the public authorities.

Region	Estimated number of museums	Estimated number of museums temporarily closed	Estimated percentage of museums temporarily closed
I. Western Europe and Others	61 634	58 281	94.6%
II. Eastern Europe	11 465	11 311	98.7 %
III. Latin America and the Caribbean	7 810	7 787	99.7 %
IV. Asia and the Pacific	12 195	7 237	59.3 %
Va. Africa	841	738	87.8 %
Vb. Arab States	473	473	100 %
195 States	**94 418**	**85 827**	**90.9 %**

THE IMPACT OF COVID-19 ON THE MUSEUM SECTOR

For the global museum landscape as a whole, which is estimated to include just under 95,000 museums, this study estimates that more than 85,000 museums, or about 90% of the museum institutions around the world, have been affected by temporary closures as part of the measures taken to combat COVID-19.

These are **assessments**, which can only be confirmed by the establishment of a reliable database listing museums around the world using the same counting method (see Appendices 1 & 2).

The financial consequences for the museum sector are very important. Some museums benefit in part from public subsidies, but a large number of institutions depend greatly on financial contributions from visitors (paid visits, purchases, etc.) and donors, which can account for 5% to 100% of their budgets.

The measures taken to counter the virus have not (at least in the short-term) directly impacted state funding for museums. On the other hand, funding from the public and donors has been greatly affected due to:

- A drastic decrease in cultural tourism, due to the closing of borders (for some large institutions, their public is 70-75% international). For tourist regions, the Network of European Museum Organizations (NEMO) estimates losses at 75-80%[4].
- The loss of income from museum admissions and commercial activities in situ due to museum closures. According to the European NEMO survey, 30% of museums have reported losing up to €1,000 per week, and 25% up to €5,000. Large institutions reported losing between €100,000 and €600,000 per week.
- The economic aftermath suggests that there will be a drastic fall in the number of donors and sponsors, and likely a collapse in international tourism in the months and even years to come.

4 *NEMO, Survey on the impact of the COVID-19 situation on museums in Europe. Final Report, April 2020. Available at https://www.ne-mo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_COVID19_Report_12.05.2020.pdf*

III. RESILIENCE OF MUSEUMS IN TIMES OF CRISIS

Around the world, museums have sought to stay connected with their audiences. They have thus launched a great many initiatives online and through social media.

Information collected from 86 states indicates nearly 600 references to online sites or activities. These have been supplemented by about 200 references from other organizations that have located these activities on the Internet (CLIC France, NEMO, e-flux). Even if this sample does not guarantee representativeness and is by no means exhaustive, it nevertheless provides an overview of the digital responses of museums around the world. It should be noted, at the outset, that museums' responses were based both on investments made before COVID-19 (digitization of collections, creation of virtual museums), which were widely used during lockdown, and on specific activities carried out during this particular period.

The states for which information could be listed are the following:

Region	Number	List of museums that developed a digital presence during COVID-19
I. Western Europe and Others	16	Austria, Belgium, Cyprus, France, Germany, Greece, Italy, Malta, Netherlands, Spain, Sweden, Switzerland, Turkey, United Kingdom, United States of America, Israel
II. Eastern Europe	12	Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Moldova, Montenegro, North Macedonia, Poland, Romania, Russia Federation, Serbia, Slovenia
III. Latin America and the Caribbean	18	Argentina, Barbados, Bermuda, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Jamaica, Mexico, Panama, Paraguay, Peru, Sint Maarten, Uruguay, Venezuela
IV. Asia and the Pacific	19	Australia, Bangladesh, China, Cambodia, India, Indonesia, Iran, Japan, Kazakhstan, Kyrgyzstan, Nepal, Pakistan, Philippines, Republic of Korea, Singapore, Tajikistan, Thailand, Uzbekistan, Vietnam.
Va. Africa	10	Benin, Cabo Verde, Côte d'Ivoire, Ghana, Kenya, Namibia, Nigeria, Senegal, Sierra Leone, South Africa
Vb. Arab States	11	Algeria, Bahrain, Egypt, Jordan, Kuwait, Lebanon, Oman, Palestine, Qatar, Saudi Arabia, United Arab Emirates

However, this result suggests significant disparities between states and regions.

Furthermore, the distribution of activities collected on the Internet, as reported here, yields the following results, categorized by region:

Region	List of sites and activities during COVID-19	% of total
I. Western Europe and Others	220	26.6 %
II. Eastern Europe	137	16.6 %

Region	List of sites and activities during COVID-19	% of total
III. Latin America and the Caribbean	226	27.4 %
IV. Asia and Pacific	168	20.3 %
Va Africa	17	2.1%
Vb Arab States	58	7.0 %
Total	**826**	**100 %**

Although the answers given by Western European and Other States (particularly in North America) have not been fully recorded, and more in-depth work should be pursued in order to bring out many more initiatives, it is nonetheless interesting to stress, with all due caution, the importance of the initiatives taken in Latin America and the Asia-Pacific region and the low representation of the African and Arab States regions.

It should be noted that many of the activities that were widely reported in the media concerned the promotion of virtual museum projects, some of which had been underway for several years.

It is important to highlight the inequalities in the museum sector with respect to ICT investments. A similar observation had already been made in the *Report on the Implementation of the 2015 UNESCO Recommendation concerning Museums and Collections*, published in 2019. Internet access is unevenly distributed around the world. Furthermore, the implementation of a digital policy presupposes global thinking centered on (1) the digitisation of collections, which itself relies on (2) a sufficiently up-to-date inventory of collections, (3) a minimum IT infrastructure (photo-taking, scanning, computers), (4) sufficiently stable Internet access and (5) dedicated staff with the minimum skills to carry out these various operations. Many museums have not yet drawn up inventories of their collections, while some others (fewer in number) have large teams dedicated solely to their institution's digital strategy. Following the same principles as those of the star-system economy, the "big museums", i.e. the largest in terms of visitor numbers, which have invested heavily in digitising their collections and social media, have thus seen a substantial rise in the number of visitors to their websites during the lockdown period (the Louvre Museum, for example, saw a tenfold increase in visits to its website in the first few days of the confinement period in France, which then stabilised to a level three times higher than the average[5]).

TYPES OF DIGITAL ACTIVITIES DEVELOPED DURING MUSEUM CLOSURES

Here the various activities will be grouped into five categories according to the prominence of the site's digital policy, activities undertaken in the midst of the COVID-19 pandemic, the social media coordination policy, the creation of new specific activities, and the organisation of scientific and professional activities.

1. Use of previously digitised resources

Many institutions have taken advantage of the digitisation and digital communication work done on existing collections (online collections, 360° tours, virtual museums, online publications, digital exhibitions) to showcase them more effectively. In this context, the *Google Arts & Culture* website has been the subject of great interest (especially with traditional media). Many institutions have developed their own projects, often as part of digitisation policies developed by public authorities, including, for example, at the Bangabandhu Museum in Bangladesh, the National Costume Museum of Grand Bassam in Côte d'Ivoire and the portal set up by the Department of Antiquities in Jordan. A large number of institutions have also put digital productions, applications and games from pre-

5 https://www.francetvinfo.fr/culture/arts-expos/louvre/avec-le-confinement-le-louvre-voit-la-frequentation-de-son-site-internet-multipliee-par-dix_3898219.html

vious exhibitions back online to give them a new lease on life.

2. Digitisation of planned activities during the months of lockdown

A large number of events or exhibitions were already scheduled when lockdown was announced in many states. Many museums sought to put these events online in the form of more or less interactive digital visits. In this situation, many events - concerts or talks - were presented online rather than in situ, most often via social media, either live or recorded, often downloadable or available on digital platforms (YouTube, SoundCloud). For example, Bergamo, Italy's GAMeC (Gallery of Modern and Contemporary Art) created an online radio show, while the MUO (Museum of Arts and Crafts) in Zagreb, Croatia launched numerous online initiatives.

3. Increased activity on social media

A number of institutions (e.g. the Leventis Gallery in Cyprus) made the most of the lockdown to develop their social media activities (Facebook, Twitter, Instagram) or launch a YouTube or SoundCloud channel. The institutions already active on these networks continued their investment through the community managers already active, and also through all the museum teams (curators, management teams, mediation services), who became considerably more involved in order to offer specific content adapted to the digital format. The contribution of new content on social media - live via Facebook, audio sequences or videos broadcast via YouTube or Soundcloud - helped to partially transform some museums into diversified digital media.

4. Special activities created for lockdown

A few very active institutions have sought to develop original projects in the context of lockdown. Three types of intervention are emerging, designed to break away from the more traditional projects mentioned above.

The first source of intervention concerns exhibition projects and collections, for which specific mediation is envisaged. In particular, many museums have sought to take advantage of the deserted rooms to present an offbeat view of the collections or tours with a robot (e.g. Hastings Contemporary, United Kingdom). New forms of experience organised with curators have been launched, including the idea of participating in a "cocktail with the curators" (Frick Collection, New York), associating a work with a song (Valence Museum, France) or presenting the museum's collections using their reproductions in a video game (the Angermuseum, Germany with *Animal Crossing*), all aiming to engage the visitor.

Several museums took advantage of this particular period to present "the other side of the coin", i.e. the reserves or various "invisible" museum jobs (like collection management).

The methods regularly used by community managers to appeal to audiences through participatory actions have become widespread, especially throughout Western Europe and Others. The "#GettyMuseum Challenge" (Getty Museum, Los Angeles), also developed by "Between Art and Quarantine" (Rijksmuseum, Amsterdam), calling on web users to take photos of themselves reproducing famous works, encouraged international participation, and was widely relayed by the traditional media. A huge number of challenges, educational games, children's stories, quizzes and even video games (Centre Pompidou, Paris), as well as colouring activities and games involving parents and children, have been set up to support parents seeking to occupy their children through fun and instructive activities. This is the case, for example, of the Museum of Relief Maps in Paris, which made a "memory" game for downloading. At the *Museo de Arte Precolombino e Indigena* in Montevideo, avatars of the staff proposed activities for children. Many museums also have also put in place COVID-19-related collection policies.

5. Professional and scientific activities organised in the context of lockdown

In a more strictly professional and scientific manner, several museums, and also many museum asso-

ciations and museum programmes (Ibermuseos, ICOM, Ontario Museums Association, Association of Children's Museums, Virginia Association of Museums, Association of Academic Museums and Galleries) rapidly initiated web conferences in the form of webinars or meetings and talks via Zoom, Skype, Google Hangouts and other videoconferencing media. Current work is essentially focused on topics related to the COVID-19 crisis, but could be continued in the future.

The 800 activities listed have been divided into different types of interventions to show the regional breakdown of the various categories (cat. 5, which concerns more professional responses, is not taken into account here) (fig. 3).

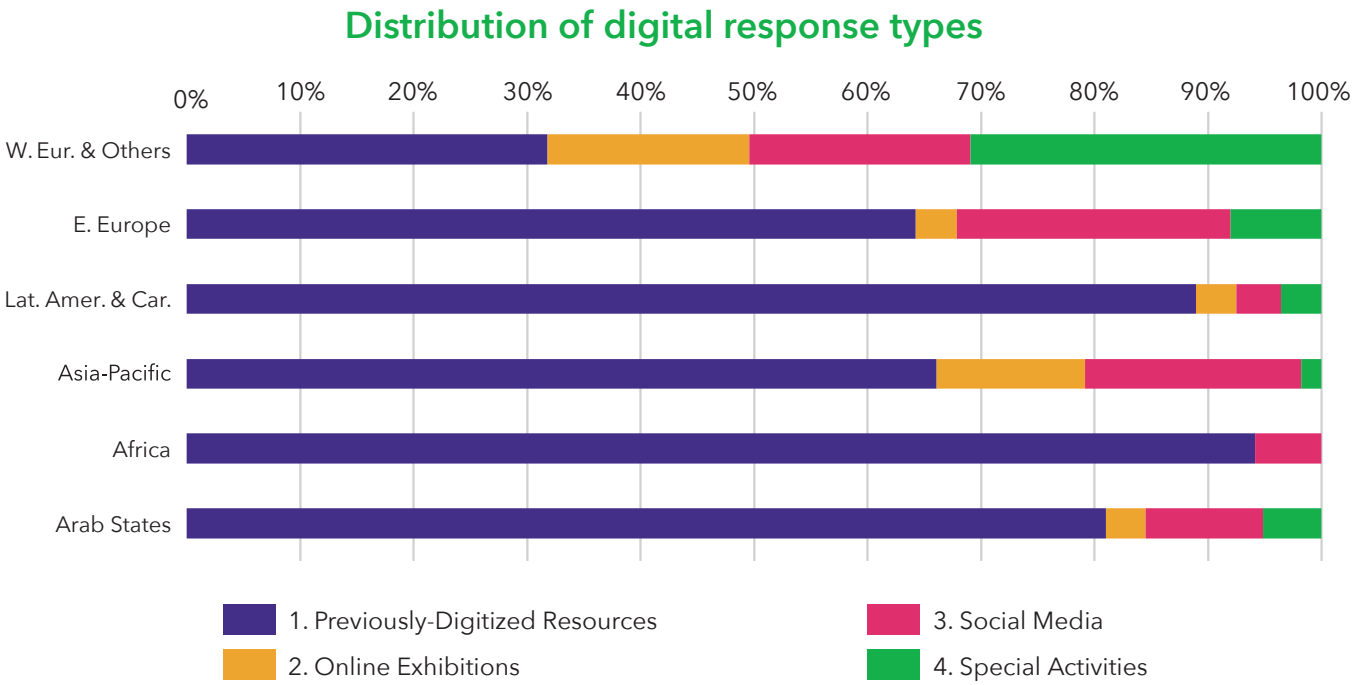

Fig. 3. *Breakdown of digital responses by region*

All of these museums have drawn on existing digital material, the result of previous investment, in order to enhance it (cat. 1). A much smaller number of institutions - mainly located in Western Europe and Others and the Asia and Pacific regions - appear to have possessed sufficient resources (infrastructure and staff) to present digital versions of current exhibitions or events during lockdown (cat. 2). Social media (cat. 3) has been used in much the same way (although with variations) as a means of communication.

On the other hand, it is mainly the museums in Western Europe and Others (and to a lesser extent Eastern Europe, Latin America and the Caribbean and Arab States) that seem to have had sufficient investment to offer tools adapted to the lockdown experienced by the population, seeking to respond as closely as possible to the educational, creative or resourcing needs of those in lockdown (cat. 4). These initiatives seem to be almost absent in Africa and Small Island Developing States.

CONCLUSIONS

Museums around the world are both repositories of works and artifacts, as well as spaces for meeting, knowledge sharing and building social ties. The situation facing museums today remains a concern in all regions of the world.

The study revealed that, since 2012, the number of museums worldwide has increased by almost 60%, representing almost 95,000 institutions worldwide.

The situation facing museums remains compromised by the global health crisis, which has hit the museum sector particularly hard. According to UNESCO estimates presented in this study, 90% of the world's museums, or more than 85,000 institutions, have closed their doors and a number may never reopen. It is very clear that these temporary closures have had serious economic and social consequences that may affect museums in the long term.

The data presented in this study therefore highlights the enormous challenge facing museums if they are to continue to play their role in the fields of education, the dissemination of culture, the promotion of social cohesion and the strengthening of the local and regional creative economy in the future. The important place that this sector has assumed in national cultural policies during the past decade could be weakened if urgent policies to support this sector are not adopted by states.

The shutdown of cultural tourism endangers the financial stability of a great many institutions, since it constitutes one of the main resources on which museums rely on to ensure their operation and economic survival. The main players affected by this loss are museum professionals, especially the self-employed, three out of five of whom have lost their jobs and are in urgent need of support. Consequently, reflections on strategies to revive tourism must not forget that museums are at the center of the cultural experience that visitors have of the country, city or site that they are discovering.

Among the main challenges is the immediate risk to the security of collections in this period when museums have minimal staff on site. UNESCO's recommendations provide useful guidance to Member States, as well as to art collectors.

The physical closure of museums has led these institutions to seek, throughout the crisis, alternatives and opportunities for recovery.

Resilience is one of the fundamental characteristics of museums and this has become even more evident since the beginning of the COVID-19 crisis. Museums have always been able to reinvent themselves and adapt to changes in society. This report indicates that they are already rethinking their operations and their relationship with the public in order to move forward and survive post-COVID-19. There is no single answer; each region, each country and each museum will have to make its own assessment and identify the lessons that will enable it to adapt to a new reality and new challenges.

The report also indicates that many museum institutions have devised new ways of maintaining contact with their audiences and generating alternative financial resources, using the digital environment through virtual visits and the use of social networks. Although these initiatives are led largely by "big museums", they could inspire other museums, especially in African countries and Small Island Developing States (SIDS), where only 5% of museums are able to offer online content to their audiences. However, if nothing is done to promote Internet access in these regions, the growing imbalance observed with the regions of Western Europe and Others risks aggravating existing inequalities and widening the creative and technological gap in the course of this digital transition, which is already well under way.

In this respect, the implementation of a more balanced digital policy requires an overall reflection, focusing on the digitisation of collections, an up-to-date inventory of collections, minimum IT infrastructure, sufficiently stable Internet access and adequate staff skills.

There are also significant gender disparities in terms of access to technology. These disparities also apply to the museum context, particularly if online access remains the only means of access for a long period of time. According to the OECD, 327 million fewer women than men own a smartphone and can access mobile internet, while women are four times less likely than men to be digitally literate. The COVID-19 crisis underscores the vital importance of culture as an essential common good and a source of resilience. It inevitably highlights the fundamental role of UNESCO and the museum sector in particular.

UNESCO's role is thus to provide a common frame of reference so that states can put in place urgent measures for museums, by developing appropriate policies that will enable these institutions to navigate the transformations imposed by the crisis, and by mobilizing international cooperation to enable them to survive economically while providing more balanced access to museum collections. In this way, the growth in the role of museums, observed before the COVID-19 crisis, will hopefully regain momentum in the near future, for the good of humanity. Thus, based on the 2015 *UNESCO Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society*, heritage authorities and practitioners, states and cultural professionals are working to make museums more diverse and inclusive, and to highlight their role in the fields of education, communication, research and heritage preservation.

APPENDIX 1. DATA COLLECTION METHOD

This report was drawn up by UNESCO to assess the impact of COVID-19 on the museum sector. The survey began on 16 April 2020, with the latest information returned being incorporated up to 20 May 2020.

Four questions were asked in this context, concerning:

- The number of museums in each UNESCO Member State;

- The number of museums that closed during the COVID-19 crisis;

- Online activities (virtual tours, exhibitions of their collections, training, educational programmes, children's games, etc.) proposed by museums and the measures taken by Member States;

- The actions to be implemented in the medium/long term in a context of lockdown and the assistance that UNESCO could provide to museums in the present unprecedented circumstances.

Contribution of Field Offices

Of UNESCO's 51 Field offices (excluding liaison offices), 45 Offices provided responses to the above-mentioned questions.

All in all, the collective work carried out by UNESCO's Field Offices has made it possible to gather information on 88 Member States, i.e. almost 45% of all the 193 Member States of UNESCO (to which Israel and the United States have been added to complete the statistics).

Region	Countries for which answers (sometimes partial) were provided by the offices
I. Western Europe and Others	4: Cyprus, Greece, Malta, Turkey
II. Eastern Europe	9: Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, North Macedonia, Romania, Serbia, Slovenia
III. Latin America and the Caribbean	16: Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Uruguay, Venezuela,
IV. Asia Pacific	23: Afghanistan, Bangladesh, Bhutan, Brunei, Cambodia, China, India, Indonesia, Iran, Japan, Malaysia, Maldives, Mongolia, Myanmar, Nepal, Philippines, Republic of Korea, Singapore, Sri Lanka, Thailand, Timor-Leste, Uzbekistan, Viet Nam
Va. Africa	27: Burkina Faso, Burundi, Cabo Verde, Cameroon, Central African Republic, Chad, Comoros, Congo, Democratic Republic of Congo, Côte d'Ivoire, Djibouti, Eritrea, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea Bissau, Kenya, Madagascar, Mali, Mauritius, Namibia, Niger, Nigeria, Senegal, South Sudan.
Vb. Arab States	9: Iraq, Jordan, Lebanon, Palestine, Egypt, Qatar, Bahrain, Sudan, United Arab Emirates.
193 Member States	88 Member States

Collection of additional information on closed museums

In order to determine the number of museums around the world, research was undertaken using previous data (museum statistics), particularly information in the *Report on the Implementation of*

the 2015 UNESCO Recommendation concerning Museums and Collections drafted in 2019. The background research on the context of COVID-19 was carried out on the Internet:

- From the sites of museum associations and museums programmes that have developed an index related to the challenges of COVID-19, notably the European NEMO museum network and the Ibersmuseos Programme;
- From sites listing containment measures around the world (France Diplomatie Agency; global economic and security sites such as Bloomberg and GardaWorld);
- From sites specialising in the collection of digital data on museums (CLIC France, e-flux);
- From press sites (to assess containment measures, especially when the museum network was very small).

Statistical observation

The contribution of the Field Offices made it possible to collect information that was not widely disseminated and did not circulate on the Internet (e.g. for states with few museums) and to gather information in languages that are poorly or not identified by search engines. The contribution of the Field Offices was invaluable in terms of identifying online activities and actions to be implemented in the medium or long term.

However, information required on the number of museums and their closures around the world showed that the use of the Field Office network alone is insufficient. It should also be noted that relying solely on the information provided by Member States (especially as regards the R*eport on the implementation of the Recommendation*) was not enough to make this report exhaustive. The low availability of information on museums is due in particular to the fact that some are not government-funded, and that states do not always have information on all the institutions located in their country.

To date, the way museums are counted, although based on the same definition of a museum presented by the ICOM in 2007 and included in the 2015 Museums Recommendation, is applied differently from one state to another. Some states include only public museums in their statistics, others include all establishments that describe themselves as museums, and others include only those open all year round. Some states include science and exhibition centers, as well as virtual museums.

Comments on the museum figures

The estimate of the number of museums given in this report (see Appendix 2) is based on the same data used in the *Report on the Implementation of the 2015 UNESCO Recommendation on Museums and Collections* (figures presented by the OCLC, based on Saur's Museums of the World directory, and figures for American museums from the Institute of Museum and Library Services (IMLS) in Washington, D.C.). These figures have been amended on the basis of the reports provided by Member States for the Recommendation follow-up (in 2019) and the data provided this year by UNESCO Field Offices.

In the light of the above, these statistics should be viewed with caution. For example, the number of museums given for the United States of America has a large impact on the overall statistics (over 33,000 museums). On the other hand, the statistics given for Chinese museums (1,030) is clearly lower than other estimates found on the Internet (more than 5,000), but as these had not yet been validated by China in a previous report to UNESCO or by a Field Office, it was decided to maintain the figure given in the Directory of World Museums.

The same applies to the estimate of closed museums. It is thus possible that more museums have remained open in the United States (the information is not very precise in this respect), which would mean significant differences in the statistics. If 50% of American museums had remained open, this would mean that 72,000 museums around the world had closed. In addition, the information provided by the Beijing Field Office on closed museums in Japan reports that 1,143 museums out of over 5,700 have closed. It is possible that the number of closed museums is higher.

APPENDIX 2. NUMBER OF MUSEUMS AROUND THE WORLD

Sources of Information

1. Compiled by Online Computer Library Center (OCLC), *Global Library Statistics*, which lists libraries and museums (https://www.oclc.org) from the following sources: Sauer compilation, *Museums of the World*, Munich, KG Sauer Verlag/ De Gruyter, 2016 (23rd ed.). Except for the United States of America (Institute of Museums and Libraries Services, *Museums data files* https://www.imls.gov/research-evaluation/data-collection/museum-data-files)

2. Statistics provided by UNESCO Member States that replied to the questionnaire on the implementation of the 2015 *Recommendation concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society* (published in 2019).

3. Statistics provided by UNESCO Field Offices that replied to this 2020 COVID-19 Survey.

Country	UNESCO Electoral Group	Info. Source	N° of museums	Population (millions)	Museums/ mil. inhab.
Andorra	I	2	**25**	0.077	324.7
Austria	I	1	**741**	8.847	83.8
Belgium	I	1	**912**	11.422	79.8
Canada	I	1	**2112**	37.058	57
Cyprus	I	2	**99**	1.189	83.3
Denmark	I	1	**359**	5.797	61.9
Finland	I	2	**326**	5.518	59.1
France	I	1	**4811**	66.987	71.8
Germany	I	1	**6257**	82.927	75.5
Greece	I	1	**487**	10.727	45.4
Iceland	I	1	**68**	0.353	192.6
Ireland	I	1	**319**	4.853	65.7
Italy	I	1	**3195**	60.431	52.9
Luxembourg	I	1	**42**	0.608	69.1
Malta	I	3	**72**	0.484	148.8
Monaco	I	1	**10**	0.039	256.4
Netherlands	I	2	**688**	17.231	39.9
Norway	I	1	**609**	5.314	114.6
Portugal	I	2	**405**	10.281	39.4
San Marino	I	1	**11**	0.034	323.5
Spain	I	2	**1732**	46.723	37.1
Sweden	I	2	**301**	10.183	29.6
Switzerland	I	2	**1111**	8.517	130.4
Turkey	I	3	**451**	82.32	5.5
United Kingdom of Great Britain and Northern Ireland	I	1	**3183**	66.489	47.9
Total Group I	**I**		**28326**	**544.409**	**52**
Albania	II	2	**82**	2.866	28.6
Armenia	II	2	**131**	2.952	44.4
Azerbaijan	II	1	**61**	9.942	6.1
Belarus	II	1	**12**	9.485	1.3
Bosnia and Herzegovina	II	3	**32**	3.324	9.6
Bulgaria	II	2	**232**	7.024	33
Croatia	II	3	**287**	4.089	70.2

Country	UNESCO Electoral Group	Info. Source	N° of museums	Population (millions)	Museums/ mil. inhab.
Czechia	II	2	**358**	10.626	33.7
Estonia	II	2	**176**	1.321	133.2
Georgia	II	2	**593**	3.731	158.9
Hungary	II	2	**810**	9.769	82.9
Latvia	II	2	**151**	1.926	78.4
Lithuania	II	2	**107**	2.79	38.4
Montenegro	II	2	**99**	0.622	159.2
North Macedonia	II	1	**26**	2.083	12.5
Poland	II	2	**1233**	37.979	32.5
Republic of Moldova	II	2	**125**	3.546	35.3
Romania	II	3	**440**	19.474	22.6
Russian Federation	II	2	**5415**	144.478	37.5
Serbia	II	3	**144**	6.982	20.6
Slovakia	II	1	**213**	5.447	39.1
Slovenia	II	3	**93**	2.067	45
Tajikistan	II	3	**71**	9.101	7.8
Ukraine	II	2	**574**	44.623	12.9
Total Group II	**II**		**11465**	**346.247**	**33.1**
Antigua and Barbuda	III	2	**0**	0.096	0
Argentina	III	2	**1017**	44.495	22.9
Bahamas	III	1	**9**	0.386	23.3
Barbados	III	1	**7**	0.287	24.4
Belize	III	1	**10**	0.383	26.1
Bolivia (Plurinational State of)	III	3	**120**	11.353	10.6
Brazil	III	3	**3835**	209.469	18.3
Chile	III	1	**47**	18.729	2.5
Colombia	III	3	**366**	49.649	7.4
Costa Rica	III	1	**17**	4.999	3.4
Cuba	III	3	**338**	11.338	29.8
Dominica	III	1	**0**	0.071	0
Dominican Republic	III	1	**41**	10.627	3.9
Ecuador	III	3	**183**	17.084	10.7
El Salvador	III	1	**12**	6.42	1.9
Grenada	III	1	**1**	0.111	9
Guatemala	III	1	**19**	17.247	1.1
Guyana	III	1	**1**	0.779	1.3
Haiti	III	3	**8**	11.124	0.7
Honduras	III	2	**19**	9.588	2
Jamaica	III	1	**16**	2.935	5.5
Mexico City	III	2	**1320**	126.191	10.5
Nicaragua	III	1	**38**	6.466	5.9
Panama	III	2	**19**	4.177	4.5
Paraguay	III	1	**17**	6.956	2.4
Peru	III	1	**227**	31.989	7.1
Saint Kitts and Nevis	III	1	**0**	0.052	0
Saint Lucia	III	1	**1**	0.182	5.5
Saint Vincent and the Grenadines	III	1	**0**	0.11	0
Suriname	III	1	**3**	0.576	5.2

Country	UNESCO Electoral Group	Info. Source	N° of museums	Population (millions)	Museums/ mil. inhab.
Trinidad and Tobago	III	1	**1**	1.39	0.7
Uruguay	III	1	**61**	3.449	17.7
Venezuela (Bolivarian Republic of)	III	3	**57**	28.87	2
Total Group III	**III**		**7810**	**637.578**	**12.2**
Afghanistan	IV	2	**4**	37.172	0.1
Australia	IV	1	**919**	24.992	36.8
Bangladesh	IV	1	**23**	161.356	0.1
Bhutan	IV	1	**4**	0.754	5.3
Brunei Darussalam	IV	3	**6**	0.429	14
Cambodia	IV	3	**60**	16.25	3.7
China	IV	1	**1030**	1392.73	0.7
Cook Islands	IV	1	**0**	0.022	0
Democratic People's Republic of Korea	IV	1	**11**	25.55	0.4
Fiji	IV	1	**1**	0.883	1.1
India	IV	3	**500**	1352.617	0.4
Indonesia	IV	1	**163**	267.663	0.6
Iran (Islamic Republic of)	IV	2	**628**	81.8	7.7
Japan	IV	3	**5738**	126.529	45.3
Kazakhstan	IV	3	**245**	18.277	13.4
Kiribati	IV	1	**0**	0.116	0
Kyrgyzstan	IV	3	**67**	6.316	10.6
Lao People's Democratic Republic	IV	1	**12**	7.062	1.7
Malaysia	IV	1	**73**	31.529	2.3
Maldives	IV	1	**1**	0.516	1.9
Marshall Islands	IV	1	**0**	0.058	0
Micronesia (Federated States of)	IV	1	**0**	0.113	0
Mongolia	IV	3	**342**	3.17	107.9
Myanmar	IV	2	**104**	53.708	1.9
Nauru	IV	1	**0**	0.013	0
Nepal	IV	3	**60**	28.088	2.1
New Zealand	IV	1	**236**	4.886	48.3
Niue	IV	1	**1**	0.0016	625
Pakistan	IV	1	**46**	212.215	0.2
Palau	IV	1	**0**	0.017	0
Papua New Guinea	IV	1	**8**	8.606	0.9
Philippines	IV	1	**192**	106.652	1.8
Republic of Korea	IV	2	**1102**	51.635	21.3
Samoa	IV	1	**2**	0.196	10.2
Singapore	IV	1	**12**	5.639	2.1
Solomon Islands	IV	1	**3**	0.653	4.6
Sri Lanka	IV	3	**40**	21.67	1.8
Thailand	IV	1	**88**	69.429	1.3
Timor-Leste	IV	3	**4**	1.268	3.2
Tonga	IV	1	**1**	0.103	9.7
Turkmenistan	IV	1	**16**	5.851	2.7

Country	UNESCO Electoral Group	Info. Source	N° of museums	Population (millions)	Museums/ mil. inhab.
Uzbekistan	IV	2	**278**	32.955	8.4
Tuvalu	IV	1	**0**	0.012	0
Vanuatu	IV	2	**5**	0.293	17.1
Viet Nam	IV	3	**170**	95.54	1.8
Total Group IV	**IV**		**12195**	**4255.3346**	**2.9**
Angola	Va	2	**15**	30.81	0.5
Benin	Va	1	**8**	11.485	0.7
Botswana	Va	2	**9**	2.254	4
Burkina Faso	Va	2	**46**	19.752	2.3
Burundi	Va	1	**2**	11.175	0.2
Cabo Verde	Va	3	**9**	0.544	16.5
Cameroon	Va	3	**31**	25.216	1.2
Central African Republic	Va	3	**11**	4.666	2.4
Chad	Va	3	**4**	15.478	0.3
Comoros	Va	1	**1**	0.832	1.2
Congo	Va	3	**7**	5.244	1.3
Côte d'Ivoire	Va	3	**14**	25.069	0.6
Democratic Republic of the Congo	Va	3	**6**	84.069	0.1
Djibouti	Va	3	**0**	0.959	0
Equatorial Guinea	Va	1	**1**	1.309	0.8
Eritrea	Va	2	**2**	3.214	0.6
Eswatini	Va	1	**2**	1.136	1.8
Ethiopia	Va	3	**115**	109.225	1.1
Gabon	Va	3	**3**	2.119	1.4
Gambia	Va	3	**7**	2.28	3.1
Ghana	Va	3	**16**	29.767	0.5
Guinea	Va	3	**9**	12.414	0.7
Guinea-Bissau	Va	3	**1**	1.874	0.5
Kenya	Va	1	**15**	51.393	0.3
Lesotho	Va	2	**8**	2.108	3.8
Liberia	Va	1	**2**	4.819	0.4
Madagascar	Va	1	**10**	26.262	0.4
Malawi	Va	1	**4**	18.143	0.2
Mali	Va	3	**19**	19.078	1
Mauritius	Va	2	**36**	1.265	28.5
Mozambique	Va	1	**12**	29.496	0.4
Namibia	Va	3	**31**	2.448	12.7
Niger	Va	3	**3**	2.448	1.2
Nigeria	Va	2	**48**	195.875	0.2
Rwanda	Va	1	**2**	12.302	0.2
Sao Tome and Principe	Va	1	**1**	0.211	4.7
Senegal	Va	3	**21**	15.854	1.3
Seychelles	Va	1	**1**	0.097	10.3
Sierra Leone	Va	1	**1**	7.65	0.1
Somalia	Va	1	**1**	15.008	0.1
South Africa	Va	1	**233**	57.78	4
South Sudan	Va	1	**0**	10.976	0
Togo	Va	2	**15**	7.889	1.9

Country	UNESCO Electoral Group	Info. Source	N° of museums	Population (millions)	Museums/ mil. inhab.
Uganda	Va	1	**11**	42.723	0.3
United Republic of Tanzania	Va	1	**19**	56.318	0.3
Zambia	Va	1	**10**	17.352	0.6
Zimbabwe	Va	2	**19**	14.439	1.3
Total Group Va	**Va**		**841**	**1012.825**	**0.8**
Algeria	Vb	1	**46**	42.228	1.1
Bahrain	Vb	1	**3**	1.569	1.9
Egypt	Vb	2	**86**	98.423	0.9
Iraq	Vb	3	**15**	38.434	0.4
Jordan	Vb	3	**46**	9.956	4.6
Kuwait	Vb	1	**4**	4.137	1
Lebanon	Vb	3	**21**	6.849	3.1
Libya	Vb	1	**9**	6.679	1.3
Mauritania	Vb	1	**2**	4.403	0.5
Morocco	Vb	1	**44**	36.029	1.2
Oman	Vb	1	**12**	4.829	2.5
Palestine	Vb	1	**13**	4.543	2.9
Qatar	Vb	1	**7**	2.782	2.5
Saudi Arabia	Vb	2	**36**	33.7	1.1
Sudan	Vb	3	**16**	41.802	0.4
Syrian Arab Republic	Vb	1	**10**	16.906	0.6
Tunisia	Vb	2	**80**	11.565	6.9
United Arab Emirates	Vb	1	**13**	9.631	1.3
Yemen	Vb	1	**10**	28.499	0.4
Total Group Vb	**Vb**		**473**	**402.964**	**1.2**
Israel		1	**226**	8.884	25.4
United States of America		1	**33 082**	327.167	101.1
Total Non-members			**33 308**	**336.051**	**99.1**
TOTAL			**94 418**	**7535.4086**	**12.5**

APPENDIX 3. NUMBER OF MUSEUMS CLOSED

Source of Information – Legend

1 UNESCO Field Office, complete to fairly complete reply
2 UNESCO Field Office, partial reply
3 NEMO (Network of European Museums)
4 Ibermuseos Programme
5 Internet
6 Museum associations

Notes

1 with restrictions
2 probable
3 very likely
4 preventive measures (Ibermuseos)
5 at least a significant part
6 unreliable information
7 but quarantine measures
8 museums open, but without public

closed partially closed open

Country	UNESCO Electoral Group	Source of Info	No. of muse-ums	COVID Closure	% closed	Total or partial closure	Notes
Andorra	I	5	25	25	**100**		
Austria	I	3	741	741	**100**		
Belgium	I	3	912	912	**100**		
Canada	I	5	2112	2112	**100**		
Cyprus	I	1	99	99	**100**		
Denmark	I	3	359	359	**100**		
Finland	I	3	326	326	**100**		
France	I	3	4811	4811	**100**		
Germany	I	3	6257	6257	**100**		
Greece	I	1	487	487	**100**		
Iceland	I	3	68	68	**100**		
Ireland	I	3	319	319	**100**		
Italy	I	3	3195	3195	**100**		
Luxembourg	I	5	42	42	**100**		
Malta	I	1	72	72	**100**		
Monaco	I	5	10	10	**100**		
Netherlands	I	3	688	688	**100**		
Norway	I	5	609	609	**100**		
Portugal	I	3	405	405	**100**		
San Marino	I	5	11	11	**100**		
Spain	I	3	1732	1732	**100**		
Sweden	I	3	301	30	**10**		-1
Switzerland	I	3	1111	1111	**100**		
Turkey	I	1	451	451	**100**		
United Kingdom of Great Britain and Northern Ireland	I	6	3183	3183	**100**		
Total Group I	**I**		**28 326**	**28 055**	**99.04**		
Albania	II	1	82	82	**100**		

Country	UNESCO Electoral Group	Source of Info	No. of muse-ums	COVID Closure	% closed	Total or partial closure	Notes
Armenia	II	5	131	60	**45.8**		-2
Azerbaijan	II	5	61	61	**100**		
Belarus	II	5	12		**0**		-2
Bosnia and Herzegovina	II	1	32	32	**100**		
Bulgaria	II	5	232	232	**100**		
Croatia	II	1	287	287	**100**		
Czechia	II	5	358	358	**100**		
Estonia	II	5	176	176	**100**		
Georgia	II	5	593	593	**100**		
Hungary	II	5	810	810	**100**		
Latvia	II	5	151	151	**100**		
Lithuania	II	5	107	107	**100**		
Montenegro	II	1	99	99	**100**		
North Macedonia	II	1	26	26	**100**		
Poland	II	5	1233	1233	**100**		
Republic of Moldova	II	1	125	125	**100**		
Romania	II	1	440	440	**100**		
Russian Federation	II	5	5415	5415	**100**		
Serbia	II	1	144	144	**100**		
Slovakia	II	5	213	213	**100**		
Slovenia	II	1	93	93	**100**		
Tajikistan	II	1, 5	71		**0**		-2
Ukraine	II	5	574	574	**100**		
Total Group II	**II**		**11 465**	**11 311**	**98.65**		
Antigua and Barbuda	III		0	0			
Argentina	III	4	1017	1017	**100**		
Bahamas	III	5	9	9	**100**		
Barbados	III	5	7	7	**100**		
Belize	III	5	10	10	**100**		
Bolivia	III	1	120	120	**100**		
Brazil	III	4	3835	3835	**100**		-4
Chile	III	1	47	47	**100**		-4
Colombia	III	1	366	366	**100**		
Costa Rica	III	1	17	17	**100**		
Cuba	III	1	338	338	**100**		
Dominica	III	5	0	0			
Dominican Republic	III	5	41	41	**100**		
Ecuador	III	1	183	183	**100**		
El Salvador	III	1	12	12	**100**		
Grenada	III	5	1	1	**100**		
Guatemala	III	4, 1	19	13	**68.42**		
Guyana	III	5	1	1	**100**		-3
Haiti	III	1	8	8	**100**		
Honduras	III	1	19	19	**100**		

Country	UNESCO Electoral Group	Source of Info	No. of muse-ums	COVID Closure	% closed	Total or partial closure	Notes
Jamaica	III	5	16	16	**100**		
Mexico City	III	1,4	1320	1320	**100**		-4
Nicaragua	III	1	38	38	**100**		
Panama	III	1	19	19	**100**		
Paraguay	III	4	17	17	**100**		
Peru	III	1	227	227	**100**		
Saint Kitts and Nevis	III		0	0			
Saint Lucia	III	5	1	1	**100**		-3
Saint Vincent and the Grenadines	III		0	0			
Suriname	III	5	3	3	**100**		
Trinidad and Tobago	III	5	1	1	**100**		-3
Uruguay	III	1	61	61	**100**		
Venezuela (Bol. Rep. of)	III	1,4	57	57	**100**		-4
Total Group III	**III**		**7810**	**7787**	**99.7**		
Afghanistan	IV	1	4	4	**100**		
Australia	IV	5	919	919	**100**		-5
Bangladesh	IV	1	23	3	**13.04**		
Bhutan	IV	1	4	0	**0**		
Brunei Darussalam	IV	1	6	6	**100**		
Cambodia	IV	1	60	60	**100**		
China	IV	2	1030	1030	**100**		
Cook Islands	IV		0				
Democratic People's Republic of Korea	IV	5	11	11	**100**		
Fiji	IV	5	1	1	**100**		-3
India	IV	1	500	500	**100**		
Indonesia	IV	2	163	163	**100**		
Iran (Islamic Republic of)	IV	1	628	628	**100**		
Japan	IV	1,5	5738	1143	**19.91**		-2
Kazakhstan	IV	1,5	245	245	**100**		-3
Kiribati	IV		0				
Kyrgyzstan	IV	1,5	67	67	**100**		-3
Lao People's Dem. Republic	IV	5	12	12	**100**		
Malaysia	IV	1	73	22	**30.13**		
Maldives	IV	1	1		**0**		
Marshall Islands	IV		0				
Micronesia	IV		0				
Mongolia	IV	5	342	342	**100**		
Myanmar	IV	1,5	104	104	**100**		
Nauru	IV		0				
Nepal	IV	1	60	60	**100**		
New Zealand	IV	5	236	236	**100**		-3
Niue	IV		1		**0**		-6
Pakistan	IV	1	46	37	**80.43**		

Country	UNESCO Electoral Group	Source of Info	No. of muse-ums	COVID Closure	% closed	Total or partial closure	Notes
Palau	IV		0				
Papua New Guinea	IV		8	8	**100**		-2
Philippines	IV	1	192	17	**8.85**		
Republic of Korea	IV	2	1102	1102	**100**		-3
Samoa	IV	5	2	0	**0**		-7
Singapore	IV	1, 5	12	6	**50**		-2
Solomon Islands	IV	5	3	3	**100**		-3
Sri Lanka	IV	1	40	11	**27.5**		
Thailand	IV	1	88	23	**26.13**		
Timor-Leste	IV	1	4	4	**100**		
Tonga	IV	5	1	1	**100**		-3
Turkmenistan	IV	5	16	16	**100**		-3
Uzbekistan	IV	5	278	278	**100**		-2
Tuvalu	IV		0				
Vanuatu	IV	5	5	5	**100**		-3
Viet Nam	IV	1	170	170	**100**		
Total Group IV	**IV**		**12 195**	**7 237**	**59.34**		
Angola	Va	1,5	15	15	**100**		-3
Benin	Va	5	8	0	**0**		-8
Botswana	Va	5	9	9	**100**		-3
Burkina Faso	Va	1	46	5	**10.86**		
Burundi	Va	1	2		**0**		
Cabo Verde	Va	1	9	9	**100**		
Cameroon	Va	1	31	22	**70.96**		
Central African Republic	Va	5	11	11	**100**		-3
Chad	Va	1	4	0	**0**		
Comoros	Va	1	1	1	**100**		
Congo	Va	1	7	7	**100**		
Côte d'Ivoire	Va	1,5	14	14	**100**		
Dem. Rep. of the Congo	Va	1, 5	6	6	**100**		
Djibouti	Va	1	0	0	**0**		
Equatorial Guinea	Va	5	1	1	**100**		-3
Eritrea	Va	1	2	2	**100**		
Eswatini	Va	5	2	2	**100**		-3
Ethiopia	Va	1	115	115	**100**		
Gabon	Va	1	3	1	**33.33**		
Gambia	Va	1	7	7	**100**		
Ghana	Va	1	16	16	**100**		
Guinea	Va	1	9	0	**0**		
Guinea-Bissau	Va	1	1	1	**100**		
Kenya	Va	1	15	15	**100**		
Lesotho	Va	5	8	8	**100**		-3
Liberia	Va	1,5	2	0	**0**		
Madagascar	Va	1	10	10	**100**		
Malawi	Va	5	4	4	**100**		-3

Country	UNESCO Electoral Group	Source of Info	No. of museums	COVID Closure	% closed	Total or partial closure	Notes
Mali	Va	1	19	9	**47.36**		
Mauritius	Va	1	36	36	**100**		
Mozambique	Va	5	12	12	**100**		-7
Namibia	Va	5	31	31	**100**		-3
Niger	Va	1	3	1	**33.33**		
Nigeria	Va	2, 5	48	48	**100**		-3
Rwanda	Va	5	2	2	**100**		-3
Sao Tome and Principe	Va	5	1	1	**100**		-3
Senegal	Va	1	21	21	**100**		
Seychelles	Va	5	1	1	**100**		-3
Sierra Leone	Va	5	1	1	**100**		-2
Somalia	Va	5	1	1			-2
South Africa	Va	5	233	233	**100**		-3
South Sudan	Va	1	0	0			
Togo	Va	5	15	15	**100**		-3
Uganda	Va	5	11	11	**100**		-3
Un. Republic of Tanzania	Va	5	19	5	**26.31**		-2
Zambia	Va	5	10	10	**100**		-3
Zimbabwe	Va	5	19	19	**100**		-3
Total Group Va	**Va**		**841**	**738**	**87.75**		
Algeria	Vb	5	46	46	**100**		-3
Bahrain	Vb	5	3	3	**100**		-3
Egypt	Vb	5	86	86	**100**		-3
Iraq	Vb	1	15	15	**100**		
Jordan	Vb	1	46	46	**100**		
Kuwait	Vb	5	4	4	**100**		-3
Lebanon	Vb	1	21	21	**100**		
Libya	Vb	5	9	9	**100**		-3
Mauritania	Vb	5	2	2	**100**		-3
Morocco	Vb	5	44	44	**100**		
Oman	Vb	5	12	12	**100**		-3
Palestine	Vb	2	13	13	**100**		-3
Qatar	Vb	5	7	7	**100**		-3
Saudi Arabia	Vb	5	36	36	**100**		-3
Sudan	Vb	5	16	16	**100**		-3
Syrian Arab Republic	Vb	5	10	10	**100**		-3
Tunisia	Vb	5	80	80	**100**		-3
United Arab Emirates	Vb	5	13	13	**100**		-3
Yemen	Vb	5	10	10	**100**		-3
Total Group Vb	**Vb**		**473**	**473**	**100**		
Israel		5	226	226	**100**		-3
United States of America		5	33 082	30 000	**90.68**		
Total Non-members			**33 308**	**30 226**			
TOTAL			**94 418**	**85 827**	**90.9**		