

# Culture and Local Development: Maximising the Impact

## A GUIDE FOR LOCAL GOVERNMENTS, COMMUNITIES AND MUSEUMS



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A GUIDE FOR LOCAL  
GOVERNMENTS,  
COMMUNITIES AND  
MUSEUMS







# Preface

We are delighted to present the *Culture and Local Development: Maximising the Impact – A 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* that suggests 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 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 demonstrate 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.

To respond to this need, the OECD's Local Economic and Employment Development Programme (LEED) and the International Council of Museums (ICOM) partnered in 2018 to develop a guide to inform and support policy makers and the museum community. Developed with the support of an experts group, the Guide was tested by more than 20 museums and cities in OECD countries and by various ICOM committees.

The Guide explores the areas with the greatest potential for museums to contribute to local development, including economic development; urban regeneration and community development; education and creativity; and inclusion, health and well-being; as well as provides recommendations on how to mainstream the role of museums in local development.

The Guide is a learning, self-assessment and development tool that can be used:

- By **local and regional governments** to assess and improve their approaches to maximising the social and economic value of cultural heritage.
- By **museums** to assess and strengthen their existing and potential linkages with the local economy and social fabric.
- To identify concrete ways **for museums, local governments, communities and other stakeholders to partner**.
- As a **learning tool** for everybody interested in culture and heritage as lever for local development.

# Acknowledgements

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AFFISSIONE**  
ART. 663 C.P.

**LOVE  
SPRAY**  
CAUTION  
CONTENTS MAY BE  
CONTAGIOUS

**NO SLEEP  
PARKING  
ANY  
TIME**

**WE WANT YOU  
TO FUCK OFF  
WE DON'T NEED ICONS**

**# WORLD  
WIDE  
WALL**



# Introduction

## Museums as economic engines

Attention to the power of cultural heritage to attract people and the associated economic impact of museums and cultural institutions began in earnest in the 1970s. Some of the most prominent urban regeneration initiatives in recent decades (Sydney Opera House in Australia, opened in 1973, the Pompidou Centre in Paris, 1971, the Guggenheim Museum in Bilbao, 1997) aimed to consolidate high-status cultural institutions and brand the city in the global arena. At the same time, and with the emerging recognition of cultural and creative industries, many countries started looking for new engines of growth following the gradual decline of traditional manufacturing industries. Cultural activities started being seen as an alternative avenue for job creation, an idea that inspired the report 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 also hoped that cultural tourism would attract consumers and bring in new revenues. While museums had previously been viewed as places that hold cultural, educational and symbolic value, they were increasingly acknowledged as a source of revenue and new jobs. Museums, like any other actor in the economy, spend in order to carry out daily operations and the amount of spending can be, in some cases, as high as GBP 715 million in a year, as is in the case of the National Museums in the UK<sup>1</sup>. Museums generate revenues from exhibitions and also through branding and merchandising activities. In most cases, museum activities foster links with other players in creative industries as well as other sectors in the rest of the economy. 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, museums contributed USD 50 billion to GDP, supported 726 200 jobs and contributed USD 12 billion in tax revenue in 2016<sup>2</sup>. In England, the Arts Council of England estimates that more than 2 635 museums and other sites across England generate GBP 2.64 billion income and employ more than 38 000 people<sup>3</sup>.

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<sup>1</sup>Travers, T., and Glaister, S. (2004), “*Valuing museums: Impact and innovation among national museums*”, National Museum Directors' Conference, Imperial War Museum, London.

<sup>2</sup>AAM (2017), *Museums as Economic Engines: A National Report*, American Alliance of Museums, Oxford Economics, <https://www.aam-us.org/wp-content/uploads/2018/04/American-Alliance-of-Museums-web.pdf> (Accessed on 19 October 2018).

<sup>3</sup>Tuck, F., et al. (2015), *The Economic Impact of Museums in England*, Arts Council England.

## Beyond the economic impact

At the end of the 20<sup>th</sup> 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. Such factors are all important in a context of increasing global competition for talent and investment.

At the same time, the role of museums in supporting well-being, health, life-long learning and the creation of social capital became prominent. This was recognised in the seminal report *Gifts of the Muse - Reframing the Debate About the Benefits of the Arts* by the Rand Corporation that influenced a generation of culture-led local development strategies. The more recent report *Understanding the Value of Arts & Culture* by the UK Arts and Humanities Research Council in 2016 continued in this spirit.

Finally, in the age of the knowledge economy, museums can encourage local economic development by supporting creative economic activities such as design and innovation. Such activities can benefit local and international enterprises and entrepreneurs. For local governments, museums become not only one of many actors in local development, but a driver of change.

The mission of museums has been significantly enriched in recent years. 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. 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.

Museums also play a crucial role in addressing contemporary societal issues. They tackle 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.

The International Council of Museums (ICOM) has therefore made the contribution of museums to sustainable development an essential element of its agenda. The recent initiatives in this area include the establishment of an ICOM working group on sustainability (2018), the EU-LAC-MUSEUMS project (Museums and Community: concepts, experiences and sustainability in Europe, Latin America and the Caribbean) and the dedicated sessions of ICOM 25<sup>th</sup> General Conference (September 2019, Kyoto, Japan). These activities build on a longstanding experience of the international museum community including the Declaration of Santiago de Chile (outcome of the Round Table of Santiago de Chile convened by ICOM and UNESCO in 1972); the Shanghai Charter for the Protection of Intangible Heritage (2002) and the 24<sup>th</sup> ICOM Milan General Conference (2016) on “Museums and Cultural Landscapes”. According to ICOM (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 a habitable planet, social justice and equitable economic exchanges for the long term” (ICOM, 2018).

## Local government as partner and enabler

The contribution of museums to local development depends on their relations with local government. Many museums belong to, are subsidised or are placed under the tutelage of local government. Many studies have shown how the attitudes of local government can catalyse or inhibit the potential contribution of museums to local development regardless of the museum’s status. 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. When those agendas are aligned, it is easier to mobilise local resources (regulatory, financial, land and human resources) to enable the museum to realise its local development potential.



## The purpose of the Guide

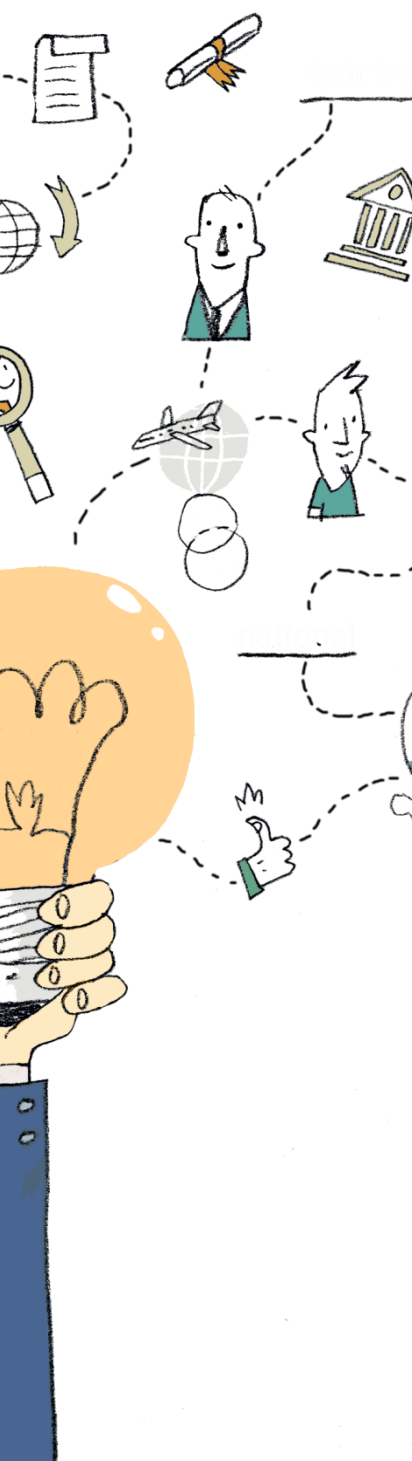
This Guide proposes concrete levers for local and regional governments and museums seeking to maximise the local development impact of heritage. Not every museum or city can or should pursue the entire range of themes addressed in this Guide. Rather, it is meant to inspire and inform possible strategies and actions that will depend on the nature of museum collections, the needs of the local community and the broader 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:

- **Museum:** The term museum corresponds to what is defined by the ICOM museum definition. The latest 2007 definition is: “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, 2007). This definition may be subject to a change as ICOM was going through a process of creating a new definition when this Guide was under preparation.
- **Local government:** Depending on the territorial organisation and devolution structure of a country, as well as on the legal status of a museum, the term local government can correspond to a municipality, metropolitan area or regional authority



# The structure of the Guide

The Guide is organised around the following five themes:

1. Leverage the power of museums for local economic development.
2. Build on the role of museums for urban regeneration and community development.
3. Catalyse culturally aware and creative societies.
4. Promote museums as spaces for inclusion, health and well-being.
5. Mainstream the role of museums in local development.

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



# 1

## Leverage the power of museums for local economic development

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Integrate museums in the local tourism development strategy.</li> <li>◆ Link museums and the business community to develop new goods and services.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Work with the hospitality industry and local cultural institutions to reach out to diverse audiences and attract new visitors</li> <li>◆ Engage with firms as well as research and education institutions to promote innovation.</li> </ul>

# 2

## Build on the role of museums for urban regeneration and community development

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Integrate museums and their surroundings in urban planning and design.</li> <li>◆ Consider museums as a space for public debates and community meetings.</li> <li>◆ Leverage museums as anchors in creative districts.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Consider museum planning and development as part of a broader urban design process.</li> <li>◆ Facilitate dialogue and awareness by serving as a safe and open place for communities.</li> <li>◆ Play a proactive role in the development of creative districts.</li> <li>◆ Valorise community assets and heritage in rural settings.</li> </ul>

# 3

## Catalyse culturally aware and creative societies

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Recognise the role of museums in education and training of young people as well as adults.</li> <li>◆ Work with museums to build resources and capacities to take a broader approach to the visitor experience.</li> <li>◆ Support a balance between meeting the needs of local audiences and tourists.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Organise visits as an experience that promotes reflection and creativity.</li> <li>◆ Provide education, training and life-long learning opportunities.</li> <li>◆ Promote cultural diversity.</li> </ul>

## Promote museums as spaces for inclusion, health and well-being

4

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Maximise the contribution of museums to social welfare through data, partnerships and resources.</li> <li>◆ Consider the role of museums in providing pathways to employment.</li> <li>◆ Integrate museums into broader approaches to improving well-being.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Build internal capacity to recognise and respond to the needs of disadvantaged groups.</li> <li>◆ Partner with relevant organisations to boost skills for employability.</li> <li>◆ Co-create programmes with other organisations to serve the needs of specific populations (homeless, imprisoned, elderly and other marginalised groups).</li> </ul>

## Mainstream the role of museums in local development

5

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Take a long-term and holistic approach to working with museums.</li> <li>◆ Support preservation, conservation and research as core functions of museums.</li> <li>◆ Consider strategies such as pooling resources to scale up the capacities of museums.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Clearly articulate the museum's role in local development and operationalise it in key documents and processes.</li> <li>◆ Maintain preservation, conservation and research as core tasks.</li> <li>◆ Partner with other relevant organisations to increase impact.</li> </ul>







# 1

## Leverage the power of museums for local economic development

### In a snapshot

In addition to preserving and creating cultural value, museums contribute to local economic development through job creation and revenue generation related to the visitor economy. More long-term benefits can arise from partnerships between museums, local entrepreneurs, businesses and higher education and research institutions that support the dissemination of new technologies and the creation of new products. Potential impacts include:

- New jobs and revenues through increased local attractiveness for tourists, talent and firms.
- Dissemination of new technologies, the creation of new goods and services and support for creativity.

Table 1. Leverage the power of museums for local economic development

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"><li>◆ Integrate museums in the local tourism development strategy.</li><li>◆ Link museums and the business community to develop new goods and services.</li></ul>	<ul style="list-style-type: none"><li>◆ Work with the hospitality industry and local cultural institutions to reach out to diverse audiences and attract new visitors.</li><li>◆ Engage with firms as well as research and education institutions to promote innovation.</li></ul>

## Rationale



In addition to preserving and creating cultural value, museums also generate economic value. The economic value that museums generate has been more widely recognised thanks to studies that quantify the direct and indirect impacts of museums. These impacts can then be compared with government funding to museums. The direct economic impact of museums is typically measured by the number of visitors, the amount of their local expenditures, and the length of their stay, as well as the number of people employed or revenue generated through ticket sales. The indirect impacts are much broader, for example, through purchases from a wider supply chain. They also include the so-called induced effects which capture the impact of tourist

expenditures and employees spending their wages locally<sup>4</sup>. Such evaluation was undertaken in 2017 by American Alliance of Museums which found that American museums generate annually USD 50 billion in GDP and USD 12 billion in taxes to local, state, and federal governments and account for 726 200 jobs. The Lénovo Institute undertook an assessment of the economic impact of Finnish Museums in 2014 and found that the regional spending by museum visitors is about three to six times the funding that museums receive<sup>5</sup>.

The economic impact clearly depends on the size, scale and resources at the disposal of museums. Worldwide, only a *happy few* museums are able to attract a significant number of visitors. While many smaller, local museums are appreciated by visitors, the vast majority of museums have untapped potential to attract many more visitors and diversify their audiences to serve various local communities and tourists. For such museums, attracting new visitors is essential. A range of options exists to help bolster visitor numbers, such as new management techniques, pricing policies, new facilities, newer forms of communication and offering of varied cultural experiences in the museum to potential visitors. All of these efforts contribute to museum budgets but also have wider economic development impacts.

Local governments can mobilise their various resources and powers to support this agenda. Urban development and efforts to improve the accessibility of museums (e.g. transport, urban signage, and parking lots) can reinforce these economic impacts. Local governments can also increase the

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<sup>4</sup> ACE (2012), *Measuring the Economic Benefits of Arts and Culture*, Arts Council England, [https://www.artscouncil.org.uk/sites/default/files/download-file/Measuring\\_the\\_economic\\_benefits\\_of\\_arts\\_and\\_culture.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Measuring_the_economic_benefits_of_arts_and_culture.pdf) (Accessed 8 July 2019)

<sup>5</sup> Piekkola, H. et al. (2014), *Economic impact of museums*, University of Vaasa, Levón Institute.

visibility of museums locally and internationally. With respect to tourism, local governments could foster cooperation with local tourist offices, lodging, food and beverage and transportation services.

Local government could also coordinate all local cultural institutions so as to offer an integrated supply that is more attractive to diverse audiences. Local governments could help pool some of the costs, mainly those related to back-office activity. Collaboration with other museums may also prove to be an important step. Curating group exhibitions and installations, co-promotion and special events are a few examples of how museums can help each other in gaining attractiveness to visitors. At the same time, attention needs to be paid to 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).

Demonstrating the economic value of museums can provide valuable arguments to “justify” government spending, but their value should not be reduced to purely an economic role. Arts, culture and heritage make a much broader contribution to local development and go beyond policies such as tourism and employment. An excessive instrumentalisation of the arts and a focus on measurable economic targets only may undermine the broader effects of heritage on local development.

### **Museums as part of a local innovation ecosystem**

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 and technology) have been helping local entrepreneurs through the safeguarding and transmitting of designs, prototypes and products. Today, museums continue to support innovation and the design of new products through the display of their collections and by their activities on “making”<sup>6</sup>. The origami inspired NASA (US National Aeronautics and Space Administration) solar panel is a good example of a crossover of art and culture and technology. Museums also foster innovation through the research and scientific work related to the conservation and restoration of their collections and associated new materials, skills and processes.

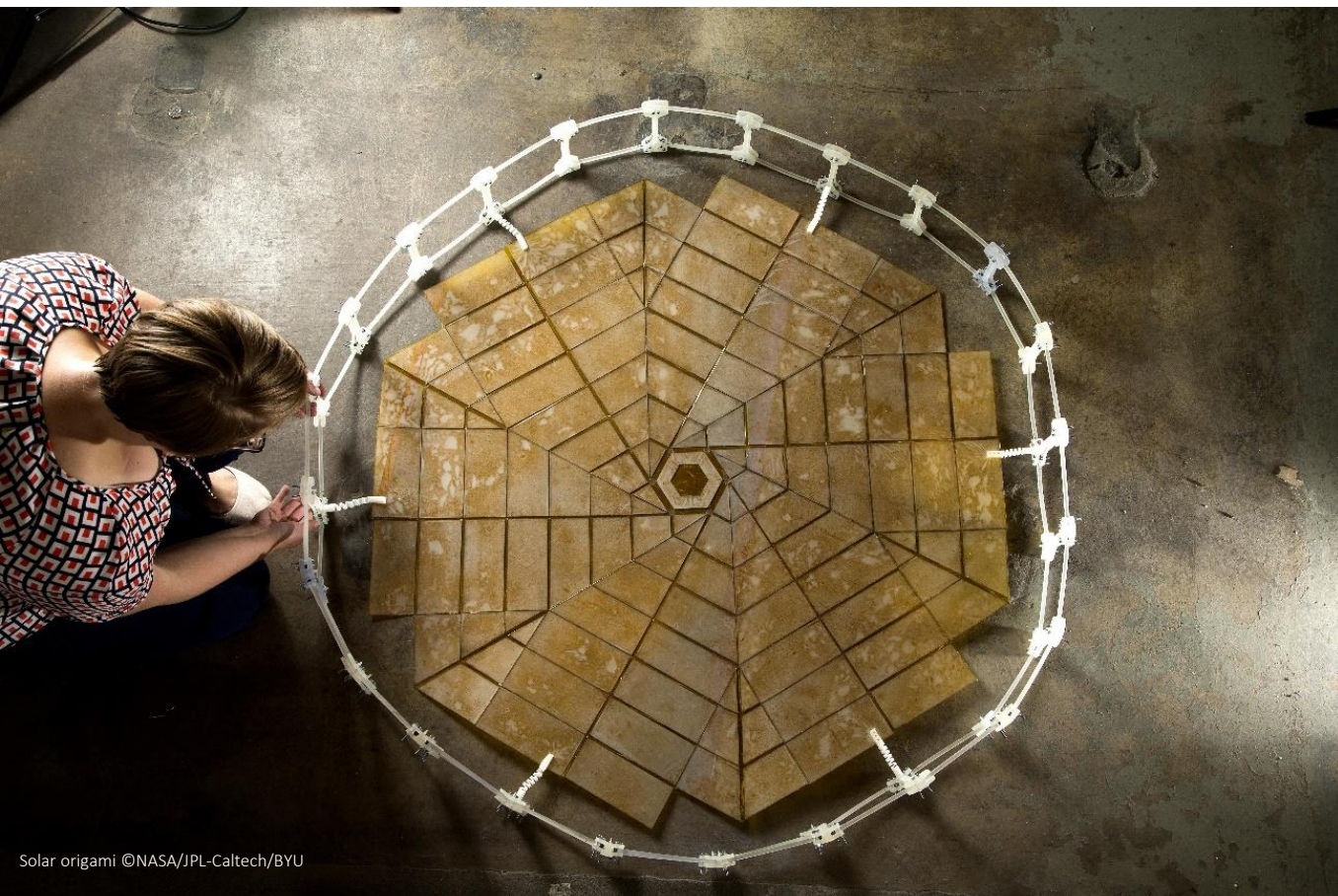
In this perspective, local government can also facilitate partnerships between museums and economic actors (artisans, SMEs, etc.), as well as local education and research institutions. Such partnerships can help the creative industries and innovation cross-feed other sectors of the local economy. Such activities may, however, present challenges, e.g. spaces for representatives

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<sup>6</sup> The “maker” movement is associated with open innovation public workshops where people can share tools and knowledge. In museum and library settings “making” is often defined as building or adapting objects using real tools and real materials and engaging learners in the process of using these tools and materials, this can include Fab Labs, 3D printing workshops etc. For more info: <https://makingandlearning.squarespace.com/>

from museums and other sectors to interact and develop such strategies are needed. 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.

There has been great interest in recent years in capturing the role of arts, culture and heritage as part of a wider innovation system. As analysed in the *Understanding the Value of Arts & Culture*<sup>7</sup> report, there are several ways cultural and creative sectors might contribute to innovation. Arts education and arts practice produce a more innovative workforce. A culturally engaged society can be more innovative. The way that the cultural sector itself innovates in ways beyond its own creative expression is a third contribution to the innovation system. The problems in accounting for the value of this to economic development are similar for science or education more generally, as capturing new knowledge and opportunities are often beyond the reach of standard economic impact measures.



Solar origami ©NASA/JPL-Caltech/BYU

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<sup>7</sup> Crossick, G., and P. Kaszynska (2016), *Understanding the value of arts & culture: The AHRC Cultural Value Project*, Arts and Humanities Research Council, pp. 92-95, <https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/> (Accessed on 19 October 2018).



# Policy options for local government

## Integrate museums in the local tourism development strategy

The promotion of museums on the international tourism market requires knowledge, investment and capacity that is often too expensive for museums to manage themselves. Local governments can help by involving museums in national and international fairs and networks. Local governments can also facilitate coordination between the activities of museums and other cultural institutions to create an attractive offer. To improve accessibility, coordinating public transportation with the opening times of visits, as well as adapting museum visiting hours to the local context, can also increase the ease of access and attractiveness for audiences. Creating integrated guest cards can be a useful tool in this area (see Box 1 for examples of various guest cards).

### Box 1. Integrated services for visitors: Salzburg and Trentino Guest Cards

Integrated passes for visitors combining access to several sites and services are a well-known model of audience development. Examples include the Salzburg Card for tourists and a trans-regional museum pass offering entry to 320 museums in a cross-border region between France, Germany and Switzerland. Trentino Marketing (Italy) worked with local tourist boards (APTs) and public-private organisations operating at a local level to launch the Trentino Guest Card (TGC) in 2013, allowing free or discounted access to a large number of services, including entry to over 60 museums and 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.

Source: [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).

The positive impact of cultural tourism depends on the length of the stay of visitors. It is therefore important to offer opportunities for leisure and hospitality alongside the core cultural attraction, without undermining the importance of the experience economy and the museums' role in defining unique experiences. Local governments should ensure quality control standards by checking that none of the service providers is making an excessive profit on museum tourism. For example, if tourism offices directly sell museum entrance tickets, they should not charge an unjustified mark-up on the price.



To increase impact, local government could:

- 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 harmonise opening hours and days for visits with local settings.
- Promote coordination between tourist offices, hotels, restaurants and museums to offer an integrated supply of services.
- Work on a fair sharing of revenue when museum tickets are sold to visitors by tourism offices.
- Promote sustainable tourism principles, by, for example, making tourism accessible to all (e.g. low-income groups, people with mobility difficulties).

### **Link museums and the business community to develop new goods and services**

Any museum can be considered as a hub of knowledge. For example, it could 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 the intellectual property rights are well defined.

To increase impact, local government could:

- Help museums to make their collections better known to local producers (including agricultural), 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 universities, science parks and researchers.
- Adapt business start-up, development and innovation support services to the needs of creative SMEs and entrepreneurs.
- Support fair management of intellectual property rights.

# Levers for museums

## **Work with the hospitality industry and local cultural institutions to reach out to diverse audiences and attract new visitors**

A potentially positive sum game exists between museums and the hospitality industry. To manage this potential, the links between museums and the hospitality industry need to be transparent. Time and effort should be dedicated on both sides to exchange information and design joint strategies.

In addition, 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. Many elements can contribute to supporting these partnerships including exchange of information, regular working sessions, and staff exchanges. Although large museums may have greater capacity to devote time and resources to expanding their partnerships with local stakeholders, smaller museums may also be engaged through the members of their boards or councils.

To increase impact, museums could:

- Seek information on local development trends, population changes and tourism trends, and disseminate these internally among its different units and departments.
- Engage regularly 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.

## **Engage with firms as well as research and education institutions to promote innovation**

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 also be considered.

An active link between museums and other knowledge-intensive economic actors, such as universities and science parks, would also be beneficial.

Innovative firms locate in science parks in order to gain access to research and technology networks. They also seek to utilise technical and administrative services and to benefit from the proximity to highly-skilled and specialised labour and research. While the connection with museums is not that evident, except for some museums of science and technology, the link with design firms can be very strong and result in new goods inspired by museum collections. Some museums may also be strong in terms of research and knowledge related to restoration materials and techniques that could apply to other sectors of the economy. 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.

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. It therefore facilitates artistic and intellectual exchange through forms of exhibition, residency and public programming as well as editorial and digital projects.

Such outreach requires clear incentives for staff to engage in knowledge exchange, starting with the review, revision or removal of administrative barriers to doing so. Incentives for staff exchange are often unclear, limited to an individual’s 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 requires funding, and the economic return of such investments may 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 a profit. However, when their collections inspire the creation and design of products (or product chains) in diverse mediums that will be marketed (from cultural activities to gifts, from books to digital material), it is perfectly acceptable for museums to benefit in a manner proportional to their own contribution. In an age when museums are always looking for new sources of revenue, intellectual property is important.

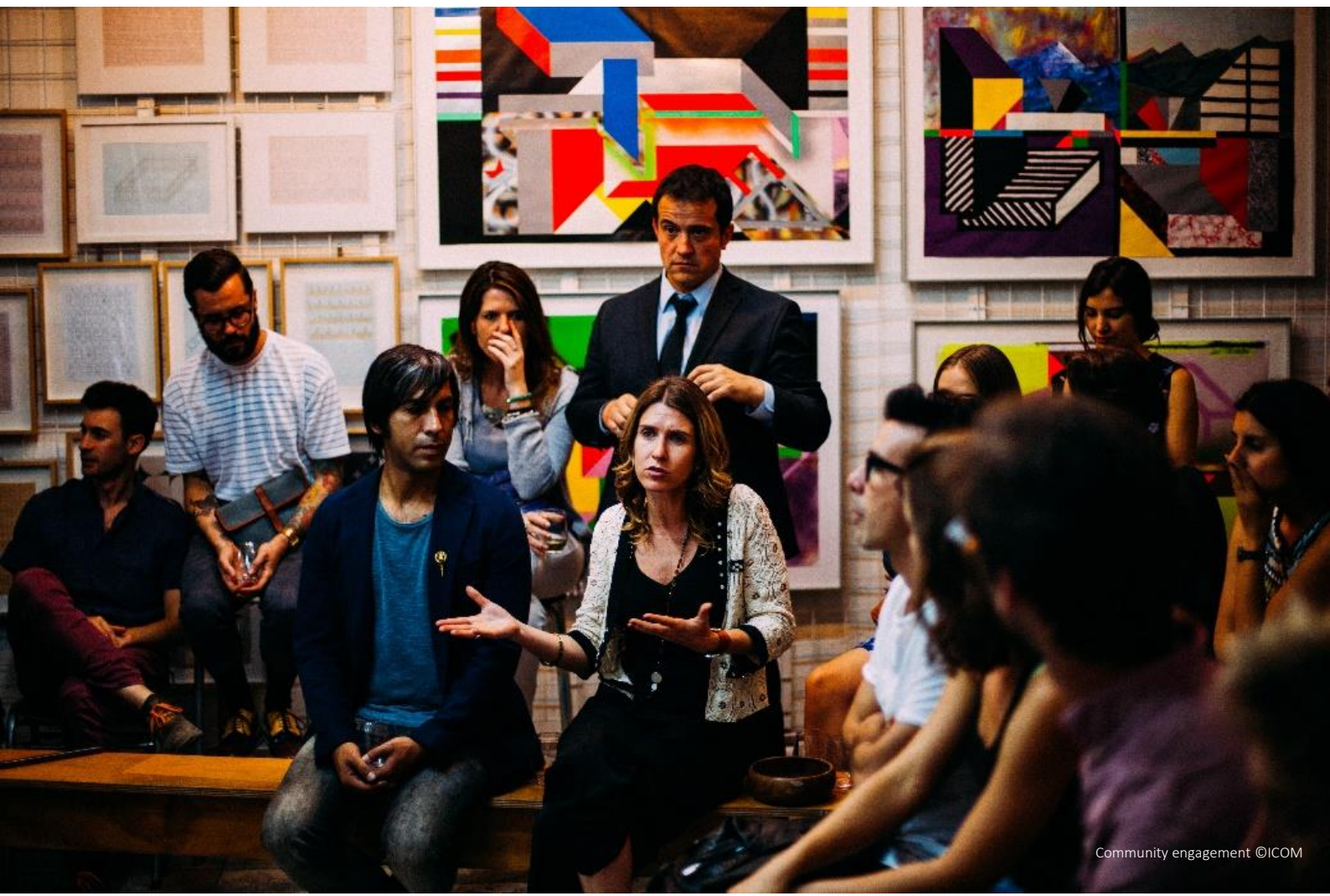
Usually attention is focused on selling products in museum shops, and it is true that souvenirs can play a useful branding role. Such attention should be extended to services and products that are not normally considered or sold in museum boutiques (e.g. video games inspired by artwork). Major museums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

To increase impact, a museum could:

- Position itself as a resource centre for economic actors (entrepreneurs, designers, artisans, SMEs, agricultural producers).



- Organise specific displays of its collections and archives in such a way that economic actors and other 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 actors (entrepreneurs, designers, artisans, SMEs).
- Use the opportunity of working with economic actors 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 staff function specialising in the advancement of the museum's intellectual property rights. For smaller museums, consider pooling resources or connecting with larger museums.
- 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.



# Annex 1. Techniques to demonstrate the economic value of cultural institutions or events

The techniques to demonstrate the economic value of cultural institutions or events (e.g. festivals) can be grouped in two categories. The first is the spending-measure techniques (e.g. economic impact assessment, economic footprint analysis) that measures actual spending by organisations, audiences and performers, and its effects on the economy. The second category considers the valuation techniques (e.g. contingent valuation, social return on investment) that try to put a price on the wider benefits people gain from culture, even in cases such as museums with free entry. Arts Council England provides the following interesting overview of these techniques and examples of their application<sup>8</sup>.

## Spending-measure techniques

Economic impact assessment	
<i>What it does</i>	It accounts for direct, indirect and induced impacts of an organisation or specific event/activity in the local economy.
<i>What you need</i>	Visitor research (profile and expenditure patterns), organisation's expenditure, a robust and conservative multiplier.
<i>What it tells you</i>	It allows you to measure the economic impact of an organization for a local and regional economy. This is typically expressed through additional visitor spending that the specific organisation is attracting to a city or region. Other economic measures include the use of local suppliers and the employment levels secured by the organisation.
Economic footprint analysis	
<i>What it does</i>	Economic footprint analysis focuses on measuring the size of an organisation's activities, and comparing it with the national economy as a whole. This method is more often used to measure the size of the creative industries, rather than cultural institutions. Economic footprint analysis includes two measures, typically: employment (number of people who work for that organisation) and Gross Value Added (value of an organisation's total sales or revenue less its expenditure on goods or services purchased from other organisations). Sometimes it also includes indirect impact on the GVA of firms directly supplying the organisation; and induced impacts on the GVA of firms outside the supply chain, as a result of the expenditure by the organisation's employees and those in its supplier firms.
<i>What you need</i>	Expenditure and gross output (output value) of the organisation.
<i>What it tells you</i>	GVA indicates the contribution of an organisation or activity to the economy as a whole.

<sup>8</sup> ACE (2012), *Measuring the Economic Benefits of Arts and Culture*, Arts Council England, [https://www.artscouncil.org.uk/sites/default/files/download-file/Measuring\\_the\\_economic\\_benefits\\_of\\_arts\\_and\\_culture.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Measuring_the_economic_benefits_of_arts_and_culture.pdf) (Accessed 8 July 2019)

## Valuation techniques

### Contingent valuation

<i>What it does</i>	Contingent valuation measures the value that parts of the population put on an arts, cultural or heritage organisation. It aims to estimate the extent to which consumers benefit from a product or service, over and above the price they pay for it. This method thus allows for a value to be put on things or activities that do not have a conventional market price, such as visiting a free museum.
<i>What you need</i>	Extensive primary research with those attending/visiting and not attending/visiting.
<i>What it tells you</i>	It reveals a monetary value that people place on a particular organisation or service.

### Social return on investment (SROI)

<i>What it does</i>	SROI is a way of understanding the value of an organisation's activities based on their effects on the organisation's stakeholders and audiences. It begins by establishing who all the stakeholders for an organisation are, and how the organisation might have an impact on them, both positively and negatively. The next stages involve assessing which are the most important impacts, and whether they can be measured either quantitatively or qualitatively. Importantly, the focus on getting stakeholders to participate in defining value and impact means that SROI is a non-comparable methodology.
<i>What you need</i>	Primary as well as secondary data, extensive research expertise and stakeholder involvement.
<i>What it tells you</i>	The method allows you to monetise how much a public investment returns in terms of social outcomes.

Source: adapted from *Measuring the Economic Benefits of Arts and Culture*, Arts Council England, 2012





# 2

## Build on the role of museums for urban regeneration and community development

### In a snapshot

Museums are places that contribute to both the physical and social design of many cities. 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 of different communities when many traditional meeting places are disappearing. Potential outcomes could be:

- International branding and increased territorial attractiveness.
- Economic diversification, new jobs and revenues through the development of cultural and creative quarters.
- Better quality of life.
- Higher level of social capital.

Table 2. Build on the role of museums for urban regeneration and community development	
LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Integrate museums and their surroundings in urban planning and design.</li> <li>◆ Consider museums as a space for public debates and community meetings.</li> <li>◆ Leverage museums as anchors in creative districts.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Consider museum planning and development as part of a broader urban design process.</li> <li>◆ Facilitate dialogue and awareness by serving as a safe and open place for communities.</li> <li>◆ Play a proactive role in the development of creative districts.</li> <li>◆ Valorise community assets and heritage in rural settings.</li> </ul>



## Rationale



A prominent element of the contribution of museums to local development is their impact on urban regeneration, the emergence of vibrant cultural and creative quarters and the creation of new bridges between and within communities. The cultural force of the city and its built environment plays a significant role in shaping people's sense of identity. In this context, museums are not just places where collections are exhibited. They symbolise shared heritage and identity as well as a sense of the past, present and future around which a community is organised. The relative permanence of buildings and land, means they are not only sources of memory and reflection but also of

contest over the control and meaning of space itself. Museums can therefore be considered a kind of public art serving many goals: animating public debates, creating connections and giving meaning to new places.

Historically, the most prominent urban regeneration initiatives (Sydney Opera House in Australia, Pompidou Centre in Paris, and Guggenheim Museum in Bilbao) aimed to consolidate high-status cultural institutions, cater to educated cultural consumers and brand the city on the global arena. Today, with the recognition of the growth of cultural and creative industries, an increasing number of local governments centre urban regeneration strategies around the development of cultural and creative districts as spaces for creative production, often in live-work locations. This in turn takes urban land out of the economic cycle of under-use and devalorisation, and increases its economic value. To achieve these goals, local governments use a range of instruments, including affordable housing requirements, subsidising rents on workshop space in cultural districts for artists, artisans, and designers, and aligning innovation, start-up and business development services to the needs of creative sector professionals. These efforts aim not only to support an innovative work force, but also to change the identity of the place as creative and modern rather than decaying<sup>9</sup>. In addition, the recognition of the benefits of cultural participation has led many local governments to seek to widen access to and participation in the arts, support local cultural production, and utilise heritage and the arts to strengthen community identity. To achieve this, local governments turn vacant properties into community cultural centres, fund arts education, and stimulate interest in local heritage and culture<sup>10</sup>.

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<sup>9</sup> Zukin, S. and Braslow, L. (2011), "The life cycle of New York's creative districts: Reflections on the unanticipated consequences of unplanned cultural zones", *City, Culture and Society*, Volume 2, Issue 3, pp. 131-140, <https://doi.org/10.1016/j.ccs.2011.06.003>

<sup>10</sup> Grodach, C. and Loukaitou-Sideris, A. (2007), "Cultural development strategies and urban revitalization", *International Journal of Cultural Policy*, Volume 13, Issue 4, pp. 349-370, <https://doi.org/10.1080/10286630701683235>

In urban regeneration, the challenge is to make the museum a centre of city life and foster the development of networks and communities and to stimulate the creation of a more liveable environment. This can be achieved through different means. Getting the public space right is one of important elements in this context. The new public spaces need to work well in terms of integrating into the broader urban fabric, and encouraging people to linger and interact. It is also important that public space connects with local streets with high pedestrian movement, to ensure that people “cross the space” as they go about their daily lives, as opposed to it being a dead end. In addition, to attract local residents it is important to ensure that the museum builds on people's local sense of belonging as opposed to seeming “parachuted in”. It is important to tease out local distinctiveness and avoid the homogenisation of urban space.

### Box 2. Getting the public space right in urban regeneration projects

The Promenade des Arts in Nice, France, is an example of a public space that works well. It sets the Nice National Theatre and Modern Art Museum into an accessible long green park full of local people and children. Similarly, the Baltic Centre for Contemporary Art in Newcastle, UK, has been designed to give new life to the Newcastle Gateshead Quayside, while the Contemporary Art Centre in Marseilles by Kengo Kuma is also hoped to help attract new people to the water front. It is also important to build a sense of ownership for the new art museum amongst local residents. The new Contemporary Turner Gallery in the seaside town of Margate, UK, uses a programme called “Art Inspiring Change” to link into a programme of local urban regeneration. In Newcastle there has also been a campaign to promote public art connected with the Baltic Centre for Contemporary Art, with exhibits in prominent public spaces across the urban area. Public art (i.e. sculptures in public spaces) can be used as a participatory tool for urban renewal. It can also brand the whole area as an art space.



There are risks associated with regeneration projects that need to be addressed. Projects that lead to a massive increase in tourism or that target only privileged groups in society may have negative effects. These and other factors can contribute to population displacement and gentrification and the crowding out of artists and creative sector professionals through increased property and rent prices. The prioritisation of mainly economically lucrative activities in the short term can also neglect a local population. As a result, a cultural district that begins as a space for creative producers risks becoming a space for creative consumers. These risks need to be tackled by both local governments and museums to ensure that the urban regeneration process keeps the local community, artists and creative sector workers at the heart of regional or city life.

The role of museums in creating social and economic impact is not restricted to urban settings. Many museums in rural areas help to identify distinct rural communities as tourism destinations. Some museums have been able to

collect tangible expressions of cultural beliefs and traditions specific to a certain area or community. As an example, the launch of the Museo delle Maschere Mediterranee di Mamoiada in Sardinia, Italy has not only been able to increase the tourism attractiveness of the Mamoiada village, but also brought about a change in the way the locals perceive their territory. It has led to less emigration of locals and can be seen as a successful case of sustainable community development where the museum had a central role to play<sup>11</sup>.

Many elements make the assessment of urban regeneration impacts difficult. For example, such studies may focus only on short-term, not long-term effects in part due to limited resources. Such studies also tend to over-emphasise economic benefits and underestimate social costs and benefits. Museums need to rethink the relationship with the community and develop outreach strategies that involve the local community in ways that build social capital in addition to economic benefits. This also needs the involvement of the local governments in assisting this so-called “community museology” (a close integration of a local community in the actions of the museum; in rural areas this often includes discovery trails leading from the museum to discover the local country side, etc.) in addition to developing the location as a tourism destination<sup>12</sup>.



<sup>11</sup> Iorio, M., and Wall, G. (2011), “Local museums as catalysts for development: Mamoiada, Sardinia, Italy”, *Journal of Heritage Tourism*, Volume 6, Issue 1 pp. 1-15.

<sup>12</sup> Crooke, E. (2008), *Museums and community: ideas, issues and challenges*, Routledge.



### Box 3. Partnering for urban regeneration

The Montreal Museum of Fine Arts (MMFA) in 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 CAD 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 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. It has become a mixed-use development for about 3 000 inhabitants on a space of nearly 3 hectares. 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 decorate public spaces.

Helsinki City Museum plays a central role for the conservation of buildings and the built environment with heritage value. Given 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 renovations of the urban environment. Its activities include conserving the built heritage owned by the city and private citizens and supervising the conservation and renovation of state-owned buildings



Helsinki City Museum ©Juho Nurmi

such as universities and churches. It also supervises 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: [www.helsinginkaupunginmuseo.fi](http://www.helsinginkaupunginmuseo.fi); [www.bouygues-immobilier-corporate.com](http://www.bouygues-immobilier-corporate.com)

# 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 city centres, in prestigious buildings, and surrounded by parks and gardens. They can physically give a specific flavour to the historic urban landscape and stimulate the development of new creative activities in the area. At the same time, they are strategic meeting places, offering spaces that valorise variety and diversity. In their urban regeneration efforts, local governments need therefore to take into consideration both the physical and social dimensions that contribute to the quality of urban life.

## **Integrate museums and their surroundings in urban planning and 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 the museum's values and mission:

- Use the museum as a platform for debates and public hearings on urban design and the 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.
- Get the new public space around the museum right:
  - Set up multidisciplinary teams (urban planners, architects, museums, community groups) to obtain a holistic view of the urban space.
  - Set up new public spaces to integrate into the broader urban fabric, connect with local streets with high pedestrian movement, and encourage people to interact.
  - Consider much less expensive but effective ways to engage in the space e.g. good seating, free game and play areas.
- Ensure that there are spin-off effects in terms of cafes, shops and other local activities in places where there is good pedestrian movement.
- Consider the museum as not only a place for collections but also a permanent source of diverse activities, which contribute to the local collective welfare.

## Consider museums as a space for public debates and community meetings

In addition to attracting people to visit their collections and for educational activities, museums can also serve as an inclusive and inspiring space for public debates, hearings and community meetings, including in rural areas.

To support museums in this role, local government can:

- Encourage community participation by publicising and sharing information about events, and providing transportation services.
- Support the organisation of educational activities in museums, such as training courses or workshops for amateurs.
- Co-organise with museums planning meetings and public hearings related to urban planning, rural development and cultural policy.
- Support museum outreach programmes, visiting programmes and other efforts to involve and serve communities and citizens outside their walls.

## Leverage museums as anchors in creative districts

Successful cultural and creative districts become places where artists, local producers, artisans, designers and citizens create new urban environments. They can generate cultural and economic benefits, and may also address urban inequalities and population exclusion. City strategies to support the emergence of cultural and creative districts need to take into account that the development of creative places is:

- Rooted in the ways in which knowledge is formed and shared in the creative industries.
- 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 cultural vibrancy, making it part of the experience economy.

To support the development of cultural and creative districts, local government could:

- Promote the museum as an artistic and creative centre by organising residency programmes for artists, urban planners, designers, museum professionals and urban activists.
- Align training, innovation and business start-up and development services to support creative entrepreneurship.
- Support linkages with cultural and creative industries and knowledge-intensive institutions to produce new meanings, goods and services.
- Consider subsidising rents on workshop space in cultural hubs for artists, artisans and designers.

# Levers for museums

## Consider museum planning and development as part of a broader urban design process

Museums are often seen as places that lend both branding and meaning to the life of cities. This concerns not only new museums but also existing museums undergoing renovation or expansion. To provide new public spaces, construction, renovation or expansion plans can include gardens, parks or external event spaces. In addition, the overall design and functioning of museum buildings can also be more generally rethought to consider their relationship with the surrounding urban vernacular while also taking into account potential environmental impacts. Such a perspective not only applies to large projects and museums. Smaller community and participatory museums can also have an important impact on the local urban fabric, enhancing the distinctive character of a place and its appeal to visitors.

To increase impact, a museum could:

- Assess construction and renovation projects on the basis of their impact on urban design as well as the specific needs of the museum:
  - o Participate in or initiate multi-disciplinary teams to define the urban design and the use of public space around the museum.
  - o Consider and manage, to the degree possible, the surrounding cultural and natural landscapes (squares, gardens, parks, etc.) as an extension of the museum into the local urban fabric.
  - o Consider the impact of the construction and renovation projects on the natural environment, energy consumption, environmental sustainability and climate change.
- Design physical spaces that facilitate access for local residents and tourists, including outside of normal opening hours.
- Allow for more flexible internal spaces that can accommodate different types of experiences such as workshops, exhibitions or informal gatherings.



## Facilitate dialogue and awareness by serving as a safe and open place for communities

How can museums 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, build community trust and contribute to raising the level of local social capital.

### Box 4. 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 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 a geographic focus (city, region or district museums) at the centre of their urban policy planning processes.

For example, the municipality of Paris together with Pavillon de l’Arsenal, through its Reinventing Paris project invites experts, architects, the thinkers, artists and many others to develop and share new and innovative proposals to revive the city’s various sites and stimulate a creative process in order to explore new ways of remaking the city of Paris. STAM Ghent City Museum and the local municipality have set up a consultation and public hearing process to understand citizens’ expectations for the future of local churches, as many of them were no longer actively used. Another example is the Stockholm City Museum, whose expertise 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 sites and buildings of special historical interest are preserved and developed in a way that takes into account their assets. In France, the Louvre-Lens has developed a new centre for urban life in a deprived area in Lens, with the museum and its parks at the core of the old mining district, combining exhibitions on the Louvre collections and regional cultural heritage.

*Source:* pavillon-arsenal.com/en/; www.reinventer.paris/en/; stamgent.be/en/; stadsmuseet.stockholm.se/in-english/; www.louvre-lens.fr.

Museums use various strategies to reach this objective. They can promote exchanges between different communities around a common theme in order to overcome differences among cultural traditions, including those that may be reflected in some parts of collections. They can also organise thematic activities to build connections between and within communities by addressing themes such as aging, well-being, welfare, migration, gender, LGBTQ+, social and economic polarisation, forced eviction, decolonisation, equity, xenophobia, climate change, and populism.

Many museums use participatory curating practices (both in terms of exhibition and activities) and co-creation to give space to communities to “make” and “do” things in the museum. This can include exhibitions, new narratives and creative public events such as community festivals, yoga classes, knitting circles and so on. It is important to consider smaller-scale activities like these as soon as discussions on the (re)construction of the museum start.





It is also important to reach out to communities that are not traditional users of museums, either for cultural or economic reasons. The objective is not to just bring new types of visitors into the museum, but also to work in different and smaller places located in different kinds of buildings connected to the central site and, where possible, bringing art, culture and heritage to disadvantaged neighbourhoods. This outreach is particularly important in rural areas.

To increase impact, a museum could:

- Consider and organise itself as a centre for associations and local actors for the conservation and celebration of the cultural heritage of the area, which may extend beyond the specificity of its collections.
- Use participatory curating practices and co-creation to give space to communities to “make” and “do” things in the museum.
- Organise thematic cultural exhibitions or other activities that forge connections between and within communities.
- Consider outreach as a process to engage disadvantage neighbourhoods and communities.
- Particularly for museums in cities, 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 5. 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.

Source: [mbam.qc.ca/en/](http://mbam.qc.ca/en/);  
[fiertemontrealpride.com/en/](http://fiertemontrealpride.com/en/)



## Play a proactive role in the development of a creative district

Cultural investment and activities are increasingly seen not only as a way to understand the city but to change it. This encompasses not only constructing or renovating museum buildings but also supporting the emergence of vibrant cultural districts. Cultural districts can be drivers of regeneration as they connect creativity, entrepreneurship, cultural production and cultural consumption. Museums can help anchor such districts by hosting scientific activities, inspiring designers, and acting as places for knowledge exchange. Very often, only specific departments in a museum are directly involved in such activities, but a broader approach can help reinforce these connections and ensure the provision of adapted premises and resources.

### Box 6. 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 large 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. It houses research firms, museums, university campuses, and offices for many 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, the Swedish science and innovation initiative, 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.



Source: [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:

- 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 by artists, local producers, artisans, designers, SMEs and other firms.

- Participate in local initiatives that provide innovation, start-up and business development support to SMEs, entrepreneurs and creative professionals.
- Consider late opening hours to capitalise on the museum's potential to contribute to the night time economy of the area.

### Valorise community assets and heritage in rural settings

The role of museums in rural communities has received much less attention than urban or metropolitan areas. The term “rural” may encompass very different realities from small towns to settlements in very remote or isolated areas. Some formerly rural areas have also seen recent population growth as the result of out-migration from cities, and may now be considered more suburban. In such places, museums can contribute to the diversification of activities (in the same way as in cities) as the profile of rural residents who participate in arts and culture is similar to that of city dwellers.

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, rural residents often rely on neighbouring cities for cultural activities and museums.

Rural museums, especially in areas without a major tourist site, may need to rely even more upon pooling of back-office activities, organisation of common exhibitions and the support of volunteers. They can also benefit from new technologies and creating networks with larger museums in neighbouring cities or internationally.

#### Box 7. Museums and rural development: Baksı Museum, Turkey

The Baksı Museum in Turkey aims to breathe new life into and stimulate the economy of the Bayburt region, one of Turkey's regions most heavily impacted by population loss from out-migration. The museum brings together a contemporary art collection made up of works by leading artists with 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 hindered by out-migration, and to contribute to the sustainability of cultural memory.



Source: en.baksi.org



To increase impact, a museum could:

- Serve as a centre for associations and local actors involved in the conservation and valorisation of local cultural heritage, which may extend beyond the specificity of its collections.
- Mobilise and support as far as possible volunteers.
- Work with networks of other museums or cultural and social institutions, including in large cities and other countries, for example for:
  - o The use of conservation and restoration labs and utilities.
  - o To develop new exhibitions and programmes.
- Pool some inputs and resources where possible with other cultural or local government institutions, starting mainly with back office functions.









# Catalyse culturally aware and creative societies

## In a snapshot

Museums have mainly been created to increase cultural awareness and education. With time, this objective has become more complex to also encompass training and life-long learning, and not only for native-born populations but also immigrants and other marginalised communities. A museum's mission is also to promote reflection and self-awareness by providing opportunities to audiences to learn more about their environment and themselves through museum collections. They can change the way people think about many past and contemporary issues and can challenge misperceptions and rigid modes of thinking. By displaying an inventory of past creativity, museums help promote an understanding of why and how things have been created. In that very sense, they may promote a broader culture of creativity.

Potential outcomes include:

- Knowledge development and upskilling.
- Increased levels of self-confidence.
- More culturally aware and open communities.
- Diffusion of creativity.

Table 3. Catalyse culturally aware and creative societies

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Recognise the role of museums in education and training of young people as well as adults.</li> <li>◆ Work with museums to build resources and capacities to take a broader approach to the visitor experience.</li> <li>◆ Support a balance between meeting the needs of local audiences and tourists.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Organise visits as an experience that promotes reflection and creativity.</li> <li>◆ Provide education, training and life-long learning opportunities.</li> <li>◆ Promote cultural diversity.</li> </ul>

## Rationale



Providing access to collections and supporting education have always been important aspects of museum activity. When they were first created, museums were associated with libraries and archives as the main tools for artistic and cultural development. In a creative economy, these seminal dimensions of museums remain important as they disseminate knowledge on human creativity.

As opposed to other institutions such as schools and universities, the knowledge transmitted through museums often originates from emotions experienced in front of an artefact or specimen, developed through an inductive process. This experience-based knowledge can contribute to boosting such skills as understanding, valuing and self-confidence. This is one of the reasons why cultural engagement is often seen as an effective tool, for example, to re-engage young people when educational systems fail to connect with them.

Cultural engagement may help to promote cultural awareness, sensitivity, and acceptance. Art forms such as drama, literature or film might be more obvious candidates than museum visits for catalysing empathy. However, museums, also, are spaces for cultural dialogue providing opportunities to better understand the situation of the “other”.

The result will depend on the degree to which the visit is organised as an experience that both frees the emotions and provides the information necessary to understand the significance of an object or artefact. In addition, if museums are to be seen as sources of personal, cultural, and social learning experiences, then they need to not just communicate with the visitors but also listen to them and understand their social context<sup>13</sup>. This requires a good understanding of visitors’ profiles, ideally going beyond the usual information on the place of origin and age to also include other socio-demographic variables and, if possible, analysis based on behavioural information. Follow-up engagement is also important in order to foster transformative experiences<sup>14</sup>.

The emergence of new digital technologies is transforming the ways in which cultural goods and services are produced and consumed. This in turn changes the traditional forms of audience engagement and cultural participation. The emergence of new media distributors (e.g. Spotify, Netflix) as well as open platforms (e.g. collaborative platforms (Wikipedia), content communities

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<sup>13</sup> Chang, E.J. (2006), “Interactive experiences and contextual learning in museums”, *Studies in Art Education*, Volume 47, Issue 2, pp. 170-186.

<sup>14</sup> Anderson, D. et al. (2007), “Understanding the long-term impacts of museum experiences”, in *In Principle, in Practice: Museums as Learning Institutions*, pp. 197-215.

(YouTube, Instagram), social networks) have enabled massive production of content and instant diffusion and circulation. The *Culture 3.0 concept* developed by Pier Luigi Sacco highlights that because of these changes the separation between producers and audience is gradually being removed which results in a blurred continuum of active/passive participation. From a local development perspective, this means that the production of value moves to the social domain and connects to many dimensions of civic functioning: innovation, welfare, social cohesion, life-long learning, social entrepreneurship and soft power. In this context, museums evolve from catering to a passive audience towards becoming participative platforms allowing for various forms of direct engagement and co-creation. Museums can create value as innovation hubs, welfare hotspots, sustainability facilitators, and social cohesion gateways. They can also play a key role in stimulating active citizenship (Sacco, P.L. et al. 2018, Sacco, P.L. 2013).

Developing museums as places of learning and social experimentation involves costs, a committed and skilled staff and efficient mechanisms that allow knowledge sharing among museums. Partnering with education and training providers, community groups and third sector organisations is an effective way to develop and deliver activities in this area.



## Policy options for local government

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. It is very important for local government to acknowledge that the collections and archives of museums constitute useful resources for these purposes.

### Box 8. 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, 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.

Source: [educart.ca/en/](http://educart.ca/en/).

### Recognise the role of museums in the education and training of young people as well as adults

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

To increase impact, local government could:

- Clarify the mandate of museums by recognising their role in education and training.
- Recognise the role of museums in education, adult training and life-long learning in strategic local government documents and programmes.
- Support the elimination of physical and cognitive barriers to access museums.
- Ensure museums are eligible for financial support through education, training and employment initiatives.



- Facilitate cooperation between relevant local institutions such as schools, technical and vocational and education training providers, universities, and employment services.

### **Work with museums to build resources and capacities to take a broader approach to the visitor experience**

Organising experiences requires resources such as time and space that go beyond those needed for a traditional visit. This may require resources including staff that many museums do not have. Local government can support the specific organisation and availability of the internal and external spaces of museums, and make museums eligible for funding for social projects.

To increase impact, local government could:

- Discuss the need for these experiences with museums in the context of a broader local development strategy.
- Ensure museums are legally eligible for funding for social projects.
- Make spaces available outside museums if required.





## Support a balance between meeting the needs of local audiences and tourists

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

To increase impact, local government could:

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



# Levers for museums

## Organise visits as an experience that promotes reflection and creativity

A well-organised visit that can become a source of reflective experience requires space, documentation and written or audio-visual support, and cultural mediators (the intermediaries between the artists, their works and the general public) to enrich traditional displays. It will also cater for different visitor profiles with diverse learning styles. The use of digital technologies can stimulate cultural participation and co-production.

To increase impact, a museum could:

- Organise the visit as an experience that stimulates creativity.
- Adapt information to different visitor profiles and learning styles.
- Promote participatory curating and community engagement in museum programming and activities, including through digital technologies.

## Provide education, training and life-long learning opportunities

Engagement in creative activities, art practices, and educational activities outside of traditional educational settings, can help build self-esteem and confidence as well as soft-skills, and help to re-engage young people who have dropped out of school. With the combined expertise of museum professionals and the staff of local employment, training and education institutions and other community groups, such programmes can effectively target and meet the needs of these groups, while addressing specific local development bottlenecks (see further discussion in the next chapter).

### Box 9. 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 co-design and co-teach 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.

Source: <https://mcchicago.org/Learn/Schools/SPACE>.

To increase impact, a museum could:

- Seek information on the educational and professional training needs of specific priority populations identified by local governments and civil society organisations.
- Assess own potential for education and professional training according to the nature of its collections, work and operation.
- Build staff competences and skills to deliver such activities.
- Outreach to local education and training institutions to co-design learning activities and explore opportunities for joint funding.
- Design a corresponding budget and proactively apply to funding outside of traditional museum sources to implement such educational and training programmes.
- Consider both internal and external spaces to deliver such programmes, while bearing in mind relevant protection and conservation measures.

### Promote cultural diversity

By providing a safe and inspiring place for cultural dialogues, museums may help in building a better understanding of cultural diversity and sensitivity, bridging gaps between and within communities. Along with other art forms such as drama, literature or films, museums can also provide opportunities to better appreciate the situation of the “other”.

#### Box 10. 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 is modern Dutch-language hip-hop, also originating from disadvantaged 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.



Source: [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:

- Create opportunities to connect and co-create with communities through exhibitions and presentations, while being inclusive of all types of visitors, including people with disabilities.
- Reach out to communities 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.







# Promote museums as spaces for inclusion, health and well-being

## In a snapshot

Traditionally, local governments do not consider museums as direct actors in social development beyond their educational role. However, museums increasingly contribute to individual and collective well-being. Their potential contributions, for example, to health are particularly important in the context of ageing populations. Other initiatives relating to school drop-outs or the rehabilitation of ex-offenders and the improvement of self-confidence are also significant, but are sometimes neglected since their effects are difficult to evaluate and are only evident in the long term. Local governments could consider museums as resources for both building social capital and promoting social welfare and support the links with social institutions that intervene at the local level. In turn, museums need to build their internal capacities to be more pro-active in this field.

Potential outcomes relate to:

- Changing people’s perception about their needs and problems and making them more proactive in improving their own lives.
- Raising people’s well-being with special consideration for marginalised groups.
- Giving people more self-confidence, upgrading their capacities and improving employability skills.
- Improving social cohesion.

Table 4. Promote museums as spaces for inclusion, health and well-being

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"> <li>◆ Maximise the contribution of museums to social welfare through data, partnerships and resources.</li> <li>◆ Consider the role of museums in providing pathways to employment.</li> <li>◆ Integrate museums into broader approaches to improving well-being.</li> </ul>	<ul style="list-style-type: none"> <li>◆ Build internal capacity to recognise and respond to the needs of disadvantaged groups.</li> <li>◆ Partner with relevant organisations to boost skills for employability.</li> <li>◆ Co-create programmes with other organisations to serve the needs of specific populations (homeless, imprisoned, elderly and other marginalised groups).</li> </ul>



## Rationale



Museums have not always been considered as drivers of inclusion, health and well-being. However, the relationship between culture, well-being and health is now at the centre of an important amount of experimentation and research<sup>15</sup>. Early longitudinal studies in the 1990s 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 life expectancy, but also to document culture's effects in terms of perceived quality of life and well-being<sup>16</sup>.

There is a growing awareness that public health issues need to be addressed holistically, taking into account issues of belonging, place and meaning, as well as physical ailments. This will require collaboration across a wide range of organisations, beyond just traditional health services. Museums can be a partner in these collaborations.

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 were created as early as the 19th century. Today, multi-agency partnerships are formed by arts, culture and heritage organisations, local authorities, and public and charitable agencies. For example, doctors who are a part of the association Médecins francophones du Canada, have started to prescribe visits to Quebec's Montreal Museum of Fine Arts. Such practices are derived from the social model of health that uses community-based 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 health and well-being.

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<sup>15</sup> See, for example, Weziak-Białowolska, D. (2016), "Attendance of cultural events and involvement with the arts: impact evaluation on health and well-being from a Swiss household panel survey", *Public Health*, Volume 139, pp. 161-169, <http://dx.doi.org/10.1016/j.puhe.2016.06.028>; Thomson, L. and H. Chatterjee (2016), "Well-Being With Objects: Evaluating a Museum Object-Handling Intervention for Older Adults in Health Care Settings", *Journal of Applied Gerontology*, Volume 35, Issue 3, pp. 349-362, <http://dx.doi.org/10.1177/0733464814558267>; Weziak-Białowolska, D. et al. (2018), "Involvement With the Arts and Participation in Cultural Events-Does Personality Moderate Impact on Well-Being? Evidence From the U.K. Household Panel Survey", *Psychology of Aesthetics, Creativity, and the Arts*, <http://dx.doi.org/10.1037/aca0000180>.

<sup>16</sup> Grossi, E. et al. (2012), "The interaction between culture, health and psychological well-being: Data mining from the Italian Culture and Well-Being project", *Journal of Happiness Studies*, Volume 13, Issue 1, pp. 129-148.

The social dimension of the work of museums is 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, health, unemployment, age, illiteracy, disability and detention. Targeted work with groups like these can change their self-perceptions, making them more proactive in improving their own lives and upgrading their skills.

With respect to museum work with ex-offenders, it is relevant to note that the analysis of how offenders move away from criminal activity 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 themselves, but they can make a contribution by working in prisons and with ex-offenders after they have been released.

**Box 11. 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 (MMFA) also has a programme 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 led 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.

*Source:* [louvre.fr/en/masterpieces-poissy-prison](http://louvre.fr/en/masterpieces-poissy-prison); [mbam.qc.ca/en](http://mbam.qc.ca/en); [csjr.org/en](http://csjr.org/en).





Another important way in which museums are fostering inclusion is by focusing on activities to welcome and engage refugees. An example is that of the Victoria and Albert Museum in the United Kingdom where refugees from various countries such as Rwanda, Uganda, and Iraq, were employed as museum guides who conducted tours in the museum galleries by connecting museum objects with their personal stories. More traditional approaches focus on sensitising viewers about the situation of immigrants, refugees and minority ethnic groups mainly through heritage displayed in the temporary or special exhibitions.

This does not mean that museums are hospitals, social centres or employment agencies but rather that they can be useful partners for such institutions. Several factors need to be taken into account when developing such partnerships and joint programmes.

The distribution of roles of different partners needs to be clear and common goals need to be defined and prioritised in terms of impact so that no one is disappointed (e.g. for the projects with ex-offenders, museums goals could be more about cultural democratisation whereas ministries of justice would be looking for offenders' reintegration).

In addition, the practicalities of the implementation should be thought through: the timing of the activity always means something. For example, the lunch break is a free time when the working hours represent an imposed time, the symbolic dimension is not neutral. In the same way, the spatial dimension has importance, attending cultural activities in the supervisor's office does not mean the same as planning it in a dedicated area: it is about the value that people give to the activity (central or secondary).

It is also important to acknowledge that any measurable impact on well-being will take time, much more time than other more immediately measurable indicators such as variation in the numbers of visitors or sales in museum shops. Indicator and measurement frameworks will need to take this into account and be co-designed by partners. Meta-analysis and an integrated evaluation approach can be useful in assessing such programmes (e.g. combination of observations from sociological methods used by museums with scales and methods used by medical professionals). The evaluation methods would include the need to identify and acknowledge benefits even if they were not part of expectations. Often only large museums would have the resources to conduct thorough evaluations of such programmes. However, smaller museums could learn from those experiences through various museum networks or also partner with local universities to combine resources.

# Policy options for local government

Local government can consider museums as resources for building both social capital and social welfare, and facilitate partnerships with relevant organisations in the field of social welfare, health, employment, prisoner rehabilitation, etc.

## Maximise the contribution of museums to social welfare through data, partnerships and resources

Local government can support museums in contributing to social well-being and welfare through a number of means, starting with simply recognising the role they can play in this domain. They can also provide museums with relevant data on the social needs of the local community, and encourage and support partnerships between museums and relevant social institutions.

To increase impact, local government could:

- Consider the value of museum's contributions to the well-being and welfare of the local communities, and include their potential contributions in the development of local strategies.
- Make comprehensive local socio-economic information available to museums.
- Facilitate partnerships between museums and other relevant social institutions.
- Identify costs that could be shared and funded by other organisations.



## Consider the role of museums in providing pathways to employment

Local government can 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:

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

## Integrate museums into broader approaches to improving well-being

Broader strategies to improve local well-being can incorporate museums as a key actor. The domains to consider are diverse, ranging from health and ageing to ex-offender 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 into society.

### Box 12. 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 programmes are aimed broadly at persons experiencing mental health disorders, autism, eating disorders, and learning and behavioural difficulties, and also extend 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 works 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.

*Source:* [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:

- Create incentives and provide resources for museums to attract regular visitors from at-risk populations – the elderly, those living in poverty, refugees and asylum seekers, and people with physical and learning disabilities.
- Incentivise museums to incorporate local socio-economic information 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 programmes 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.
- Support the lending of or independent exhibition of some elements of collections outside museums, for example by providing access to physical spaces or other resources.
- Revise as far as possible the necessary regulations to allow the museum to expand its activities and to be eligible for funding from social budgets.





## Levers for museums

### Build internal capacity to recognise and respond to the needs of disadvantaged groups

In many countries, museums have taken innovative approaches to serving disadvantaged communities and becoming visible agents of social change. This, however, requires museums to seek out corresponding funding. It also requires mobilising appropriate staffing resources, whether training existing staff, employing new staff with specialised skills, or subcontracting some activities. In some cases, museums may need to exhibit pieces from their collections in external settings or externalise some of their activities, which may imply revisiting regulations 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 participants and where intended outcomes may not directly translate into measurable indicators. The right balance of quantitative and qualitative evidence will depend on the nature of the intervention.

#### Box 13. Partnering for migrant integration: Migration:Cities

Migration:Cities is an ICOM project led by the Collections and Activities of Museums of Cities Committee (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. Museum projects for migrant integration are very diverse. For example, the Travelling with Art Programme 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 the 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 of 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, addicts and refugees, but also organising rehabilitation workshops and developing cultural programmes.

Source: <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/>.



**MIGRATION:  
CITIES**  
**(IM)MIGRATION AND  
ARRIVAL CITIES**

To increase impact, a museum could:

- 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, education and outreach programmes and for general visitors.
- Train staff in understanding this strategic approach and in working with partners from different sectors.
- Establish ongoing dialogue or develop long-term partnerships with social organisations at the local level and share strategies regularly.
- 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 and jointly funded with other museums or partners.

### **Partner with relevant organisations to boost skills for employability**

The role of museums in education is frequently focused on welcoming children and young people during school time, or on professional training for cultural workers and managers. More recently, this role has extended to adult training, i.e. life-long learning. Taking on this role requires 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 make in this area is to boost the self-confidence of unemployed or other disadvantaged people. They can also make them more proactive and to give them the opportunity to increase their general skills, and sometimes to acquire some specific professional competencies. 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 kinds of activities should, optimally, be organised as series of workshops that allows for discussion and exchange. To develop such 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 types of programmes can provide new opportunities, for example, to upgrade generic or more specific skills among staff. Such programmes could also include sheltered or subsidised employment in museums.

#### **Box 14. 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 the 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.

To increase impact, a museum could:

- 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 to develop long-term partnerships and joint programmes.
- 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.

#### **Co-create programmes with other organisations to serve the needs of specific populations (homeless, imprisoned, elderly and other marginalised groups)**

Museums can also contribute to the health and well-being of their communities by providing activities targeted at vulnerable groups. This can include 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 can provide services to these groups directly, or, more commonly, work 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 or 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 objectives and terms of the evaluation are agreed at the beginning by the museum, its social partners and its funders.

#### Box 15. 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 remotely 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 ICOM's award winning Louvre Museum's programme in Paris, France to present their collections to hospital staff and the hospitalised. Glasgow Museum has initiatives to display objects in dementia care facilities to promote socialisation and reminiscence.

*Source:* [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:

- Establish ongoing 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.
- Consider the provisional lending of some elements of collections outside museums, and use times 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.









# Mainstream the role of museums in local development

## 5

### In a snapshot

Beyond the specific areas where local governments and museums can partner to maximise the impact of museums on local development, the overall governance of the museum-local government partnership can impede or facilitate this impact. 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. Regardless of these specifics, however, the following principles generally underlie such a 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 inclusive and sustainable development.
- Local governments can mainstream the role of culture as a lever of local development and mobilise resources — regulatory, financial, land and human — that enable museums to realise their local development potential.

Mainstreaming museums in local development requires the recognition of the potential for creative development and social transformation of museums by all the stakeholders in local development. New museum management frameworks, which account for local development issues and perspectives, are also needed.

Table 5. Mainstream the role of museums in local development

LOCAL GOVERNMENTS	MUSEUMS
<ul style="list-style-type: none"><li>◆ Take a long-term and holistic approach to working with museums.</li><li>◆ Support preservation, conservation and research as core functions of museums.</li><li>◆ Consider strategies such as pooling resources to scale up the capacities of museums.</li></ul>	<ul style="list-style-type: none"><li>◆ Clearly articulate the museum’s role in local development and operationalise it in key documents and processes.</li><li>◆ Maintain preservation, conservation and research as core tasks.</li><li>◆ Partner with other relevant organisations to increase impact.</li></ul>

## Rationale



Old war bomb shelter turned into a slum ©MUHBA

The potential contributions described in this Guide create new opportunities for museums and local governments to increase their impact on local development, but also new management, governance and operation challenges. 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 (outward looking) vision for museums is not in opposition to a more intrinsic (related to the core mission) perspective, but can be considered as an extension of their activities in a complex and creative society. Many of these effects

will appear only in the long term, which implies a need for sustained effort and regular evaluation.

Museums will have new needs in terms of information, partners, skills and intellectual property rights protection. However, such an approach will also enable museums to benefit from new types of resources — financial, human and other.

For local governments this means adopting a new cross-cutting vision that mainstreams culture across its various departments and policies. This will enable local governments to foster partnerships and joined up strategies with a wide array of stakeholders.

## Policy options for local government

The policy options for local governments will vary significantly based on the legal relationship between local government and individual museums. 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 oversight of the museum. In the second case, local government acts more as a general 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.). In either case, museums and local governments have a joint purpose to serve the local community, providing a foundation for strong joint collaboration.

While many, if not most of the museums, are already working to some degree in the area of social and economic development, for others it may be an innovation. Local governments can provide incentives that foster this spirit of innovation, as museums will incur upfront costs to reshape and reorganise. This includes corresponding funding, as well as evaluation approaches that correspond to these objectives.

#### Box 16. Museum management models: the case of the Museum of Lisbon, Portugal

City museums are focused on the city as the point of convergence for a number of subjects (Gob, A., and Postula, JL., 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, while still retaining a strong link to the Council's values.

While the main museum site buildings are being remodelled and modernised, the activities of the Museum of Lisbon have concentrated on themes like the urban heritage landscape; the city characteristics that differentiate Lisbon from other places (either intangible like its natural light, or tangible like the ceramic tiles); the evolution of the city multicultural identity over time, 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.

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



### Take a long-term and holistic approach to working with museums

A traditional difficulty faced by museums is that their relationship with local governments is typically designed on an annual basis, due to fiscal principles. However, a longer time frame is needed to produce meaningful impacts on local development. Accordingly, mutual commitments should be defined over the long term, allowing stability to build a solid foundation for growth. They should also be clearly defined 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. Finally, they should not be isolated to the culture portfolio of local governments, but rather be integrated across its operations (e.g. employment, social welfare, sustainability).



Local government could:

- Incorporate the museum into its local development strategies, and 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 areas.
- Develop collaborative strategies with a medium or long-term horizon, and as far as possible make mid- or long-term contractual commitments.
- Create a clear framework for the identification and distribution of the spillover revenues created by museums (if local government controls this income).
- 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.

### **Support preservation, conservation and research as core functions of museums**

The preservation, conservation and research of collections are core activities of museums, and the physical and intellectual accessibility of a collection will influence the potential contribution of any museum to local development. Important considerations include the ability to cover the costs related to the collection preservation, conservation, restoration, new acquisitions and research, the organisation of the required physical space for storing, and preventive conservation and study of the collection. Here, the role of local government can be highly relevant.

#### **Box 17. 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 decided to bring together the collections from three different museums in a brand-new building in the old port area. This was both a solution to the difficulties faced by these museums in attracting national funding and a means 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 for a more effective use of resources and provides flexibility to address diverse issues and themes through numerous temporary exhibitions. A similar approach was 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 centre is the result of 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 could:

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

### **Consider strategies such as pooling of resources to scale up the capacities of museums**

A number of strategies can be used to scale up the capacities of museums within tight fiscal constraints. For example, resources can be pooled among several museums working in the same area, or even between cultural and non-cultural institutions. In order to be efficient, these processes of pooling 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.

Where regulations allow for the involvement of volunteers, their contributions can be very important, not just in terms of financial savings, but also because volunteers bring new skills and can help strengthen community linkages. For the volunteers themselves, working in museums can provide opportunities to increase social capital and, for some, improve employability. Of course, attention should always be given to providing the appropriate wages and opportunities to paid staff and developing a fair system of volunteering without exploiting their contributions. Local governments have a vested interest in the mobilisation of volunteers, as it increases local civic engagement and empowers local stakeholders.



To increase impact, local government could:

- Incentivise the pooling of resources between local museums, as well as between local cultural and non-cultural institutions and museums.
- Incentivise the pooling of common services between local museums.
- In rural areas, support the pooling of resources and network development with other museums or cultural and social institutions, including in large cities, to enhance capacities, and to develop new exhibitions and programmes.
- Make the local government training system available for museum staff.
- Encourage, if allowed, the mobilisation of volunteers by sharing information about volunteering more widely at the local level; absorbing some of the relevant organisational costs; and working with museums to design quality standards for volunteers.

# Levers for museums

## **Clearly articulate the museum's role in local development and operationalise it in key documents and processes**

Building a common understanding of the meaning and relevance of a museum's relationship with local development is needed to ensure broad-based buy-in for such an approach, from the senior level management to all other stakeholders both within and outside the museum. Strong leadership is needed to bring the various viewpoints and perspectives 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. Additionally, adequate staff time will need to be dedicated to following this new agenda.

Another key factor in success is the degree to which all museum departments understand and value this mission. Different mechanisms can be used to coordinate and integrate activities across the museum: the organisation of a dedicated unit with close links to senior management (in large museums); 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.

To increase impact, a museum could:

- 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.
- 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 community, for example, by supporting local cultural and artistic activities.



## Maintain preservation, conservation and research as core tasks

Regardless of its role in local development, a core task of museums will continue to be 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 stewardship policies, procedures and practices, and assess them in the light of varying factors.

### Box 18. Responsible conservation and museum operation practices

The ICOM Code of Ethics for Museums 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.

Source: ICOM (2004); <http://www.icom-cc.org>.

To increase impact, a museum could:

- 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 programme should also include strategic planning of preventive conservation.
- Organise ongoing 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 visitors, collections and other resources (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.

## Partner with other relevant organisations to increase impact

Partnerships with other relevant organisations can take many forms. As a starting point, organising regular exchange and consultation meetings between museum staff and various economic and social stakeholders at the local level can help break down formal boundaries, promote awareness of

what a creative organisation entails and the museum's potential contributions to local development, and enhance more general exchange of information.

More specifically, museums can partner with other museums located in the area, and corresponding networks as relevant. Traditionally many kinds of networks exist in this area but most relevant for this work is the focusing on actions that maximise the impact of museums on local development, either by allowing the production of new kinds of services or by alleviating the costs supported by the museums. Moreover, specific technical demands makes the exchange of know-how or even the common delivery of some services even more valuable. 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 win-win situation.

Such networks can also be extended to institutions other than museums, cultural and non-cultural. Networks with other cultural institutions such as cultural centres, theatres, publishing houses and audio visual companies increase and diversify audiences and the supply of products and services. Networks with non-cultural enterprises offer different advantages that can not only increase the resources of the museums but make the museums better known and recognised.

An integrated approach and networking of cultural institutions can at the same time build community assets and create the premises for more intense forms of cultural participation by citizens. Such a coordinated strategy has for example been experimented by the Denver metropolitan area in the past decade, leading to an upscaling of the levels of cultural participation and to an improvement of the financial sustainability of the local cultural institutions<sup>17</sup>. Such programmes go beyond the objective of audience development but are rather designed as system-wide social sustainability strategies, with the consequent strategic complementarities with other local programmes.

Outreach can also extend to volunteers (where national regulation allows for volunteer work). Volunteers have historically played a role in museums in various ways. One of the most traditional ways is 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. However, volunteers are still a strategic resource for museums. Not only do volunteers expand the pool of qualified human resources they can also help to bridge gaps between museums and local development issues.

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<sup>17</sup> P.L. Sacco et al. (2013), "Culture as an engine of local development processes: System-wide cultural districts. II: Prototype cases", *Growth and Change, A Journal of Urban and Regional Policy*, Volume 44, Issue 4, pp. 571-588.

To increase impact, a museum could:

- 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.
- Encourage partnerships with the third sector.
- Encourage long-term and sustainable partnerships.
- 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.







# A checklist for local governments, communities and museums

This Guide proposes concrete levers for local and regional governments and museums seeking to maximise the local development impact of heritage. Not every museum or city can or should pursue the entire range of themes addressed in this Guide. Rather, it 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 broader socio-economic context of the area.

The Guide is a learning, self-assessment and development tool that can be used:

- By **local and regional governments** to assess and improve their approaches to maximising the social and economic value of cultural heritage.
- By **museums** to assess and strengthen their existing and potential linkages with the local economy and social fabric.
- To identify concrete ways **for museums, local governments, communities and other stakeholders** to partner.

A wide array of local stakeholders can be engaged in the self-assessment, including:

## **Museums**

- Management (curator and or general director).
- Head of evaluation department.
- Staff responsible for educational, social inclusion and community programmes as well as visitor engagement, in accordance with the main self-assessment themes.
- Head of a museum's volunteer organisation, and/or chair of a friends of museum association.

## **Local governments**

- Political level: mayor or deputy mayor.
- Head of culture department.

- Staff responsible for local economic development strategy, education, innovation, tourism, employment, social inclusion, health and business development.

#### **Other stakeholders**

- **Private sector:** chamber of commerce or other business representative body.
- **Employment and training:** public employment services, vocational education and training bodies.
- **Education and research:** universities, research parks and schools.
- **Health:** hospitals and other health agencies.
- **Justice and rehabilitation:** local prison authorities, rehabilitation services.
- **Community:** third sector organisations, NGOs and other key community organisations.



# Leverage the power of museums for economic development

## Policy options for local government




◆ <i>Integrate museums in the local tourism development strategy</i>			
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 harmonise opening hours and days for visits with local settings.			
Promote coordination between tourist offices, hotels, restaurants and museums to offer an integrated supply of services.			
Work on a fair sharing of revenue when museum tickets are sold to visitors by tourism offices.			
Promote sustainable tourism principles, by, for example, making tourism accessible to all (e.g. low income groups, people with mobility difficulties).			
◆ <i>Link museums and the business community to develop new goods and services</i>			
Help museums to make their collections 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.			
Adapt business start-up, development and innovation support services to the needs of creative SMEs and entrepreneurs.			
Support fair management of intellectual property rights.			

## Levers for museums

<p>◆ <b><i>Work with the hospitality industry and local cultural institutions to reach out to diverse audiences and attract new visitors</i></b></p>			
Seek information on local development trends, population changes and tourism trends, and disseminate these internally among its different units and departments.			
Engage regularly 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.			
<p>◆ <b><i>Engage with firms as well as research and education institutions to promote innovation</i></b></p>			
Position itself as a resource centre for economic actors (entrepreneurs, designers, artisans, SMEs).			
Organise specific displays of its collections and archives in such a way that economic actors and other 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 actors (entrepreneurs, designers, artisans, SMEs).			
Use the opportunity of working with economic actors 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 staff function specialising in the advancement of the museum's intellectual property rights. For smaller museums, consider pooling resources or connecting with larger museums.			
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.			

## Build on the role of museums for urban regeneration and community development

### Policy options for local government

◆ <i>Integrate museums and their surroundings in urban planning and design</i>			
Use the museum as a platform for debates and public hearings on urban design and the 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.			
Get the new public space around the museum right: <ul style="list-style-type: none"> <li>○ Set up multidisciplinary teams (urban planners, architects, museums, community groups) to obtain a holistic view of the urban space.</li> <li>○ Set up new public spaces to integrate into the broader urban fabric, connect with local streets with high pedestrian movement, and encourage people to interact.</li> <li>○ Consider much less expensive but effective ways to engage in the space e.g. good seating, free game and play areas.</li> </ul>			
Ensure that there are spin-off effects in terms of cafes, shops and other local activities in places where there is good pedestrian movement.			
Consider the museum as not only a place for collections but also a permanent source of diverse activities, which contribute to the local collective welfare.			
◆ <i>Consider museums as a space for public debates and community meetings</i>			
Encourage community participation by publicising and sharing information about events, and providing transportation services.			
Support the organisation of educational activities in museums, such as training courses or workshops for amateurs.			
Co-organise with museums planning meetings and public hearings related to urban planning, rural development and cultural policy.			
Support museum outreach programmes, visiting programmes and other efforts to involve and serve communities and citizens outside their walls.			

<b>◆ Leverage museums as anchors in creative districts</b>			
Promote the museum as an artistic and creative centre by organising residency programmes for artists, urban planners, designers, museum professionals and urban activists.			
Align training, innovation and business start-up and development services to support creative entrepreneurship.			
Support linkages with cultural and creative industries and knowledge-intensive institutions to produce new goods and services.			
Consider subsidising rents on workshop space in cultural hubs for artists, artisans, and designers.			

## Levers for museums

<b>◆ Consider museum planning and development as part of a broader urban design process</b>			
Assess construction and renovation projects on the basis of their impact on urban design as well as the specific needs of the museum: <ul style="list-style-type: none"> <li>○ Participate in or initiate multi-disciplinary teams to define the urban design and the use of public space around the museum.</li> <li>○ Consider and manage, to the degree possible, the surrounding cultural and natural landscapes (squares, gardens, parks, etc.) as an extension of the museum into the local urban fabric.</li> <li>○ Consider the impact of the construction and renovation projects on the natural environment, energy consumption, environmental sustainability and climate change.</li> </ul>			
Design physical spaces that facilitate access for local residents and tourists, including outside of normal opening hours.			
Allow for more flexible internal spaces that can accommodate different types of experiences, workshops and exhibitions.			
<b>◆ Facilitate dialogue and awareness by serving as a safe and open place for communities</b>			
Consider and organise itself as a centre for associations and local actors for the conservation and celebration of the cultural heritage of the area, which may extend beyond the specificity of its collections.			
Organise thematic cultural exhibitions or other activities that forge connections between and within communities.			
Consider outreach as a process to engage disadvantage neighbourhoods and communities.			
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.			






<b>◆ <i>Play a proactive role in the development of a creative district</i></b>			
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 by artists, artisans, designers, SMEs and other firms.			
Participate in local initiatives that provide innovation, start-up and business development support to SMEs, entrepreneurs and creative professionals.			
Consider late opening hours to capitalise on the museum's potential to contribute to the night time economy of the area.			
<b>◆ <i>Valorise community assets and heritage in rural settings</i></b>			
Serve as a centre for associations and local actors involved in the conservation and valorisation of local cultural heritage, which may extend beyond the specificity of its collections.			
Mobilise and support as far as possible volunteers.			
Work with networks of other museums or cultural and social institutions, including in large cities and other countries, for example for: <ul style="list-style-type: none"> <li>○ The use of conservation and restoration labs and utilities.</li> <li>○ To develop new exhibitions and programmes.</li> </ul>			
Pool some inputs and resources where possible with other cultural or local government institutions, starting mainly with back office functions.			

# 3

## Catalyse culturally aware and creative societies

### Policy options for local government

<p>◆ <i>Recognise the role of museums in the education and training of young people as well as adults</i></p>			
<p>Clarify the mandate of museums by recognising their role in education and training.</p>			
<p>Recognise the role of museums in education, adult training and life-long learning in strategic local government documents and programmes.</p>			
<p>Support the elimination of physical and cognitive barriers to access museums.</p>			
<p>Ensure museums are eligible for financial support through education, training and employment initiatives.</p>			
<p>Facilitate cooperation between relevant local institutions such as schools, technical and vocational and education training providers, universities, and employment services.</p>			
<p>◆ <i>Work with museums to build resources and capacities to take a broader approach to the visitor experience</i></p>			
<p>Discuss the need for these experiences with museums in the context of a broader local development strategy.</p>			
<p>Ensure museums are legally eligible for funding for social projects.</p>			
<p>Make spaces available outside museums if required.</p>			
<p>◆ <i>Support a balance between meeting the needs of local audiences and tourists</i></p>			
<p>Cooperate with museums, educational institutions, transportation authorities, tourism offices and tour operators in managing museum timetables to make the museums accessible to tourists and local audiences.</p>			
<p>Create incentives to enhance outreach to local families and adults (e.g. through school visits, adult learning programmes, festivals and events).</p>			




## Levers for museums

<b>◆ Organise visits as an experience that promotes reflection and creativity</b>			
Organise the visit as an experience that stimulates creativity.			
Adapt information to different visitor profiles and learning styles.			
Promote participatory curating and community engagement in museum programming.			
<b>◆ Provide education, training and life-long learning opportunities</b>			
Seek information on the educational and professional training needs of specific priority populations identified by local governments.			
Assess own potential for education and professional training according to the nature of its collections, work and operation.			
Build staff competences and skills to deliver such activities.			
Outreach to local education and training institutions to co-design educational activities and explore opportunities for joint funding.			
Design a corresponding budget necessary and proactively apply to funding outside of traditional museum sources to implement such educational and training programmes.			
Consider both internal and external spaces to deliver such programmes, while bearing in mind relevant protection and conservation measures.			
<b>◆ Promote cultural diversity</b>			
Create opportunities to connect and co-create with communities through exhibitions and presentations, while being inclusive of all types of visitors, including people with disabilities.			
Reach out to communities 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.			

# 4

## Promote museums as spaces for inclusion, health and well-being

### Policy options for local government

◆ <i>Maximise the contribution of museums to social welfare through data, partnerships and resources</i>			
Consider the value of museums' contributions to the well-being and welfare of the local communities, and include their potential contributions in the development of local strategies.			
Make comprehensive local socio-economic information available to museums.			
Facilitate partnerships between museums and other relevant social institutions.			
Identify costs that could be shared and funded by other organisations.			
◆ <i>Consider the role of museums in providing pathways to employment</i>			
Share information on local labour market trends with museums.			
Establish a dialogue with labour market and educational organisations at the local level and share strategies transparently and regularly.			
Make museums eligible for funding of professional education and training programmes.			
◆ <i>Integrate museums into broader approaches to improving well-being</i>			
Create incentives and provide resources for museums to attract regular visitors from at-risk populations – the elderly, those living in poverty, refugees and asylum seekers, and people with physical and learning disabilities.			
Incentivise museums to incorporate local socio-economic information 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 programmes 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.			



Support the lending of or independent exhibition of some elements of collections outside museums, for example by providing access to physical spaces or other resources.			
Revise as far as possible the necessary regulations to allow the museum to expand its activities and to be eligible for funding from social budgets.			




## Levers for museums

<b>◆ Build internal capacity to recognise and respond to the needs of disadvantaged groups</b>			
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, education and outreach programmes and for general visitors.			
Train staff in understanding this strategic approach and in working with partners from different sectors.			
Establish ongoing dialogue or develop long-term partnerships with social organisations at the local level and share strategies regularly.			
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 and jointly funded with other museums or partners.			
<b>◆ Partner with relevant organisations to boost skills for employability</b>			
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 to develop long-term partnerships and joint programmes.			
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.			
<b>◆ Co-create programmes with other organisations to serve the needs of specific populations (homeless, imprisoned, elderly and other marginalised groups)</b>			
Establish ongoing 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.			

Consider the provisional lending of some elements of collections outside museums, and use times 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.			

# Mainstream the role of museums in local development

## Policy options for local government

◆ <i>Take a long-term and holistic approach to working with museums</i>			
Incorporate the museum into its local development strategies, and 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 areas.			
Develop collaborative strategies with a medium or long-term horizon, and as far as possible make mid- or long-term contractual commitments.			
Create a clear framework for the identification and distribution of the spillover revenues created by museums (if local government controls this income).			
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.			
◆ <i>Support preservation, conservation and research as core functions of museums</i>			
Support the scientific needs of museums and mobilise specialised human and technical resources.			
Support the preservation, conservation and research activities of museums by providing and organising specific spaces for storing and studying objects or carrying out specific technical tasks.			
Support or pool the conservation services of different local museums.			
◆ <i>Consider strategies such as pooling of resources to scale up the capacities of museums</i>			
Incentivise the pooling of resources between local museums, as well as between local cultural and non-cultural institutions and museums.			
Incentivise the pooling of common services between local museums.			
In rural areas, support the pooling of resources and network development with other museums or cultural and social institutions, including in large cities, to enhance capacities, and to develop new exhibitions and programmes.			
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 working with museums to design quality standards for volunteers.			
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## Levers for museums

<b>◆ <i>Clearly articulate the museum's role in local development and operationalise it in key documents and processes</i></b>			
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.			
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 mission statement and written strategy, setting out a vision for the future of the institution and recognising its role in local development.			
<b>◆ <i>Maintain preservation, conservation and research as core tasks</i></b>			
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 programme should also include strategic planning of preventive conservation.			
Organise ongoing 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.			
<b>◆ <i>Partner with other relevant organisations to increase impact</i></b>			
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.			
Encourage partnerships with the third sector.			



Encourage long-term and sustainable partnerships.			
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.			

# Other practical toolkits and guides

- [Arts for Health and Well-being, An Evaluation Framework](http://www.ae-sop.org/resources)  
[www.ae-sop.org/resources](http://www.ae-sop.org/resources)
- [Education Toolkit](http://network.icom.museum), Arja van Veldhuizen, October 2017 made possible by the LCM, the Erfgoedhuis Zuid-Holland and ICOM-CECA  
<http://network.icom.museum>
- [Learning and Learning Spaces in Museums](http://online.ibr.regione.emilia-romagna.it)  
<http://online.ibr.regione.emilia-romagna.it>
- [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](http://www.nimc.co.uk)  
[www.nimc.co.uk](http://www.nimc.co.uk)
- [Measuring Museum Impacts](http://online.ibr.regione.emilia-romagna.it)  
<http://online.ibr.regione.emilia-romagna.it>
- [Measuring Socially Engaged Practices: A toolkit for museums](http://www.museumsassociation.org)  
Museums Association (MA), United Kingdom,  
[www.museumsassociation.org](http://www.museumsassociation.org)
- [Museos e Industrias Creativas](https://evemuseografia.com)  
<https://evemuseografia.com>
- [Open Up Museums](http://www.openupmuseums.com)  
[www.openupmuseums.com](http://www.openupmuseums.com)
- [Sustainability and museums, Your chance to make a difference](http://www.museumsassociation.org),  
Museums Association (MA), United Kingdom  
[www.museumsassociation.org](http://www.museumsassociation.org)
- [UCL Museum Well-being Measures Toolkit](http://www.ucl.ac.uk)  
[www.ucl.ac.uk](http://www.ucl.ac.uk)

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