

# CULTURE AND LOCAL DEVELOPMENT: MAXIMISING THE IMPACT

Guide for Local Governments,  
Communities and Museums

-Launch version-



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# CULTURE AND LOCAL DEVELOPMENT: MAXIMISING THE IMPACT

Guide for Local Governments, Communities  
and Museums



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## Preface

We are delighted to present the *Culture and Local Development: Maximising the Impact - Guide for Local Governments, Communities and Museums* developed jointly by the Organisation for Economic Co-operation and Development (OECD) and the International Council of Museums (ICOM). The Guide provides a roadmap for local governments, communities, and museums on how to define together a local development agenda that promotes a more sustainable future by mobilising the transformative power of culture.

Culture is increasingly high on the agenda of OECD cities and regions, both in its own right and as part of inclusive growth efforts. The OECD has been working for several years on producing data and evidence on the linkages between culture and local development, job creation, tourism and social inclusion. This work seeks to help policymakers, both at the local and national level, to design local development strategies that leverage culture and target public investments effectively.

Through their manifold activities, museums play an important role in addressing contemporary social issues. By strengthening creativity, a sense of belonging and civic engagement, museums have the power to contribute to the economy, social capital and the well-being of a local community.

Over the last decade, ICOM has been strengthening its partnerships with high-level intergovernmental organisations to promote the value of museums in contemporary society. This Guide also builds on ICOM's work with the UNESCO 2015 *Recommendation Concerning the Protection and Promotion of Museums and Collections, their Diversity and their Role in Society* by suggesting concrete ways in which museums and local governments can collaborate to ensure museums remain high on local agendas. With this in mind, ICOM and the OECD decided to join forces to co-develop a Guide that would provide a structured framework to help local governments, communities and museums to better work together to increase the social and economic impact of cultural heritage.

We are confident that this Guide will contribute to raising the profile and potential of museums and heritage institutions for local development, and set incentives for better policies. ICOM and the OECD will continue to extend the scope of this work in the future, engaging more museums and local governments from around the world. We invite museums, communities and local governments to consider this Guide as a capacity building, advocacy and assessment framework as well as a vehicle to strengthen the effectiveness of their engagement and cooperation at the local scale.



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## *Foreword*

Museums and cultural heritage sites are powerful assets for local development. They can inspire creativity, boost cultural diversity, help regenerate local economies, attract visitors and bring revenues. There is also increasing evidence that they can contribute to social cohesion, civic engagement, health and well-being. For several decades now, cities and regions have been drawing on these assets to put in place heritage-led actions as part of their wider economic development strategies. National, city and regional governments, the museum community, and other stakeholders are increasingly interested in these issues.

New ways to measure the impact of culture and museums on local development are being sought in order to effectively channel public and private funding. The debate is shifting from only demonstrating the tax revenues, visitor spending and jobs associated with a museum's economic activity to also capturing broader social and economic impacts. These impacts include community development through improved social capital, urban regeneration, place branding, inclusion, well-being, innovation and creativity.

To respond to these challenges, the OECD's Local Economic and Employment Development Programme (LEED) and the International Council of Museums (ICOM) partnered to develop a Guide to inform and support policy makers and the museum community. A pilot version was tested in several countries. The Guide is intended as a development and self-assessment tool providing a framework:

- For local and regional governments to assess and improve their approaches to maximising the social and economic value of cultural heritage as part of sustainable local development; and
- For museums to assess and strengthen their existing and potential linkages with the local economy and social fabric.

The different chapters of the guide explore the five areas with the greatest potential for museums to contribute to local development, including: i) Economic development and innovation; ii) Urban design and community development; iii) Cultural and educational development; iv) Inclusion, health and well-being; and v) Managing the relationship between local government and museums to maximise the impact on local development.

New governance and funding arrangements will be required for local governments to effectively integrate new dimensions in their economic, social and spatial development strategies, as well as for museums to successfully organise themselves to increase their impact on local development. Such efforts will also entail mobilising a wider spectrum of policies ranging from culture and tourism to employment and skills, health, business development, innovation and spatial planning.

## *Acknowledgements*

This publication was produced in the OECD Centre for Entrepreneurship, SMEs, Regions and Cities (CFE), led by Lamia Kamal-Chaoui, Director, as part of the programme of work of the Local Economic and Employment Development Committee (LEED). The publication was co-produced with the International Council of Museums (ICOM) under the auspices of Peter Keller, Director General, ICOM.

The OECD and ICOM Secretariats would like to thank Xavier Greffe, Emeritus Professor, University Paris I Panthéon-Sorbonne, who prepared this Guide. Thanks also go to Professor Lucie Morisset (Université du Québec à Montréal, Canada), Professor Chiara Dalle Nogare (University of Brescia, Italy), Professor Monika Murzyn-Kupisz, (Jagielloński University, Poland) for their contribution to the development of the methodology and for leading the pilot testing of the Guide in their countries. Thanks also go to Professor Mark O'Neill (College of Arts, Glasgow University) for his extensive comments on the report.

The work benefited from the contributions of Barbara Ischinger (University of Göttingen, Germany); Luca Dal Pozzolo (Fitzcarraldo Foundation, Italy); Mario Volpe (University of Venice Ca' Foscari, Italy); Catherine Cullen (City of Lille, France); Antonio Lampis (Ministry of Cultural Heritage and Activities, Italy); Sabine Schormann (Niedersächsische Sparkassenstiftung/VGH-Stiftung, Germany); Pier Luigi Sacco (IULM University Milan, Italy); Annalisa Cicerchia (University of Rome Tor Vergata, Italy); Claudio Martinelli (Autonomous Province of Trento, Italy); and Ola Sigurdson (University of Gothenburg, Sweden).

The OECD and ICOM teams wish to thank the representatives of the international museum community who contributed to the development of this work, including pilot testing of the Guide, in particular: Alberto Garlandini (Member of the Board, ICOM); Michele Lanzinger (Director, MUSE Science Museum of Trento, Italy) and Antonia Caola (MUSE Science Museum of Trento, Italy); Joana Sousa Monteiro (Director, Museum of Lisbon, Portugal); Mattia Agnetti (Executive Secretary, Municipal Museums of Venice, Italy); Anne Krebs (Head of the Socio-Economic Studies and Research Division, Louvre Museum, France); Helene Lafont Couturier (Director, Lyon Museum of Confluences, France), Marie Lavandier (Director, Louvre Lens, France), Dorota Folga-Januszewska (President, ICOM Poland), Nathalie Bondil (Director and Chief Curator, Montreal Fine Arts Museum, Canada).

Thanks also go to Elisa Campestrin (OECD) for project management, communication and production assistance.

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The OECD and ICOM will continue to join forces to promote the use of this guide by museums and local governments. Cities and museums willing to join the 2019-20 phase of the project can contact the OECD and ICOM Secretariat.

For further information and to join the project, please contact:

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## *Introduction*

Museums have been established for many reasons – for national and civic pride, to discover new knowledge and to preserve the past. But many, including major decorative art and design museums, were also founded to inspire society and boost the economy by celebrating the achievements of craftsmen and entrepreneurs and in particular by improving design education. In recent decades, many museums have been rediscovering these economic and social drivers.

### **Museums as economic engines**

The debate on the power of cultural heritage to attract people and the economic impact of museums began in the 1970s. At that time many countries started looking for new engines of growth following the gradual decline of traditional manufacturing industries. It was then suggested that cultural activities could take their place, an idea that inspired the a report brought out by the French Planning Commission in 1990 on the creation of new services and jobs - *Nouveaux services, nouveaux emplois*, as well as the *White Paper on Creative Industries* published in the United Kingdom in 1997. It was hoped that ‘cultural tourism’ would attract consumers and bring in new revenues. Consequently, museums were increasingly seen as a source of revenue and creators of new jobs.

Indeed, many economic impact assessment studies demonstrate that museums contribute to job creation, generate GDP, and bring substantial tax revenues for their communities. In the United States, for example, museums contributed USD 50 billion to the GDP, supported 726 200 jobs and generated USD 12 billion fiscal contribution in 2016.<sup>1</sup>

### **Beyond the economic impact**

In the early years of the 21st century, another argument was put forward to stress the role of museums as drivers of development. This was based on their power to increase the attractiveness of an area as a place to visit, live, invest in and work, all important in a context of increasing global competition for talents and investments.

At the same time the role of museums in supporting well-being, health, life-long learning and creation of social capital became prominent as recognised in the seminal report *Gifts of the Muse - Reframing the Debate About the Benefits of the Arts* by the Rand Corporation (McCarthy et al., 2004)<sup>2</sup> that influenced a generation of culture-led local development strategies or in the more recent report *Understanding the Value of Arts & Culture* by the Arts and Humanities Research Council 2016.

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<sup>1</sup> Museums as Economic Engines: A National Study, commissioned by the American Alliance of Museums and conducted by Oxford Economics, 2017

Finally, in the age of the knowledge economy, museums can encourage local economic development by supporting creative economic activities such as design and innovation for the benefit of local and international enterprises and entrepreneurs. Then, for local government, museums become not only one of many actors in local development, but are also seen as a driver.

Museums' missions are thus being enriched. Care, preservation and display of heritage, will always be their core function. However, today museums are increasingly recognising their role as agents of social and economic change as they generate knowledge for and about society, are a place for social interaction and dialogue, and a source of creativity and innovation for the local economy.

As the International Council of Museums (ICOM) has pointed out, the contribution of museums to sustainable development is now an essential element of its agenda. According to ICOM (2011), "sustainability is the dynamic process of museums based on the recognition and preservation of tangible and intangible heritage with the museums responding to the needs of the community. To be sustainable, museums, through their mission, must be an active and attractive part of the community by adding value to the heritage and social memory." Museums "can enhance sustainability and climate change education by working with and empowering communities to bring about change to ensure an habitable planet, social justice and equitable economic exchanges for the long term" (ICOM, 2018).

Today museums play a crucial role in addressing contemporary societal issues, tracing and responding to the current developments and trends by tackling diverse and challenging areas such as globalisation, migration, polarisation, inequality, populism, gender equality, ageing societies, decolonisation, and climate change. They are platforms where restorative justice, intercultural and intergenerational dialogue, and cultural diplomacy principles can be applied.

### Local government as partner and enabler

The contribution of museums to local development depends on their relations with local government, not only because many museums belong to, are subsidised or are placed under the tutelage of local government. In recent decades, many studies have shown how the attitudes of local government can catalyse or inhibit the potential contribution of museums to local development. It is therefore important, when evaluating the local development impact of a museum, to do it in conjunction with the agenda and goals of local government, in order to assess whether it mobilises its resources - regulatory, financial, land and human - to enable the museum to realise its local development potential.

For a local government to be a partner and an enabler it should:

- Put in place a coherent cross-departmental approach within the local government.
- Reach out to decentralised national or state government services at the local level responsible for education, training, employability, health, and well-being.
- Facilitate partnerships with other local stakeholders including the business sector.

This Guide provides practical recommendations and policy options to enable local governments to play this role in close co-operation with museums.

## The purpose of the Guide

The purpose of this Guide is to propose policy and action options for local and regional governments and museums willing to maximise the local development impact of heritage. Not every museum or city can or should pursue the whole variety of themes addressed in this Guide. The Guide is meant to inspire and inform possible strategies and actions that will depend on the nature of museum collection, the needs of the local community and the broad socio-economic context of the area.

The Guide provides a self-assessment framework:

- For local and regional governments to assess and improve their approaches to maximising the social and economic value of cultural heritage as part of sustainable local development;
- For museums to assess and strengthen their existing and potential linkages with the local economy and social fabric.

For the purpose of this Guide:

- ICOM 2007 definition of a museum will apply: “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (ICOM Status, 2007).
- Depending on the territorial organisation and devolution structure of a country, as well as on the legal statute of a museum, the term ‘local government’ can correspond to municipality, metropolitan area, or regional authority.

## The structure of the Guide

The Guide is organised around the following five themes:

1. Economic development and innovation
2. Urban design and community development
3. Cultural and educational development
4. Inclusion, health and well-being
5. Managing the relationship between local government and museums to maximise the impact on local development

For each theme a series of policy, action and policy options are discussed and addressed to both museums and local governments.

## Economic development and innovation

### In a snapshot

The contribution of museums to local development through the creation of jobs and the generation of new revenues related to the visitors economy is well recognised. More long-term benefits can arise from partnerships between museums, local entrepreneurs, universities and business support infrastructure leading to the dissemination of new technologies, the creation of new products and support for creativity. Potential impacts deal with:

- New jobs and revenues through increased territorial attraction for tourists, talents and businesses.
- Dissemination of new technologies, creation of new products, support for creativity.

**Table 1. Economic development and innovation: Key policy options for local governments and museums**

POLICY OPTIONS FOR LOCAL GOVERNMENTS	ACTION OPTIONS FOR MUSEUMS
-Coordinate local cultural institutions and tourism offices with museums in order to offer an integrated cultural supply attractive to visitors	-Develop a relevant supply of cultural services inside and outside museums for attracting tourists and local visitors.
-Catalyse partnerships between museums and economic actors (artisans, SMEs, etc.) for economic development	-Become facilitators of knowledge and creativity by creating opportunities for artists, entrepreneurs, designers and craftsman through the display and access to the collections

### Rationale

The economic impact of museums is considered as mainly dependent upon the number of visitors, the amount of their local expenditures, and the length of their stay. The economic impact assessment studies typically measure not just the direct contribution of the museum sector (e.g. number of people employed or revenue generated through tickets selling), but also the so called indirect impacts, for example, through purchases from a wider supply chain. They also include the so called induced effects which capture, for example, the impact of tourists expenditures and employees spending their wages locally<sup>3</sup>.

However, many museums lack the resources and autonomy that could make them more proactive in this field. Moreover, although some *happy few* museums are able to attract a significant number of visitors, and while many smaller, local museums are appreciated by

<sup>3</sup> Measuring the Economic Benefits of Arts and Culture, Practical Guidance on Research Methodologies for Arts and Cultural Organisations, Arts Council England, 2012



visitors who discover them, the vast majority of museums have untapped potential to attract many more visitors and diversify their audiences to serve various communities. To realise this potential, new management techniques might be needed as well as new pricing policies and new facilities.

In this perspective local governments can mobilise their various resources to support this agenda including: regulation, funding, urban development, information policy, and mutualisation of municipal services in order to favour the accessibility of museums, urban signage, and parking lots. It could do this by mobilising local tourist offices and by promoting the international image of museums. Local government could also coordinate all local cultural institutions so as to offer an integrated supply that is more attractive to diverse visitors and mutualise some of the costs, mainly those related to back-office activity. At the same time attention needs to be paid into striking the right balance between the protection of cultural and natural heritage and tourism development, as well as to countering the gentrification effects on local communities (see further discussion in the chapter on urban regeneration).

Importantly, policy makers and museums should also recognise the long-term impacts on the local economy stemming from museums' contributions to the dissemination of new technologies, the creation of new products and the support for creativity. Historically many museums (craft, design, technology) have been providing supports to local entrepreneurs through the conservation of designs, prototypes and products and today they continue to support innovation and the design of new products through the display of their collections and their activities on "making". Museums also foster innovation through the research and scientific work related to the conservation and restoration of their collections and related new materials, skills and processes.

In this perspective local government can also facilitate partnerships between museums and economic actors (artisans, SMEs, etc.), as well as local research and education institutions to support cross-feeds with the creative industries

and innovation in other sectors of local economy. Many museums have been doing this by creating co-working spaces with Universities and other actors. Attention should be paid, however, to not to reduce the use of public spaces for income-generation activities.

## Policy options for local government

### *Support the development of the potential audiences*

The promotion of museums on the international tourism market requires capacities and actions, the cost of which cannot be supported by the museums themselves. Many aspects can be considered here such as the participation of museums in national and international networks or fairs. Local governments can also facilitate coordination between the activities of museums and other cultural institutions to offer an attractive supply of services. To improve accessibility, it is important to secure the availability of public transportation in relation to opening times of visits as well as adapt museums' visiting hours to local setting.

### Box 1. Integrated services for visitors: Trentino Guest Card

Integrated passes for visitors combining access to several sites and services are a well-known model of audience development, e.g. the Salzburg Card for tourists, or a trans-regional museum pass offering entry to 320 museums in a cross-border regions between France, Germany and Switzerland. More recently, in 2013 in Italy, Trentino Marketing worked with local tourist boards (APTs), public-private organisations operating at a local level, to launch the Trentino Guest Card (TGC) allowing free or discounted access to a large number of services, including entry to over 60 museums, natural parks and free access to public transportation. The Card also includes discounts on products and services from private producers of local agricultural products. The Guest Card is self-sustaining as contributions by the APTs fully cover the cost to the providers. Public transport providers, museums and parks are paid the TGC ticket discounts by the APT contributions, which are in turn raised from a tourist tax taken from APT affiliates. All service providers have agreed to confirm, year after year, their partnership with TGC as they have seen an uptick in service use.

For more info: [salzburg.info/en/hotels-offers/salzburg-card](http://salzburg.info/en/hotels-offers/salzburg-card); [museumspass.com/fr](http://museumspass.com/fr); [visittrentino.info/en/experience/trentino-guest-card](http://visittrentino.info/en/experience/trentino-guest-card)

To increase impact, local government could, for example:

- Promote museums locally, nationally and internationally by funding information and advertising support and by organising the participation of museums in international fairs.
- Support or organise packages that combine museum entrance, local transportation, and access to other cultural activities.
- Create incentives to organise passes for tourists as well as residents.
- Create incentives to regulate opening hours and days for visits.
- Work on a fair sharing of revenue when museum tickets are sold to visitors by tourism offices.
- Support sustainable tourism principles, by, for example, addressing issues related to seasonality and making tourism accessible to all (e.g. low income groups, people with mobility difficulties).

### *Promote partnerships between museums and economic actors in order to implement relevant projects for economic development*

Any museum can be considered as a hub of knowledge. It may allow the exchange of information and experiences around a specific collection that can inspire the design of new products. The skills, techniques and materials related to the conservation and restoration of its collections can spur innovation in other sectors. Some financial benefits can also be expected when, for example, the intellectual property rights are well designed.

To increase impact, local government could, for example:

- Make the collections of museums better known to artisans, craftsmen, designers, SMEs and entrepreneurs.
- Support the efforts of museums in creating spaces, including co-working spaces, and the study of their collections.
- Support partnerships with science parks and researchers.

- Support fair management of intellectual property rights.

### Action options for museums

#### ***Build partnerships with the hospitality industry and local cultural institutions to develop audiences, reach out to diverse communities and attract new visitors***

There exists a potentially positive sum game between museums and the hospitality industry. Museums may also benefit from a vibrant and innovative hospitality industry. It is also a way to offer jointly validated information to potential visitors and tourism agents. To manage this potential, the links between museums and the hospitality industry must be transparent. Time and efforts should be dedicated on both sides to exchange information and design joint strategies.

By cooperating with many other cultural institutions (e.g. theatres, libraries, archives, festivals and other cultural events) museums can benefit from their activity and learn from the results of other institutions. Many studies show that the synergies rather than competition between cultural institutions can make all of them stronger.

However, not all potential partners from either the cultural or hospitality industry have a clear understanding of the opportunities and possible impacts of collaboration. Opportunities to meet between museums and their partners can foster extensive collaboration. Many elements can contribute to support these partnerships including: exchange of information, regular working session, and staff exchanges. However, whereas large museums may have the capacity to devote time and resources to expand their partnerships with local stakeholders, smaller museums may also be engaged through boards or councils of museums.

To increase impact, museums could, for example:

- Seek information on local development trends, population changes, and tourism trends, and disseminate these internally among its different units and departments.
- Participate in regular meetings and working sessions with the hospitality industry.
- Think about its own agenda and time schedules, considering collected data on the behaviour of visitors and tourists.
- Consider the opportunities for cooperation and synergies with other local cultural institutions and events.
- Consider the opportunity for new attraction packages to be offered to visitors and tourists while keeping in mind the importance of experience economy and museums' role in defining unique experiences.

#### ***Demonstrate active involvement in partnerships and relationships with economic stakeholders***

As stated above, museums are always hubs of knowledge. They can support research, creativity and the design of new products and services, cultural as well as non-cultural. This means that enterprises and innovators are natural partners for museums, whatever their size or field of activity. Partners may be independent artisans, craftsmen or designers as well as SMEs or large corporations. The cooperation between museums and incubators and other business start-up facilities should be considered too.

A good link between museums and other knowledge-intensive economic actors, such as universities and science parks, would also be beneficial. Innovative firms will locate in

science parks in order to gain access to higher education institution-based knowledge, and research and technology networks, to utilise technical and administrative services, and to benefit from the proximity to highly skilled and specialised labour and research. At first sight, the connection with museums is not that evident, except for some museums of science and technology. However, the link can be very strong in terms of design of objects. A cross-fertilisation of knowledge is important and can be achieved through the provision of open spaces for collaboration and networking opportunities inside the corresponding museums. Publications edited by museums may also be open to this approach.

Museums can also boost their knowledge exchange function by joining international networks. For example, the “Museums as Hubs” initiative of the New Museum in New York City offers both a physical site and a network; facilitating artistic and intellectual exchange through forms of exhibition, residency, public programming, and editorial and digital projects.

This requires clear incentives for staff to engage in knowledge exchange, starting with the review, revision or removal of administrative barriers. Incentives for staff exchange are often unclear, limited to individual motivation, and not included in their regular responsibilities. Establishing clear objectives and providing incentives will be crucial to promoting knowledge exchange as a core component of career development. Additionally, the existence of specific places and times for these exchanges should be guaranteed, which poses the difficult issue of funding these activities, as the economic return of such investments will only appear in the long term.

Finally, museums should pay particular attention to the protection of their intellectual property rights. The potential benefits for museums of intellectual property are often underestimated. Museums have been created to advance knowledge, and are not usually run for profit. But when their collections inspire the creation and design of products (or product chains) in diverse mediums (from cultural activities to gifts, from books to digital material) that will be marketed, it is perfectly acceptable for museums to seek to benefit from their positive externalities proportional to their own contribution. In an age when museums are always looking for new incomes and revenues, this consideration is important.

Usually attention is focused on selling products in museum shops, and it is true that souvenirs can play a useful branding role. But such attention should be extended to services and products that are not normally considered or sold in museum boutiques (e.g. video games inspired by artwork). Major museums already take advantage of such opportunities, but smaller museums could also benefit from this.

To increase impact, a museum could, for example:

- Position itself as a resource centre for economic stakeholders (entrepreneurs, designers, artisans, SMEs).
- Organise specific displays of its collections and archives in such a way that all the development stakeholders can benefit from the knowledge accumulated by the museum. This implies efficient management of the museum archives relevant to the scientific, technological, economic and social background of the area.
- Organise a specific staff function for welcoming and holding discussions with economic stakeholders (entrepreneurs, designers, artisans, SMEs).
- Use that opportunity to mobilise new sponsorships.
- Co-ordinate outreach activities to give examples of the use of collection resources and show how the museum works.

- Provide open spaces for collaboration, networking opportunities and adapt the infrastructure for knowledge exchange purposes.
- Organise a unit specialising in the advancement of the museum's intellectual property rights.
- Identify new products or digital tools that are eligible for intellectual property rights.
- Think about how to strategically brand some local products, safeguard traditional production systems and contribute to the development of adequate frameworks for the protection of intellectual property rights related to cultural expressions of communities.



## Urban regeneration and community development

### In a snapshot

At the core of many cities, museums are places that contribute to both physical and social design. Their renovation (or construction) can stimulate urban regeneration and bring new life into areas losing their social dynamism and traditional economic base. Museums appear to be places where social capital can be built between people and communities when many traditional places of meetings are disappearing. Potential outcomes could be:

- Better quality of life.
- Higher level of social capital.
- International branding and increased territorial attractiveness.
- More sustainable and green ecosystems.

**Table 2. Urban regeneration and community development: Key policy options for local governments and museums**

POLICY OPTIONS FOR LOCAL GOVERNMENTS	ACTION OPTIONS FOR MUSEUMS
<ul style="list-style-type: none"> <li>- Integrate museums and their environments in urban and ecological design and planning policy.</li> <li>- Support the organisation of activities for creating social capital.</li> <li>- Promote the development of creative and cultural enterprises into the museum environment.</li> </ul>	<ul style="list-style-type: none"> <li>- Consider the museum's place in urban design and its surroundings as a part of the cultural fabric.</li> <li>- Develop activities contributing to social capital.</li> <li>- Become a centre of a creative district.</li> <li>- Support eco-friendly initiatives.</li> </ul>

### Rationale

A prominent argument for the contribution of museums to local development is the impact of major cultural buildings on urban regeneration, the emergence of vibrant creative and cultural quarters and the creation of new bonds and bridges within and between communities. Historically, many museums have been designed and built as part of urban regeneration. The cultural force of the city and its built environment plays a significant role in shaping people's sense of identity. The relative permanence of buildings and land, and the fact that people and communities configure themselves within that framework, ensure that buildings and land become sources not only of memory and reflection but also of contest over the control and meaning of the space itself.

In urban regeneration, however, there is often a tendency to focus on the spectacular, on the new, and on high art. This movement has become an end in itself through the use of 'starchitecture', and the will to brand the city on a global arena. But the challenge here is to make the museum a centre of city life. The concern of the architect should not only be the building but its capacity to influence and foster the development of networks and communities and to stimulate the creation of a more liveable, eco-friendly environment.

Moreover, local governments need to focus on countering the risks of displacing populations and activities through gentrification, increased property and rent prices, and the prioritisation of only economically lucrative activities.

Many elements make the assessment of the impact of such efforts on urban regeneration difficult such as a focus on short-term impacts versus long-term effects, limited resources precluding longitudinal evaluation, and over-emphasis on economic benefits.

### **Box 2. Partnering for urban regeneration**

The Montreal Museum of Fine Arts (MMFA) Canada, is located on the edge of a downtown area called the Quartier Concordia, which surrounds a university of the same name. This area is part of a \$400 million urban revitalisation plan, the Zone Éducation-Culture project, unveiled in May 2016. The project is a collaboration by the MMFA, Concordia University, and the City of Montreal and has its roots in a common vision to improve Montreal's role as a city of knowledge and culture. The project will redevelop the area into an open space designed for public screenings and artistic performances and to strengthen the local cultural identity by displaying public art and the innovative transformation of urban infrastructure. The area will display the MMFA's collections as well as glass murals created by renowned Quebec artist, Jean McEwen.

Another example is from the city of Lyon, France, where Bouygues Group, a leading property construction group, renovated the former Berliet automobile workshops and factories into a mixed-use development of about 3000 inhabitants on a space of nearly 3 hectares. In order to retain the spirit of the industrial heritage of the site, Bouygues cooperated with Lyon Museum of Confluences to set up a historical exhibition and to design decoration for public spaces.

In turn, Helsinki City Museum plays a central role for the conservation of buildings and built environments with heritage values. With a responsibility coming from the Land Use and Building Act 132/1999, the museum assumes the role of the building conservation authority in Helsinki and in Central Uusimaa. The museum is part of city planning and renovation of urban environment. Its activities include conserving the built heritage owned by the city and private citizens, supervising the conservation and renovation of state owned buildings such as universities and churches and the repairs of sites which have been granted "building heritage repair subsidies" by the Uusimaa Centre for Economic Development, Transport and the Environment and "restoration subsidies" granted by the Finnish National Board of Antiquities.

Sources: <http://www.helsinginkaupunginmuseo.fi/en/pictures-objects-helsinki/buildings-and-environment/>  
[concordia.ca/cunews/main/stories/2016/05/19/zone-education-culture-new-artistic-hub-quartier-concordia-quartier-du-musee.html](http://concordia.ca/cunews/main/stories/2016/05/19/zone-education-culture-new-artistic-hub-quartier-concordia-quartier-du-musee.html);  
[bouygues-immobilier-corporate.com/fr/actualite/lyon-coeur-8eme-monplaisir-le-futur-des-anciennes-usines-berliet](http://bouygues-immobilier-corporate.com/fr/actualite/lyon-coeur-8eme-monplaisir-le-futur-des-anciennes-usines-berliet)

## **Policy options for local government**

Museums play a central role in urban design and are considered an important factor of territorial attractiveness and quality of life. Many of them are located in the cores of cities, in prestigious buildings, and surrounded by parks and gardens. They can physically give a



specific flavour to the historic urban landscape. But at the same time they are strategic meeting places, offering spaces that recognise variety and diversity. This dimension is very important in complex and fragmented societies. If a museum is first of all a place where you can visit and experience a collection, it is, also, an important public space for the community. Local government must therefore take into consideration these two physical and social dimensions that contribute to the quality of urban life.

### ***Consider the museum as a driver for sustainable urban design***

Museums are at the core of much contemporary urban design. Both museum construction and renovation create opportunities and may even be a factor of integration in core city areas, or in the formerly industrial suburbs, that have abandoned many traditional activities.

To increase impact, local government could, in accordance with museum's values and mission, for example:

- Use the museum as a platform for debates and public hearings on urban design and revival of city life, as well as to promote its relationship with local development stakeholders.
- Work with the museum to make its immediate environment (parks, gardens) an element in any visit and to safeguard the surrounding cultural and natural landscapes.
- Consider the museum as not only a place for collections but also a permanent source of diverse activities, which contributes to the local collective welfare.

### ***Mobilise the museum as a public place for building social capital***

Museums attract many people, not only for visits to discover the collections, and for educational activities. In many instances they can offer an inclusive and inspiring setting for debates, public hearings and community meetings. This function is becoming increasingly important nowadays when many traditional places for meetings or community events are disappearing.

To increase impact, local government could, for example:

- Facilitate the organisation of events by developing corresponding urban, information and transportation services.
- Contribute to the direct organisations of events or activities inside museums, such as permanent schools or creative centres for amateurs.
- Co-organise with museums urban and cultural policy planning meetings and public hearings.

### ***Support museums' branding highlighting their contribution to development and creativity***

Territorial branding is essential in a global economy which can be considered more and more as a conglomeration of niche activities competing for recognition and attractiveness. Here museums are an important element as they celebrate heritage and past creativity of a particular area and can also be a driver of sustainable development by identifying new perspectives for activities, goods and services.

To increase impact, local government could, for example:

- Support the regular organisation of exhibitions or festivals that incorporate or are in the museum.
- Encourage the international branding of the museum and its collections.
- Promote the museum as an artistic and creative centre by organising residency programmes for artists, urban planners, designers, museum professionals and urban activists.
- Make the museum a lever for new cultural districts and quarters or green and ecological belts.
- Support museum outreach programmes, visiting programmes and other efforts to involve and serve communities and citizens outside their walls.

### Action options for museums

#### *Consider itself as a core partner in urban design*

It is normal to view museums as a place that lends both branding and meaning to the life of cities. This concerns not only new museums but also old museums that have to be renovated or expanded. An old museum within a city can be developed to include a garden, a park, an exterior event space, and a transparent building that reflects the surrounding urban vernacular; all to provide new public spaces. Producing a positive effect on a neighbourhood is not the monopoly of big projects; small community and participatory museums can have very sustainable results, enhancing the distinctive character of a place and its appeal to visitors. In this context, museums can therefore be considered a kind of public art if we remember that public art encompasses many goals: animating public debates, creating connections and giving meaning to new places.

To increase impact, a museum could, for example:

- Test construction and renovation projects on the basis of their impact on urban design as well as the specific needs of the museum.
- Consider the impact of the construction and renovation projects on the natural environment, energy consumption, environmental sustainability and climate change.
- Evaluate construction and renovation projects on the basis of the ease with which inhabitants, communities and tourists can use the museum, including outside of the ‘normal’ opening hours.
- Examine construction and renovation projects on the basis of the possibility of creating more connections between communities, with flexible internal spaces in order to welcome different types of experiences, workshops and exhibitions.
- Consider and manage as far as possible the cultural and natural landscapes which are the immediate surroundings (squares, gardens, parks, etc.) as an extension of the role of the museum as part of the cultural fabric.

#### *Be a driver of community life*

How can an investment in a museum’s construction or renovation generate a better quality of life for a community? Considered frequently as an open and safe meeting place, a museum can promote face-to-face exchanges, disseminate trust and contribute to raising the level of local social capital within and between communities.

### Box 3. Museums at the centre of community life

Museums, as public spaces, can play a central role in starting a debate about the past, present and future of a place. They can be platforms where citizens, community groups, urban planners, architects, caregivers and others can meet and exchange on how they see the future and how they can be involved in its realisation. Local governments can position museums, especially the ones with geographical focus (city, region or district museums) at the centre of their urban policy planning processes. The work of Paris Pavillon de l’Arsenal, or Belgian STAM Ghent City Museum are two examples out of many. Municipality of Paris together with Pavillon de l’Arsenal, through its Reinventing Paris project invites experts, architects, thinkers, artists and many others to develop and share new and innovative proposals to revive city’s various sites and stimulate a creative process in order to explore new ways of remaking the city of Paris. STAM Ghent together with the municipality have set up a consultation and public hearing process to understand citizens’ expectations on the future of churches as many of them were losing their primary function. Another example is the Stockholm City Museum which provides a bank of knowledge that is used in the city’s planning activities for cultural heritage classification and decisions on planning permission. The aim is to ensure that identified heritage environments and buildings of special historical interest are preserved and developed in a way that takes account of their assets. In France, the Louvre-Lens has developed a new centre for urban life in a deprived area, on the basis of the museums and its parks at the core of the old mining district, combining exhibitions on the Louvre collections and regional cultural heritage.

For more info: [pavillon-arsenal.com/en/](http://pavillon-arsenal.com/en/); [www.reinventer.paris/en/](http://www.reinventer.paris/en/); [stamgent.be/en/](http://stamgent.be/en/); [stadsmuseet.stockholm.se/in-english/](http://stadsmuseet.stockholm.se/in-english/); [www.louvre-lens.fr](http://www.louvre-lens.fr)

This requires various strategies:

- To organise the museum as a place of experience for diverse audiences.
- To allow exchanges between different communities around some common theme in order to overcome differences between cultural traditions that may be reflected in the nature of some parts of collections.
- Through participatory curating practices (both in terms of exhibition and activities) and co-creation give space to communities to “make” and “do” things in the museum. This can include exhibitions, events, narratives, knitting circles, and community festivals. Small-scale cultural activities like these should be taken into consideration as soon as debates on the (re)construction of the museum start.
- To reach out to communities that are not traditional users of museums, either for cultural or economic reasons. More and more museums reach out in different forms, but this outreach should not be limited to the dissemination of information or simply selling tickets to people who traditionally do not visit the museum. It should be a movement that results in museums working in different and smaller places located in different kinds of buildings connected to the central site and, where possible, bringing art to the disadvantaged neighbourhoods.
- This outreach takes a very important role in rural or low density areas.

To increase impact, a museum could, for example:

- Consider and organise itself as a centre for associations and local actors for the conservation and celebration of the cultural heritage of its own area, which may extend beyond the specificity of its collections to include, for example, buildings, landscapes, archaeological sites, and local food and drink products.
- Open dialogue between different forms of expression to give the opportunity for different members of the local communities to exchange ideas.
- Organise thematic cultural exhibitions or other activities that open the way to potential connections between communities and forge connections through artistic, scientific and social themes such as aging, well-being, welfare, migration, gender, LGBTQ+, social and economic polarisation, forced eviction, decolonisation, equity, xenophobia, climate change, and populism.
- Consider outreach not only as a temporary advertisement tool but also as a process for improving permanent opportunities for exchanging knowledge and connecting values.
- City museums could consider organising outreach activities into surrounding rural areas either on their own or by establishing cooperation or networks with museums or other cultural and non-cultural institutions located there.

**Box 4. Promoting inclusiveness and diversity: Montreal Museum of Fine Arts supporting the Pride Festival**

The Montreal Museum of Fine Arts (MMFA) has supported the Pride Festival since 2015. It also organises exclusive visits to the collections and exhibitions for festivalgoers and takes part in the closing parade with its own float and volunteer involvement. These actions are all part of the museum's policy to promote inclusiveness and diversity in all its forms whether that be cultural, sexual, ethnic or otherwise.

For more info: [mbam.qc.ca/en/](http://mbam.qc.ca/en/); [fiertemontrealpride.com/en/](http://fiertemontrealpride.com/en/)

***Catalyse the development of a creative district***

In recent decades many discourses and proposals have considered cultural investment and activity not simply as a way to understand the city but to change it, often renewing the 18<sup>th</sup> and 19<sup>th</sup> century vision of museums as engines of social and economic progress. This encompasses not only constructing or renovating museum buildings but also supporting the emergence of vibrant cultural quarters. Cultural quarters are drivers of regeneration as they connect creativity, entrepreneurship, cultural production and cultural consumption. Museums host scientific and knowledge-based activities, to provide references for designers, and act as places for knowledge exchanges and resourcing. This dimension may be evident in certain parts of a museum but should be disseminated throughout the museum, implying a need for a vision that reinforces connections and provides adapted premises. The development of *creative places*:

- is rooted in the ways in which knowledge is formed and shared in the creative industries.
- is characterised as having high levels of human input, with clusters of small companies operating on a project basis; dense flows of information, goods and services; and complex divisions of labour.

- favours smaller-scale initiatives in contrast to the dominant focus on large infrastructure projects in modern cities.
- attracts tourists and visitors to a district because of its culturally vibrancy, making it part of ‘the experience economy’.

Successful creative quarters become places where artists, artisans, designers and workshops may generate new environments in old parts of the inner city. They can generate cultural and economic benefits, and may also alleviate urban inequalities, rent-seeking processes and population exclusion.

#### **Box 5. Museums at the centre of creative districts**

Creative districts encourage cooperation and facilitate innovation through crossovers between culture and creativity, education, research, and entrepreneurship. For example, the London Knowledge Quarter, conceived in 2014, is a network of 86 partner organisations, employing over 60,000 staff, located inside a one-mile radius in London’s downtown. Members, which work together for better results, range from universities to primary schools, corporations to community groups, and great museums to small arts start-ups. Also founded in 2014, the Textile Fashion Centre, located in the Sweden’s historic textile capital of Borås, is an artfully redeveloped industrial site. It is now one of Europe’s leading science parks in textile and fashion. In space of 37,000 feet, it houses research firms, museums, university campuses, and offices for many strong brands and textile companies, as well as places for food and drink. A comparable partnership has been developed in Roubaix, France, by the museum La Piscine, located in an old swimming pool institution, which has developed an archive centre on textile industry, the Textoteque.

Similarly, Swedish redevelopment, Innovatum, creatively reutilises its industrial heritage and has been repurposed for housing, business, research, restaurants, the Saab Car Museum and a Science Centre as well as spaces for events and cultural activities.

For more info: [knowledgequarter.london](http://knowledgequarter.london); [textilefashioncenter.se](http://textilefashioncenter.se); [innovatum.se](http://innovatum.se); [roubaix-lapiscine.com](http://roubaix-lapiscine.com)

To increase impact, a museum could, for example:

- Be present in the local governmental structures which manage urban design.
- Identify the sectors of the local economy that can use artistic, scientific and other resources in connection with its collections and activities.
- Ease the use of its collections for artists, artisans, designers, SMEs and companies.
- Be a facilitator for creating local teaching units or local artistic galleries and workshops.
- Be a stakeholder for local projects that provide start up and development supports to SMEs, entrepreneurs and creatives.

#### ***Contribute to rural development***

Rural communities have received much less attention than urban or metropolitan areas when we look at the role of museums. Moreover, the term ‘rural’ may encompass very different realities from small towns to settlements in very remote areas (e.g. mountain valleys). “Rural” may also embrace areas that have seen population growth as a result of out-migration from cities and become suburban. Here museums can contribute to the

diversification of activities generally, taking into consideration the fact that the profile of rural residents who participate in arts and culture is similar to that of town dwellers.

When we look at rural areas, collections are often concentrated on immaterial and vernacular heritage. These collections can be enhanced by mobilising new technologies, networks of associations, and the existing diaspora.

At the same time, resources are often difficult to mobilise, human resources are not easily available and opening hours are usually seasonal and limited. Additionally, the rural residents often rely on neighbouring cities for cultural activities and museums.

Rural museums, especially in areas without a major tourist site, will optimally rely upon mutualisation of back-office activities, organisation of common exhibitions and the support of volunteers. They can also benefit from creating networks with larger museums in neighbouring cities. Government support to enhance their impact would increase their commitment and initiative and will help museums contribute to a sense of place, well-being and cohesiveness.

#### **Box 6. Museums and rural development: Baksı Museum, Turkey**

The Baksı Museum in Turkey aims to breathe new life into Bayburt, one of Turkey's regions most heavily impacted by the loss of population through migration, and to stimulate the economic life of the region. The museum brings together contemporary art collection made up of works by leading artists, alongside a collection of folk paintings and original examples of local handicrafts. The purpose is to create an original centre of cultural interaction for the benefit of artists and researchers, to revive a cultural environment shattered by migration, and to contribute toward the sustainability of the cultural memory.

For more info: [en.baksi.org](http://en.baksi.org)

To increase impact, a museum could, for example:

- Consider and organise itself as a centre for associations and local actors for the conservation and valorisation of the cultural heritage of its own area, which may extend beyond the specificity of its collections.
- Mobilise and support as far as possible volunteers to build and implement projects.
- Work in networks with other museums or cultural and social institutions, including in large cities, to enhance capacities, for the use of conservation and restoration labs and utilities, and to develop new exhibitions and programmes.
- Mutualise some inputs and resources where possible, starting mainly with back office functions.

## Cultural development, education and creativity

### In a snapshot

Museums have mainly been created to increase the cultural and educational level of the population. With time, this objective has become more complex to encompass now, not only education but training and life-long learning; not only knowledge but also creativity; and not only native populations but immigrants and marginalised communities. It is then important for local government to recognise this dimension of museums and to support their organisation in order to realise such potential. Potential outcomes deal with:

- Knowledge development.
- Increased levels of self-confidence.
- Diffusion of creativity.

**Table 3. Cultural development, education and creativity: Key policy options for local governments and museums**

POLICY OPTIONS FOR LOCAL GOVERNMENTS	ACTION OPTIONS FOR MUSEUMS
<ul style="list-style-type: none"> <li>- Recognise the role of museums in cultural and educational development.</li> <li>- Take into consideration that cultural heritage can induce and promote reflection and creativity</li> </ul>	<ul style="list-style-type: none"> <li>- Contribute to cultural and educational development as a source of inductive and reflective knowledge.</li> <li>- Consider how the presentation and interpretation of collections can support the dissemination of creative skills.</li> </ul>

### Rationale

Providing accesses to collections and supporting education has always been important aspects of museum activity. The relative weight of these two activities may change but they are always tied. This bond may also be interpreted as a link between inspiration and knowledge, the inspiration resulting from the viewing of a masterpiece, the knowledge resulting from the consequent possibility of better understanding our environment and ourselves.

In a creative economy, this seminal dimension of the museum remains important. When they were first created, museums were associated with libraries and archives as the main tools for artistic and cultural development. Nowadays, museums remain a strategic institution in as far as they allow visitors to be reflective and better understand the ‘other’; as well as disseminate knowledge as a school of human creativity.



## Policy options for local government

Whatever its legal relationship with museums, local government can work with museums to form important partnerships for local development. The relationship between local government and museums for education is generally very well recognised, and is now being extended to include adult training and life-long learning, which constitute one of the most important resources for resilience and sustainable development. *Inter alia* this can include museums serving as sites of language learning and citizenship developments for migrants and refugees. Moreover, the role of museums as a source of knowledge is not often recognised. It is very important for local government to acknowledge that the collections and archives of museums constitute useful resources for the community and support their organisation in order to realise such potential.

### Box 7. Partnership for education: EducArt digital platform, Quebec, Canada

EducArt is a digital platform designed in collaboration with high school teachers and the Montreal Museum of Fine Arts. Through a selection of 350 museum works, it enables the exploration of transversal themes in a number of different disciplines and prompts the discussion of contemporary social issues. The museum's diverse, encyclopaedic collection enables multifaceted use, and is relevant to many subject matters, and allows for the development of strategies to create inductive learning and promote reflection. The platform is also a database of innovative educational projects available free of charge online. Additionally, as the province of Quebec covers a large, sparsely populated land mass, it allows students in remote areas to access more diverse educational and cultural learning opportunities. Project financing, within the context of implementing Quebec's Digital Cultural Plan, is provided under the Montreal Cultural Development Agreement as part of a partnership between the City of Montreal and the Quebec Ministry of Culture and Communications. It also receives support from the Fondation de la Chenelière.

For more info: [educart.ca/en/](http://educart.ca/en/)

### *Recognise the role of museums in cultural development, education, training and life-long learning*

The role of museums in cultural and educational development is traditionally well recognised. This recognition is gradually being extended to include adult training and life-long learning. It should be noted, however, that educational activities can provide impact on local development if they are organised on a continued basis with regular participation by beneficiary groups (as opposed to one-off visits). This in turn may have imply the need to find additional resources and premises.

To increase impact, local government could, for example:

- Recognise museums as drivers for cultural development.
- Clarify the mandate given to a museum by highlighting this objective.
- Support the elimination of physical and intellectual barriers to access museums.
- Recognise, including in strategic documents and programs, the role of museums in education, adult training and life-long learning.



- Make museums eligible for financial support through educational, training and employment initiatives.
- Facilitate cooperation between corresponding stakeholders such as schools, technical and vocational and education training providers, universities, and employment services.

***Take into consideration that a visit to a museum should be organised as an experience***

Organising experiences requires resources such as time and space that go beyond those needed for a traditional visit. It is likely this will require resources that many museums do not have. Local government should therefore support as far as possible the specific organisation and availability of the internal and external spaces of museums, and make museums eligible for budgets for social experimentation.

To increase impact, local government could, for example:

- Discuss the need for these experiences with museums.
- Support the corresponding mobilisation of resources.
- Make spaces available outside museums if required.

***Support an equilibrium between the needs of local audiences and tourists***

Local governments may see museums as key to attracting tourists to their area, and support mainly this function. However, museums can be a platform where local communities and tourists meet, learn and engage with each other. In fact museums which attract local visitors are more attractive to tourists, as this makes for a richer experience.

To increase impact, local government could, for example:

- Cooperate with museums, educational institutions, transportation authorities, tourism offices and tour operators in managing museum timetables.
- Create incentives to enhance the reach out to families and adults (e.g. through school visits, adult learning programmes, festivals and events).

## **Action options for museums**

***Promote creativity***

Promoting reflection and self-awareness of individuals is at the core of museums' mission. Museums specifically help us to learn more about our environment and ourselves through their collections. They can change the way we think about many past and contemporary issues and can challenge presumptions and rigid modes of thinking. By displaying an inventory of past creativity, museums help us understand why and how things have been created. In that very sense, they may distil a culture of creativity.

This result will depend on the degree to which the visit becomes an experience. A well-organised visit that can become a source of a reflective experience requires space, support materials for interpretation and team specialised in experience design to enrich traditional displays. It will also cater for different visitors profiles with diverse learning preferences and potentials and with different cognitive processes (leading to discovery, descriptive, emotion based or sensory learning etc.).

To increase impact, a museum could, for example:

- Organise the visit as an experience that stimulates creativity.
- Adapt information to different visitors profiles and learning preferences.
- Promote participatory curating and community engagement in museum programming.

### *Contribute to education, training and life-long learning*

Engagement in creative activities, art practices, and educational activities outside of traditional educational settings, can help build self-esteem and confidence and build adults' soft skills or help to re-engage young people who dropped out of schools. Partnerships with relevant local employment, training and education institutions are important here (see further discussion in the Chapter on Inclusion, Health and Well-Being). The combined expertise of museum professionals and of the staff of these organisations can help to design and deliver effective projects and programmes addressing local development challenges. The involvement of different community groups in such partnerships can allow for better targeting and increased effectiveness.

#### **Box 8. Partnering for education and community development: Museum of Chicago SPACE partnership**

The School Partnership for Art and Civic Engagement (SPACE) is the Museum of Contemporary Art Chicago's multiyear partnership with Chicago public high schools. Its goal is to empower Chicago teens to create positive change in their communities using contemporary art strategies and expanded civic understandings. SPACE embeds artists and their studio practices inside Chicago public high schools, physically transforming space(s) in the school into creative hubs for artistic and civic exchange. It invites artists who address social issues and who embrace collaboration and public interaction to catalyse the learning in SPACE. Artists relocate their studio practice to the school for a long term, expanded residency, and work in partnership with the art and social studies teachers to codesign and coteach an interdisciplinary socially engaged curriculum. Students investigate local community issues, identifying those that they are passionate about and that impact their lives directly. They work in groups, researching issues and engaging community members in dialogue. SPACE results in student-created artistic projects and civic-action plans that address the pressing needs of their community.

For more info: <https://mcachicago.org/Learn/Schools/SPACE>.

To increase impact, a museum could, for example:

- Seek information on the educational and professional training needs of population groups which are recognised by local governments as priorities for development.
- Identify its own potential for education and professional training according to the nature of its collections, work and operation.
- Determine the educational and training needs of its staff, relative to its collections, work and operation.
- Design a corresponding budget necessary to implement such educational and training programmes.
- Consider that the spaces used for these programmes can be both internal and external to the museum, while bearing in mind relevant protection and conservation measures.

***Promoting individual and community bonding and bridging***

Providing a safe and inspiring meeting place for cultural dialogues, museums may help in building a better understanding of cultural diversities and bridging the gap between and within communities. Along with other art forms such as drama, literature or films, museums, too, can provide opportunities to better feel the situation of the ‘other’.

**Box 9. Community building: Representing Mokum/Damsko project of the Museum of Amsterdam**

Representing Mokum/Damsko is a new project at the Museum of Amsterdam aiming to create bridges within and between communities. The project name comes from Mokum, the Yiddish word for Amsterdam, and Damsko, a street language rooted in Surinamese. The museum will exhibit and host performances of the two musical genres and explore their history as well as their clothing, instruments and other associated material culture. One of the genres, developed in the Jordaan area, a working class neighbourhood settled by many migrants, was developed in the 19th century, influenced by Italian opera and French musette while incorporating Yiddish lyrics. The other one is modern Dutch-language hip-hop, also originating from deprived neighbourhoods. To produce this project, the museum is collaborating with local artists, a leading Dutch independent hip-hop label, and academics, with an objective to valorise and preserve the Dutch musical culture and foster social inclusion through the arts.

For more info: [ichandmuseums.eu/en/inspiration-2/detail-2/representing-mokum-damsko](http://ichandmuseums.eu/en/inspiration-2/detail-2/representing-mokum-damsko)

To increase impact, a museum could, for example:

- Create opportunities to connect and co-create with potential visitors and communities through exhibitions and presentations, while being inclusive of people with disabilities.
- Consider that thematic activities are useful without compromising the meaning of a collection.
- Reach out to persons who do not traditionally go to museums, not only as future visitors but also as potential contributors and volunteers.
- Mobilise social service budgets to support these activities.



## Inclusion, health and well-being

### In a snapshot

Traditionally local governments do not consider museums as direct actors of social development beyond their educational role. However, museums increasingly contribute to individual and collective well-being. Many initiatives appear significant in the domain of health, particularly when we look at the issues of aging populations. Other initiatives relating to rehabilitation and the improvement of self-confidence are also significant, but are sometimes neglected since their effects are only evident in the long run.

Local government could consider museums as resources for building both social capital, and social welfare. Local government should recognise this potential role, namely by associating museums with social institutions that intervene at the local level. Potential outcomes relate to:

- Changing people's perception about their needs and problems and making them more proactive in improving their own lives.
- Giving people more self-confidence and upgrading their capacities, with special consideration for marginalised groups.
- Raising the probability of rehabilitation.

**Table 4. Inclusion, health and well-being: Key policy options for local governments and museums**

POLICY OPTIONS FOR LOCAL GOVERNMENTS	ACTION OPTIONS FOR MUSEUMS
<ul style="list-style-type: none"> <li>- Recognise the role of museums in this domain and facilitate corresponding partnerships with other social institutions.</li> <li>- Ease legal and long-term funding eligibility. Remove constraints and tackle management issues that may prevent the involvement of museums in this field.</li> </ul>	<ul style="list-style-type: none"> <li>- Take into consideration the role of museums in well-being and organise themselves to facilitate it.</li> <li>- Create long-term partnerships with social actors in domains such as education, health, inclusion and reinsertion.</li> </ul>

### Rationale

Museums are not always considered as drivers for inclusion, health and well-being. However, the relationship between culture, wellbeing and health is today at the centre of an unprecedented amount of research and experimentation. From early longitudinal studies in the 90s that showed that in Northern European countries regular cultural participation had positive effects on life expectancy, the scientific literature has gradually moved on to research not only duration, but also culture's effects in terms of perceived quality of life

and wellbeing<sup>4</sup>. Although the evidence is still mixed due to lack of large-population studies, there is a growing consensus that cultural participation may substantially contribute to individual wellbeing and may also have significant social effects. Moreover, research and experimentation is also extending to different areas of clinical practice, such as post-surgical pain therapy, psycho-oncology or endocrinology, to name just a few. The main difference between the current stream of research and experimentation on culture and health with respect to traditional forms of art therapy is that in current practice there is an emphasis on the importance of scientific protocols and in rigorous measurement of results and effects, with a view of integrating such innovative practices in the sphere of complementary medicine. Experimental trials of prescription of cultural experiences as part of a physician-controlled therapy are being conducted around the world, although not always in clinically rigorous terms.

There is a growing awareness that in the future, public health needs to be able to address health issues holistically, taking into account issues of belonging, place and meaning, as well as physical ailments, through a collaboration across a wide range of agencies, learning from each other how to address the above issues. Museums can be a partner in these collaborations.

The social dimension of the work of museums is thus becoming much wider. Cultural services delivered by museums contribute to promoting the confidence and capabilities of people excluded from the mainstream for various reasons including: poverty, sickness, unemployment, illiteracy, disability and detention. Targeted work with groups like these can change their perception of their problems, making them more proactive in improving their own lives, upgrading their skills, alleviating their suffering and maintaining a good level of well-being.

Two elements have taken an important meaning during the last decades.

1. Arts and health interventions in communities outside of formal medical settings have been significant since the late 1980s. A tradition already existed of such interventions in countries where health museums had been created as early as the 19<sup>th</sup> century. Nowadays, multi-agency partnerships are formed by arts organisations, local authorities, and public and charitable agencies. The objectives are derived from the social model of health, using community artistic and creative activities to engage people in thinking about their own health and to help individuals in disadvantaged areas to build their capacity to address them. Moreover, many studies have shown an association between long-term arts engagement and positive health outcomes, after taking into account relevant social, economic and demographic variables. This also extends to mental well-being.
2. Analysis of how offenders move away from criminal activity and come to live life free from criminality now focuses on the concept of ‘desistance from crime’, which emphasises the process of personal change. Indicators of the process of desistance include improved confidence, motivation and self-esteem, ability to accept ambiguity, to form more open and positive relationships, and to develop an identity as someone who sees options and is willing to go through the learning process to achieve an alternative future. Few would claim that museum projects could lead to desistance by

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<sup>4</sup> E. Grossi et al., The interaction between culture, health and psychological well-being: Data mining from the Italian Culture and Well-Being project. *Journal of Happiness Studies* 13(1), 129-148, 2012.

themselves, but they can make a contribution by working in prisons and with ex-offenders after they have been released.

**Box 10. Museums and criminal rehabilitation: the experience of Louvre, France and Montreal Museum of Fine Arts, Canada**

Since 2007, the Louvre Museum has partnered with penitentiary authorities to lead workshops for criminal rehabilitation and, in 2009, took further steps with an ambitious project at Poissy prison, which aimed to work with inmates to stage an exhibition of quality reproductions of Louvre masterpieces. The inmates then developed an artistic project, with graphics and text, and created the exhibition catalogue. The Montreal Museum of Fine Arts also has a program in criminal rehabilitation where they collaborate with the Centre for Services in Restorative Justice, to facilitate a monthly art therapy workshop for restorative justice. The museum hosts the workshop lead by the MMFA's full-time art therapist. Workshops are free of charge and use art, by offering a space for sharing, as a catalyst for healing, finding peace and mending broken social ties. They are aimed to facilitate the process of inclusiveness and reintegration of offenders.

For more info: [louvre.fr/en/masterpieces-poissey-prison](http://louvre.fr/en/masterpieces-poissey-prison); [mbam.qc.ca/en](http://mbam.qc.ca/en); [csjr.org/en](http://csjr.org/en).

This does not mean that museums are hospitals, social centres or employment agencies but rather that they can be useful partners with other social institutions. It is also important to acknowledge that the realisation of any expected effect upon well-being takes time, much more time than other effects such as variation in the numbers of visitors or sales in museum shops. Specific indicators are needed to take these various dimensions into consideration.

### Policy options for local government

Local government should consider museums as resources for building both social capital and social welfare. Local government should recognise this potential role, namely by associating museums with the operation of specialised institutions that intervene at the local level. These institutions include employment agencies, social service centres, hospitals, and prisons. The role of local government is to ease partnerships and encourage co-operation in terms of resources and skills.

#### *Recognise the social welfare dimension of museums*

Local government should recognise the potential of museums to contribute to social well-being and welfare. It needs to emphasise this role and give museums the available data on the social needs of the local community. It should encourage and support partnerships between museums and relevant social institutions.

To increase impact, local government could, for example:

- Consider the value of museums' contribution to the well-being and welfare of the local communities, and integrate this recognition through local development programmes.
- Make comprehensive local socio-economic information available to museums.
- Ease partnerships between museums and other relevant social institutions.
- Identify costs that could be shared and funded by other organisations.

*Support the connection of museums with employability issues*

Local government should consider the role of museums in making people more self-confident and skilled. These skills are more generic than specific, but in regards to employment, are particularly important.

To increase impact, local government could, for example:

- Share information on local labour market trends with to museums.
- Establish a dialogue with labour market and educational organisations at the local level and share strategies transparently and regularly.
- Make museums financially eligible to professional education and training programmes.

*Support the involvement of museums in well-being*

Local governments should develop actions and programmes which teach people about their well-being and support skill deficiencies. These should be designed inside museums or with the support of museums. The domains to consider are diverse, ranging from health and aging to criminal reinsertion and rehabilitation. Considering the latter, while local governments have generally very few direct responsibilities over detention institutions, they are however often responsible for housing and employment, two key issues for the reinsertion of ex-offenders.

**Box 11. Promoting inclusiveness, health and well-being: a Manifesto for a Humanistic Fine Arts Museum**

As part of the Manifesto for a Humanistic Fine Arts Museum, the Montreal Museum of Fine Arts has put forth a strong vision of the social role of culture and cultural institutions and has taken numerous actions aimed at promoting inclusiveness, health, and well-being. The MMFA's art therapy programme takes a particularly innovative approach, which has earned global recognition. The established programmes are aimed broadly at persons experiencing mental health disorders, autism, eating disorders, and learning and behavioural difficulties, and also extends to socially-excluded and marginalised individuals. Activities are quite diverse ranging from: using art to improve self-image, hosting arts workshops to assist those with speech and sensory disorders and helping immigrants to settle by illustrating their own life stories through art. The MMFA partners with many specialised partners to create these programmes and works with scientific organisations and universities to perform research in these areas. To facilitate these activities, in 2016, the museum inaugurated a purpose-built premises, and in 2017 established an Art and Health Advisory Committee of 16 experts to form policy in this area. In 2018, museums visit prescriptions started to be administered by doctors as part of a new project between the museum and the Canadian association of francophone doctors.

For more info: [mbam.qc.ca/en/education-and-art-therapy/art-therapy/](http://mbam.qc.ca/en/education-and-art-therapy/art-therapy/)

To increase impact, local government could, for example:

- Create incentives and provide resources for museums to attract regular visitors from population groups whose health is at risk – the elderly, those living in poverty, refugees and asylum seekers, and people with physical and learning disabilities



- Incentive museums to incorporate information on the socio-economic situation of their local areas into their strategies and demonstrate how they are using this data to create targets
- Establish a dialogue between museums and local health and social organisations.
- Fund exhibitions and research programs for making local people better-informed on health and environmental issues.
- Support the introduction of cultural activities, exhibitions and workshops in health institutions.
- Ease communication and the implementation of joint programmes with prisons or similar social institutions.
- Consider the provisional lending or independent exhibition of some elements of collections outside museums.

### Action options for museums

***Recognize their role for promoting self-confidence and upgrading capabilities for excluded or marginalised people through the discovery and use of their collections.***

In many countries innovative museums are making themselves recognisable as agents of social change to both their local governments and the wider society. Museums should benefit from funding available for the implementation of such objectives and be eligible for funding from corresponding budgets. They should mobilise and train the human resources that will allow these joint actions, preparing their own staff, or employing staff with new specialist skills, or subcontracting some activities. In some cases museums will exhibit pieces from their collections in external settings or externalise some of their activities, which may imply new regulation for the temporary and conditional movement of collections. Finally, museums will need to adapt their evaluation approaches to the contexts where outcomes have to be subjectively validated by the participants and where intended outcomes may not directly translate into measurable improvements. The best balance of quantitative and qualitative evidence will depend on the nature of the intervention.

**Box 12. Partnering for migrants' integration: Migration:Cities**

Migration:Cities is an ICOM project led by the Collections and Activities of Museums of Cities (CAMOC) in partnership with the Commonwealth Association of Museums (CAM) and the International Committee for Regional Museums (ICR). It explores the role of museums in supporting the social inclusion of migrant and refugee communities and their engagement with contemporary urban life. Migration:Cities is a think tank and a platform to provide information and resources for museum professionals, policy makers and community organisations, and support partnership building between museums, public authorities, local and regional governments, community organisations and other sectors. Museums projects for migrant integration are very diverse. For example, the Travelling with Art Program at the Louisiana Museum in Denmark invites refugee children to the museum to exchange views on art and work creatively. The Rotterdam Museum in the Netherlands engages diverse community groups including marginalised people in the production of museum's expositions. Another striking example is the Immigration Museum of the State of São Paulo in Brazil. The Museum and a non-profit association called Arsenal of Hope share a building complex that was originally built at the end on the

19th century to host immigrants arriving from various countries, mainly Italy and Japan. Through their partnership over 15 years, the two institutions helped more than 36.000 people in need, offering not only a shelter to marginalised groups and individuals under risks such as homeless people, drug addicts and refugees, but also organising rehabilitation workshops and developing cultural programmes.

For more info: <http://migrationcities.net/>; [louisiana.dk/en/learning/collaborations](http://louisiana.dk/en/learning/collaborations); [museumrotterdam.nl/en/](http://museumrotterdam.nl/en/); <http://museudaimigracao.org.br/>

To increase impact, a museum could, for example:

- Incorporate information about the socio-economic situation of their local area into their strategies and demonstrate how they are using this data to create targets for exhibitions, child and adult education and outreach programmes and for general visitors.
- Support the training of its own staff in understanding this strategic approach and in working with partners from different sectors.
- Establish a continuous dialogue or develop long term partnerships with social organisations at the local level and share strategies regularly, and identify costs that could be shared and jointly funded.
- Create and support interdisciplinary structures inside the museum and promote shared facilities across its departments in order to support them.
- Mobilise new sources of funding supported by social welfare budgets, and where relevant charities, foundations, and private sector sponsors.
- Identify costs that can be shared with other museums or institutions.

### *Consider the opportunity of partnerships for employability and training*

The role of the museums in education is frequently focused on welcoming children and young people during their schooling time, or on professional training for cultural workers and managers.

More recently, this role has extended to adult professionals and continuous training. Accordingly, museums should now create a new kind of partnership with adult training organisations, although, there can be strong competition for the allocation of funding for these activities.

The most substantial contribution museums can have is to help increase the levels of self-confidence of unemployed people, to make them more proactive and to give them the opportunity to increase their general skills, and sometimes to acquire some specific professional competencies. For people on the margin of society a single visit or participation in a single workshop is unlikely to make a significant difference. Programmes which engage people in creative and cognitive activities over a period of weeks or months are more likely to have long-term beneficial effects on people's self-confidence and ability to improve their lives. These kind of activities should, optimally, be organised as series of workshops that allows for discussion and exchange. To develop this type of activities, a museum will need to reach out to other specialised institutions and mobilise various skills, to combine with its own expertise and knowledge. Moreover, creating these visits can provide new opportunities, for example, to upgrade generic or more specific skills among staff.

### Box 13. Partnerships for employability: Małopolska region, Poland

The Małopolska region is one of the Polish regions most attractive for cultural tourism. However, the maintenance and functioning of heritage sites poses a significant organisational and financial challenge. Additionally, long-term unemployment is a significant issue in the region. To address these challenges, the regional government of Małopolska has decided to implement a temporary employment scheme for long-term unemployed in danger of exclusion from the labour market. The programme provides them with career counselling, job search assistance and employment opportunities in heritage and related institutions involved in the preservation and promotion of local culture. The ultimate aim is to help this target group to successfully enter or return to the labour market and find permanent employment.

For more info: OECD, Culture and Local Development: Maximising the Impact, the Case of Małopolska region (*forthcoming*).

To increase impact, a museum could, for example:

- Identify its own potential for inclusive and professional training according to the nature of its collections, work and operation.
- Discuss the corresponding requirements with relevant specialised institutions.
- Consider that the spaces required for these programmes can be both internal and external to the museum.
- Work with partners to design the budget and delivery plan necessary to implement such programmes.

### *Contribute to the well-being of people facing illness, aging issues, loneliness, homelessness or imprisonment*

Museums can contribute to the health and well-being of their communities.

- By changing the displays, activities, marketing and events programmes of the museum to attract regular visits from groups whose health is at risk.
- By providing activities targeted at small groups which are particularly vulnerable, including the unemployed, those who are or who have been in prison, those suffering from social isolation and loneliness, as well as refugees and asylum seekers, people living in poverty and people with learning and physical disabilities.

Museums need to learn new skills, sometimes by providing services to these groups directly, but most often working in partnership with social organisations who have the expertise and the contacts with these communities. Museums bring their expertise in interpreting objects and their relationship to people, their educational and facilitation skills, while NGOs, health and prison services will have corresponding expertise in serving their clients. Arts initiatives explicitly devised to bring together professional caregivers and users, or initiatives where carers' engagement make it a collaborative activity, are most relevant here. Benefits for caregivers, prison staff, employment agency staff, emerge as a useful "by-product" of programmes for their clients.

Evaluating such programmes is not an easy task given the complexity of variables and contexts. Diversity of evidence and methods of evaluation are not surprising. For example, it is difficult to establish a direct link between arts initiatives and re-offending rates. Yet

many in the criminal justice system are supportive of arts initiatives because they know that these activities benefit participants and lead to personal changes, and are also beneficial to their own staff. The key is that the terms of the evaluation are agreed at the beginning by the museum, its social partners and its funders.

#### **Box 14. Partnering for health and well-being**

The French Museum of Confluences partnered with the Lyon Léon Bérard Hospital and Awabot (an enterprise specialising in robot development), to provide children awaiting transplants an opportunity to digitally visit the museum. Children can drive robots throughout the museum, ask questions to a guide and even interact with other museum visitors. The Museum also partners with the hospital Femme Mère Enfants to provide an opportunity for children to board an imaginary submarine to learn about aquatic creatures. These experiences act to both educate the child and stimulate their creativity as well as limit their isolation. Other examples include an ICOM's award winning Louvre Museum's programme in Paris, France to present their collections to hospital staff and the hospitalized; and Glasgow Museums initiatives to display objects in dementia care facilities to promote socialisation and reminiscence.

For more info: [museedesconfluences.fr/fr/visit-museum](http://museedesconfluences.fr/fr/visit-museum); [awabot.com/en/](http://awabot.com/en/); [ihope.fr](http://ihope.fr); [louvre.fr/en/louvre-hospitals](http://louvre.fr/en/louvre-hospitals); [museumsassociation.org/museums-change-lives/15012015-building-memory-walls](http://museumsassociation.org/museums-change-lives/15012015-building-memory-walls)

To increase impact, a museum could, for example:

- Request information from local governments on key elements of the health and social situation of its local area.
- Establish a continuous dialogue or develop a long term partnership with health, inclusion and reinsertion organisations at the local level, and corresponding local NGOs, and each share strategies regularly.
- Design programmes not only for the target group but also for the staff of these other organisations.
- Organise workshops and social activities that can enrich processes of requalification and desistance from crime.
- Consider the provisional lending of some elements of collections outside museums, and use days when museums are closed for visits by specific groups.
- Identify costs that could be shared and funded with other organisations.
- Design assessment systems adapted to experimental programmes.
- Share corresponding information and results with other partner-institutions.
- Revise as far as possible the necessary regulation that allows the museum to outreach its activities and to be eligible for funding from social budgets.

## Managing the relationship between local government and museums to maximise the impact on local development

### In a snapshot

After having reviewed in detail the four areas with the greatest potential for museums to contribute to local development, including: i) Economic development and innovation; ii) Urban design and community development; iii) Cultural and educational development; iv) Inclusion, health and well-being; we need to look into how local governments and museums can partner to maximise the impact of museums on local development. The structure of the partnership will change according to both the size of the local government and the legal framework connecting museums and local governments. The following principles will underlie the partnership:

- Museums can contribute to local development as both drivers and enablers. As knowledge hubs, they can design and deliver new services that create more sustainable development.
- Local governments need to mobilise its resources - regulatory, financial, land and human - to enable museums to realise their local development potential.

This implies, from one perspective, the recognition of the potential for creative development and social transformation of museums by all the stakeholders in local development, and from another, new museum management frameworks, which account for local development issues and perspectives.

**Table 5. Key policy options for local governments and museums**

POLICY OPTIONS FOR LOCAL GOVERNMENTS	ACTION OPTIONS FOR MUSEUMS
<ul style="list-style-type: none"> <li>- Consider their long term relationship with museums to create a positive and stable environment for museum operation.</li> <li>- Acknowledge that the core activity of museums is the conservation of its collection, as a starting point for any local development benefits.</li> <li>- Support various cultural and non-cultural networks that can benefit the activity of museums.</li> </ul>	<ul style="list-style-type: none"> <li>- Define and design its initiatives for local development in a long term and sustainable perspective in order to consolidate cooperation with the local governments and social partners.</li> <li>- Organise sustainable and preventive conservation in order to support clusters of initiatives and actions for local development.</li> <li>- Engage in relevant partnerships with other museums, cultural institutions or non-cultural institutions that can increase the impact of the museum activities or contain its costs.</li> </ul>

## Rationale

The various contributions that are described above create some new management, governance and operation challenges for museums, as well as opportunities to increase their impact and sustainability. Museums are unlikely to directly manage the development of new services, but they may co-design and support their delivery with or through other partners. This new extrinsic view are not in opposition to a more intrinsic vision of museums, but considered as an extension of its activities in a complex and creative society. Many of these effects will appear only in the long term, which implies continuous effort and evaluation.

In this perspective, new needs appear in terms of information, partnership-building, skill diversification and intellectual property rights protection. Probably, too, this perspective will enable museums to benefit from new types of resources, financial, human and other.

## Policy options for local government

Much depends on the nature of the legal relationship between local government and individual museums. Two distinct cases appear here. In some cases, local government directly manages the museum. In other cases, there is no direct or delegated legal relationship between the museum and local government management. In the first case, the challenge for local government is to let the museum define and undertake its actions, while retaining control of the museum. In the second case, local government appears as a stakeholder since its decisions can indirectly influence the policy and actions of the museum. The exact relationship is often difficult to define because some museum resources may depend indirectly or directly on local government (housekeeping, maintenance, staff, etc.). However, in any case, museums and local governments share a general purpose of benefiting local people which should provide a foundation for strong joint collaboration.

The key driver here then is how local governments can support museums as enablers, drivers and players in local development. From that point of view many links between museums and other institutions may contribute to local development.

While many, if not most of the museums, are already working to some degree in this area of general social and economic development, for others it may be an innovation. To foster this spirit of innovation, it is in the interest of local governments to create some incentives

for museums, since they will incur upfront costs to reshape, reorganise and so on. Naturally these incentives have to be funded, with an evaluation system corresponding to the objectives.

**Box 15. Museum management models: the case of Museum of Lisbon, Portugal**

City museums are focused on the city as the point of convergence of a multitude of contents (Postula, 2015). They are multidisciplinary by nature as they focus on history, urbanism, art history, urban and contemporary art, geography, anthropology, and urban technology.

Created in the early 20th century as a history municipal museum, the Museum of Lisbon has been going through a modernisation process. The Museum's administration changed, from the traditional municipal model to a public company for culture in Lisbon, EGEAC, of which the one shareholder is the Council of Lisbon. EGEAC manages municipal museums, galleries, theatres and festivities. The change meant more administrative flexibility and autonomy, although with a strong link to the Council's values.

Whilst the main museum site buildings are being remodelled and modernised, the activities of the Museum of Lisbon have been concentrating in themes like the urban heritage landscape public awareness; the city values that differentiate Lisbon from other places (either intangible like its natural light, or tangible like the tiles' decoration); the multicultural identity since the city's origins until now, including the increasing migration movements; the urban gardens and the movements towards sustainability, among other types of projects capable of strengthening the emotional links between the city and its inhabitants. (Monteiro, 2017)

Source: <http://www.museudelisboa.pt/en.html>.

***Encapsulate the relationship with museums in a long term perspective***

This requires clear rules of regulation and funding defined not only in the short term but also in the medium and long term. A traditional difficulty faced by museums is that their relationship with local governments is designed on an annual basis, due to fiscal principles. But the time perspective of local development initiatives is generally much longer. It becomes necessary to stabilise matters with a long term perspective as regards mutual commitments, and a contractual basis can provide a solid foundation for growth.

This requires that the definition of strategies be as coordinated as possible, so that expected contributions from local government to the operation of the museum and of the museum to local development are clear and are expressed in terms which make sense to all parties.

To score highly, local government, for example, could:

- Incorporate the museum into its local development strategies
- Ensure full participation of the museum in forums and meetings on the future of the local area.
- Encourage museums to take initiatives in the cultural field as well as in other socio-economic fields.
- Organise an action programme with museums on a medium or long-term basis, and give as far as possible a mid- or long-term contractual form to these commitments.



- Create a clear financial partnership on the identification and distribution of the spillover gains created by museums.
- Commit itself to reinvesting the net revenues of museums in their future development (if local government controls this income).
- Agree with museums on a selected number of evaluation processes, based on shared objectives in order to clarify accountability.

### *Consider the needs for conservation of the collections*

The conservation of collections is generally considered as a core activity of museums. The quality of a collection will influence the potential contribution of any museum to local development. This is also linked to the ability to cover the costs related to the collection conservation and renewal, the organisation of the required physical space for storing, and preventive conservation. Here the role of local government can be highly relevant.

#### **Box 16. New approaches to museum governance: MAS, Antwerp, Belgium**

Museum aan de Stroom, known as MAS, is an award winning city museum from Antwerp. Following the creative and participatory approaches introduced during Antwerp's nomination as the European Capital of Culture in 1993, the Antwerp city council decides to bring together the collections from three different museums in a brand-new building within the old port area, as a solution to the difficulties faced by these museums in attracting national funding and as a mean of urban renewal. MAS provides support for more than 200 collectors and collections by collaborating with them to highlight the rich cultural heritage of the city. The physical proximity of collections and a common institutional framework, in terms of governance and management, allows an effective use of resources and provides flexibility to address diverse issues and themes through numerous temporary exhibitions. A comparable experience is developed with the creation of the centre for conservation of the Louvre in Lens and Liévin where the works of the Louvre will be stored and conserved. This center is created by a partnership between the museums of the Louvre and the Région Hauts de France.

Source: ICOM/ CAMOC ; [www.louvre.fr/centre-de-conservation-du-louvre](http://www.louvre.fr/centre-de-conservation-du-louvre)

To increase impact, local government, for example, could:

- Support the scientific needs of museums and mobilise specialised human and technical resources.
- Support the conservation activities of museums by organising specific spaces for storing objects or carrying out specific technical tasks.
- Support or mutualize the conservation services of different local museums.

### *Encourage and implement the pooling of resources between museums and stakeholders*

When institutions work in the same area, the pooling of resources is mutually beneficial. This should be recognised when various museums belonging to the same geographical area share common objectives. It should also apply when cultural and non-cultural institutions coordinate their programmes and resources to attain the same objective. When regulation allows the involvement of volunteers, a museum can develop stronger networks. The role



of volunteers is very important as it supports the initiatives taken by museums for local development, not necessarily because of the financial savings on wages or as a substitute for staff, but because volunteers bring new skills and help to link communities by connecting people with their heritage, as well as providing opportunities to increase social capital and, for some, improve employability. Local governments should be interested in such mobilisation, which offers another advantage: it increases local civic engagement and empowers local stakeholders.

This development of networks may also create economies of scope and scale. In order to be efficient, these processes of pooling and/or mutualisation have to be clearly designed with the relevant local government in order to avoid any budgetary conflicts. Frequently, a relevant distinction appears here between “front office” and “back office” activities.

To increase impact, local government could, for example:

- Create incentives for pooling of resources between local museums.
- Create incentives for pooling of resources between local cultural institutions and museums.
- Mutualise common services through the organisation of platforms.
- Make the local government training system available for museum staff.
- Encourage, if allowed, the mobilization of volunteers by sharing information about volunteering more widely at the local level; absorbing some of the relevant organisational costs; and designing together with museums quality standards for volunteers.

### Action options for museums

#### *Acknowledge its contribution to local development and reflect this in key documents and processes*

For a broad identification and acceptance of museum strategy—from the senior level to all other stakeholders both within and outside the museum—a common understanding of the meaning and relevance of a museum’s relationship with local development will need to be developed. An effective leadership is required to engage different viewpoints; provide alternative interpretations that have resonance and meaning; and fit all of this into a shared vision of the future that can be understood by all relevant actors and partners. This vision of the future is not static since it has to be continuously reenergised by new information, opportunities and lessons, supported by an Action Plan or Implementation Plan which clearly identifies stages and steps as well as targets and evaluation measures.

This can imply staff allocation to follow this new agenda possibly first as a part-time role, but over time it should move towards a small team of dedicated individuals and include external champions.

A strategy in itself does not guarantee the existence of a creative culture. This strategy has to be supported by continued actions and role models.

To increase impact, a museum could, for example:

- Be actively involved in the development and implementation of local, regional and/or national economic and social strategies.
- Take responsibility for key actions in these strategies, contributing to some, leading on others.

- Have a strong presence in its communities, for example, by supporting local cultural and artistic activities.
- Have a mission statement and written strategy, setting out a vision for the future of the institution and recognising its role in local development.
- Articulate a clear implementation plan to achieve its strategy and vision with clear objectives and performance indicators. A museum should provide a strategic roadmap presented in a simple format that is widely communicated throughout the museum and ensure that it is understood as a priority by staff, visitors and stakeholders.
- Ensure that there is a dedicated person in senior management responsible for the implementation of the vision and strategy.

### *Conservation as a core task*

Museums are expected to plan strategically and act ethically with respect to collections and stewardship matters. Since there are different ways to manage, house, secure, document and conserve collections, one must consider many facets of an institution's operations that, taken together, demonstrate the effectiveness of its collections and stewardship policies, procedures and practices, and assess them in the light of varying factors. The [ICOM Code of Ethics](#) and the [ICOM Committee for Conservation](#) outline responsible conservation and museum operation practices.

Good standards of conservation and knowledge production require that:

- A current, approved, and comprehensive collections management policy is in effect.
- Human resources are adequate, and staff have the appropriate education, training and experience to fulfil the museum's stewardship responsibilities.
- A system of documentation, records management and inventory is in effect to describe each object and its acquisition (permanent or temporary), its current condition, location, and movement in, out and within the museum.
- An annual audit by an external body of the inventory to ensure locations are up to date.
- The intellectual property rights resulting from the use of museum resources are designated and protected.

To increase impact, a museum should:

- Have a written mission statement and collections documents (e.g., collections management policy, collections plan, etc.) clear enough to guide collections and stewardship decisions. The corresponding program should also include strategic planning of preventive conservation.
- Organise continuous training of its administrative and technical staff concerning conservation and a system of updating information in its archives.
- Be in close contact with various departmental units of the local government to make sure that its public, visitors, collections and other sources (such as the associated data) are protected against natural and human-made disasters by making sure that its disaster risk management plan is in effect, tested, updated and actively used.
- Be vigilant about its intellectual property rights.

### *Work in networks with local development stakeholders*

Organising regular exchange and consultation meetings between museum staff and various economic and social stakeholders at the local level is a good starting point to break down formal boundaries. Moreover, the specificity of technical innovation makes more valuable the exchange of know-how or even the common delivery of some services. Examples include, informal and formal information sharing meetings and thematic retreats. The objectives are:

- To create an environment that promotes awareness of what a creative organisation entails.
- To enhance exchange and collaboration.
- To identify and remove barriers, which will lead, in the long run, to a stronger awareness of museums' relevance to local development.

Linking with issues of local and global societal relevance - cultural diversity, global warming, gender equality, ageing, demographic change – can promote interdisciplinary access to collections and research, and also link the two. It is desirable to recognise and reward external stakeholders for bringing in human (skills and knowledge), financial, and social (networks) resources that are not (sufficiently) available inside museums. This could be done through a three-stage process comprising the identification of potential external stakeholders, the evaluation of their contributions against criteria established by the museum, and the creation of different kinds of awards to recognise and sustain their contribution.

1. This process starts with the consideration of other museums located in the area, and as far as necessary, with the organisation of corresponding networks. Traditionally many kinds of networks exist in this area but the main issue is to focus the actions on maximising the impact of museums on local development, either by allowing the production of new kinds of services (economies of scope) or by alleviating the costs supported by the museums (economies of scale).
2. The networks can be extended to institutions other than museums, cultural and non-cultural. Networks with other cultural institutions such as cultural centres, theatres, publishing houses, audio visual companies increase and diversify audiences and the supply of products and services. Networks with non-cultural enterprises offer different perspectives that can not only increase the resources of the museums but make the museums better known and recognised.
3. Finally, the relevance of networks may extend to volunteers, when they are recognised by national regulation. Volunteers have always played a role in the history of museums in various ways. One of the most traditional, was through associations of friends that contributed to funding, gave objects and spent time organising and delivering museum services. This type of association is less common today, especially in rural areas. But volunteering is still a strategic resource for museums. Not only do volunteers make available qualified human resources but they can also help to bridge gaps between the perspective of museums and local development issues.

This connectivity of museums with their economic and social environment presupposes that inside the museum itself all departments are also connected so as to establish common recognition of challenges and perspectives. There should be mechanisms in place for coordinating and integrating activities across the museum. Various models could be considered: the organisation of a dedicated unit with close links to senior management; a specific person in charge of such activities; or a small centre to facilitate access to and

increased visibility of creative promotional activities. Whatever the selected model, this strategic unit should be able to have a dialogue with all departments, and avoid duplication of work both inside the museum and within the surrounding ecosystem.

Another aspect has to be considered here: to decrease costs, many museums have an interest in cooperating in the shared organisation of ‘back-office’ services. The clustering of museums is important also as a means of transforming competition between museums into a positive sum game.

To increase impact, a museum could, for example:

- Establish or be a partner in dialogue with other organisations at the local level and share its own strategy regularly.
- Establish structures such as research groups to facilitate dialogue and decision-making involving staff, visitors and users.
- Belong to and support local, regional and national networks and international museum organisations (e.g. ICOM).
- Belong to and support local networks of cultural and non-cultural institutions.
- Identify products and costs that can be shared either with other museums, cultural or non-cultural institutions.

## Practical Toolkits and Guides

- Arts for Health and Well-being, An Evaluation Framework <http://www.ae-sop.org/resources/>.
- Learning and Learning Spaces in Museums [http://online.abc.regione.emilia-romagna.it/I/libri/pdf/LEM\\_report\\_n8.pdf](http://online.abc.regione.emilia-romagna.it/I/libri/pdf/LEM_report_n8.pdf)
- Measuring the Economic Benefits of Arts and Culture, Practical Guidance on Research Methodologies for Arts and Cultural Organisations, Arts Council England, 2012
- Museum and Creative Industries Toolkit <https://www.nimc.co.uk/what-we-do/guidance-and-information/museum-and-creative-industries-toolkit/>
- Measuring Museum Impacts <http://online.abc.regione.emilia-romagna.it/I/libri/pdf/LEM3rd-report-measuring-museum-impacts.pdf>
- Museos e Industrias Creativas <https://evemuseografia.com/2017/09/12/museos-e-industrias-creativas/>.
- Open Up Museums <http://www.openupmuseums.com/>.
- UCL Museum Well-being Measures Toolkit <http://www.ucl.ac.uk/museums/research/touch/ucl-museum-well-being-measures-toolkit.pdf>.

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