MUseums & MUnicipalities

The Relationship

between

Museums and Municipalities

in Europe

E=MU² Policy analysis group

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Contents

Summary: back to the future

The relationship between museums and municipalities today is the result of the convergence of numerous factors:

- Municipalities have inherited or built up numerous collections, the conservation and development of which have been entrusted to a very large number of museums;
- Decentralisation leads, everywhere in Europe, to local authorities taking on greater responsibilities, notably in the cultural sphere, and the devolution of new forms of management where collections are concerned;
- The financial crisis causes the State to reduce its contribution to museums and galleries, which must then reinforce their partnerships with local authorities;
- The quest for sustainable development combining progress in the cultural, social and economic spheres, creates an area of convergence between the increasingly varied activities of museums and the responsibilities taken on by local authorities.

These transformations have taken place while museology has also evolved, so that some observers today compare traditional museology – based on the sole conservation of objects and study of the collections – to a new museology focusing on the research and dissemination of shared values.

What structural lines?

This White Paper underscores the synergies and differences relating to the analysis of the museums' missions and to the shared expectations of museums and municipalities*.*

Museums and galleries remain very attached to certain traditional functions, such as visitor reception and the education of schoolchildren, but they are increasingly aware of their possible contributions to social and economic development. In this respect they are in phase with the expectations of municipalities, responsible for the development of their region, but with some differences of approach. Where museums point out the open-mindedness and curiosity of young people, municipalities stress the necessity of combating poor performance at school. Where museums look at their possible contributions to the inclusion of young people between the ages of 18 and 25, municipalities emphasise the necessity of looking at the same objective for adults. Where certain museums are committing to the expression of the cultural values of the various communities of their region, municipalities are asking them to ensure that all communities can access the museums and galleries. And where municipalities underline the important role played by museums in economic growth resulting from tourism, museums prefer to display their capacity of technological innovation. Certain urban experiments set their sights even further, setting museums the task of extending its role of promoting heritage to the promotion of the whole town, whether it is a town steeped in art or in industry.

What museums and municipalities must seek in tandem?

The question is not about asking museums and galleries to embrace all the finalities of development coveted by regional managers and players, but about reflecting on what might be the shared area, or at least, the smallest common denominator towards which museums and municipalities can work closely and efficiently together. Only transparent, responsible partners with measurable effects will enable museums to become levers for cultural, social and economic creativity. By taking account of the specificities of the 27 member States, museums and municipalities could contribute to the implementation of:

- An *institutional model* placing these partners at the heart of the chosen legal form such as a foundation or the French *établissement public de coopération culturelle*. While museums and municipalities do not necessarily agree on the value of the various types of direct management of museums by municipalities, all agree on a triple necessity: giving museums an autonomy that reveals their capacities of initiative and their responsibilities; sharing commitments for the medium term; operating these special partnerships within an open system;

- An *economic model* aimed at the sharing of services and of costs, subject to evaluation;

- A *financial model* placing medium-term commitments at the heart of contracts, subsidies and patronage;

- A *human resources management model* reinforcing the qualifications of all categories of staff, and benefiting from the contribution of skills and innovations provide by volunteer service, which must be included here as much more than simply unpaid voluntary work: volunteers are valid as offering new competencies and new projects, and as serving as intermediaries with communities which are often little known and distant from the museums - which does not correspond to the idea of volunteers competing with museum professionals;

- An *evaluation model* combining traditional indicators of means and results with indicators of value (and, notably, the improvement of the health and social well-being of the local population, the expression of cultural diversity, the constitution of social capital). While museums appear well equipped today to analyse their achievement of objectives in terms of visitor reception and educational action, they seem to have fewer means of evaluating objectives in the fields of economic development and, above all, social development. The pressure exercised by municipalities in this field is all the stronger in that their partnerships may associate not only museums and other cultural facilities but also educational, health and social institutions.

What must not be envisaged?

These perspectives can also, as a result of misunderstandings or an impression of urgency, lead to erroneous visions of reality, which must be prevented:

- The museum is not and cannot be a 'social worker', or considered as such. It would be particularly inappropriate to create a dichotomy between its function of the conservation, study and display of collections – which need not been challenged – and a function of social creativity, as these two focuses can be operated in parallel without difficulty. A major risk would be to engage museum staff in a social activism that would dilute their references and competencies within a vague patchwork. But it has to be accepted that those who run museums, with their rare and sometimes exceptional competencies that are widely recognised, must be encouraged to participate in debates that constantly question and widen their fields of competence and value;

- While museums are right to express their wish not to be reduced to serving as magnets for 'cultural' tourism, they must accept that they are centres of value (or non-value), the horizon of such values extending to the production of new goods and services, or the creation of literary and artistic intellectual property. Much as they are right to defend themselves against being used for the sake of the economy, they must understand that they are also producers of value and that on this account, with their specificities, they unavoidably enter the economic sphere ;

- In parallel, municipalities cannot be considered as a bottomless fund that can be drawn on when there are financial difficulties, or to compensate for management errors. Museum facilities and services are part of a much wider scene, that of the sustainable development of their region. They cannot be considered independently of the other facilities in the region, whether these are related to training, transport or leisure activities. The territorial space of towns and regions today justifies the setting up of intersectorial dynamics, which are more likely, thanks to collaborative forms that must be invented, to reach their objectives, of being more economical with means, and to stimulate inter-related competencies. The analysis of museums' positions as well as their roles or results is thus related to what is going on in other sectors of regional development. This widening of perspectives thus concerns as much museum staff as the town's elected officials and municipal personnel. The latter must make no mistake in what can be asked of museums, and a major risk here would be to impose a promotion of cultural resources in the sole name of social action, or in the name of a tourism the cost of which would largely outweigh the benefits, other than a museum dualism opposing, on the one hand, tourists coming from the outside and consuming museums as a vague form of cultural entertainment, and, on the other, local communities kept at a distance – or even excluded – from such cultural resources.

What purpose does heritage serve?

What is underscored, here, regarding museums and galleries, concerns all cultural institutions. Too often, and wrongly, the notion of heritage suggests a backward-looking and therefore marginalised vision. To say that the increase in the number of museums can be explained by a search for identity in today's changing society, cannot in any way serve as a development strategy. On the contrary, this vision only endorses antagonistic positions, and hampers the dialogue between the partners that municipalities and museums are today. On the other hand, together they can share, support and stimulate responsibility for heritage and social responsibility.

All cultural institutions tread the fine line between creation and the conservation of heritage. No doubt the museums lie more on the side of heritage, but they can also be levers for creation, in the same way that a live artistic performance represents both the conservation of a heritage and artistic creation. Nothing would be more wrong, then, in a global society of knowledge, than to consider museums as simply places of conservation. Museums participate in the creation of a new order; they are not behind us, but lead the way.

1. Introduction

1.1. Subject and issues

Municipalities hold an increasingly important place among the numerous and diverse partners of European museums and galleries. Whether museums are public or private, for-profit or non-profit, today they are weaving closer and closer ties with corresponding municipalities. The examination of this study thus reveals a certain number of points:

1. While museums and galleries remain committed to certain roles, such as receiving the public and educating students, they are becoming more aware of their role in contributing to social and economic development. In this domain, they are meeting with and recognising privileged partners—municipalities, who are responsible for such development in their local areas.

But diverse approaches to long-term development are still very appreciable:

- Where museums highlight their ability to open the minds and stimulate the curiosity of young people, municipalities stress the necessity of combating school failure;

- Where museums envisage possible ways to contribute to the access and inclusion of young people from 18 to 25 years old, municipalities insist on the necessity of establishing the same objective for adults;

- Where museums commit themselves to the dissemination of values common to diverse communities, municipalities ask them to, first of all, make sure that all communities have access to the museums;

- Where municipalities stress the importance of museums for economic growth linked to tourism, in the area of economics museums and galleries clearly prefer to emphasise their capacity for technological innovation.

This reveals different approaches when faced with objectives that are held by all. Museums consider that they have a mission of conservation that can also be open to learning and training, but municipalities consider that such a mission should from now on take into account the economic, social, and environmental cohesion of a territory.

2. In view of these shared preoccupations, municipalities and museums consider each other as potential partners, but once again with differences as to the role each sees the other playing.

- For museums and galleries, clearly concerned about their responsibilities regarding territories and communities, municipalities help them to become known and to obtain financing, and museums are clearly open about that need. What they fear most is that municipalities will ignore them- a concern shared by all museums no matter what their legal status.

- For municipalities, museums and galleries ought to accept the larger role given to culture today: to aid social cohesion, to serve as a lever for the development of all the players and sectors of the territory concerned. The museum should be a community centre, but a "centre" that reaches outside of its walls. The areas of development most called for from museums seem to be that they give priority to staging events, maintain a positive image with the public, and play an interpretive role with the local population and communities.

3. The setting up of efficient partnerships implies taking into consideration innovations in institutional, organisational, and financial areas, along with human resource management, and information transparency:

- While museums and municipalities are not necessarily in agreement about the value of direct management of museums by municipalities, everyone agrees on a threefold need: to confer museums with an autonomy that enables them to highlight both their responsibilities and their ability to initiate projects; the need to determine mutual obligations for the medium term; the need to place these privileged partnerships within an open system;

- While museums and municipalities might differ on the importance that should be given to measures such as free admission, they do agree on the necessity of both envisaging middle-term commitments and implementing them within an annual framework;

- Museums and municipalities attach great importance to staff training, and look favourably on the participation of volunteers, whom municipalities see as key to reaching the social objectives expected from museums;

- Museums and municipalities express a desire to have guidelines for objectives and results. While museums seem to be well-equipped for analysing the success of their objectives for receiving visitors and offering educational activities, they seem less well-prepared to evaluate objectives in the areas of economic development and, in particular, social development. Municipalities place an especially strong emphasis on this area, since partners can include both museums and institutions from the educational, health and social sectors.

4. While all of these measures contribute to defining a better governance between the "natural" partners of municipalities and museums, within a perspective of sustainable development, the achievement of good governance remains a work in progress animated by the concerns to avoid duplications and over-spending; to promote as far as necessary the devolution of abilities; to prevent any harmful competition between museums; and finally, to continuously develop museums' capacities for innovation.

1.2. Methods

The work of the policy analysis group is based on a double survey, carried out online between 1 July 2010 and 30 September 2010. The two questionnaires (see appendices), one intended for municipalities, the other for museums and galleries, were available in French and in English on the ENCATC site. More than 300 questionnaires were collected, and 250 valid questionnaires were treated (frequency distribution tables and cross tabulations). Museums were clearly more inclined to respond to the survey than were the municipalities, proof of their interest in the questions being examined. The consultation of museums and municipalities within the framework of the survey did not aim to insure the representativeness of the sample, but to bring a rich and qualitative exploratory light to the question of the research. In this respect, the double survey could usefully benefit from later research work on the theme.

The aim of this survey was to understand how European museums dealt with their missions, the ties that they maintained with their various partners, municipalities ranking first among them, and consequently the way they analysed their problems as well as the solutions that these municipalities could bring to them. While the survey centred particularly on these questions, it obviously did not exclude the behaviour of other museums, whether they were managed by the State, had public self-governance, were privately managed by a non-profit organization, or simply privately managed in general. Ties with municipalities concern all the museums but they take on a nuance and

a quite particular impact when considering the ties between museums that depend on municipalities and others. This is, moreover, the reason that the results will usually be presented starting with the responses of museums in general, distinguishing them from museums managed by municipalities, and quite naturally interpreting the differences noted.

Four European meetings, including consultations with professionals from museums and municipalities, took place in Paris, Manchester, Split and Brussels in order to touch base on these questions within the framework of different national and sub-regional contexts. At the same time, some ten representatives from municipal and cultural fields (museum professionals, local government professionals, experts) were consulted throughout the programme.

In parallel with the survey, the meetings and the consultations, at the request of the E=MU^2 group fourteen case studies were written up by several authors, by country, city or museum. They aim to enrich the range of working hypotheses as illustrations of responses being made today, or on the contrary, of difficulties to overcome.

The work was completed by a review of the literature.

The boxed texts in this report are extracts from the case studies, of which the entire texts are presented in an appendix available online on the ENCATC website (www.encatc.org).

1.3. Statistics of the municipality-museum relationship

44% of European museums are directly dependent on municipalities[i]. In the online survey we conducted with municipalities and museums, this proportion is 56%. The proportion decreases steadily to reach 20% for non-profit organizations, 13.5% for museums dependent on public institutions, 6% for museums dependent on central governments and 4.5% for museums dependent on private individuals des (Figure 1-a). Contrary to popular belief, municipal management is not necessarily greater among smaller cities, since nearly half concern cities with over 100.000 inhabitants; on the other hand, it is much more evenly distributed than direct management by a government administration, which concerns larger cities or management by a non-profit organization, which concerns smaller cities.

Figure 1-a. Management methods

This distribution varies more or less depending on the fields of collections or themes.

Figure 1-b. Management methods

Even when museums do not depend legally on municipalities, they see them as increasingly important partners. Such relationships are important, as much for their statistical significance as for the qualitative issues that underlie them. To better understand, we can consider the intensity of the relationships of museums with a certain number of partners such as local authorities, the State, associations, Friends of Museum associations, businesses and other cultural institutions to which they might be linked by networks (Figure 1-c).

We can note of course, as one might expect, that these relationships also follow management methods, the relations of State museums with the State being as strong (87% to 100%) as those of museums managed by local authorities with their local communities (98.8%). But the true lesson of the survey lies in the fact that on average, 93% of the museums maintain relations with the corresponding municipality, regardless of their mode of organization and management. This is as significant for museums subject to direct management by State administration (85.7%) as for those dependent on public institutions, private non-profit organisations (96.6%) or businesses (85.7%). Even for museums managed by private non-profit organisations, who by the way, say they have no management relations with municipalities to the extent of 36.7%, we find that they almost all (96.6%) maintain relationships with their municipalities. This finding is finally strengthened by the fact that partnerships with the State are always less close than partnerships with local authorities, except for museums directly or indirectly dependent on State administrations.

It should be noted however that partnerships with other cultural institutions are also very strong and even slightly higher (93.7% versus 93%).

By contrast, partnerships with other players, associations, Friends of Museum associations and businesses are relatively weak (with the exception of museums managed by companies). Relationships of museums with businesses

are, by the way, the least close, which can question the dominance of a rather traditional performance model, which will be discussed below.

Figure 1-c. Relative importance of partnerships according to management method

Working relationship with:	All museums	Managed by local authorities	Managed by the State	Public non-profit organization	Private non-profit organization	For-profit company
Local authority	93,0%	98,8%	85,7%	70, 0%	96,6%	85,7%
Central government and administration	81,4%	79,7%	87,5%	100,0%	76,0%	66,7%
Non profit community	84,5%	82,4%	66,7%	94,4%	84,0%	100,0%
Friends of the Museum organisations	70,0%	66,3%	66,6%	82,4%	63,6%	100,0%
Businesses and their networks	59,6%	54,2%	66,7%	72,2%	73,9%	100,0%
Cultural institutions networks	93,7%	92,5%	100,0%	100,0%	92,9%	83,3%

Figure 1-d. Existence of partnerships (All museums vs. museums managed by local authorities. Multiple answers are possible)

1.4. White Paper framework

To understand these issues and how to deal with them, we will treat the following questions successively:

- How is the mosaic of European museums evolving and what sort of attention is being given to museums by States and municipalities? (**2**)

- How concerns of museums as well as municipalities converge around the fundamental themes of sustainable development, and how that creates a space of relevant partnerships? (**3**)

- How do municipalities and museums consider themselves in this new context and what are their mutual expectations? (**4**)

- How can partnerships between municipalities and museums be formed and/or consolidated in terms of institutional arrangements, financial links, human resource management, assessment processes and governance? (**5**)

It will become apparent from this study that while there is no reason to relativise the traditional role of museums and galleries - to conserve and showcase their collections - they must now assume the functions of cultural, social, urban and economic development, functions also wished by a number of cities. For the latter, the museum becomes a "facility" that goes beyond the simple function of receiving or entertaining visitors in order to disseminate values, enrich skills and renew images. Museums and municipalities thus have the calling to enter into positive partnerships for everyone, but with renewed ways of working, coordinating and evaluating.

2. The museum mosaic in a time of crisis

2.1. A heterogeneous universe

European museums show great variety in terms of theme, size and legal status.[ii]

- **Regarding theme**, the usual reference continues to be Fine Arts museums, to which are added history, modern and/or contemporary art and science/technology museums. For nearly forty years now, we have also seen the appearance and multiplication of community and eco-museums, for which the emergence lies less in the valorisation of an existing collection, than in the desire to reaffirm or reconstruct the image or identity of a region.

- **Regarding legal status**, we find four main categories: State museums enjoying a greater or lesser autonomy, but far fewer in number than what is generally believed (usually 3% to 7% depending on the country); museums belonging to local authorities, primarily municipalities, which are subject to management going from a complete lack of autonomy to assigned outsourcing (usually 40% to 45%, of which four fifths go to municipalities); company museums, relatively few in number, but more or less well counted (around 3% to 5%); private museums, operated on a for-profit basis (5% to 10%); museums managed on a non-profit basis by foundations, associations, mutual funds, etc. (around 30%);

- **Regarding size**, museums and galleries differ in terms of collections and demographic means of implantation. This heterogeneity is itself spread out by the nature of activities undertaken, since their financial and human resources differ so much. This finding can be seen over the last decade in the distinction between 'superstar' museums and others. While the superstars are characterised by their 'artistic' status, their architectural installations, their exhibitions and number of visitors, there are thousands of small museums open a few days per week, assembling collections that were bequeathed long ago, offering services provided by volunteers, having no hope of ever achieving financial self-sustainability and simply hoping to keep their doors open in the future. Of course these differences may also relate to their budgets, as sub-national comparisons show very well. In the case of a federal State, such as Germany, the state of North Rhine-Westphalia spends 1.35 million euros, followed by Bavaria: 984 million euros, Bremen: 97.5 million euros, and Saarland: 52.8 million euros (*Kulturfinanzbericht* 2008: 21).

This variety is found in all countries, whether highly populated or not:

- **Germany**, which reports having almost 5,000 museums, includes 58.8% public museums, 38% private museums and 3.1% having a mixed form of management. But among public museums the large majority is managed by municipalities, followed by the *Länders*[iii]. In terms of governance, this proportion is even higher. But in terms of governance rather than status, the distribution shows a significant amount of non-profit private management, since nearly 1,800 museums are managed by associations (see Figure 2);

- **Slovenia** reports 260 museums classified as large museums in charge of national heritage, 100 thematic museums, and 103 of quite varied types (memorials, outdoor museums, etc.).

Figure 2.German museums according to governance

Allocation of museums concerning governance

Source: Institut für Museumsforschung (Staatliche Museen zu Berlin – Preußischer Kulturbesitz), ed. (2009). *Statistische Gesamterhebung an den Museen der Bundesrepublik Deutschland für das Jahr 2008*. Heft 63. Berlin. 30.

History and development of the museums sector: the case of Slovenia

As elsewhere in Europe, the history of museums in Slovenia is connected with private collections. In 1821, the Carniolan Provincial Museum was established in Ljubljana, its first collections mostly related to natural science. The first permanent museum collection moved in 1888 to a building designed specially for the purpose of storing and exhibiting objects of historical, scientific or cultural interest. In 1898, the first specialised museum institution, the Slovene School Museum, was founded in Ljubljana. During this period new museums began to appear in other Slovene towns such as Celje (1882), Ptuj (1883), Kamnik (1883), Maribor (1903) and Koper (1911). The most important museological event between the two World Wars was the establishment of the National Gallery of Slovenia. During this inter-war period, the Carniolan Provincial Museum was renamed the National Museum of Slovenia, and in 1923 its ethnographic collections were given a separate home in the Royal Ethnographic Museum, forerunner of today's Slovene Ethnographic Museum. The establishment of the City Museum of Ljubljana and the Museum of Ékofja Loka also date from this period.

After World War II and the founding of independent Slovenia, museum activities underwent a period of major development. Covering the whole Slovene area from the outset, the Slovene Museum of Natural History was established in 1944 on the basis of the National Museum of Slovenia's natural history collections. It was followed in 1948 by the establishment of the Museum of Modern Art Ljubljana, focusing on modern and contemporary art. The Technical Museum of Slovenia was set up in 1951 and opened to the public two years later. Specialised museums were also founded during this time, notably the Museum of Film and Theatre Arts, the Sergej Mašera Maritime Museum, Piran and a range of architectural and other regional museums, including the Dolenjska Museum, Novo mesto, the Murska Sobota Regional Museum, Nova Gorica Museum and the Bela krajina Museum, Metlika. Numerous museums dedicated to World War II and the struggle for national liberation also originated in this period, but after Slovenia separated from Yugoslavia in 1991 to become an independent state, these museums changed their focus to presenting modern Slovene history[iv].

2.2. A disturbing reality

Whatever their profiles and with few exceptions, today's museums must face a grim financial reality, reinforced in many cases by the stagnation of visits and/or non-renewal of visitors. One of the questions of our survey focused precisely on the way in which museums had experienced the 2008 crisis. The responses almost unanimously highlighted that their situation is more and more worrying or getting worse. Few museums seem to have escaped its aftermath - perhaps some private museums - and very frequently they complain about an accumulation of difficulties that lead to stressful situations for the entire staff (Portugal). Museums that do not especially complain here are those that say they saw the situation beginning to deteriorate long before the crisis (Germany)!

- Among the first effects felt from the crisis, we note lower financial contributions from local authorities and/or central government, down by 3% to 30%, for 2008, the first year of the crisis. Worrisome behaviour is emerging along the same lines. For example, people coming for treatment in a spa town stopped visiting the local museum (the admission fee being 2 euros!);

- Households are coming less and spending less in the shops;

- The hospitality industry tends to raise prices to offset the reduction in the number of tourists, which creates a vicious circle, since it leads to a further substantial decrease of tourists;

- The reduction of the workforce, due to state policies of not replacing personnel as they retire, results in an increase of the average age of museum staff (see appendices, case study n°1). We can certainly not make qualitative judgements on the changes of service rendered, but on the other hand, it could be suggested that the policy surely does nothing to reduce the real or symbolic distance that can exist between museums and the younger segment of the population;

- For many museums, it is not a matter of a crisis year to be forgotten, but the beginning of funding cuts already announced in some countries (Sweden, United Kingdom, France) that will continue over several years. That will obviously rub off on activities as well as on the different types of resources available to museums;

- Regarding activities, there is a general decrease in exhibitions and programmes aimed at target audiences, especially young ones (museums in the Czech Republic, over a fifth on the average in Romanian museums);

- Educational institutions are increasingly reluctant to maintain their cultural activities and trips;

- The stopping of activities that encourage visitors has the added effect of turning low season periods into nearly dead periods (Estonia);

- We also note the stop of conservation work or building and premises renovation (Croatia, France), a decrease in budgets for acquisitions, a halt in investments for recruiting qualified staff (United Kingdom, France), the 'forced' non-renewal of posts left vacant due to retirement, and even the departure of competent managers who have no intention of taking a cut in real wages and therefore prefer to leave the museum sector (United Kingdom).

- The implementation of membership drives, necessarily costly even if positive results can be hoped for, were stopped, since they involve initial expenditures that are no longer possible to undertake, and at any rate, delays for obtaining new money are even longer (Spain);

Financial partnerships are also in decline:

- Sponsorship is declining, companies are cancelling or reducing their contributions;

- It is increasingly difficult to meet the constraints of matching grants, and for many museums it is even impossible to pay the required or voluntary fees that would give them access to network resources (Hungary, Romania);

- To cap it all, we see one rather unexpected result here: the declining number of volunteers, while some had expected them to act as cushioning factor for difficulties being met (Austria). This might be explained by the fact that these volunteers are now devoting more of their time to what have become more urgent tasks in the new economic context.

Municipalities also note that the crisis has had many effects on their museums. Declining financial resources, whether those coming from entrance fees, grants or sponsorship, lead to a decline in investments, events and exhibitions, while the return of the public or attraction of a new audience depends so much on the frequency and intensity of events. In the medium term, these effects will continue as threats to maintenance and conservation. Some

municipalities also point out that the artistic quality of certain activities is being put into question since it is becoming increasingly difficult to bring in people with rare talents or know-how.

The only non-negative, but rather marginal result, according to some municipalities and museums, is the fact that this narrowing of leeway has led to a search for new partnerships between cultural institutions or with other organisations on the area, or has led to local people visiting their facilities during their holidays or leisure time instead of travelling, due to the economic crisis (France, Finland, Germany). But once again, narrow financial margins limit the possibilities that could be found here, at least for now.

An illustration of the structural effects of the crisis: the case of Italy

Since its start, in 2008, the global financial and economic crisis would have less impact in Italy on personal spending for culture - which was fairly well maintained – than on the availability of public and private investors. There has thus been a gradual reduction of resource transfers from state to local authorities, a movement that had been taking place for ten years. By a domino effect, this led to great difficulty in maintaining the same level of funding for communities.

The situation worsened in 2010, when starting with the current year, the National Budget Law imposed major spending limits on local authorities, with a definite impact on the support of culture by the latter. In this context, it is not surprising that cultural organisations and museums in particular, have experienced a generalized reduction of available funding, scheduled activities and human resources. A survey conducted in September 2010 by the Cultural Observatory of Piedmont among 120 museums, cultural organisations and associations for the performing arts, shows that over half of the respondents saw their allocated budgets decline in 2009. The same organizations also predicted a decline for 2010. Approximately 29% of them have already reduced the use of human resources; about 48% decreased their volume of activity and around 45% also foresee a reduction for the year 2011. The collapse of he 'House of the Gladiators' at Pompeii was paradoxical in that it happened on the very day of the mass protest of Italian museums, which either closed their doors or were opened to the public free of charge for the day.

The scenario drawn by such an economic context, exogenous to culture, does not allow for any real prediction. Current difficulties are likely to leave a permanent mark on the sector. In the worst case, they might cause regressions in the amount and quality of museum offerings, in the creative process and lastly in maintenance and enhancement of human resources mobilised up until now. The ICOM National Conference in Italy, called for reflection about heritage management, which in addition to mobilising professionals and all of those concerned in the sector - public and private - would valorise, as much as possible, forms of collaboration with organisations from civil society and volunteers (who are already very active, and have been so for a long time, for the protection of property and cultural sites).[v]

An illustration of the structural effects of the crisis: the case of Germany

The financial situation of German museums is considered to be the worst it has ever experienced, even though their resources have been declining for nearly 20 years. This is reflected today in the closure or threatened closure of museums. Thus in Hamburg the closing of one of the nine municipal museums, successively announced for September then November 2010, for the moment has been postponed until April 2011. In Leipzig, the closing of the natural science museum is planned for this fall. In general, museums can only cover their staff costs nominally, that is to say with no annual adjustment. Worse, exhibitions that were traditionally funded by visitor spending are at best financed today by private sponsorship and public grants. Finally, aging executives, recruited during the boom years, are putting a strain on budgets with no flexibility other than carrying the cost over onto younger generations, who can no longer enter into museum jobs.

So paradoxically, the fact that these closures are often delayed in time, does nothing to solve the problems. It simply reflects the fact that many public authorities do not know what to do, nor are they willing to risk a public debate that might compromise their images. So they prefer a slow death due to the steady reduction of funding. The only managers who can attempt to reverse this logic are those who put into place a comprehensive strategy of sustainability - something which goes well beyond the traditional function allotted to curator-managers! From now on they must be scientists, managers, professional fundraisers, communications experts, etc.

2.3. State policies: fast speed modernising and postponing responsibilities

The difficulty of the situation of museums has undoubtedly been amplified by changes in political agendas, as evidenced by the cases of England, France and Italy.

- The evolution of **British policy** is the first illustration given here[vi]. From 1978 to 1994 the political agenda had relied on the ethics of economic rationalisation to require museums to make major management changes when faced with the organised decline of financial support from the central government. Museums and galleries were now going to be held accountable for their own management, and they were forced to seek the necessary resources without counting on government grants to help them through the ups and downs of their management! They were encouraged to forge partnerships with the private sector and maximize their audience, without the socio-demographic composition of these visitors being considered. They were even invited to participate in urban renewal projects, from which significant benefits were expected in terms of improving the living environment, and thus property values, as well as encouraging more tourist visits and thus new sources of spending. Aspects such as the contribution of museums in the fight against exclusion and inequality were not considered and the notion of cultural democratisation took on the sense as described by Jenkinson of 'a regime that believes that its responsible citizens should be avid consumers of culture, but not necessarily active participants in the creation and transformation of culture.'[vii] With New Labour, the cultural and social agenda of museums was changed but the idea that museums should live from their own resources remained as firm as before.[viii] The concept of 'best value' was then emphasised, which meant that local authorities should seek to improve the quality, effectiveness and efficiency of services at the lowest possible

cost, including through the museums that depended upon them.[ix] This resulted in numerous research studies on best value by using a methodology based on the 4Cs (Challenge, Compare, Consult and Compete). That led to the proliferation of exhibitions on themes that were mainly aimed at attracting a wider audience, such as the *James Bond* exhibition organised by the Imperial War Museum. Or the multiplication of the number of derivative products – those on the subject of the Incas being bestsellers, even though they actually had little to do with the museums of contemporary art that sold them![x] In this context, some commentators are beginning to wonder if the money that is required for museums should not be sought through the reintroduction of entrance fees, however limited.

Museums and Municipalities in the "Big Society" 2010-2015

In 2010 the new Conservative-led coalition government in the United Kingdom began to direct into policy-making their flagship election manifesto policy of "The Big Society". This policy is characterised by a withdrawal of state intervention in areas of cultural and social life with emphasis placed instead on volunteering, social enterprise, private and corporate philanthropy, and charities. Furthermore, government is to be streamlined and power transferred from central government to local municipalities. Critics of "The Big Society" have suggested that such a policy reflects the government shirking responsibilities for providing public services and placing the burden elsewhere. Privatised and volunteer-reliant public services, it is argued, are not acceptable alternatives even in a political climate characterised by financial cutbacks.

In November 2010 Culture Secretary Jeremy Hunt unveiled his four-year vision for the DCMS. In key areas the DCMS in the coming years will be characterised by many of the tenets of "The Big Society". The London 2012 Olympics in particular emerge as a short term policy priority focus and goal.

The administration and delivery of Culture in Britain is to be slimmed down considerably and increasingly removed from direct government intervention. There are important implications here for museums and heritage sites. The DCMS will be encouraging these institutions to start "stripping away red tape and stimulating private sector investment" leaving them "free to drive their own success – with the Government only intervening where there is a real need."[xi]

The implications of this policy-turn were made clear in the months prior to the announcement of the four-year plan and the spending policy review. Hunt had earlier proposed the closure of the Museum, Libraries and Archives Council. This closure will be completed in 2012 with responsibilities delegated to the Arts Council. The Arts Council will see slender budget between 2011 and 2015 with cuts of 30%. Similarly the government grant to English Heritage, currently £136 million, will be cut by 32% between 2011 and 2015. English Heritage will cut something in the region of 50% of its administration.

The Arts Council of England is now responsible for an area of museum funding and policy that was previously that of the MLA; The Renaissance in the Regions programme *for funding regional museum hubs. Cuts of around 15% to an annual budget of around £46 million will be made.[xii] For national museums, although free entry has been defended, cuts of 15% will be made too over four years.*

Cuts of local governments have clear implications for municipal museums that are funded by their local governments but are not statutory funding requirements. In December 2010 the journal of the Museums Association reported that the average local authority was to see budget cuts of around 4.4% with some as high as 8.9% in 2011-2012.[xiii] As discretionary services local authority museums are particularly vulnerable in those authorities faced with substantial budget cuts.

There has been then, for museums and municipalities in the United Kingdom, a clear transition in the tone of government and finance. The centrality of museums to New Labour in securing social cohesion and other policy goals has not, typically, been a feature of the new Conservative-led coalition cultural policies. In different economic and political circumstances museums are now subject to different sorts of cultural instrumentalism. Instead of targets that prioritise "diversity" or "inclusion" increasingly so museums will have to demonstrate fiscal independence from a variety of streams, as well as efficient administration and management. Previous Conservative governments emphasised the importance of private and corporate philanthropy for arts and cultural organisations. In December 2010 the DMCS and Arts Council unveiled new plans for a fund of £80 million to encourage a "new generation of philanthropy" by creating new incentives and streamlined ways of giving.

"The Big Society" is then a challenge for both national and regional museums in the United Kingdom. The withdrawal of government from cultural and social services will have important consequences for local authorities. Museums, however they are owned and principally funded, might be called to work in different ways in their municipalities if they are to secure more diverse funding streams. When working with local authorities, museums will need to be astute and understand how cuts affect government provisions. There is certainly room for positive collaboration between museums and their local authorities in meeting a range of social, education, and health policy areas. Indeed many museums should be encouraged to continue the work that many have already been doing.

However, there is also a need to observe and note those instances in which museums are not best placed to work with municipalities. Especially in those projects for example where the cost effectiveness of a collaborative project might be a key consideration rather than the quality of output or provision. Museums can only compliment authorities initiatives not replace them. Museums cannot and should not hope to function as intermediaries or providers of provisions that are otherwise the responsibilities of an active national or local government. In seeking to plug the gaps caused by the policy directives of "The Big Society" museums may not always be serving their municipalities well. In Manchester exhibition and social care project collaborations between the City Council, local Mental Health and Social Care Trust (part of the National Health Service), the Manchester Art Gallery, and Manchester Museum show museums can engage with social provisions that are, traditionally, outside of the remit of museums. This has the potential to create substantial positive engagement between a specific group or community and municipal museums or galleries – in this case, those people recovering from emotional distress working with museum collections and staff to create an exhibition and art project. Museums will have to be increasingly open to such collaborations in "The Big Society" but should remain vigilant as to the nature of the relationship with local government and health authorities. These authorities on a national and local level are subject to increased financial pressure and museums will need to be realistic about the desire of government to cut the costs of social care provision. Museums should not be perceived or used as the "cheap option" or substitute but perhaps – in some instances – as partners.

The onus on museums to seek multiple funding streams and become reliant on private enterprise and philanthropy requires them to seek partnerships and become resilient organisations. Some of these partners are local authorities with their own political, cultural, and economic objectives. But there is the possibility for a dialogue between museums and their municipal authorities that allows both to share projects and similar objectives. If museums in the United Kingdom are to show that they are relevant and worthy of funding they will have to, increasingly so, align themselves with the obligations and objectives of local (and national) authorities. At the same time, the pressures of philanthropy and private investment will change museum institutions in a different way. It is probable that philanthropic donation or investment will be unevenly distributed, or put simply – some museums will attract more money than others because they are either more prestigious or better-liked than others. A conspicuous gap will widen between well-endowed and poorly funded museums. The market will decide, perhaps, which museums are worthy. The "Big Society" is one where citizen philanthropists feel more invested as "stakeholders" in their cultural institutions because they give money to them. This is of obvious ideological significance to museums. Donations are of clear value to museums and have a long history of sustaining and enriching the institutions that are endowed with

them. But, it remains to be seen what sort of tone museums will assume in the United Kingdom over the coming years. It is a troubled relationship indeed in which museums are charged with maintaining collections and transmitting a cultural legacy for the current and future generations, but must prove expedient or well-liked in a period of economic trouble.

- **France** provides a second illustration.[xiv] Since 2002, important legislation had established a rating system, but in a context where the underlying economic imperatives remained somewhat marginal. However, in July 2007, the government initiated a process of *General revision of public policies*, which included museums. Through general and specialised audits, the aim was to redefine the terms of public intervention and its implementation at a territorial level to lead to greater efficiency and effectiveness in public policies, but also to promote the well-being of citizens in terms of meeting their needs and fairness in their treatment. In the communiqué of the Council of Modernisation of Public Policy of 11 June 2008, the way in which public policies and interventions were to be managed underwent a real transformation: 'Since its inception in 1959, the development of the Ministry of Culture has been characterised by administrative expansion and a primacy given to the policy of supply… The undeniable success of this policy should not hide its inadequacies… essentially a policy based on the growth of supply and the belief that enlarging it will almost surely lead to a larger public, today that policy clearly shows its limits through results that are still inadequate in terms of cultural democratisation… So in spite of the assumption that founded such a policy, the increased supply was not accompanied by a sufficient democratisation of culture… [xv] In a way, this diagnosis may seem banal, but in the context of neo-liberal policies shown by the State, it is worth noting that the centre of gravity of museum funding could no longer reside in public subsidies (described here as supply policy) but on the resources that users, whether direct or indirect, could bring them, described here as demand policy.

- A third illustration is given by the case of **Italy**, and it includes State museums as well as those managed by local authorities, which represent 77% of public non-State heritage. Until the 1990s, the model in force was that of direct management of museums on the part of administrations who were the owners (management called 'by economy' based on the use of quotas for current expenditures of the supervised museums and with staff directly attached to the museums themselves). Since that time, this model of direct management has been under continuous debate. A first step was taken in the early 1990s by laws on local authorities, which aimed at establishing the obligation of transparency as well as the respect of the 'entrepreneurial' criteria of efficiency and effectiveness. Another important step was then accomplished by the laws known as 'Bassanini' dating from 1997–98, which made a fundamental distinction between the mission of conservation/protection of public cultural heritage (going mainly to the State) and the missions inherent to the management and enhancement of that heritage (run jointly by the regions with local authorities). The Bassanini laws recommended a transfer of the management of State museums to local authorities, a transfer that remains unaccomplished. But this wave, based on several pieces of legislation, gave rise to Foundations, bringing together the State, local authorities and private entities. Today we note only two examples in the museum system: the Museum of Egyptian Antiquities Foundation in Turin (2004) and the Consortium of Cultural Enhancement of the *Venaria Reale* (2008). In this general movement, some communities have moved towards a partial granting of operation and management, through the 'institutions' model. Another model, called 'private law foundations', was adopted to manage groups of several museums belonging to municipalities. Private law foundations manage, among others, the City of Science in Naples, the *Palazzo Strozzi* in Florence (since 2006), the *Palazzo Ducale* in Genoa (since 2008) as well as the municipal museums of Venice (see boxed text). The success of the foundation model seems to be due to its capacity to adapt and be open to different developments, but it also has the major limitation of not having attracted a large enough

number of investors and private contributors. Foundations are usually made up of local authorities with the participation of universities, banks or banking foundations already active in a region, who thus appropriate a 'quota' of the heritage competence and local museum management. A third model called 'associative', has also been adopted recently by a few museums: *A come Ambiente* in Turin, the Contemporary Art Museum in Rivoli.

2.4. Another challenge: museums' heritage from transition countries

The museums of the new member States inherited from the socialist system, are experiencing even greater difficulties than others. During nearly half a century of totalitarian rule, these museums were faced with a number of specific constraints:

- Administration, since each museum had to perform tasks imposed by the political system, without any leeway given for special cases;

- Culture and education were firmly controlled and often used to achieve political objectives. In this context, where it was deemed necessary to rewrite history, the education and research system 'filtered' information, not allowing the display or teaching of other facets of their heritage;

- While the performing arts and cinema had significant financial support, it was much rarer for heritage, and definitely more selective;

- Lastly, some of these countries were subjected to disturbances and wars at the time of the collapse of the totalitarian system, so that changes opening up new cultural perspectives for museums imposed unbearable economic constraints upon them at the same time or even, were subjected to the destruction of their cultural heritage...

Suddenly, the major role of the museum curator presents a risk to become at best a defensive one, and museums often represent a discouraging and hard to understand image, in an explosive mix that combines the past and its rejection, liberalism and its excesses. For local powers and/or central government, museums are considered to be bottomless wells of expenses, or even to be luxuries. This concerns both the collections as well as the architectural issues of the buildings that house them: conservation is all the more expensive when it comes after years of neglect and lack of maintenance; architectural ensembles are mainly seen as spoilsports to property speculators and even small local owners. Even when some buildings are falling apart, the slightest proposal of restoration raises tumultuous reactions from the media, followed by those of the general public, and sometimes even from the office in charge of monuments (Split)! At best, heritage is preserved at the price of a 'touristification', which often results in making conditions even worse.

To show that museums can develop a cultural dynamic restoring confidence to local residents, thus displaying a positive image of themselves to others, becomes a challenge and appears to be an almost insurmountable task even in the eyes of those who most believe in it.

This includes curators, experts, but also elected municipal officials.

- The activities of curators are often considered to be luxury activities, especially during difficult periods that require re-prioritisation. Yet conservation can be a very strong means of economic development, not only through various restoration projects, but also through maintenance work. Restored historic sites attract commercial and cultural activities that create jobs. Municipal revenue increases through taxes, property value goes up, and all of this encourages reinvestment in local authorities. Conservation represents much more than just nostalgia, it is a powerful tool for economic development and social revitalisation;

- Cultural experts should develop communication skills in order to successfully mobilise the general public and to educate them about the value of cultural heritage, but also to teach them how they can contribute to its protection. But the perpetual repetition of the same stories about the objects exhibited in museums, about historical buildings, and about events of the past obviously becomes boring as much for those that tell the stories as for the visitors. The presentation and interpretation of a museum collection or a historic city should be as interesting for the expert as for the visitor;

- The problem that appears at the level of local government, or rather with politicians who make decisions, is above all inexperience. The quality of museums' work is very often measured by number of visitors, or tickets sold, which leads to the following question: are they capable of being (at least in part) self-sufficient? Or more simply can they lower the costs of their activities? The goal here of the city administration and the sector in charge of tourism is to increase the attractiveness of a cultural resource in relation to the number of visitors. Thus the transformation of the city of Split into a destination for large cruise ships was welcomed almost unanimously, even though the money spent by tourists who pass a few hours on shore is limited, that only a very small part of the money earned through tourism and related activities is reinvested in the historic core and heritage conservation, that damage done requires repair and increased conservation, and that the cultural needs of the local populations are completely neglected.

Here it is vital to embrace a long-term vision giving an important role to education, but the interest of elected officials is often restrained by the length of their mandates. The different levels of problems can only be resolved with good coordination, accompanied beforehand by a shared specification of all of those responsible - institutions and trained managers from specialised sectors - as well as determination of rules for their cooperation. Some autonomy of museum decision-making is thus necessary, both financially and legally, not to push such institutions into cutting themselves off, but rather to forge broader partnerships that distance them from the traditional public patronage of Eastern countries, without subjecting them to the *short-termism* of an indifferent market.

2.5. A limited ability to react

In a crisis it is common to look for dynamic signs that could lead to positive development trajectories. But once again the results are hardly satisfactory.

One positive factor is often mentioned: given the pressure on household purchasing power, local visitors are rediscovering their nearby heritage in greater numbers, a trend that could *a priori* adjust the decreasing number of tourists. But this trend has a limited effect as evidenced by the decline in the average purchases per person in museum shops, not to mention the fact that the indirect effects of tourist spending are considerably higher than those raised by local visitors.

Another positive feature may be a greater sharing of common spaces and a setting up of partnership activities, which allow museums to go beyond their own settings and reach new segments of the population (Croatia). These constraints of scarcity also lead museums to seek greater efficiency in services rendered. One can also note that constraints encourage a search for other methods, especially in the area of education where the manipulation of objects by students played an important role (without being able, by contrast, to infer a further consequence than being a by-product of the crisis).

More unexpected, however, is that some museums feel that the crisis also makes the cost of acquiring certain types of works less expensive, especially in the area of contemporary art (Belgium).

Unfortunately these factors that come up as real innovations can see their power wane and the survey shows many more cases where discouragement is dominant and the idea of having no future takes over.

In this dual context of functional and financial reorganization, have museums been able to implement the reorientation, efforts and reforms required?[xvi] They now find themselves at the heart of a public agenda dominated by shrinking financial margins. They are at once asked to diversify, renew and bring back their audiences. To respect the expression of cultural diversity involves building sustained relationships with surrounding communities, activities inside or outside of the museums. While opening up to students and educational activities is rather well recognized, many wish that museums would play a greater role in the inclusion of the unemployed and young adults in difficulty. Added to these financial constraints, is an accumulation of goals, and it is within this context that we must place museums and the relations that they can have with their municipalities.[xvii]

3. Sustainable development, a challenge shared by museums and municipalities

Museums were first and quite logically organised for heritage conservation by taking advantage of the educational and training potential of exhibiting collections to visitors. When public resources were devoted to them, they were thus justified in priority by the *existence* values of objects and collections (historic value, recollection value, cognitive value, etc.) and in a more secondary manner by the *use* values that one could derive from them (visits, spending, etc.).

Things began to change when cities, regions and countries had to face the challenges linked to a society based on knowledge and globalisation. Where globalisation carries the seeds of radical restructuring of employment, the promotion of knowledge leads to the hope that investments in education and training will be able to resist the coming turbulence. Where globalisation wipes out traditional activities, it is hoped that heritage knowledge, cultural or otherwise, will serve as leverage for the emergence of other activities.

This resulted in an 'anything goes' attitude due to the expected benefits of this valorisation of cultural heritage and thus museums. It was assumed that the supply of museum activities could only increase due to the diversification of possible heritage (industrial heritage, literary heritage, vernacular heritage, etc.). The demand for museum activities could only increase due to the rising average levels of education, the relative decline in transport costs, the growing number of retirees receiving a decent pension, even the increase of leisure time, guaranteeing that museums and monuments, if not performing arts, would have an almost inexhaustible potential of tourists and visitors. Tourism implicitly became the philosopher's stone of conservation. Yet there were some observers who warned against the risks of such a discourse: the hoped-for results required significant investment in real estate as well as in conservation of collections; the excessive concentration of tourists could result in major environmental costs, usually irreversible; the largest part of revenues raised would often go to the hospitality industry, rather than the cultural sites visited.

Thus discussions about heritage met those of sustainable development.[xviii] While the economic and social aspects were quickly recognized, that of the environment took much longer. But today it is generally accepted that the quality of cities as well as inhabited sites depends in a large part on how they were able to put their heritage in harmony with other buildings and spaces. The visions of architects and urbanists, of elected officials and municipalities, must be shared and it should be understood that every day society builds its living environment and gives it meaning by supplying the creation and the conservation that affirm its quality and personality.

3.1. Education and training

One of the major activities of museums across Europe is to receive schoolchildren and young people, an activity for which they are solicited by both schools and municipalities. Artistic circles are also interested in museum attendance by youth, since they see it as one of the preferred means of forming a cultural capital, which will later benefit all sorts of related activities. This introduction, however, must be completed by several observations:

- While in the beginning museum visits were a matter of making certain subjects or themes more lively than as presented at school, there is now also a question of developing qualities such as self-confidence and self-

esteem, recognition of other cultures and open-mindedness, the ability to work with others, etc. Among these new competencies, the ability to be creative is the object of unique recognition[xix];

- Achieving these objectives depends on museums having worked out an organisation, expertise and activities going all the way to touching works and manipulating artefacts;

- The interest of this movement is even greater due to the fact that children who visit museums can then lead their parents, grandparents or other members of the family there. In this way children act as a sort of investment from which both museums and communities benefit.

These points are becoming well known, and we could say that visits by school groups are the most widespread museum activity in Europe. In some countries, such as Germany, where museums are not admission-free for young people, it takes on special importance. Finally, some museums go so far as to institutionalise the function by installing and equipping a permanent space or department to receive these groups (the Altonaer Museum of Hamburg with the 'Kinder Olymp', or the Berlinische Galerie of Berlin with its Atelier 'Bunter Jakob').

In addition, efforts to evaluate initiatives in this direction are increasing. Thus the report on the British programme on the educational role of museums[xx] from 1999 to 2004, found that for 82% of professors, students learned something new and 94% found that their behaviour and their relationship to knowledge improved; 58% of the students acknowledged having more self-confidence after the experience; and 48% of students say they work better with adults after the fact. But several important caveats have been added here:

- Students are more satisfied with the experience when they already have a good academic level, which reflects a 'selection bias';

- Results are much better when museums already had acquired experience in this field;

- Results are much better when museum experiences refer to real situations lived by students or their families, which can be the source of perceptible cost increases;

- Further evaluation in 2006 enriched these results;[xxi] the improvement of students benefiting from the experience is double that expected on average; the results are even better when the teacher participates actively in the experience.

Our survey confirms these initial assessments. Municipalities and museums were questioned about the various possible objectives of educational activities:
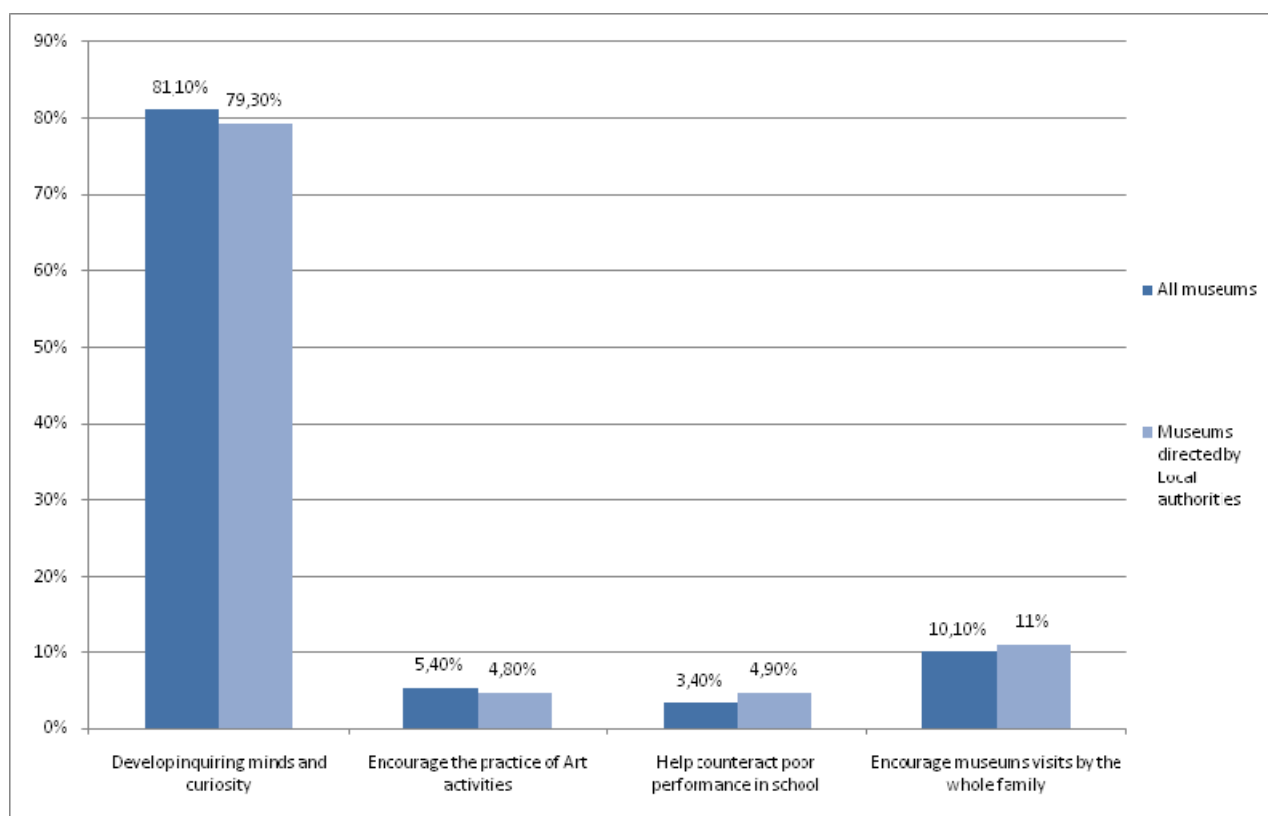
- To develop **inquiring minds and curiosity** among school children: this is probably one of the most classic goals, halfway between a scholarly and a more playful approach;

- To encourage the **practice of art activities** by children: this is again a classic goal but more precise because here we mean that they benefit from a framework and a way of working more conducive to this type of learning;

- To help **counteract poor performance in school**: this goal is a bit more recent and less easily introduced by museums, but it relies on the fact that more inductive approaches to knowledge can enable many young people to gain self-confidence and better meet the challenges facing them;

- To encourage **museum visits by the whole family**: this objective is usually not taken into account or else reduced to a simple marketing challenge, but it can also include a better understanding between adults and young people and constitute the beginning of training for in favour of adults.

Figure 3-a. Museums' educational role for young people, from the museums' perspective

	All museums	Museums managed by municipalities
To develop inquiring minds and curiosity among school children	81,1%	79,3%
To encourage the practice of art activities by children	5,4%	4,8 %
To counteract poor performance in school	3,4%	4,9%
To encourage museum visits by the whole family	10,1%	11%
Total	100%	100%

Figure 3-b. Museums' educational role for young people, from the museums' perspective

In this context, it is hardly surprising that museums bring up again the importance of motivations traditionally lent to the first motivation and that they only recognize in a much more marginal way the other possible dimensions of receiving young people. We can further note here that the behaviour of museums managed by municipalities is little

different from standard behaviour. The survey also showed that the responses are very similar regardless of the mode of management.

This seems to show that on this point, museums and galleries are sticking to a rather traditional attitude concerning their role. While schools can be good partners with respect to the considerable challenge posed by the education of young people – museums, as well as schools – tend to stay in their most traditional roles.

When posed to municipalities this same question leads to slightly different responses. While developing inquiring minds and curiosity in students remains the dominant role given to museums by municipalities, there is a significant difference (almost double) in the weight given to counteracting poor performance in school.

Illustration 3-c. Museums' educational role for young people, from the municipalities' perspective

	Municipalities	Museums (for reference)
To develop inquiring minds and curiosity among school children	70,5%	81,1%
To encourage the practice of art activities by children	6,8%	5,4%
To counteract poor performance in school	9,1%	3,4%
To encourage museum visits by the whole family	13,6%	10,1%
Total	100%	100%

The educational role of museums: the Antwerp situation

The audience development of the MAS (Museum aan de Stroom) is based on the newest museological insights and is a central theme in the whole operation of the museum (Adriaenssen, 1998: 226-244). The MAS museum wants to give a prominent place to young people. The project is called 'MAS in jonge handen' (MAS in young hands). Already 4 years ago, there was a study on the creative methods to involve young people in the operation of the museum. About 146 recommendations were sent to the responsible aldermen of the city: the Vice Mayor for Culture and Tourism, the alderman for Education, the alderman for Youth (De Vos, 2007). The most remarkable recommendation was to find interactive ways to involve young people, not only in the presentation, but also in the conceptualisation, the implementation and the installation of the different museum boxes (Jacobs, Hagenaars, De Vreede, 2005). Young people had to be given the opportunity to add objects to the collection or to use the collection in an intensive way (e.g. by using their different senses). In one of the rooms on each floor young people could leave their traces in the museum in a creative way. There would be workshops, practical demonstrations and computer simulations. In 2010, there was another deep qualitative research to know the opinion of 30 young people on the operation of a museum. At this moment, there is an exhibition of art works made by young people that will be displayed in the museum until the summer of 2011.

Also the Red Star Line memorial will enter into a dialogue with young children, teenagers and students about migration then and now. International tourists, American descendants of Red Star Line passengers, and various local communities and age groups will be invited to share their own experience of migration with other people.

3.2. Inclusion and social cohesion

To what extent can museums contribute to limiting social divisions, both for individuals and communities? In an almost tautological manner one could say that they can do so by simply not making things worse, since museums are often viewed as mechanisms catalysing exclusion… It is not at all surprising that museums and galleries, which do not recount the history of certain communities, should fail to attract them! Yet from the beginnings of the modern history of museums, it appeared that museums could create social benefits from the moment they welcomed very different groups, thus strengthening social cohesion due to a better-shared or even common vision of things. For Robert Peel *'The erection of the edifice would not only contribute to the development of the arts but also to the cementing of those bonds of union between the richer and the poorer orders of the State, which no man was more anxious to see joined in mutual intercourse and good understanding than he was'*.[xxii] That is why access to museums was free and very quickly some museums were opened in the evening. But these objectives were far from being met in reality. It was even from the case of museums that Pierre Bourdieu built one of the most recognised concepts of cultural inequality, that of 'cultural capital'. It thus appeared that exclusion should be tackled in terms of representation of different cultures, with opportunities for everyone to participate in the production of culture and to have expanded access to the consumption of cultural goods. But the issue is not always clear: is it the museum's role to welcome a variety of communities or is it to reduce the seeds of exclusion by welcoming them? Is it not the aim of museums, then, to have an impact on the very factors of exclusion? That is a very significant goal.

Three types of activities are undertaken to reach this goal:

- Targeted activities towards individuals themselves, by giving them the opportunity to gain self-confidence, reconstructing their identities by helping them to acquire new skills;

- Activities targeted towards specific groups so they can better situate themselves in the society where they live, in order to gain confidence and self-respect;

- A more comprehensive work on public opinion by encouraging awareness of diversity and the equal dignity of various cultures.

No doubt these activities are more recent and more concentrated than educational activities. But we also find that their progress is considerable and that they probably constitute one of the most fertile fields for partnerships between museums and municipalities. Thus between 1996 and 2006 the number of German museums engaged in this way has been multiplied by four (from 331 to 1,180), with the provision that these activities are almost always reversible and therefore do not have the permanent institutionalized character of educational activities (Tagesspiegel, 2008).

Museums and social cohesion: three Portuguese Museums

Three examples of museums managed by municipalities can be selected to illustrate the role of museums in local development and social cohesion. In the inner southern part of Portugal, the Museu de Mértola is anchored in unique Islamic archaeological research and combines heritage preservation, urban rehabilitation, generation of tourism and the revitalisation of the social and economic local life. From the inner central part of the country we can pick up Museu de Mação, also anchored in archaeological research and based in partnerships with national and international universities that allow the museum to be part of the Eurasmus Mundus Master in Prehistory and PhD in Quaternary. This turns the village of Mação into a siege of researchers and students from different countries with significant consequences on the local economy. Fifty kilometers south from Lisbon the Museu do Trabalho Michel Giacometti

(Museum of Work), tutored by the municipality of Setúbal, is deeply engaged in projects of social change to face exclusion and prejudice. Since 2005 the museum has been promoting 'Intercultural afternoons' involving groups of migrants from different ethnic groups and nationalities who work or live in the city of Setubal. The planning and discussion of the programs are carried out together, between the museum staff and the associations' leaders, respecting the rhythms, aspirations and singularities of each culture. In the three cases the interaction between local and global dimensions is evident and stimulates partnerships both with local associations and academic centres.

To illustrate these themes we will give two examples, the first in the field of mental health, the second in the field of prisoner rehabilitation:

- Among the experiences and research devoted to the contribution of museums and artistic services that aim to improve the health and wellbeing of the general population, their contribution to the treatment of mental pathology issues is highlighted. Three elements are pointed out here: improved self-confidence; improved capacity for analysis, emotion and reaction; and reducing social exclusion. Admittedly, at the same time a number of experiences that highlight these elements are weakened by some of their characteristics: the results are often based on a few anecdotes; the mechanisms explaining the likely effects are not always precisely described; the evidence is often found in statements from participants who are not necessarily neutral. These are generally projects undertaken by the community where there is thus a mix of different dimensions and different sources to explain the positive outcome.

This issue may take various forms. For example, in 1996 the Walsall Art Gallery held an exhibition about problems linked to Aids, mainly showing work by contemporary artists. But an important choice was made from the outset. Rather than simply stage an exhibition, which in any case, they hoped would be seen by a large number of people, they decided to address a larger issue and attempt to change the sexual behaviour of the population. A partnership was thus organized with local health agencies and a number of awareness campaigns and debates were organized around this theme. According to Sandell, the results were very positive since there was a significant increase in the number of people seeking HIV tests in the local area, at least for the duration of the exhibition.[xxiii]

A fairly systematic analysis of such initiatives and their expected effects was undertaken in 2006 by a UNESCO Observatory.[xxiv] A certain number of minimum desirable skills were identified: increase in autonomy; increase in capacity; increase in sociability or ability to build social connections.[xxv] A prerequisite was established: to question the adequacy of the would-be cultural activities in relation to the stated objective, the distance here could lead to downplaying of the results, or on the contrary, a strengthening of them. There should probably not be much difference here, but the logic of an art institution cannot be completely consistent with that of solving health problems.

- Taking into consideration the rehabilitation of inmates is not a traditional activity of museums, but some of them consider it to be an important one. Compared to the cultural services met 'naturally' by audiences within cultural facilities, cultural activities in prisons develop within a framework of greater constraints but also produce greater benefits because of the overwhelming needs of the prison population. Despite the obstacles to participation, the splitting up of groups over time, the heterogeneity of participants' backgrounds, the difference of skills and motivations, and the barriers of language and knowledge, cultural

activities in a prison setting offer a fuller existence, which goes beyond wellbeing to a sort of 'better-being' essential to the daily life and the future path of the inmate. Cultural activity, which in prison takes on its full meaning - allowing the individual to become active again - helps to insure that time spent in prison is not 'lost' time but restores energy, recreates a horizon of hope and helps to change one's view of oneself as well as in the eyes of others.

In connection with the cultural programme, the activity which allows the person to forget for a while the condition of being an inmate, is a source of many psycho-emotional benefits, of which the expression by the inmates remarkably echoes the possible benefits highlighted by health professionals. Using almost the same words, both groups expressed the idea of 'putting aside the pain that comes with incarceration' or 'bringing a breath of fresh air'. The transformative qualities described by the detainees interviewed (see appendices, Louvre case study n°9) have the value of rebuilding the self, finding new strength and restoring dignity when faced with perceived indignity. Cultural activities can create a true psychological distance from confinement, personal problems or lack of affection and family.

The Louvre museum and inmates

Policies of the Ministers of Justice and of Culture led to the drawing up of a draft agreement 'Culture – Justice' signed on 26 January 1986[xxvi] to encourage the rehabilitation of inmates and enhance the role of the prison staff. More recently, the law of 4 January 2002, relating to French museums stipulates that museums must 'implement measures for education and dissemination to insure equal access to culture for all'. On the part of the Louvre museum, the agreement signed in 2008 with the Paris Prison Service for Inclusion and Probation and the la Santé prison in Paris is perfectly in line with, on the one hand, the mission of enlarging the museum's public, and the other hand, affirming its educational and social role in local communities.

However the profiles of inmates at the la Santé prison in Paris are very much opposite those of 'natural' art museum visitors: these inmates are male, young, and often children of immigrants. They represent 50 different nationalities, and half of them are foreign nationals. Some of them have a very low level – or even lack – of French language skills, and a level of education or qualifications inferior or very inferior to a baccalaureate.

The cultural programme, created by the Education department of the Louvre museum, consists of a series of lectures and art workshops, held one week per month. Inmates sign up for a complete series. Their enrolment is subject to validation by the prison administration, depending on other activities going on in the inmates' lives (court hearings, medical visits, meetings with lawyers or family…). The programme is led by representatives from the Louvre museum: curators, lecturers in art history, and guest artists. The prison guards benefit from visiting days at the Louvre with lecturers and the teaching staff, but also with the museum security guards. Temporary release passes are also granted to some inmates, so that they can visit the Louvre in the company of their guards, a field trip with interactions that are completely novel for all involved.

Cultural activity, which also means getting involved, is here a source of intellectual stimulation, making possible a valorisation of an accomplishment, promoting better control of the environment, and helping to change the way the prison staff see the inmate, now perceived as active and positive. A guard will say, for example, 'there are people, inmates, who are involved in what they're doing. When you open the cell, as you open it they are going to say "hey guard, I have Louvre activities, I have drawing activity, here's the notice." Now that person … having said that at the opening, no problem. The guy he's serious, he's involved."

To show the importance of these possible objectives the dual survey asked two questions:

- The first concerns the types of audiences served by museums today in terms of training, in addition to school groups of course, and an attempt to isolate some possible target groups;

- The second concerns the different roles that museums can have in strengthening social cohesion and in the formation of social capital.

Regarding the first question, it is possible to identify different targeted groups:

- **Young people aged 18 to 25**, a group traditionally at high risk of unemployment in many European countries;

- **Employed adults**, to the extent that museum visits or the practice of art activities can enrich prospects for personal development;

- **Unemployed adults**, for whom these activities can be a source of social ties, but also opportunities for self-presentation, interaction with others, restoration of confidence … that could be mobilised in various social and professional contexts;

- **Senior citizens**, for whom the manner in which they use their time can have a decisive influence on their health and wellbeing, as do all forms of socialising;

Figure 4-a. Groups targeted by museums

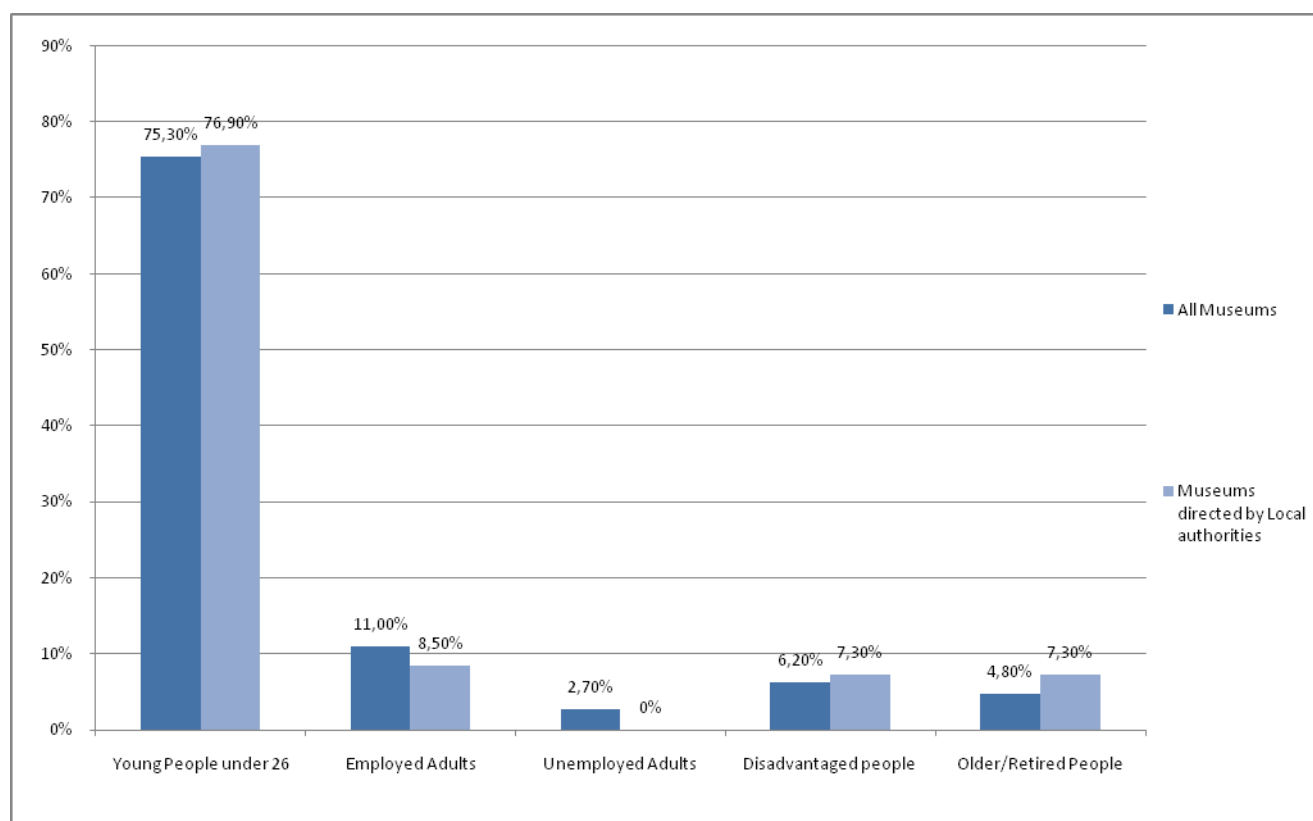|	All museums	Museums managed by municipalities
Young people aged 18 to 25	75,3%	76,9%
Employed adults	11,0%	8,5%
Unemployed adults	2,7%	---
Disadvantaged people	6,2%	7,3%
Seniors citizens	4,8%	7,3%
Total	100%	100%

Figure 4-b. Groups targeted by museums

Figure 4-b shows, however, that the activity of museums - and the groups they judged as priority targets - remains heavily concentrated on young people 18 to 25 years, which here probably means university students. Adults, whether active or inactive, and older people, are thus not treated in any specific manner, but rather as visitors to the collections. It is also possible that these actions are relatively new compared to traditional practices of museums and we are in a period of setting them up, which involves ways of organising and funding that are for now mainly organised around receiving young people, whether schoolchildren or young adults pursuing their studies.

It should also be noted that the behaviour of museums managed by municipalities is not much different from that of other museums. A difference can, however, be found in the results of the survey: museums managed by State administrations target young people even more strongly than the others, the percentage rising to 88.9% compared to 76.9% for museums managed by municipalities.

If you ask the municipalities, the responses vary to the extent that they attribute a greater role to continuing education of adults, whether employed or not, which automatically takes away from the importance attributed to young people. Seniors, however, rated comparably (Figure 4-c).

Figure 4-c. According to municipalities, what groups are targeted by museums today in terms of training opportunities?

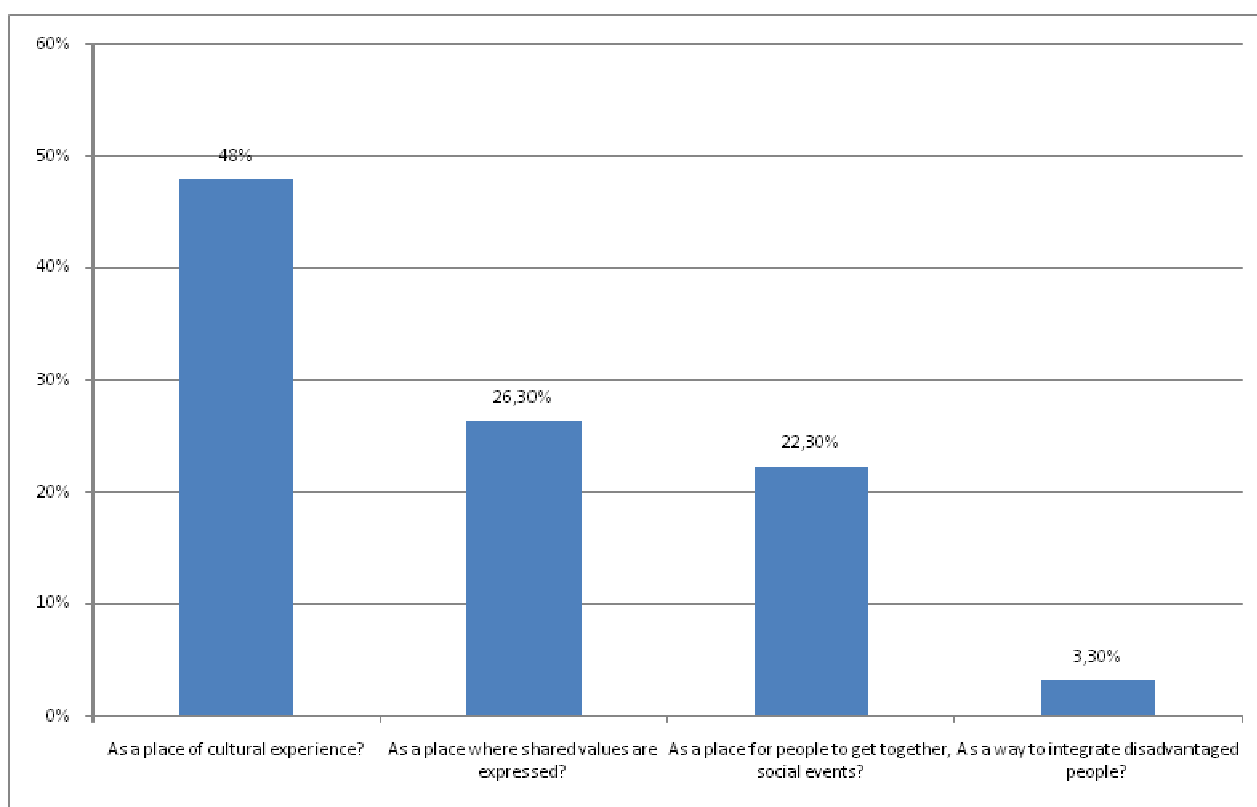|	Municipalities	Museums (for reference)
Young people aged 18 to 25	72,1%	75,3%
Employed adults	16,3%	11,0%
Unemployed adults	4,7%	2,7%
Disadvantaged people	2,3%	6,2%
Seniors citizens	4,7%	4,8%
Total	100%	100%

The second question, which here concerns the different roles that museums and galleries can have in strengthening social bonds of a community or population, is constantly highlighted, probably in part because the institutions (associations, cultual institutions, clubs), which traditionally insured the function, have disappeared or no longer offer the same effectiveness. It is therefore common to point out that museums can help create social cohesion between different populations and communities, and thus promote the formation of a social capital from which it is hoped to better recognise problems that communities encounter and especially be better able to define and implement appropriate solutions. Four possible dimensions of museums are thus mentioned:

- To use museums' resources and skills to help with the **inclusion of disadvantaged people**;

- To make museums **a place for people and communities to get together** and hold social events;

- To consider that the organisation of **meetings and social events** can give a more accurate meaning and a better finality to such gatherings;

- To consider that museums **concentrate and disseminate common values**, or make it possible to debate different values in a positive way, to help bring them closer together.

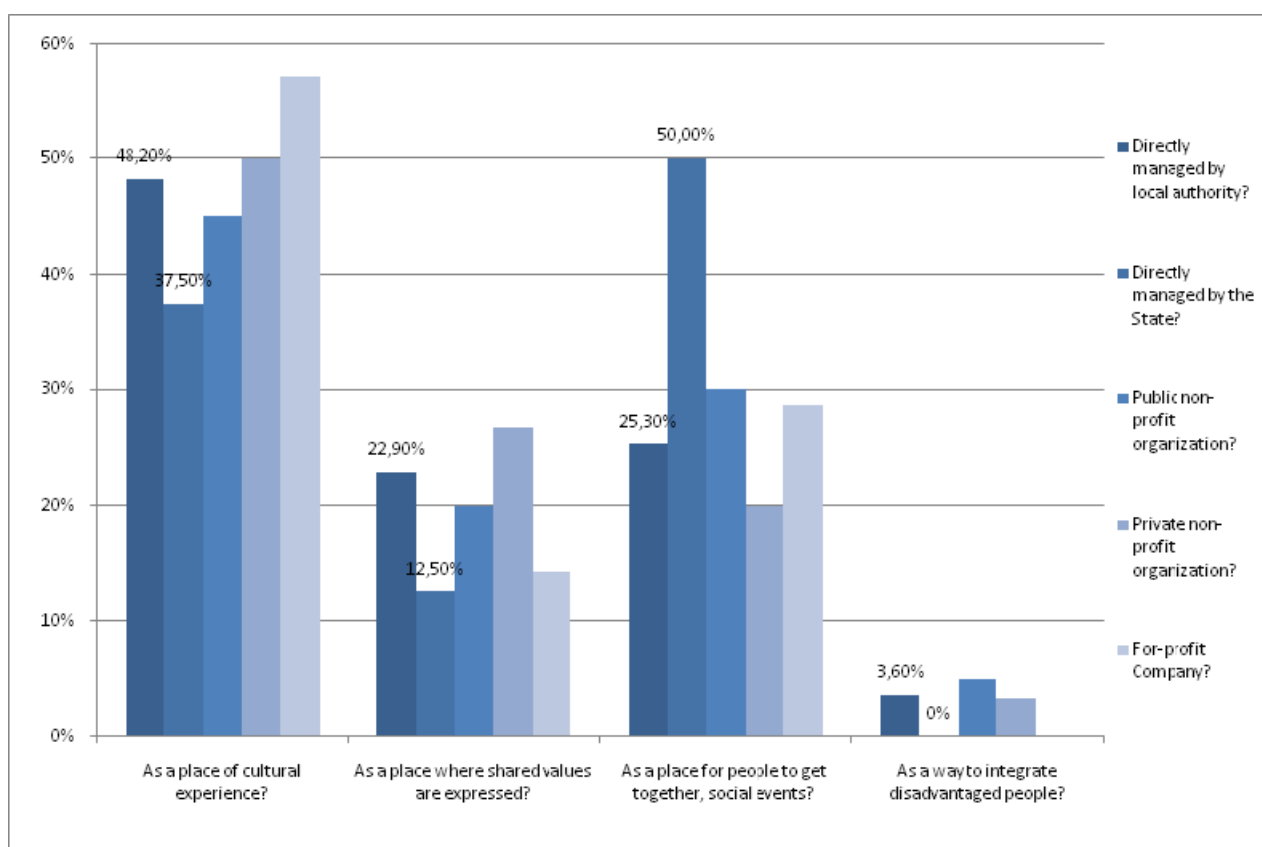**Figure 5-a.What is the best way, according to museums, for them to strengthen community cohesion?**

As a:	All museums	Managed by local authorities	Managed by the State	Public non-profit organization	Private non-profit organization	For-profit company
Place of cultural experience	48,0%	48,2%%	37,5%	45,0%	50,0%	57,1%
Place to get together, social events	22,3%	22,9%%	12,5%	20,0%	26,7%	14,3%
Place where shared values are expressed	26,3%	25,3%	50,0%	30,0%	20,0%	28,6%
Way to integrate disadvantaged people	3,3%	3,6%	---	5,0%	3,3%	---
Total	100%	100%	100%	100%	100%	100%

Figure 5-b. How do museums strengthen community cohesion? (All museums)

Of all these dimensions it is probably the most banal and obvious that prevails since half of the responses focused on the fact that museums achieve community cohesion because they are meeting places (48%). As seen above, the contribution of museums and galleries as a way to integrate disadvantaged people seems very hard to get into the horizon of action by those concerned (3.3%). As for the other two mechanisms, they are present but only in the background (22.30% and 26.30%).

Figure 5-c. How do museums strengthen community cohesion?

Museums managed directly by the State consider, much more clearly than the others, that their role in community cohesion comes mainly from being a place where shared values are expressed (50%), their use as place for people to get together playing a significantly weaker role (37.5%). But they don't consider at all (0%) their role in order to include disadvantaged people!

Municipalities follow roughly the same ranking compared to the views of the museums. But the museum as a place to get together is much more recognized than the museum as a place where shared values are expressed; elected officials thus seem to have hardly idealised this last function.

Figure 5-d. What is the best way, according to municipalities, for museums to strengthen community cohesion?

As a:	Municipalities	Museums
Place of cultural experience	56,8%	48,0%
Place to get together, social events	22,7%	22,3%
Place where shared values are expressed	20,5%	26,3%
Way to integrate disadvantaged people	*N.A.*	3,3%
Total	100%	100%

(For technical reasons, municipalities were not asked the item "a way to integrate disadvantaged people", which explains a lack of homogeneity of 3.3% between the two columns.)

A prerequisite: making sense of the visit and practical activities

In order for museums to produce social value it is necessary that the visit or proposed activity is meaningful for those who take part in it and that they can share the meaning derived from it. In a way, this requires that people benefit from a certain availability of "cultural facilitators" and that their reactions can be recorded as they happen, then that these accounts be analysed to show the meaning which they contain, a practice that few museums can carry out exhaustively, especially when a visit is the activity under consideration.[xxvii]

Generally, visitors produce meaning either by responding directly to a work, or by asking for additional information. We note that many visitors begin by responding to visual elements by conceptualising the work, and then they might try to understand how it could have been imagined, with the material execution of the work taking second place. This does not mean that reactions obey stable socio-professional criteria. It is rather the level of education that makes the expressed meanings predictable. This is seen especially in relation to non-figurative works where requests for explanations are often related to the degree of interest shown for the museum and to education level. One thing, by contrast, covers all visitors: an interest in having more thorough information from the museum, allowing them to have

a deeper knowledge of a work. It appears that non-traditional visitors are often poorly equipped to benefit from the information already available and to formulate questions that could fill that gap.

The museum as a place of civil life: creation of social capital in Antwerp

The audience policy of the MAS includes all those living near the museum or in the surrounding area, whose presence contributes to the creation of a local social capital. This phenomenon is particularly important today due to the disappearance of traditional meeting places and because cultural changes have made some places less important than they were in the past (places of worship). This explains why museums provide more freely accessible spaces that are open to everyone. This is also what the MAS museum does. The building has an ingenious boulevard from the ground floor to the top of the museum, freely accessible to everyone and with a new view on every corner and angle of the city. As a result the living city is integrated into the museum. Vice versa, MAS becomes a gigantic display case with important icons in Antwerp's collective memory, visible from all over the city. It is a semi-public space, a space between the public and private sphere that wants to become a meeting place for everyone. One year before its official opening, MAS already opened its doors to the public. The general public was able to tour the (empty) building and enjoy the breathtaking views of the city from the MAS galleria.

The vertical building also created urban space for events and open-air exhibitions. The MAS wants to be more than a museum, it also wants to be a meeting place. The perfect place to demonstrate this commitment is the museum square with its 1,600 m² 'Dead skull' mosaic by contemporary artist, Luc Tuymans. The mosaic is integrated into the design and refers to an old plaque on the facade of the Cathedral of Our Lady. Tuymans connects the present with the past, just like the MAS wants to do. MAS tells the story of Antwerp in the world and the world in Antwerp. It is a story about the past and present, about how new stories are written every day again in the port city. MAS wants to be the meeting place where you can listen to a new story every day again, in the MAS café, on the museum square, in the MAS galleria or in the museum space itself.

Museums to strengthen social cohesion: the case of Lyon

In recent years Lyon has developed a new approach to encouraging cultural solidarity. Backed by experience in the Culture component of the City Policy (urban social development) in the 1990s, the city has created a contractual agreement that commits the 22 most important institutions of Lyon 'aimed at those most in difficulty and taking into account the diversity of communities, to invent new modes for a cultural policy open to democracy, development, and solidarity and to developing a policy of urban renewal, nurtured by culture and art.' [xxviii] *Signed in 2004, the charter encourages cultural cooperation with major institutions such as the Municipal Archives, the Centre d'Histoire de la Résistance et de la Déportation (CHRD), the Institut Lumière, the Museum of Contemporary Art, the Fine Arts Museum, the Musée Gadagne, and the archaeological service, to design and implement activities directed to the most disadvantaged populations and neighbourhood communities, using their own resources and respecting their primary missions.*

For example the Fine Arts Museum now maintains close ties with residents of the Croix-Rousse neighbourhood and, along with the community centre, is preparing an audioguide for children. In the Gerland neighbourhood, 14 schools

are mobilized by the ARGOS project of the museum to train teachers to create fun visits and lead educational projects. Operation 'Museum Sharing', in partnership with humanitarian associations welcomes people in need of social and professional inclusion. The Fine Arts Museum has also developed an activities programme called 'The Museum at Your Fingertips' aimed at hearing impaired or visually impaired individuals, by developing specific interpretation tools, and they have also welcomed patients from the Saint-Jean de Dieu psychiatric hospital.

The Municipal Archives chose the theme 'Memories and Trajectories' and are helping various groups and project sponsors with their research and in the valorisation of local communities. In 2009, the Archives in partnership with two associations Traces/Aralis (shelters for immigrant workers) and Génériques planned an exhibition entitled "Generations, a century of cultural history of North Africans in France'.

The Museum of Contemporary Art is closely linked with the Duchère neighbourhood (classified as a sensitive urban zone) by participating in programme planning and loaning works. It creates special activities for autistic children and for prison inmates. This year the museum won the Ministry of Culture's 'Museum for All' award for its advances in accessibility (free entrance, staff training, guided visits in sign language, documents in braille …).

This orientation of cultural policy was made possible by the voluntarism of elected officials and the creation of an ad hoc service, the Mission of cultural cooperation, a cross-cutting mission to better understand the problems of disadvantaged neighbourhoods and populations far-removed from artistic and cultural institutional services (disabled, inmates, sick people …).

3.3. Cultural diversity

To understand the issues that can now bind museums and communities, we should start with what sort of identities museums produce. A collection may appear neutral and amorphous but the fact that it was formed and developed reflects the vision that a group intended to show of itself, either directly or through its worldview. In some cases it celebrates the golden age of its identity, in other cases it will help to express diverse identities, which were not necessarily there at the moment of its creation. It can also involve the identity of a group as well as people who are members of this group.

A growing number of communities are joining museums in this movement today. Some are quick to assemble and exhibit their heritage in spaces that serve as meeting places as much as they do for exhibitions. Material culture plays a major role here, since it is everyday heritage. When people are asked to exhibit objects that they believe represent them, they point out objects of common use that differentiate them from other groups; these are rarely generic objects. Their collections are often made up of disparate objects and, due to lack of resources, the activity of curating is rarely organised. But members of the community become aware of their identity and opportunities within a setting that reflects both their past history and their continuing story.

What could lead to very unequal competition, can also lead to synergies that benefit everyone. The Open Museum of Glasgow shows how a traditional museum radically changed its way of thinking and functioning, associating with communities to rebuild an area damaged by the crisis. Noting that the usual relations woven with the local communities proved disappointing, its director decided to change methods. He invited communities to borrow from the museum's collections and storerooms, choosing works that had meaning for them, and to organise their own exhibitions in their own neighbourhoods. Notions of identity and ownership were drowned out by the variety in the everyday lives of residents. The museum became an irreplaceable partner of these communities, and if the curator may have lost some authority, he certainly gained influence.

Would not the most radical way to maximise the hoped-for results of a museum be to take the museum to people, rather than try to bring people to the museums? Of course, it would not be exactly the same as visiting a museum with all of the accompanying sensations, but what else can be done when the assertion of cultural rights, free entrance and extension of opening hours are not enough to meet the accessibility indicators? Taking the museum to people's homes is doubtlessly idealistic, but it can be done metaphorically. We can bring museums to the places where people normally get together: retirement homes, community centres, hospitals, prisons, etc. The results can be positive not only from the perspective of the new museum 'users', who develop more self-confidence from the experience, but also for the museum staff, who are opened up to a broad new field of cultural and social intervention, since it is no longer only filtered through the canons of aesthetics and history.

The Glasgow Open Museum.[xxix]

The project, initiated in 1990 by Julian Spalding, was quite difficult to implement. Spalding was himself torn between two models: the classic one, where all the efforts are placed on conventional methods for increasing accessibility; and another model in which the exhibitions would be relocated – a particularly costly choice since the impact made in favour of one group of people could result in depriving others! The choice was thus made to first of all encourage people to visit museums to arouse their interest and then, in order to confirm that interest, bring works and objects to more accessible places. By establishing such a link between the collections, the skills of the museum staff and the social requests of the community representatives, it was hoped to make the museum a leverage point for social development.

To achieve such a result, a certain number of prerequisites had to be overcome:

- the collections of Glasgow museums needed to be seen as a whole, not depending on which building held them, which meant a change from a revenue-based approach to a service-based approach;

- conservation criteria needed to be broadened since it was no longer possible to keep objects safe in the same manner once they were in circulation. As might be imagined this question raised a number of debates and accusations. The museum quickly decided to implement a special policy that would help to keep objects safe when travelling, with the expectation that the policy would encourage the lending of objects chosen by communities to be displayed outside museums;

- The partnership should be as broad as possible between the different local authorities to cover operating costs.

After that, it offered three services, linked or independent, to the public:

- Partnerships between museum staffs and different community groups, intended to result in thematic exhibitions;

- Lending of objects and kits of objects;

- An advisory role, encouraging people and communities to develop their own collections.

Projects quickly developed, notably the request for 'kits'. An extremely varied number of groups with different social interests applied. The first of them was a group of women, who wanted to display clothing and through it reflect the role of women in different societies. Social themes underlying the different exhibitions also quickly developed. While some revealed an artistic or historical interest, most of them grew from a social problem: mental health, inclusion, recognition of cultural diversity, themes which had been ignored if not rejected up until then. Gradually, the organising partners tried to encourage groups to take over the direction of their exhibition and display activities, rather than being told what to do, which added to the impact, and most likely, helped the 'tools' move from one

venue to another more rapidly. Groups were even more encouraged to run things themselves when government reorganisation made a deep cut in programme funding. At the same time, over the past decade, many of the city's museums had begun to work differently, developing new skills and actively contributing to continuing education and lifelong learning. Lastly, with new collections and the production of kits, the city decided to create a dedicated space to manage them, the space itself taking the name of the Open Museum. While the project has changed over time, its purpose is more and more clear: to make Glasgow a sustainable city.

What are the results?

- Considering the participants individually, they all found new possibilities for action and information in these projects; their self-confidence increased; and most importantly, their vision of museums has radically changed, since they now see museums as catalysts for social changes.[xxx]

- Considering the outcome of using objects from museum collections, their circulation and display had considerable emotional and cognitive effects. Objects were probably useful starting points for interaction because they were no longer overwhelmed by a monumental setting, and in many cases, could even be handled. In addition, they acted as catalysts for self-expression, while creating awareness of minority cultures and giving them recognition.[xxxi]

- Considering the mode of access to the objects, a fairly general result can be seen: the impact is greater when the object kits are directly related to the experience of the individuals. Such kits had a major impact on older people. As for exhibitions, it was found that each one inevitably led to a request for another… [xxxii]

That said, this approach is far from simple:

- The concept of community can hide a social activism whose values need to be discussed case by case. On the one hand, these communities are often headed by leaders who see them as leverage to promote themselves and their own ideas, rather than those of the communities, which they are supposed to represent. On the other hand, many new public policies have exploited the communities in order to make them take on responsibilities that governments can no longer afford to provide, which weighs heavily on any further relationship.[xxxiii]

- Activities done in the name of an identity do not necessarily lead to true cultural diversity; they can also lead to intolerance. Communities can also encourage exclusion, which can make it difficult for museums to justify the programme.

Even if it becomes necessary to return to more traditional practices, this detour towards communities enriches not only the work of museums and galleries, but also gives them a greater value in the eyes of their partners or administrative authorities.

Museums become accessible to populations who did not visit them in the past by taking into consideration a certain cultural diversity in the display of their works. Equal consideration brings equal access. We can develop multiculturalism that facilitates inclusion by presenting cultural differences together. In this way multiculturalism would become a mode of behaviour, not just an ideology, a situation that could be risky. But it would be necessary to eliminate metaphorical barriers, not only physical ones. To do this, we cannot start from a world of exhibited works,

which visitors are little able to understand or to which they are even strangers. We must explain where separation criteria come from, and it is by incorporating histories and experiences that museums will first become meeting places, then incubators. The idea that a museum is a lever for forming social capital should be met with both consideration and prudence. Encouraging people to stage exhibitions by bringing together a jumble of objects is not necessarily an improvement.

Beyond museum walls: the Antwerp experience

The Flemish Cultural Heritage Act, which was approved by the Flemish Parliament in 2008, is in many ways a very progressive legislation. It wants to stimulate new partnerships and efficient networks. With the new Act, the Flemish government aims at the development of different instruments to stimulate the local cultural heritage policy. Therefore, it introduced some new heritage concepts, such as the concept of 'a heritage covenant' (an agreement with the local authorities), 'a heritage community' (as mentioned in the 2005 FARO convention of the Council of Europe) and the concept of a cultural 'heritage forum'. A heritage forum is a platform for an integrated and integral local heritage policy. Different local heritage collections and practices (like museology, archives, ethnology and so on) are connected through innovative concepts. A heritage forum is a network of all cultural heritage organizations (with or without collections) with the same goal: to tell the story of a city or a region from an integrated and integral perspective.

The MAS (Museum Am der Stom), is recognized by the Flemish Government as a 'cultural heritage forum' and receives each year a grant of 800,000 euros from the government for its operation. Therefore, the MAS wants to cooperate in many innovative ways (project, e-culture, and so…) with all heritage organizations (in the city and the districts) and partners in the region (the city and the districts). A visitor's exploration of the museum will not end at the museum's walls, but can reach far beyond into the heart of the city. MAS is an invitation to explore Antwerp and the region. The MAS operates beyond the museum walls: in collaboration with the many people who preserve and maintain the Antwerp heritage, the museum wants to tell the story of the city's inhabitants and visitors in the city. Also the Red Star Line memorial will tell a rich and multi-layered story about migration that is still relevant today. In addition to the main museum exhibit, there will be temporary exhibits and theme-based events, projects and programs. A Red Star Line walk through Antwerp will enable visitors to retrace the steps of the migrants. The Museum will cooperate with a range of partners for theme-related events and projects in the Museum, at other locations and on the Internet.

Respect for the expression of cultural diversity is considered to be essential at international, national and regional levels, and it concerns not only cohesion but also development. While this issue essentially concerns cultural institutions, museum activities and innovations are often more recently involved. Three of them deserve to be highlighted here and were the subject of a question in our survey:

- The reception of **various communities** within the museum, a dimension that goes beyond what would be a simple cultural marketing tool;

- The display of **objects referring to local communities or world cultures**;

- The organisation of **specific activities around these cultures**, within or outside museums.

Figure 6-a.How do museums contribute to the expression of cultural diversity?

	All museums	Museums managed by local authorities	Museums managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
By bringing together different communities?	27,5%	19,5%	44,5%	40, 0%	32,1%	42,9%
By displaying their objects?	28,0%	29,3%	22,2%	30,0%	28,6%	14,3%
By organising activities related to specific cultures and traditions?	44,5%	51,2%	33,3%	30,0%	39,3%	42,8%
Total	100%	100%	100%	100%	100%	100%

Responses must be interpreted cautiously; it is often difficult to know the exact contribution of described activities, because it is hard to characterise them generically. This difficulty is heightened by the fact that we're seeing a real separation between the types of museums regarding best methods, especially for museums managed by local authorities, which here have a rather particular profile. They stand out by their organisation of activities related to specific cultures, a major contribution to the expression of cultural diversity, since it involves working together; on the other hand, simply bringing communities into museums to visit collections can appear to be too distant, no doubt due to inappropriate outreach methods.

If we consider the perspective of municipalities, there is a consistency with the views expressed by museums (Figure 6-b). There is a slight difference, however: municipalities give a bit more value to the role of museums in organising activities related to specific cultures and traditions present in their regions (+4) than to bringing together different communities as visitors (-4), underscoring the recognition of having a proactive role.

Figure 6-b. According to municipalities, how do museums contribute to the expression of cultural diversity?

	Municipalities	Museums (for reference)
By bringing together different communities?	23,3%	27,5%
By displaying their objects?	27,9%	28,0%
By organising activities related to specific cultures and traditions?	48,8%	44,5%
Total	100%	100%

3.4. Museums as factors of economic development

Do museums consider that they have an important role, even a responsibility, in economic development? We might think so, looking at the many current works highlighting:

- The **importance of spending by tourists** visiting museums and its ripple effect in terms of both employment and revenue;

- The possibility of taking advantage of museums' cultural assets to **develop products** benefiting from universal and sustainable intellectual property rights;

- Opportunities arising from museum activities in terms of **strengthening or renewing skills**;

- Opportunities in terms of **technological innovation** and a establishing a pool of knowledge and expertise.

These impacts are constantly stressed whether they concern London, Florence, Bilbao or the Louvre (see boxed text on the economic impact of the Louvre museum) or even temporary exhibitions (see boxed text on the exhibition 'Varusschlacht'). But studies that underscore these impacts are not always rigorous in arriving at their conclusions, or in their utilisation, and it is possible to see rather ambiguous articles in the press stating that one euro spent by the government on museums could bring in eight, ten or even eleven euros! That is not quite correct: it is one thing to note an often rigorously measured impact, and another to attribute that impact to one of many possible factors - in this case to government grants. Once this error is corrected, the fact remains that there is a real museum industry or economy playing a major role in the development of a given region. It is also worth noting that in many countries efforts are being made to provide a more consistent treatment of these issues. In Germany, for example, a guide for the use of such methods was drafted in 2009, to allow for standardised methodology and analysis, without however being mandatory. In France, the Ministry of Culture and Communication has pushed the various regions to encourage the implementation of such studies, based on the methodology published by the Department of Studies, Forward Planning and Statistics in 2004 (*The economic valuation of heritage*, La Documentation française).

The economic impact of the Louvre museum

The importance of museums for economic development is regularly stressed at both the international and French level. The public administrative institution that manages the Louvre museum, often considered to be the largest museum in the world (over eight million visitors in 2007, an exceptional artistic heritage, and a unique location in the heart of Paris) is an important example and it is thus significant to measure its impact on the nation's economic life.

The Louvre's impact was measured in 2008, distinguishing direct and indirect effects successively in terms of income, employment and contribution to public resources.

While many questions are possible here, the main ones concern the direct impact of spending by visitors to the Louvre during their stay in Paris. There are three possible options:

- that of time passed, which measures the impact of the museum on tourist spending by time passed visiting the museum in relation to the length of their stay;

- that of relative motivation, which measures the impact of the museum on tourist spending by the more or less cultural motivation of their stay;

- that of essential motivation, which measures the impact of the museum on tourist spending by the weight they attribute to their Louvre visit in relation to visiting other monuments.

A second approach concerns the spending of the Louvre's business partners for their own account, which can be explained by the generating influence of the Louvre.

The last approach concerns the choice of a multiplier to estimate indirect or ripple effects, the reference taken here being internationally accepted.

Determining the impact suggests that for the year 2006 the weight of the Louvre in the French economy went from 721 to 1,156 million euros (depending on which of the three above options is used) for an initial expenditure of 175 million euros, the budget of the Louvre for that year in France. It is thus an estimate in terms of value added or Gross Domestic Product.

Regarding the impact on employment, we note that if estimating the annual cost of one job at 30,000 euros, the number of jobs created ranges from 13,625 to 21,225.

Regarding the impact on public spending, we find that estimating the expected revenue for the State from this increase of value added, but also from State funding for the Louvre, in terms of the three possibilities mentioned above, the financial balance goes from -2 million euros (Option 3) to +37 million euros (Option 1) and 82 million euros (Option 2).

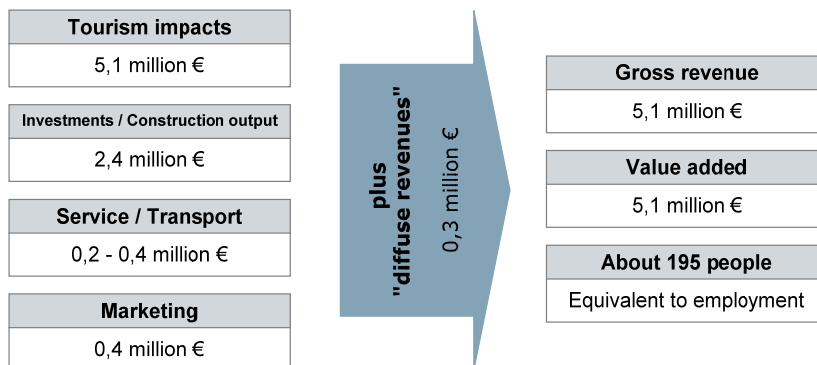|	OPTION DUREE DE VISITE	OPTION : MOTIVATION REATIVE	OPTION MOTIVATION ESSNETIELLE
Dépenses du Louvre	175,00	175,00	175,00
Dépenses des visiteurs du Louvre	391,25	534,96	250,20
Dépenses des partenaires en coproduction: écrits & films	1,75	1,75	1,75
Dépenses des partenaires liées aux concessions	30,593	30,593	30,593
Dépenses des partenaires liées aux locations des espaces	13,123	13,123	13,123
Dépenses des partenaires liées aux tournages	0,743	0,743	0,743
Total effet direct	611,46	756,16	471,40
Total effet indirect	324,07	400,76	249,84
Impact	936	1.157	721
Nombre d'emplois créés	<12203-17325 >	<15.720 – 21.225>	<10.292 – 15.720 >
Recettes fiscales totales de l'Etat	158	203	119
Plus value fiscale nette pour l'Etat	37	82	-2

A German example: "Varusschlacht"

There have been specific researches for specific exhibitions all over Germany. These researches are always on special exhibitions and show the economic impact of them. The results are mostly stunning and can be used very well in a political and lobbying sense.

As can be seen in the graphic below the chamber of commerce in Osnabrück did a study for the special exhibition of the celebration of 2000 years of history of the fight of Varus. It was an exhibition for 5 months that was shown in three different locations in a rural and city environment. There were about 480.000 visitors with about 10% of people who stayed in hotels. Part of the research also shows the regional economic effects of the exhibition. The following data shows these effects only for one of the three venues.

Economic factor II

Regional economic impacts by "Kalkriese"

Tourism impacts		Gross revenue
5,1 million €		5,1 million €

Investments / Construction output	plus "diffuse revenues" 0,3 million €	Value added
2,4 million €		5,1 million €

Service / Transport		About 195 people
0,2 - 0,4 million €		Equivalent to employment

Marketing
0,4 million €

Source: IHK Osnabrück-Emsland, Tourismusverband Osnabrücker Land e.V., Varusschlacht im Osnabrücker Land – Museum und Park Kalkriese GmbH, ed. (2010). *Wirtschaftsfaktor „2000 Jahre Varusschlacht"*. Studie zu regionalökonomischen Effekten der Ausstellung in Museum und Park Kalkriese. Osnabrück
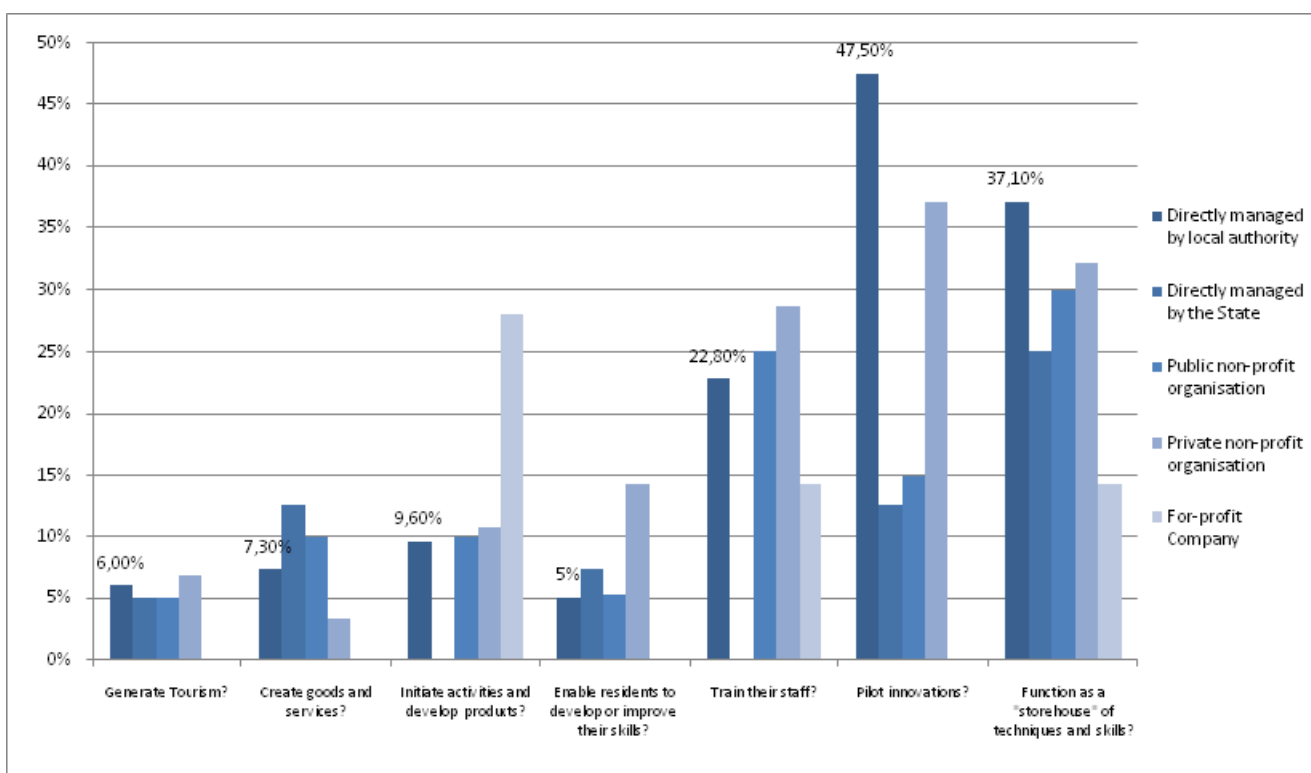
The impressive numbers show that 8.7 million Euro costs are stated versus 10.2 million Euro revenues and 195 people were employed. The value added revenue means the value that was added to the region through building contracts and services purchases in the region.

Such effects are often identified by those who analyse the functioning of museum economies from the outside, and who primarily see in museums a lever of possible development effects, effects from which the valorisation mainly takes place outside the museum. The problem then is to know if museums are aware or not of their possible contributions, and if they take them into account.

Figure 7-a. Do museums contribute significantly to economic development? (Multiple answers are possible)

	All museums	Museums managed by local authorities	Museums managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
By generating tourism?	5,4 %	6,0%	5,0%	5,0%	6,9%	---
By creating goods and services for local residents?	6,7%	7,3%	12,5%	10,0%	3,4%	---
By developing products for the general public?	11,6%	9,6%	---	10,0%	10,7%	28,0%
By enabling local residents to develop their skills?	7,5%	5,0%	7,3%	5,3%	14,3%	---
By training their staff?	22,6%	22,8%	---	25,0%	28,6%	14,3%
By piloting innovations and technologies?	39,6%	47,5%	12,5%	15,0%	37,0%	----
By functioning as 'storehouse' of techniques?	33,1%	37,1%	25,0%	30,0%	32,1%	14,3%

Figure 7-b. Contribution of museums to economic development.

This survey shows that estimated economic contributions of museums and galleries are on the average relatively low and often well below that which is generally assumed.

- The case of **tourism** here is exemplary, since only a very small number of museums (about 6%) said that tourism generated by museums contributes to economic development in their local area. We can of course try to reinterpret this result by saying that it is only the perspective of museums, that they cannot anticipate the ripple effects created by tourists when visiting an area. We can also consider that the response is biased, saying that museums do not want to be evaluated only in light of their tourist attractiveness (behaviour often denounced by the tourism industry). But this question was asked within a group of questions suggesting that museum contributions can be more varied, and the answer that emerges is very strong;

- The case of **new products** (published works, audiovisual products, related products) also reveals that museums see hardly any significant contribution to development from this area. Though again, the level is very low, the explanation may be different since in this case the contribution of museums to development seems more recent. While a large number of museums consider carefully the products to be placed in their shops to generate visitor spending, there are fewer that intend to develop cultural products aimed at a much wider public, so as to take in significant revenues form intellectual, artistic and literary property rights. This low level of response (6.7%) here underlines the fact that not all museums are aware of such opportunities or that they find it difficult to organise investments in this direction;

- The two criteria related to **training** also point in this general direction. The training of their own staff is recognized (22.6%), but as an obligation rather than an investment in their local area, which would benefit if their staff should be driven to work in other fields. On the other hand, the more general issue of training (7.5%) is similar to the conclusion drawn above, in which museums do not think that this is their responsibility, and certainly not (yet?) a competence;

- By contrast, the last two criteria reflect a much more positive view of things, whether it be **innovation** or serving as a **'storehouse' for techniques**. It seems that here museums have mainly considered innovations and know-how relevant to their own activity, rather than transversal ones, which could be used by all sectors of the economy, including non-cultural ones.

Lastly we can note that behaviour of museums directly managed by municipalities does not differ much from that of other museums. They express the same relativisation of their contribution in terms of tourism (6% compared to 5.4%). They do, however, show a stronger vision of their contribution in terms of technological innovation (47.5% compared to 39.3%), reflecting a desire to offer more sophisticated services (audioguides, podcasts on cell phones, etc.) to visitors and users.

Municipal responses differ appreciably from museum responses:

- While museums attribute only a marginal importance to tourism development and creating new goods and services, municipalities see these as the main contributions of museums. This corresponds to the debate on a traditional museum economy focused on the importance of tourism and its indirect contributions. There is thus little doubt that there could be here, if not a conflict of interests, at least a source of difficulties in the implementation of joint projects;

- On the other hand, municipalities do not seem to attach as much importance as museums to recognizing objectives such as technological innovation, staff training, or even the preservation of an intangible heritage. What explains this gap? First of all, they do not necessarily see the same issues, the notion of technology for elected officials is certainly not referring to only that technology used by museums. We can also see a difference in time perspectives. Where elected officials are quickly reduced to short-term constraints, museums can develop – or would like to develop – their future and the impact associated with their decisions

over a much longer term. The two responses make sense if we consider that the expected benefits of tourism have an almost immediate impact. This demonstrates that there is definitely a gap between the time horizons of the two potential partners, whereas, as will be discussed below, everyone agrees on the need to consider reciprocal agreements in the medium term.

Figure 7-c. According to municipalities, do museums contribute significantly to economic development?

	Museums (for reference)	Municipalities Strong contribution	Municipalities Neither strong nor weak contribution	Municipalities Weak contribution
By generating tourism?	5,4 %	86,9%	13,1%	
By creating goods and services for local residents?	6,7%	86,7%	11,1%	2,2%
By developing products for the general public?	11,6%	60,0%	22,2%	13,1%
By enabling local residents to develop their skills?	7,5%	65,2%	23,9%	10,9%
By training their staff?	22,6%	46,6%	35,6%	17,8%
By piloting innovations and technologies?	39,6%	46,7%	28,9%	24,5%
By functioning as 'storehouse' of techniques?	33,1%	35,5%	31,1%	33,4%

An example of institutional innovation: Fondazione Musei Civici di Venezia

The set up of the Fondazione Musei Civici di Venezia was approved by the City Council of Venice on 3 March 2008. The management of Museums was so far part of the competencies of the Municipal Departments, and the main objective is the management, the development and the promotion of the immense cultural and artistic heritage of the Civic Museums. Conceived as a participatory foundation, it has one founding member, the City of Venice. The Fondazione was granted by the City Council the right to manage all the Civic Museums in Venice for the next 30 years (11 Museums as well as five libraries). Activities and projects are planned taking into account resources generated primarily by ticket revenues, royalties on bookshops and restaurants' sales as well as extra funds raised with sponsorships and special events hosted in different locations, etc. The Fondazione is supervised and steered by a Steering Committee, which allows the structure operational and planning agility. The Committee, chaired by a President, identifies the guidelines for the Annual and Multi Annual Work Plans. Other bodies of the Fondazione are: the Director, the Scientific Committee, the Management Committee and the Board of auditors. One of the most important choices has been outsourcing and managing relations with the different providers; it is clear that now the Fondazione considers the providers as partners included in the whole museum system. However empowering the cooperation and intercultural action among partners at the moment of the decision-making wasn't the real revolution in the outsourcing management.

This was in fact common to other Italian and international Museums. What should be pointed out in the outsourcing system is that the Fondazione intends to share the performances requested in two main areas:

- The first area is the most relevant in economic terms as it considerably impacts on the Fondazione budget. The cost of services is linked to the ticket sales trend and decreases proportionally to the budget growth. On one hand it provides more resources for the Fondazione and still guarantees a considerable buffer for the provider. This approach also encourages great synergy between the major actors involved in the process: Fondazione and selected providers. The provider is motivated to integrate its plans with those of the main contractor.

- The second outsourced area is that of the Bookshop. The Fondazione offers the Museum space and facilities to the bookshop holder. As for the contract, the provider has to guarantee an annual fixed fee, which brings the provider to improve the offer as well as to increase the revenue. As a matter of fact a low quality offer will not make it possible to cover fixed expenses. With regards to the Bookshop, the Fondazione applied the same payment and management model as for the Coffee Shops holder.

The Fondazione counts about 70 employees involved in two main areas of activities: the cultural-scientific-artistic area; the central administration and technical support services area. The daily functioning is based on a structured model which operates through Departments: Special Projects Department, Educational Activities Department, Technician and Maintenance Department, Administration and Finances, Catalogue, Installations, Human Resources, etc.

Due to the economic world crisis during 2009 the incoming flow of visitors in Venice and therefore in the Museums recorded a strong decrease. However, in the last 2009 four-month period we can observe a clear sign of recovery confirmed by the good results during the first months of 2010. The budget is crucial for activities monitoring and company goals' targeting. In the Fondazione it is planned in accordance with the criteria set up by the National law.

As a matter of comparison overall in 2009, despite the economic world crisis the ticket revenue trend and the connected services (on-line ticket office) increased; compared with the estimated financial plan it has been a recovery equal to 6% thanks to a very positive second and third four-month period.

3.5. Attractiveness of local areas

While it is now well accepted that museums are involved in urban renewal,[xxxiv] this has not always been the case and it is difficult, looking back in time, to find situations where museums would have been designed for this end. But perhaps it should be stressed here that the concept of urban renewal has changed dramatically in recent years. For a long time urban renewal came down to development of spaces and facilities as functional as possible, generally aiming to promote people's access to employment and consumption, whereas today regeneration seeks to spread new sources of growth and development throughout the city; it is within this context that the role of museums has been reconsidered.

Three examples:

- In 2002, the creation at Mons of the *Musée des Arts Contemporains* (MAC's) *re-inherited* the neighbourhood known as the Grand Hornu, where a major mining site had been located.[xxxv] The deterioration of the neighbourhood was high, in both the industrial sites and the housing estate, and the project aimed to give new visibility to the area. The challenge was not to build a cultural facility to change the way people saw the neighbourhood, but to bring in cultural, business and landscape investments. Two sub-projects were also conducted in synergy: the construction of the new museum and the restoration of the housing estate. So there was no question that the arrival of new tourists might accentuate an antagonistic vision of those involved, but that investments in image improvement would be mutually supportive;

- In 1989, the *Nordrhein-Westfalen Land* set up an international architecture exhibition in the Emscher valley north of the Ruhr.[xxxvi] It aimed to change the dark image of the country by creating projects with an ecological, heritage, cultural or festive aspect. The former boiler room of the Zollverein mining complex was converted into a design museum. Unlike other such projects, the architectural plans were simple and aimed to change the site as little as possible, largely to show that rather than rupture there would be continuity in the process of economic creativity, characteristic to such a region. The museum was immediately involved in a process of re-protection and heritage re-qualification, which explains the inscription of the mining complex on the World Heritage List of Humanity in 2001;

- In 1996, the construction of the new *Imperial War Museum* in Manchester was meant as a basis for restructuring the banks of the Trafford, a part of the city damaged by many factors, but which absolutely needed to be redeveloped in order to ensure sustainable development of the city. The symbolism of the architecture combining earth, water and air showing how wars had broken up and reunited the world, offered a spectacular design and gave the neighbourhood a heritage dimension.

Museums as levers of strategic development in urban areas: Italian cities

Strategic planning of Italian cities, which began in the late 1990s, aimed to support cultural services rather than the traditional goals of democratisation of culture. The strategic action plans of the cities of Turin, Florence, Vicenza, Trento, Venice, La Spezia, and large cities in general,[xxxvii]attribute two strategic functions to museums and cultural facilities:

- To represent strong and dynamic cultural poles, capable of contributing to the overall attractiveness of the city as a vital space adapted to the expectations, needs and profiles of today's culture consumers. This strategic role of museums depends on a museum's identity value being able to reinforce the city's image and redefine its position; and on an innovative role of museums as 'receptacles' containing a renewed and enriched cultural offering. According to this view of museums' roles, they are being asked to go from a preservation of heritage function of the past, to a function of actively developing and producing culture, including an updating of the dynamics of contemporary creation.

By assigning a decisive role to museums in strengthening the potential attractiveness of a city, various communities (Turin, Trento, La Spezia…) have planned and financed the opening of new museums, positioned as investments whose spin-offs could include increased tourism, the overall value of the city due to its pleasant environment, and the quality of life for city residents.

- The second strategic function is to generate productive chains, both direct – cultural services and tourism – and indirect, through management services and production support tied to museums. In several cases (Florence, Venice, Turin), interest in heritage has materialised as a hinge in a productive system of goods and services, but also of knowledge and training situated in a wider market of such products and knowledge (nationally, but also, and above all, internationally).

Clearly, especially in cities with strong confirmed tourism, the benefits of an enriched museum system should be assessed in relation to tourist development, mainly in terms of cultural tourism (Florence, Venice, Turin, Trento, La Spezia). In this case, emphasis could be put on the creation of new tourist products (in the case of Turin, the creation of 'Destination Turin'), by networking cultural offers aimed at tourists (prepaid cards including other city services), or by a broader collaboration between the cultural and tourism sectors to develop coordinated direction, planning and implementation.

When the relationship between museums and municipalities is not the primary one: Spain's Basque country

While there is a general movement towards closer relationships between museums and municipalities, there are also examples of movement in the other direction. This is the case in the Spanish Basque country, where the three provinces ('diputaciones') have taken on very major responsibilities for the organisation of museums, much greater than those of the municipalities. The provinces of Vizcaya (Bilbao) and Álava (Vitoria) administer more than two thirds of the museums in their region, while Guipúzcoa (San Sebastián) is closer to the European average, although only one of its museums is fully the responsibility of a municipality. The level of subsidies allocated by the provinces is from 40 percent to 90 percent, and even 100 percent in the first two provinces. But it must also be stressed, as paradoxical as this might seem, that the museums administered by the provinces still enjoy a very large degree of decision-making autonomy, in line with the traditions of the Basque country.

How has this situation come about? First, many of these museums are small and located in small communities. They are thus difficult to keep afloat economically, and if the province did not spread its resources effectively to support the museums, many of them would disappear. This is even more true in the province of Guipúzcoa, whose museums are a very recent innovation, created on the assumption, more or less accepted, that museums can be the drivers of development. Second, the support of the provinces and the consequent reduction of the role of municipalities has to do with the fact that in the Basque country the heritage of the past is held to be as important as its present culture: a museum functions as the symbol of a deeply felt and publicly affirmed identity, at least as much as it provides a place where services to benefit different population groups can be offered. So we can say here that the provinces see themselves as being politically engaged through the presence of their museums, given that the provinces with their 'fueros' are regarded as the only legitimate inheritors of the Basque language and those who speak it. Lastly, experiments currently under way have clearly demonstrated the benefits of large-scale pooling of resources that such an organizational structure facilitates. For instance, the provinces have set up joint offices to manage the storage and conservation of their reserve collections, enabling them to make use of professional skills and financial resources more effectively than is normally possible when each municipality administers its own museums.

Does this model lead to disempowerment, given that the authority with oversight is by definition more remote from the museums, while funding is guaranteed? This does not seem to be the case, for at least two reasons. First, while the province takes the lead role, it often brings the municipalities into the process, although this varies from case to case. Second, one of the provinces (Guipúzcoa) has begun to delegate management contracts to outside parties, using a public tender approach. Thus, companies specialising in museum management can take over this work while remaining in direct communication with the professionals in the provincial governments. Lastly, the most populous province, Vizcaya, has decided to set up a public non-profit organisation responsible for its museum management, which will start functioning on January 1, 2011 with the job of helping to redefine the province's procedures for the allocation of subsidies. One of its first tasks will in fact be to determine a more rational way of allocating subsidies, based on indicators of current conditions, outcomes, and goals.

These examples highlight some common points:

- Municipalities are willing parties and often guides in the implementation of such operations. Sometimes they are not the instigators and they cannot always lead the projects if only for legal reasons (ownership of spaces, museum's legal status); but they know that it is their local development that will benefit and they thus try to catalyse them;

- They seek to achieve a consistency between the external and internal image that the museum gives the city. Their intention is to overcome the dilemmas between tourists and residents that can accompany major museum projects, with the local population considering that the museum is acting in the interest of others, even against their own short-term interest;

- The economic results of these operations are far from being obvious, one of the main difficulties coming from the long maturation period of the expected net profits. While the benefits of tourism are important enough, the novelty effect wears off over time and the benefits from new activities are only felt over the long term. During the industrial age, new establishments resulted in hundreds even thousands of jobs, they now come in single figures or dozens at best; [xxxviii]

- The social results of heritage operations are often mixed. In housing, for example, a certain amount of gentrification seems almost unavoidable.

Museums engaged in urban development: the case of Lyon

The choice of the site for the Museum of Contemporary Art (MAC) was determined by both urban and artistic considerations: in the 1980s the city of Lyon decided to develop an industrial wasteland near the city centre, on the banks of the Rhone, facing the Parc de la Tête d'Or. A mixed enterprise company - the SEM Cité internationale - was given the direction of the site and the architectural ensemble was entrusted to Renzo Piano, who inaugurated the first buildings in 1995. Within a decade, the new Cité internationale district emerged as one of the most prestigious and expensive sites in Lyon! It was here that the city decided to build the MAC (Museum of Contemporary Art) to complete this pole dedicated to service activities and upscale housing, while also contributing to the cultural life of the district, which already had a convention centre, UGC cinema complex and a Casino (gambling hall). According to Thierry Raspail, the museum's director, it was a real challenge to draw visitors for contemporary art exhibitions to this still unknown area. It is now clear that the bet paid off and over the years the district has become a must.

Today the same gamble is being attempted in another district in the south of Lyon at the convergence of two rivers that cross the city, where the Conseil Général du Rhône decided to build the Musée des Confluences. In 1999, the Conseil Général du Rhône, owner of the Natural History Museum - Musée Guimet, entrusted the development of this new scientific and cultural project, to showcase the museum collections, to Quebecois Michel Côté.[xxxix] The tip of the Confluence district was chosen for the museum site and a competition was launched; the Austrian architectural firm Coop Himme(l)blau started construction of the Musée des Confluences in 2006. The cost was estimated at 175 million euros. Work on the site was halted and has been revived, but could still face difficulties due to technical and geological difficulties linked to its location.

The story of the Tony Garnier Urban Museum[xl] illustrates a quite different dynamic but one equally concerned with the close ties between town planning and heritage. The 'Citée Idéale' is a group of buildings in Lyon's Etats-Unis district, designed by the architect Tony Garnier in the 1930s, and now managed by the social housing organisation OPAC of Greater Lyon. In the 1980s working-class tenants from different waves of immigration, mobilised to not only renovate the buildings but also to valorise them with the work of this visionary architect. On the windowless sides of the

buildings, artists from the Cité de la Creation created 22 wall paintings of Garnier's designs as well as more freely inspired themes. This outdoor museum has become a tourist destination and has been given the UNESCO label 'Decade for Cultural Development'.

The potential of attractiveness conveyed by a museum's exhibition: 'Rouen, a city for Impressionism'

This exhibition was held from 4 June to 26 September 2010. It gathered some hundred major paintings around the theme of Rouen's role in the creation of the Impressionist movement

This exceptional event brought together many partners in a large-scale operation both in terms of its impact as well as financial, technical and human resources implemented from communities and private sponsors. While the usual operating budget of Rouen museums is relatively small, the budget for this exhibition was about 2.95 million euros.

From the perspective of the community, the uniqueness of this exhibition is that it brought together several communities with a common goal. The show was part of a larger event called 'Normandie Impressionniste', sponsored by an association of the same name. This association gathered different communities, including the Communauté de l'agglomération Rouen Elbeuf Austreberthe (CREA), the regions of Haute-Normandie and Basse-Normandie, the departments of these two regions, and the cities of Rouen, Caen and Le Havre.

The 'flagship' and highlight of this event was the exhibition organised at the Musée des Beaux-Arts of Rouen, but the Normandie Impressionniste association also called for projects, from throughout the two Normandy regions, to promote the development of other events ranging from exhibitions to picnics. It was a major success: 238,369 visitors for the exhibition alone.

For Rouen, the exhibition was mainly meant to increase the city's attractiveness. A vast communication campaign on a national, even international, level promoted the Rouen area and Normandy throughout the summer of 2010. The area's image became that of a vibrant and bustling region, able to organise prestigious large-scale events such as the exhibition, as well as mobilising an entire region with a network of related events.

There was also a strong tourism aspect to the event. The potential of museums for attracting tourists is obviously a major role for them and it is worth noting that this objective was fully met: tourism in Rouen was up 13% when compared to previous years, ranking it as the provincial city most visited by tourists in the 2010 summer season.

The potential of the event for attracting tourists also helped to ensure partnerships and the establishment of common objectives with economic partners: a policy encouraging sponsorship of the event was implemented. It is important to note here the unifying role that museums and, culture in general, can play in relation to the economic world. A prestigious image of a region, conveying positive references, dynamic… Culture promotes the emergence of a positive identity for a region, stimulating its attractiveness and the desire of executives and families to settle there. Here, the objectives of economic and cultural development come together.

4. Shared expectations and requirements

Sustainable development is a natural place for the concerns of museums and municipalities to come together, even though their respective starting points are different:

- Municipalities need to take into account from the outset the economic, social and environmental coherence of their governing policies, and then to see how all the institutions falling under their authority can contribute to it within a system that links incentives, initiatives and accountability.

- Museums need to start from the basis of the tangible and intangible heritage of their collections, in order to ensure that their public presentation creates added value for themselves as well as for others who are associated with its activity - individuals, groups, businesses and communities.

How do these two parties view themselves and each other in this context?

4.1. Museums view municipalities as partners who are important but may sometimes hamper them

To better understand museums' current perception of municipalities and their possible roles, three questions were addressed to them:

- How can the role of the municipality support your development and hence your **contribution to sustainable development**?

- Are there, by contrast, ways in which municipalities **hold back or hamper** the development of museums?

- Would you like to see **changes** in either of these respects in your relationships with municipalities?

How does the municipality support your sustainable development?

Two points emerge clearly from the responses. Funding provision outranks all other concerns (54%); in contrast, few museums want to see municipalities taking on management responsibilities for the museum, especially in the case of museums which now depend on local authorities (55.4%). Funding provision is a unanimous choice and outranks all others, regardless of the museum's type of organisation. Not wishing municipalities to undertake management responsibilities means in this context that museums do not want them involved too closely in their management, or to see them replacing the methods appropriate for the curatorial world with their own methods, but it obviously does not mean that they are unwilling to collaborate with these municipalities.

The other responses have to do with helping to raise awareness of the institutions and their activities, which are often marginalised or too little known. Whether in the case of increasing awareness of them on the part of the local population (19.6%) or supporting their initiatives, museums, including private museums, expect their municipalities to have a similar impact: we can note that 42.9% of for-profit museums responded positively to this option.

Figure 8-a. What is the most positive aspect of the role of the municipality in the development of your museum?
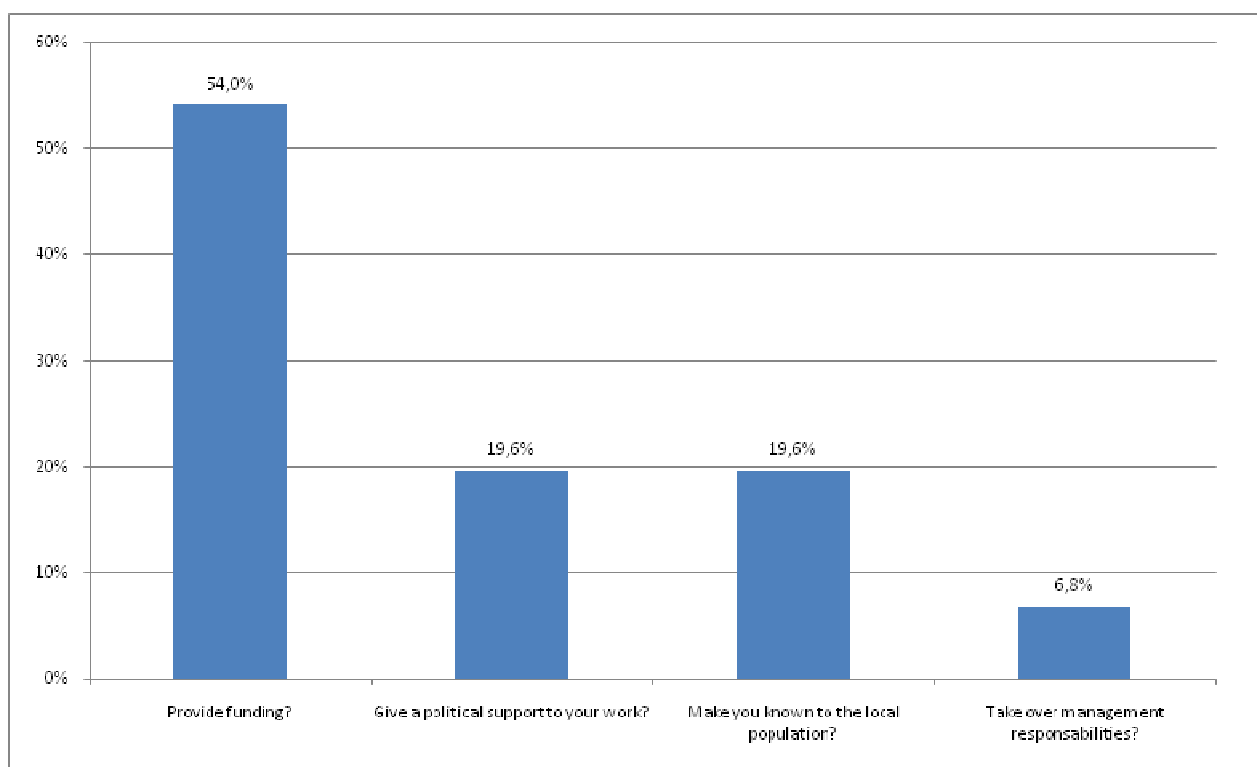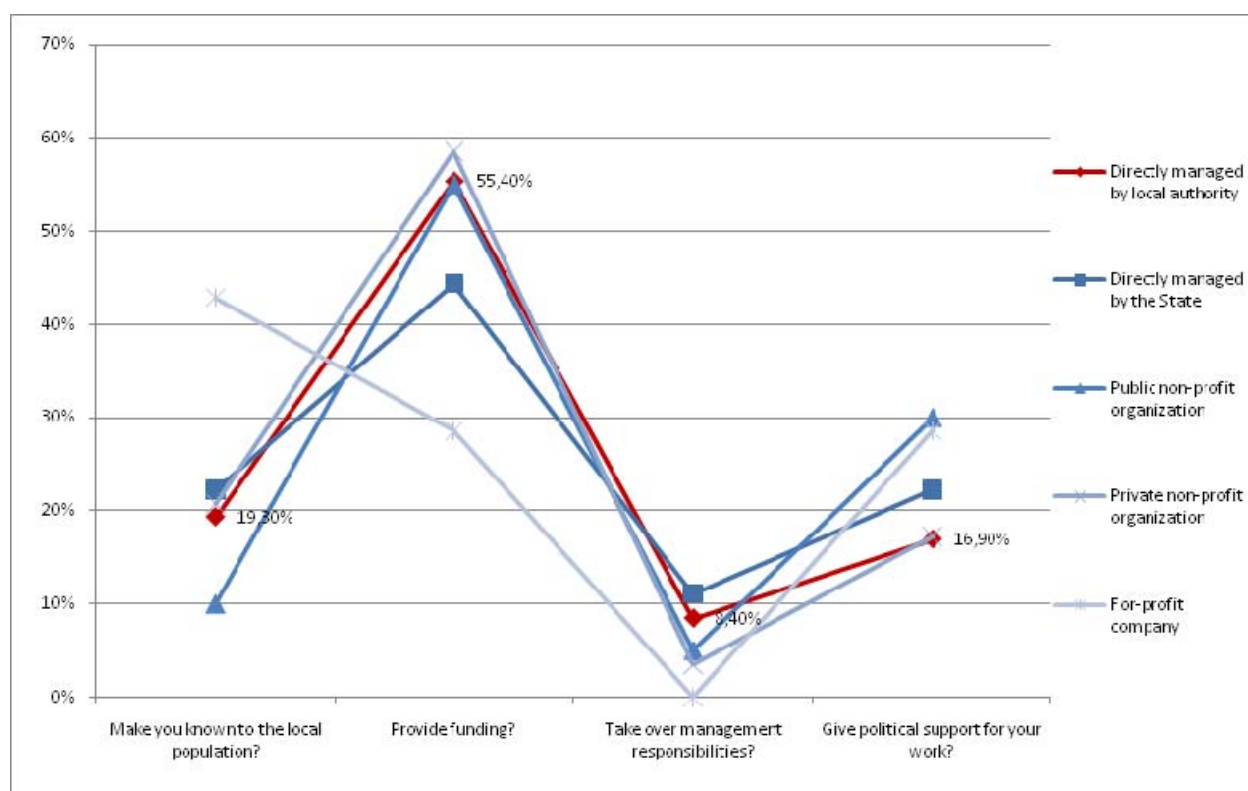
	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Make you known to the local population?	19,6 %	19,3%	22,2%	10,0%	20,7%	42,9%
Provide funding?	54,0%	55,4%	44,4%	55,0%	58,6%	28,6%
Take over management responsibilities?	6,8%	8,4%	11,1%	5,0%	3,4%	----
Give political support for your work ?	19,6%	16,9%	22,2%	30,0%	17,2%	28,6%
Total	100%	100%	100%	100%	100%	100%

Figure 8-b. What is the most positive aspect of the role of the municipality in the development of your museum? (All museums)

Are there ways in which municipalities hold back or hamper your development?

Although overall the effects of bureaucratic or micro-level management and oversight (lack of financial flexibility, onerous reporting requirements) are criticised to a roughly comparable degree (18.6% and 17.8%), the main criticism (42.4%) focuses, surprisingly, on the indifference of the municipalities to museums' initiatives, activities and needs. This criticism is significant and may seem paradoxical, given that at the same time some municipalities complain that museums are not turning out to be the partners they are looking for, or simply that museums are lacking in enterprise.

This gap between the views of parties who want to come together, but at the same time criticise each other's level of ignorance, may be due to the fact that the time-frame of a museum is longer than that of a municipality, and the activities it undertakes do not fit well with 'short-term thinking' or the facile political assessments that may go with it. The effects of a difference of political perspective are also seen as hindrances, but this takes us into an area that is much harder to interpret.

Figure 9-a. In what ways does the role of the municipality hamper the accomplishment of your goals for development?

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Attach constraints and conditions to funding?	18,6 %	23,2%	11,1%	20,0%	10,7%	---
Introduce bureaucratic oversight?	17,8%	17,1%	11,1%	20,0%	17,9%	28,6%
Be indifferent to your work?	42,4%	39,0%	55,6%	45,0%	42,9%	57,1%
Have a somewhat different conception of the museum's policy?	21,2%	20,7%	22,2%	15,0%	28,6%	14,3%
Total	100%	100%	100%	100%	100%	100%

Figure 9-b. In what ways does the role of the municipality hamper the accomplishment of your goals for development? (All museums)

An Institutional Innovation: The museum Kunstpalast foundation, Düsseldorf

The museum Kunstpalast is a public-private partnership between the city of Düsseldorf, E.ON AG and METRO Group. Right from the outset, the mission of the museum Kunstpalast foundation arose from the task to renovate the dilapidated 'Kunstpalast' and to administer the entire museum complex including the adjacent former 'Kunstmuseum', which previously had been run by the local municipal authorities. Due to the fact that the city of Düsseldorf was unable to undertake the ambitious project by means of its own funds, a partner and a legal form was sought with the aim to secure a long-term co-operation. The legal form of the gGmbH (charitable limited company) or foundation was the obvious solution. Among the founding members of the museum Kunstpalast foundation were the city of Düsseldorf and the energy corporation E.ON (operating under the name of VEBA AG at the time). The objectives of the foundation's charter, which in 1998 set the seal on the co-operation between the two partners, were the sale of the plot of land on the rear side of the Kunstpalast to E.ON, in order to enable the company to build a new office building on the plot, while E.ON, in turn, contributed to financing the reconstruction of the Kunstpalast and committed themselves to continually supporting the adjacent museum complex and its ventures on a long-term basis.

Initially, the city handed over the entire plot of land of the Kunstpalast to the foundation. In addition, the foundation took over the administration of the Kunstmuseum in the year 2000. In terms of operations, the city transferred all running costs of the Kunstpalast to the foundation and committed itself to adjusting the funds according to the development of salaries. In parallel, E.ON acquired the rear part of the Kunstpalast grounds at the usual market value and established their headquarters on the site. Furthermore, the company paid a contribution of 5 million Euros to the foundation, which was used for the reconstruction of the Kunstpalast including the Robert Schumann Hall, by adding the income of 9.75 million Euros from the sale of the grounds (after deduction of around 6.5 million of disengagement costs), as well as a further 4 million Euros from another estate transaction in the vicinity, and a generous state subsidy of 12.55 million. In addition, E.ON committed to contributing 1 million Euros per year until 2009, and to paying 1.5 million per year for the first six years towards the costs of the museum's exhibitions. The staff of the foundation is headed by the board of executive directors represented by the General Director and the Commercial Director. The board is monitored by a board of trustees consisting of a minimum of 14 members, whose task is to ensure the observation of the founders' interests. Probably for the first time in a German museum, it was agreed that the board of trustees is not to interfere with the exhibition and events program, but merely acknowledges it. Another particularity is the composition of the board of trustees: neither the city (7 seats), nor E.ON (4 seats), nor the additional members, consisting of representatives from industry and the arts sector, hold the majority. The aim, which to date has been complied with, is to reach unanimous decisions on all crucial matters.
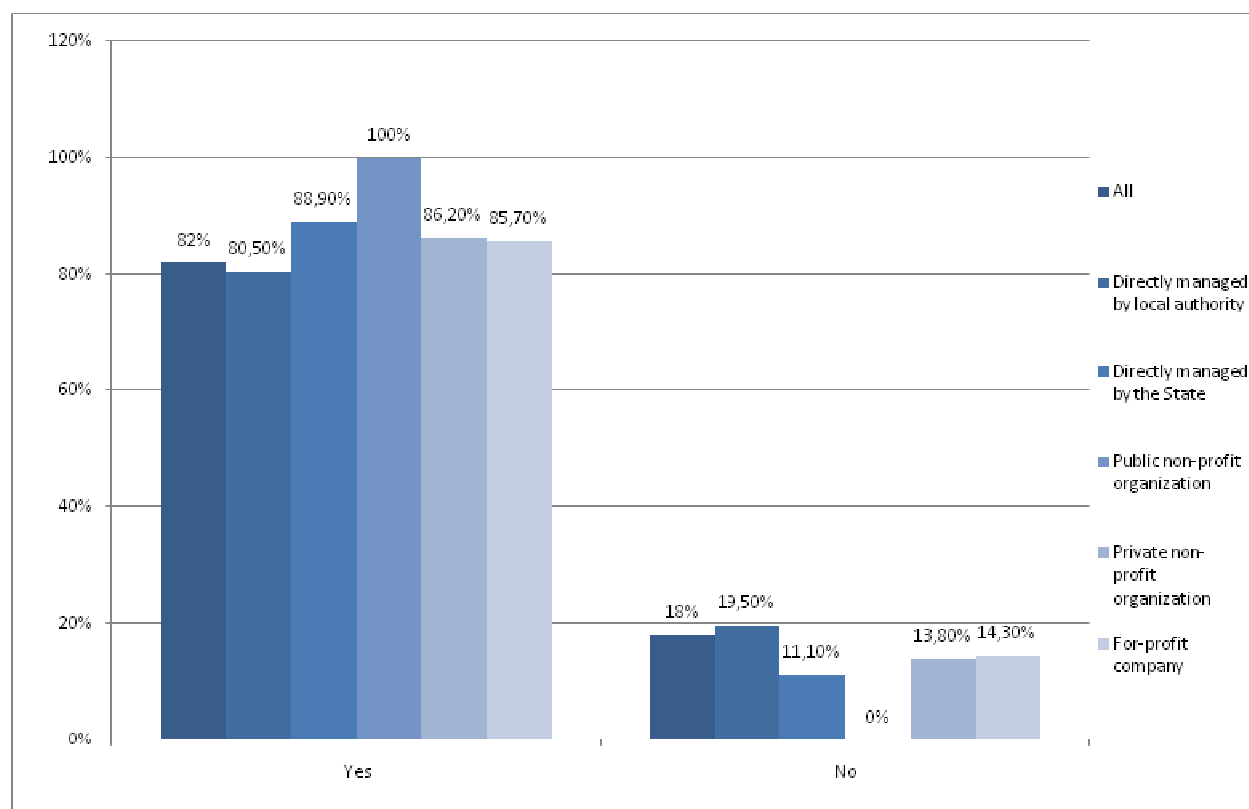
In light of these responses, would you like to see changes in your relationship with the municipality?

We find a unanimous and definite 'yes' in answer to this question (82%). It is to be sure slightly less pronounced in the case of museums directly managed by municipalities (80.5%), but this still reflects either the existence of problems the respondents would like to solve jointly or a willingness to expand efforts at co-operation. In contrast, the response is unanimous for museums run by public non-profits and close to unanimous for state museums (80.5%), which indicates that both these groups need to improve their methods of decision-making and action by making municipalities into essential partners. The same is true in effect for for-profit museums (85.7%) and private non-profit museums (86.2%).

Figure 10-a.Would you like to see changes in your relationship with your municipality?

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Yes	82,0%	80,5%	88,9%	100%	86,2%	85,7%
No	18,0%	19,5%	11,1%	0%	13,8%	14,3%
Total	100%	100%	100%	100%	100%	100%

Figure 10-b.Would you like to see changes in your relationship with your municipality?

4.2. Municipalities would like to see a museum as 'a place for everyone'

The conception that municipalities have of museums usually fits within a broader attitude to cultural institutions in general. This may include, weighted differently depending on the particular type of institutions:

- The idea that museum visits, performances or cultural practices can bring together people of different profiles and origins

- The principle that culture can be leveraged to develop other sectors, starting of course with economic and social sectors

- The belief that culture creates a powerful and attractive image of a municipality.

As a result, it is assumed that cultural institutions, including museums, ought to have a broad understanding of their responsibilities, be accessible to all, and be responsive to needs expressed by other sectors.

The challenge of the municipality of Rouen: the museum as a home for everyone

In addition to their goal of attracting visitors, museums have a role to play vis-à-vis their local audiences, with respect to access to culture for all and events programming within their region. The role of the public outreach office is very important for encouraging a sense of ownership of the institution and its collections among different audiences. In a city like Rouen, this starts with the different museum programmes implemented by the Mayor's office: the organisation of educational and cultural activities, and cultural outreach addressed to a variety of audiences, have been implemented through the signing of agreements on 'Culture-Handicap', 'Culture in prison', 'Culture for the needy', and so on.

But this alone is insufficient, and the audiences still very often consist of those people who are already in the habit of making use of cultural facilities, as is true for many museums. To overcome this limitation, the role of the museum in the life of the community has to be redefined, by transforming it into a home for everyone, being attentive to the culture of those who never come into contact with public culture policy. In all the various public spaces - in the streets, in institutions, and in organisations focused on urban life - there is a need to 'take care of' cultural values and give them a place in the life of the community. This conception of municipal cultural intervention is no longer couched in terms of 'consumers' exchanging money for access to the arts, nor in terms of 'audiences', 'users' or residents who benefit from a service - the museum's exhibits - at reduced cost. Through the use of the concept of cultural values ("dignité culturelle"), the local authority's action creates a firm reciprocal commitment between the two parties (a museum and a group of individuals).

To accomplish this, two groups of people seem to be of strategic importance:

- traditional museum staff, because they have to define the firm reciprocal commitment, whose concrete expression will be a preliminary assessment document in which each party (the museum and the group of individuals) can describe their hopes, goals and resources to be brought to the project to be constructed together, a document that should have the force of a Memorandum of Understanding on cultural ethics between the institution and the individuals, in such a way as to help forge a common culture from different cultural identities

- volunteers, who become ambassadors for the museum's programmes in their own communities; as well as encouraging participation in and shared organising of cultural programming in conjunction with exhibitions and/or projects, seem to be of particular interest.

Municipalities are not unaware of the importance of museum collections, especially when they are directly responsible for bringing in large numbers of tourists. But they believe that this importance and the management constraints that naturally result from it should now be subsumed into a broader vision. Terms such as a 'new agora', or a 'place for everybody', may thus be invoked. Some may see in this phrase a desire to make a new religion out of cultural heritage. But when used by municipalities, it means rather that museums are once again a focus for opportunities as well as expressed needs, coming from different communities and helping to fulfil different goals.

Let us look more closely at the contributions municipalities expect from museums in terms of their features and activities.

Figure 11-a. What are the possible benefits of museums? (From the perspective of municipalities)

Do you consider this feature or activity to be a benefit?	Yes
An active programme of events (temporary exhibitions, performances, lectures, etc)	95,5%
The public image of the museum or gallery	93,0%
Partnerships with educational institutions	88,6%
Partnerships with other cultural institutions and networks	84,0%
The number of staff working in educational and outreach activities, audience development, and publicity	81,8%
The type and training of curatorial staff	81,8%
The type and training of security and visitor services staff	79,5%
The way in which the works are displayed to the public	77,3%
Partnerships with businesses	76,7%
The presence of ancillary services (shops, restaurants, etc.)	69,8%
The prestige of the building that house the collection	68,0%
The resources available for acquiring new works	65,9%
The existence of a Friends of the Museum association	65,9%
The acquisition and cultivation of patrons	64,2%
Free entry to the museum or gallery	63,6%
Volunteer involvement	61,4%
Budget allocation on an annual basis	58,0%
The number of security and visitor services staff	39,1%

A number of important findings emerge from this table:

- An active programme of events is seen as playing a significant role, which in the eyes of elected officials means that it has to convince audiences to visit and to return to the museum, regardless of the nature of these audiences;

- The museum's image among the general public can contribute (or not) to attracting audiences, which explains its significance;

- The 'portals' created by outreach staff and partners, in networks or otherwise, also play an important role; if companies and sponsors are not said to play as important a role as other cultural institutions, this is probably because government officials are being realistic;

- The issue of the training of curators and staff is viewed as important, much more so than their number, which probably reflects municipalities' desire for expansion of the remit of these functions and an increasingly targeted attention to audience needs;

- Perhaps surprisingly, the architectural character of the museum plays a less significant role than the 'success stories' of superstar museums would lead one to think; most likely the variety and number of municipalities responding accounts for this realistic assessment;

- Equally surprisingly, the idea of free entrance to the museum is highlighted, even though it trails behind many other factors: this could mean that cost remains an obstacle to accessibility, or conversely that the removal of the disincentive of the entrance fee is not enough to bring in audiences who are unused to visiting museums;

- Annual budget allocations and subsidies do not seem to play a key role from the municipalities' point of view.

These responses clearly appear to be consistent when one takes into account the desire on the part of municipalities to see museums broaden their missions and goals and make use of the resources that may be available for that purpose. Whether partnerships between museums and municipalities will help in this respect is another matter.

However, when museums are asked about similar options, they do not always respond in the same order of priority.

There is agreement on the value of exhibitions and events (92.6%), especially in the case of museums managed by local authorities, where this option receives the highest level of approval (96.4%). Here we must conclude that a museum cannot sustain itself and grow except by organising such events. In contrast, associations of Friends of the Museum are viewed favourably but receive a significantly lower score than other criteria (57% and 51.9%), an assessment that is even less positive in view of the fact that it receives the lowest score from museums managed by local authorities (51.9%). Finally, it can be noted that the response to 'architectural importance of the building' (79%) reflects the curatorial staffs' agreement with the global trend towards viewing the external appearance of museum buildings as a feature that enhances, or in some cases replaces, the value of the collections.

Figure 11-b. What features or services are viewed as positive by municipalities? (Multiple answers are possible)

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Image of the museum	91,2 %	88,0%	100%	100%	89,7%	100%
Architectural importance of the building	79,0%	78,3%	88,9%	75,0%	79,3%	85,7%
Museography	84,0%	83,1%	100%	85,0%	80,0%	85,7%
Ancillary services	81,6%	79,3%	88,9%	85,0%	86,2%	71,4%
Special events	92,6%	96,4%	66,7%	90,0%	93,3%	85,7%
Friends of the Museum	57,0%	51,9%	66,2%	73,7%	57,7%	57,1%

5. The new factors of a sustainable partnership

Building a sustainable and effective partnership involves identifying the relevant frameworks for achieving the stated objectives, while also taking into consideration the mutual expectations and fears of potential partners. The relevant criteria here are of course those that will ensure the autonomy and accountability of the partners, the shared commitment to financial obligations, the quality of the skills and energies brought to bear, the transparency of information and the best possible management of the relationships.

5.1. Legal and organisational concerns

Two questions immediately arise here.

- **Should municipalities manage some museums directly?** Museums tend to object to this type of governance because it deprives them of far too much of their decision-making and organisational power, even though it also guarantees them a level of security, albeit the character of this financial security varies significantly across museums and time periods. Conversely, a large number of the municipalities surveyed stress that this governance allows them to share many resources that museums would have little or no access to if they left the municipal fold.

- When this form of direct management leaves the museum room for independent action and, even more, when the museum is not statutorily dependent on its municipality, **how can a legal framework be created that is conducive to the synergy of their efforts?** And how can these relationships be situated within the framework of partnerships extended to other entities, either public ones such as states or private ones such as organisations or businesses?

In what ways should the status of museums be modified?

The survey shows that two thirds of existing museums express a desire to see changes in their status and working relationships.

The generally commended model is that of a public-private partnership (39.6%), which is the most favoured answer on average from all the existing categories of management included. It is worth noting that this response was given by both public and private institutions, as evidenced by the for-profit museums, of whom 83.3% would prefer a more hybrid status, presumably to benefit from public funds which they cannot normally now access.

The second-place model is a public-public partnership bringing together national and local levels (27.1%). This is especially favoured by the museums managed by municipalities (33.8%), which would no doubt like to have better access to national-level funding and thus be less vulnerable to local policy turnarounds.

The other options are chosen less often and less consistently, reflecting quite naturally a preference among local museums for locally-based models (21.3%), among national museums for more nationally-based models (33.3%) and among non-profit museums for non-profit models (31%). In contrast, there is a striking lack of enthusiasm - one might in fact call it a rejection - for the option of a private for-profit organisation (2%) and, somewhat less so, for a private non-profit organisation.

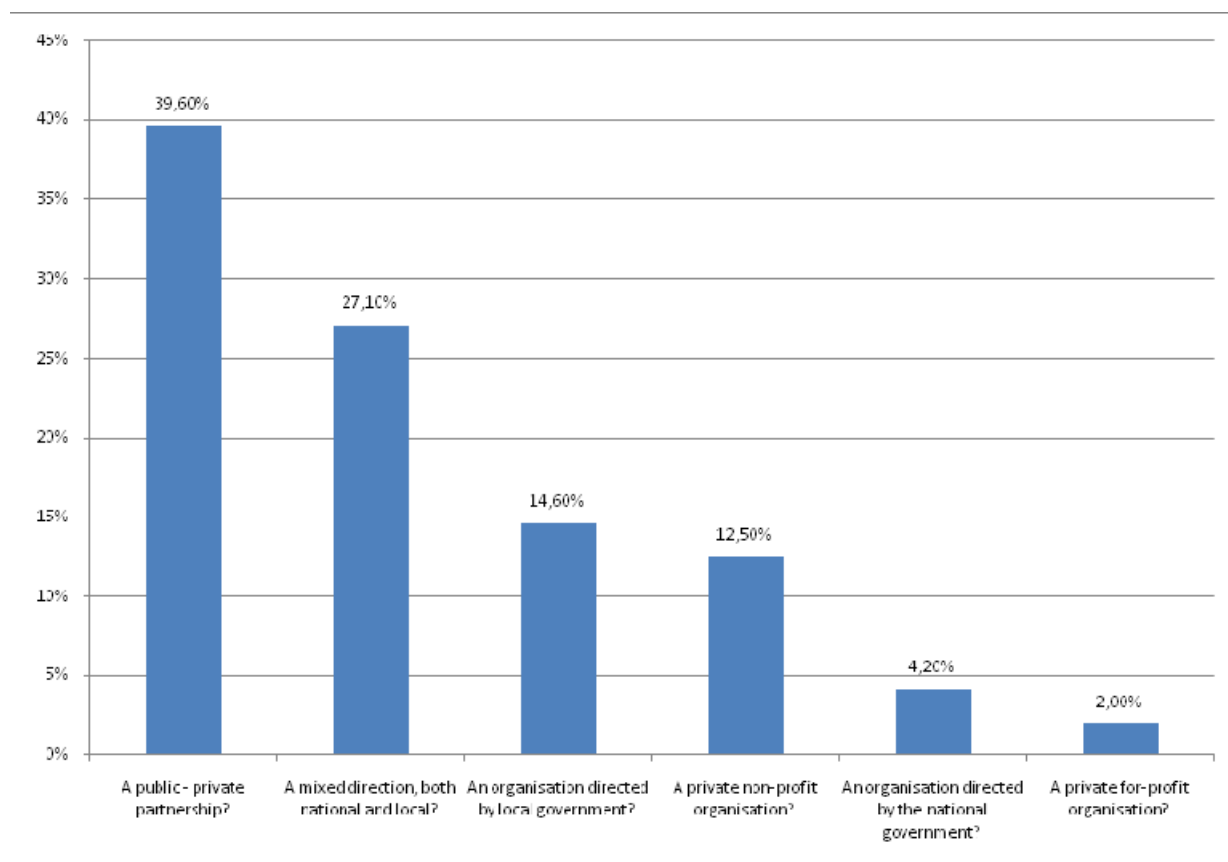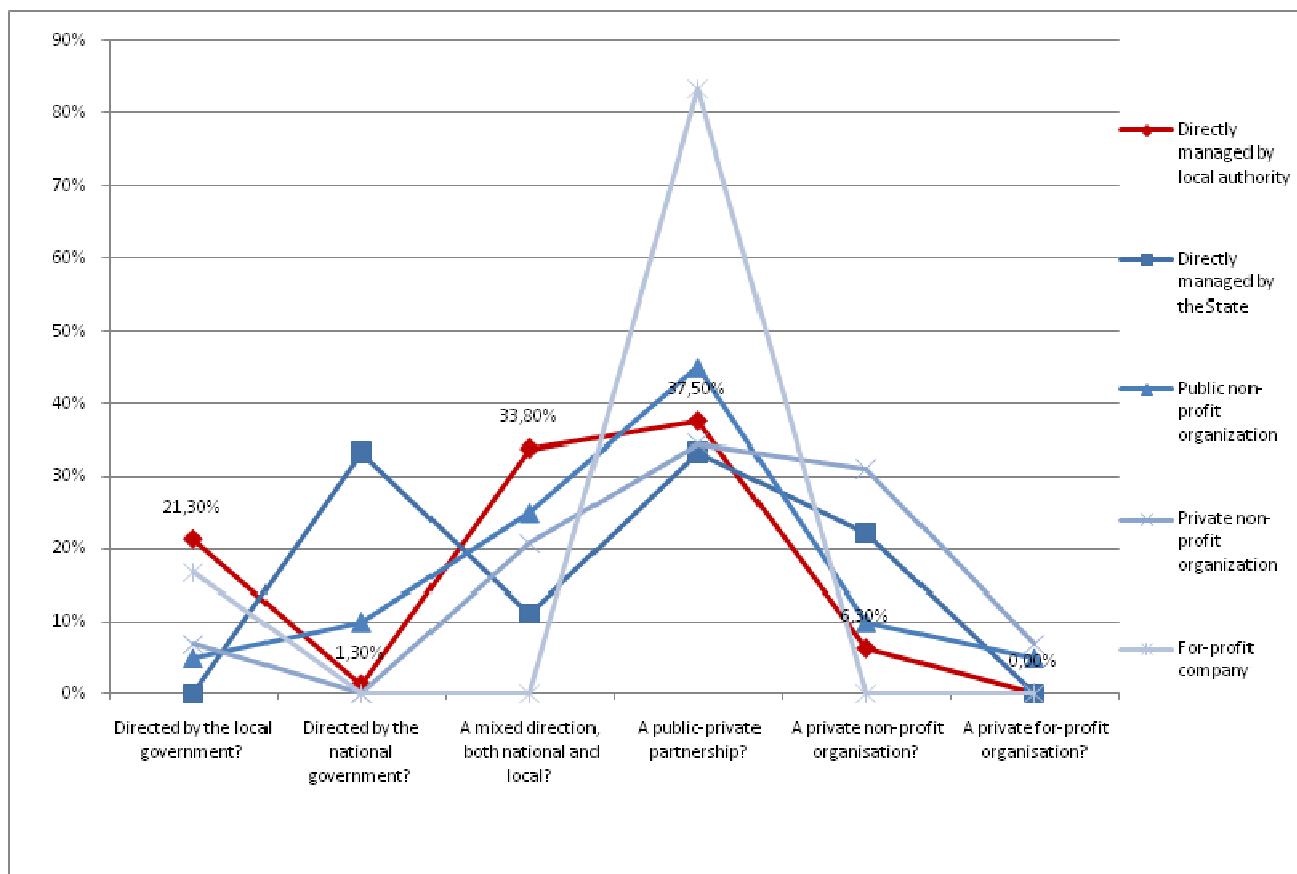**Figure 12-a. What type of organisational structure best facilitates co-operation between museums and municipalities?**

Organisational structure:	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Directed by local government?	14,6%	21,3%	----	5,0%	6,9%	16,7%
Directed by the national government?	4,2%	1,3%	33,3%	10,0%	----	----
Mixed direction, both national and local?	27,1%	33,8%	11,1%	25,0%	20,7%	----
Public-private partnership?	39,6%	37,5%	33,3%	45,0%	34,5%	83,3%
Private non-profit?	12,5%	6,3%	22,2%	10,0%	31,0%	----
Private for-profit?	2,0%	---	----	5,0%	6,9%	---
Total	100%	100%	100%	100%	100%	100%

Figure 12-b. What type of organisational structure best facilitates co-operation between museums and municipalities? (All museums)

Figure 12-c. What type of organisational structure best facilitates co-operation between museums and municipalities?

Does direct authority or management still make sense? The case of Rouen

At present this mode of operation still seems to be of interest in spite of the cumbrous bureaucratic style for which it is often criticised. Museums' role in creating the area's image, and concern for the democratisation of culture, means that they are a basic and major instrument of municipal cultural policy.

However, for municipal governance to function properly here, certain conditions must be in place: the supervising authority must respect a proper balance among the museum's various missions as well as its basic autonomy.

With the current financial environment (cessation of the provision of curators by the state in recent years), and the 'General Revision of Public Policies', the place of the State and its role in directing museums policy is tending to shrink. Given that it is now up to towns and cities to provide museums with the means necessary to achieve their goals, it seems logical that local authorities and municipalities should insist strongly on the principle of free administration based on their defined policies. It thus behoves local authorities to understand fully all the problems and needs of museums, just as it is the job of museum directors along with their subordinates to insist on their own priorities with respect to the development of their institutions. This involves working with the supervising authority to establish a just balance between policies relevant to improving the status of the institution itself and policies to do with its development, including basic operations, scholarly research, collection development, building maintenance, and so on.

The way the supervising authority operates can be positively useful with respect to the distribution of resources but also a hindrance. The financial resources of a city like Rouen are necessarily limited. Putting on major events depends on its ability to marshal several partners to pursue a joint project. New activities by museums other than major exhibitions must also be governed by agreements with other partners who participate in the museum's operation.

In the same way that direct management allows museums to benefit from various kinds of support from the city, especially technical inputs, it enables them to share a number of functions with the city. However, it can be difficult to get all the municipal departments involved in the museum's development priorities. Cultural concerns are in fact sometimes viewed as optional by the technical departments, meaning that the involvement of these departments (in the construction of buildings, IT needs) cannot be relied on. The reliance of the museums on technical departments is sometimes difficult to accept. The senior museum staff needs to take on responsibility here. Similarly, links with the Communications Department can sometimes be complicated: while it can obviously support the museums' projects by promoting them effectively to the general public in the name of the authority, it is sometimes difficult for museums to make the authority understand the cultural specificity of their projects.

At the same time, the expansion of some of the city's services can be genuinely beneficial to museums. Thus, in Rouen, a sponsorship service set up within the 'Direction de la Dynamique Territoriale' pulls together information about both the city's economic environment and the sponsorship practices of different businesses, in order to guide various municipal projects more effectively toward the appropriate businesses.

This preference, however, for a mixed model is only partially in line with the wishes of the municipalities. While there is a degree of consensus on the usefulness of models similar to non-profit associations or public-private partnerships, there is disagreement about other models, in particular because municipalities want to retain control of their museums whereas the museums look positively on a type of management that brings together public entities at national and local levels. The desire for change thus soon comes into conflict with the proposed models, except for two that may ground a possible consensus. It is clear that by starting with these models and moving towards associations with private partners, non-profit as well as for-profit, the sought-for consensus can be reached. This means of course that these partners must be effectively integrated into the governing boards.

Figure 12-d. What type of organisational structure best facilitates co-operation between museums and municipalities?

Organisational structure:	Museums (for reference)	Municipalities
Directed by local government?	14,6 %	43,2%
Mixed direction, both national and local?	27,1%	11,4%
Public-private partnership?	39,6%	31,8%
Private non-profit?	12,5%	13,6%
Other (Private for-profit / National government)?	6,2%	0%
Total	100%	100%

A favoured but open-ended partnership

Neither municipalities nor museums seek to strengthen their partnership to the exclusion of other potential partners. The results of both surveys are very clear in this respect, and reflect an almost unanimous desire for open-endedness, which can have many implications for participation in decision-making, co-financing, sponsorship in the form of funding or other support, and so on.

The responses of the municipalities confirm three points. Co-operative relationships are essential for museums, because of the nature of creativity in the cultural sphere, the need to exchange or lend cultural assets for exhibitions and events, the sharing of resources, the setting up of joint departments of accounting, marketing, legal affairs, etc. The only form of co-operation which is seen as a significantly lesser asset than the others is co-operation with businesses, which probably indicates a general reluctance or perhaps a limited understanding of what such partners might offer. There is little difference between museums with different types of management.

Figure 13-a. What types of partnership are advantageous? (Multiple answers are possible)

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
With educational institutions?	90,5%	91,6%	77,8%	94,4%	90,0%	85,7%
With business?	69,1%	65,9%	66,7%	78,9%	72,4%	71,4%
With other cultural facilities in the area?	89,1%	91,6%	100%	89,5%	82,8%	71,4%
With wider networks of cultural institutions?	89,2%	91,6%	100%	89,5%	79,3%	85,7%

Figure 13-b. What types of partnership are advantageous? (All museums)

Figure 13-c. What types of partnership are advantageous?

A multidimensional partnership: the Antwerp Museums model

The management model of the city museums in Antwerp is in many ways a mixed model.

With respect to the relation with the Flemish government: in spite of a strong local connection, the Flemish government clearly influences the operation of the museums. The financial independence of the Antwerp city museums in 1999 was the consequence of the Flemish Museum Act (1996). It required more transparency and greater responsibility to qualify for a grant. Also for the construction of the MAS (Museum aan de Stroom), the Flemish contribution was important. The Flemish government financed a large part of the construction (about 21 million euros). The approval of the revised Heritage Act in 2008 gave an important impulse to the local heritage management. The concept of a 'heritage forum' was decisive for the extramural activities of the MAS. It was the basis of an active search for partnerships with local heritage organisations to realise an integrated heritage management. The Flemish heritage policy is really complementary to the local heritage policy.

With respect to the relation between the city museums and the local government: on the one hand, the Museums and Heritage department has to participate in the strategic cycle of the city. This often leads to an improvement of the work in the field, e.g. for the promotion of participation or the local anchoring of the museum. But it also entails an additional administrative burden. All processes and activities must fit into this strategic cycle. The non-profit organisation recently recruited new staff members, but the largest part of the Antwerp museum staff remains city personnel and this often makes flexible human resource management more difficult. More independence and responsibility in certain fields is required.

The responses of the municipalities all show the same pattern. The only notable difference is that they want to see partnerships with business develop even further (76.7% compared to 69.1%).

Figure 13-d. What types of partnership are advantageous? (Multiple answers are possible)

	Museums (for reference)	Municipalities
With educational institutions?	90,5%	88,6%
With business?	69,1%	76,7%
With other cultural facilities in the area?	89,1%	84,1%
With wider networks of cultural institutions?	89,2%	88,4%

Networking in progress: Portugal

In the late nineties of the twentieth century the need for a national public policy concerning Portuguese museums was clear. The Portuguese Institute of Museums, created in 1991, was focused on the management and renovation of its own museums, among which are the most relevant national museums of art, archaeology, ethnology, tiles, theatre and costume: Museu Nacional de Arte Antiga, Museu Nacional de Arqueologia, Museu Nacional de Etnologia, Museu Nacional do Azulejo, Museu Nacional do Teatro and Museu Nacional do Traje. Hundreds of other museums, dependent on different administrations - namely the municipalities - were not subject to any concerted policy.

Conscious of the difficulties inherent in the launching of a new policy intended to shape all Portuguese museums, the Portuguese Institute of Museums began by promoting the in-depth knowledge of the museums' reality, through the Survey on Museums in Portugal. Using the inquiry's results, the Portuguese Network of Museums was created in 2000. The assigned competences of this new body, dependent on the Institute of Museums, were: a) to conceive the Portuguese Network of Museums´ model; b) to create museum support programs; c) to promote training courses; d) to establish forms of collaboration with other entities. The Portuguese Network of Museums´ concept was then defined as a system of mediation and connection for museums, aimed at promoting communication and co-operation between them, in order to bring about the qualification of museums in Portugal.

Three main areas were designed to structure the Portuguese Network of Museums guidelines: 1. Information; 2. Training; 3. Qualification.

- The main goal of the first area is the promotion of systematised and regular diffusion of the Portuguese Network of Museums´ actions and of the activities of its museums. Two instruments were created for the accomplishment of these goals: the newsletter and the website (www.imc-ip.pt).

- The Training area was outlined with reference to the needs detected in the Survey and the existing gaps in the promotion of activities carried out by other Portuguese organisations. In Portugal the promotion of regular training and updating courses directed at museum professionals is very scarce, a situation that contrasts with the leading role played by universities at the formal post-graduate and masters academic level. The Portuguese Network of Museums has promoted a regular training program, revised and updated with new themes each year. These courses always take place in a decentralised manner in different locations all over the national territory, in partnership with different museums.

The Museum Financial Aid Program ProMuseus is the first Portuguese financial aid program stemming from the Ministry of Culture and directed at museums not dependent on central administration. To better illustrate the aid museums have benefited from, let us mention a few projects that are frequently aided: study of collections, publications and catalogues, educational workshops and projects, museum websites, acquisition of equipment suitable for storage, partnership projects between different museums.

Having in mind the qualitative evaluation of the influence exercised by the Portuguese Network of Museums over Portuguese museums, we emphasise, as a major achievement, the development of better practices in museum standards and museum management, as a direct consequence of the training courses, consulting and financial aid programmes. The increase of circulation of information among professionals has contributed to create a cohesion instrument among Portuguese museums, as well as an esprit de corps and a co-operation atmosphere that include all types of museums. Finally, the Portuguese Network of Museums helped to create a greater understanding and responsibility of the different administration bodies towards museums, in the sense of providing the necessary qualification resources, through new legislation and a global museums policy.

The organisation of the relationship between museums and city: the Antwerp example

In the beginning of the nineties, the city museums in Antwerp were divided into three museum groups, i.e. the archaeological museums, the historical museums and the art history museums. Each group was managed by a curator. They were placed under the management of the department of Culture and Festivities. The three groups were supervised by the Board of the Mayor and Aldermen.

In 1998, there was a reorganisation of the cultural administration of the city. The Culture and Festivities department became the Business Unit 'Culture and Sports', responsible for the heritage policy, the Arts policy and the local cultural policy. The department of Museums became responsible for the execution of the city policy. In 2000, a new head or co-ordinator was attracted to manage and coordinate the Museum department. The new Department consisted of three divisions, one for business aspects, one for audience development and one for collection management. A new house style was introduced and the museum keepers got a new uniform.

At the same time, there was also the partial privatisation of the Museum Department. This non-profit organisation was in the first place responsible for the financial management of the museum group. With this financial privatisation, the city wanted to make the management of its museums more efficient, effective and more flexible. There was also another, even more important reason for this privatisation, i.e. the approval by the Flemish Parliament of the 1996

Flemish Museum Act. To be accredited by the Flemish government and receive grants, there had to be more transparency and more responsibility for the resources. The Middelheim open air museum and the Museum Plantin Moretus (classified by UNESCO as world heritage) were recognised as national museums and are receiving subsidies from the Flemish government. Three more small museums, the Rubens House, the Mayer van den Bergh museum and the Smidt van Gelder museum, were recognised as a partnership and get money from the Flemish government. On 20 December 1999, the new non-profit organisation was established and a management agreement was entered into between the new organisation and the local government.

The division of competences between the Museums and Heritage department and the separate museums is as follows: the central Museums and Heritage department is responsible for horizontal communication, collection management, (part of the) audience development and external communication. The museums remain responsible for some well-defined matters such as the ability to reach specific target groups, the organisation of exhibitions and events, collection management and the publication policy. In short, it is a 'decentralised unified structure' or a 'unity through diversity' structure for the museums. This is a structure with more autonomy for each museum on the one hand, and a centralisation of certain coordinating and supporting functions - which can be organised better on a higher level - on the other hand (the so-called 'subsidiarity principle').

5.2. Financial relationships

Museums' financial situations have always been seen as precarious. Created as they are to preserve the values inherent in their collections and the heritage they protect, museums can only survive on the subsidies granted to them by their official guardians, who may over time develop other priorities and other goals. In their search for programme-derived income, museums are subject to the fluctuations of the market, a situation that can only worsen in periods of financial difficulty. It is therefore natural to see the sustainability of the partnerships in question as dependent on the existence and character of financial links between museums and municipalities.

Discussions can be tense in a context where each party concerned sees its resources dwindling and hence asks for help from others, be they visitors, supervisory authorities or patrons... This comes on top of more long-standing discussions about the continuance of financing over time, the conditions of eligibility and the leeway permitted in its use.

The responses of the museums give plenty of food for thought.

First, there is a relatively low response to 'entrance charges' and 'free entrance', only half of the respondents seeing these as an advantage. With the exception of the museums managed directly by the State, it appears that free entrance is not viewed as one of the most important advantages for museums, probably because these museums have to pay the cost of offering it in one way or another, however appealing it might be.

Equally surprising is the fact that museums do not value the expected contribution from patronage or sponsorship as much as might be expected (61% on average), although it is still viewed positively, especially by for-profit museums (71.4%). What may be reflected here is a gap between the discussion of patronage and its reality for the museums, or the fact that seeking patronage also involves the museum in setting up an expensive development programme?

Also surprising is the fact that the size of the acquisition budget for the collection is not valued as much as one might expect. This might mean that European museums do not consider a steady influx of new works to be critical to the
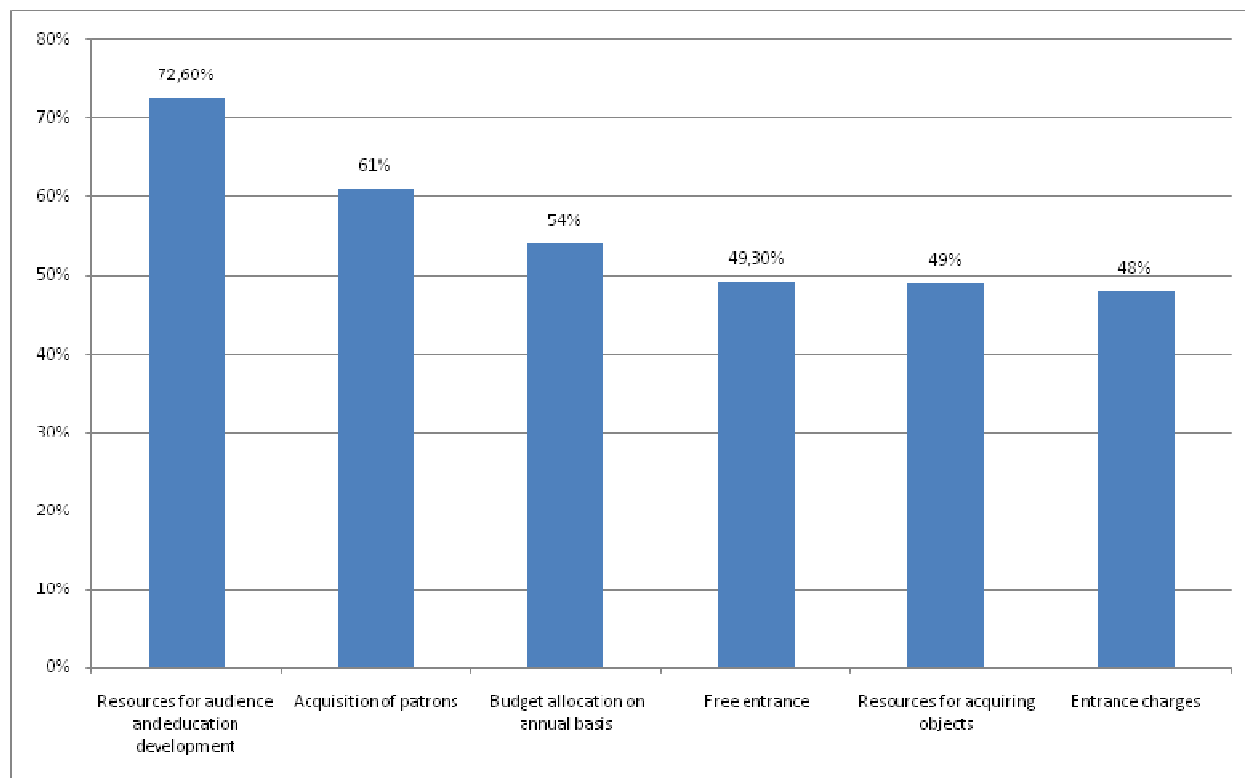
health of their collections? This definitely marks a difference from North American museums, who see the ability to buy (and sell) works as crucial - as they highlighted in the wake of the 2008 financial crisis.

Less surprising but still noteworthy is the very positive response given for the audience development budget, which fits in well with the function that museums emphasise when asked about their 'cultural and social' role.

Figure 14-a. What financial resources are most strategic from the perspective of museums? (Multiple answers are possible)

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Entrance charges	48,0%	43,2%	55,6%	50,0%	58,6%	57,1%
Free entrance	49,3%	40,2%	75,0%	60,0%	67,9%	16,7%
Budget allocation on annual basis	54,0%	46,3%	66,7%	66,6%	58,6%	71,2%
Resources for acquiring objects	49,0%	46,3%	55,6%	50,0%	55,5%	42,9%
Resources for audience development	72,6%	73,5%	77,8%	77,8%	72,4%	42,7%
Patrons/sponsors	61,0%	62,7%	55,6%	61,1%	57,1%	71,4%

Figure 14-b. What financial resources are most strategic from the perspective of museums? (All museums)

From the perspective of the municipalities, things seem to be noticeably different. We can see a degree of convergence on the annual subsidy and on sponsorship, although this does not seem to be the most important option

from the municipalities' perspective; they view the size of the budgets for audience development and acquisition of new items for the collection as the most important.

In contrast, there is a noticeable difference with respect to the free entrance and entrance charges options, but not necessarily in the expected direction. For the municipalities free entrance is important, probably because it seems to them to be the natural complement of the subsidy borne by local taxpayers (63% compared to 49.3%), whereas the museums would prefer to see entrance fees making a larger contribution (48.0% compared to 29.3%)

Figure 14-c. What financial resources are most strategic from the perspective of municipalities?

	Museums (for reference)	Municipalities
Entrance charges	48,0%	29,3%
Free entrance	49,3%	63,0%
Budget allocation on annual basis	54,0%	58,1%
Resources for acquiring objects	49,0%	65,9%
Resources for audience development	72,6%	81,4%
Patrons/sponsors	61,0%	64,7%

A possible compromise? Guaranteed medium-term financial commitments?

For municipalities, one option is clearly preferred, which in fact makes it possible to overcome these initial conflicts: a medium-term contractual relationship (41.5%), which provides stability, resources and the autonomy needed to take on projects which, in the vast majority of cases, require a longer than one-year planning perspective. With the exception of museums directly managed by the State, this model is the one most in demand. It is as favoured by museums managed by municipalities (38.3%) as by those managed by public non-profit institutions (60%), by private non-profits (43.3%) and by for-profit companies (57.1%). Subsidy on a case-by-case basis naturally figures in second place, but there does not seem to be any enthusiasm for participation in the museum's administration (15.7%) and even less for direct management (13.6%). Barely 20% of the museums now managed directly by the municipalities wish to continue this arrangement.

Figure 15-a. What kind of involvement by the municipality would you prefer? (From the museums' perspective)

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Case-by-case subsidies	29,2%	21,0%	77,8%	15,0%	43,3%	42,9%
Participation in the museum's administration	15,7%	21,0%	-----	15,0%	10,0%	----
A medium-term contractual relationship	41,5%	38,3%	11,1%	60,0%	43,3%	57,1%
Direct management	13,6%	19,8%	11,1%	10,0%	3,3%	----
Total	100%	100%	100%	100%	100%	100%

Figure 15-b. What kind of involvement by the municipality would you prefer? (From the museums' perspective)

Figure 15-c. What kind of involvement by the municipality would you prefer? (From the museums' perspective)

The close match between the museums and the municipalities when it comes to the financial arrangements preferred is quite striking. The table listing their respective preferences in parallel columns shows:

- The substantial priority given to the need to define financial relations in the medium term, even in the knowledge that this is a constraint on municipalities who are subject to the standard rules for annual budgets;

- The virtual exclusion of a model that would limit municipalities' involvement to participating in the museums' administration;

- A degree of difference with respect to direct management, which is rejected by both museums and municipalities, even though the percentage of this type of management exceeds 50% in the survey.

In contrast, one might conclude that museums are relatively more favourable to receiving a case-by-case subsidy than are municipalities.

Figure 15-d. What are the preferences of museums and municipalities with respect to types of financial relationship?

	Museums (for reference)	Municipalities
Case-by-case subsidies	29,2%	15,9%
Participation in the museum's administration	15,7%	11,4%
A medium-term contractual relationship	41,5%	50,0%
Direct management	13,6%	22,7%
Total	100%	100%

A vision for the future is crucial: the case of Split

A management Plan has been developed with the aim of finding the right compromise between the needs of the historic centre of the city as a cultural asset and the needs of all those who participate in the life of this historic centre. The Plan proposes alternative models for the management of the subterranean chambers of the Palace of Diocletian and of the historic centre as a whole, along with other specific actions to improve on the present situation.

The city itself does not have a comprehensive vision for the management of cultural institutions and assets. The various authorities only communicate with the museums and art galleries they themselves managed and whose operation they are legally responsible for. There is no project coordination among these institutions. There are not even any attempts to establish communication at other administrative levels. With respect to the management of the subterranean chambers of Diocletian's Palace and the historic centre as a whole, the city's involvement is limited to supporting some events during the tourist season, through the Office of Tourism. As of now, there is no cultural policy that would pull together the city's museums, the museums managed by the State, and the city's most valuable asset - the ancient historic centre with Diocletian's Palace.

Each museum's functioning is constantly improving, thanks to the efforts of hardworking employees and support from their founding institutions. When the institutions responsible for the museums are well organised or when they manage to employ a docent, either permanently or temporarily, the number of visits increases. There are additional efforts focused on the creative involvement of many organisations in the public sector, and of students and young visitors, whose number is increasing but is still quite low because of the lack of coordination between two spheres: culture and education. Two new art galleries and the Ethnographic Museum have been created in the last ten years. However, the social and financial impacts of culture, and of the activities of museums and art galleries, have not been systematically monitored or analysed by the city administration. Only sporadic efforts have been undertaken to build up a complete picture of the results and introduce synergy into the work of museums, art galleries and other cultural institutions created by the city or by the national government. In attempts to develop a national network in this sphere, a key role is being played by the Documentation Centre of the museums of Zagreb. Four of the eight museums in Split now have a permanent exhibition fully accessible online. So far no research has been done on the role of the city of Split as a regional cultural centre, nor on the possibility of establishing closer links with other sites on the UNESCO list, in Croatia or elsewhere.

5.3. Human resources and volunteers

Within a partnership, each partner's management of human resources becomes a concern for the other partner. The ability of each partner's staff to take on new goals and bring them to fruition is essential to shared effectiveness. This is even truer when one partner must cope with the financial constraints that are intended partly to cover precisely these investments in skills and human resources. One must be aware that there are tensions in this area arising from the way in which many museums have built up their own staff and the ways they manage them. While a few museums have great flexibility in this respect, others have inherited older systems that are often difficult to manage well over time. In many European countries, there has been a tradition of appointing staff to museums in a way that makes it hard to reassign them when the museum's needs change in the normal course of events. The societal reason for doing this is not in question in any way, but the difficulty of reassigning current staff in response to changes that museums have to adapt to or seek to introduce themselves can lead municipalities to question the way the museums manage their human resources.

The perspective of the museums and galleries

Four variables were studied: the type and training of curatorial staff; the type and training of security and visitor services staff; the number of security and visitor services staff; and the volunteer involvement.

The four factors proposed are viewed as making a very positive contribution, with a slightly lower response for 'number of employees', which seems to be a fairly neutral factor (41.3%). It suggests that the average level of competence of the staff needed by museums is rising, leading to an emphasis on training (78%). The very high value attributed to the training of the curatorial staff (81.6%) may be factitious, or may reflect the fact that it is the curators who respond to surveys... But we must also remember that the research and artistic work done by museums is crucial in a world where competition is in terms of quality, and that the value of the services expected is only real if it fulfils the requirement of superior quality. Moreover, in some countries, local governments have no qualms about replacing curators with businessmen, which takes their museums in a different direction, one that may be more flexible and adaptable in the short term but in time may tarnish their image.

In this context, it stands to reason that the role assigned to cultural outreach staff is also very important (76.1%). This is particularly the case in the public institutions that responded to the survey.

A more unexpected response emerges to the 'volunteers' factor, which is very low in comparison with the others (54.5%). Leaving aside the possibility of a reflexive corporatism, this might indicate a degree of discomfort on the part of museums, who certainly see them as an asset, but to a much lesser extent than is commonly supposed. Both case studies and the responses of the municipalities indicate that volunteers have a major impact and help to make museums appear more open to the public, provided of course that volunteer staff are renewed on a regular basis. Here too the response of the museums seems to indicate a more traditional viewpoint in which volunteers are welcome, but as add-ons rather than partners.

Differences in response from the different types of management are minimal. For the local-authority museums, the role of the curatorial staff is somewhat less important compared to State-run museums. Volunteers are also somewhat less valued by the local-authority museums than the others; perhaps the idea that they would be used to replace permanent positions in times of financial difficulty is behind this...

It will be apparent from these responses that museums value more traditional methods and that they tend to express a degree of mistrust of resources or partners who might expose them too much to external constraints, whether volunteers, networks of Friends, other organisations, budgets for the acquisition of new works, or relationships with non-traditional partners such as businesses. This does not mean that they refuse all kinds of change in the way they operate, but that they seek to keep as much control as possible over their resources, which may not encourage (and perhaps hinders?) the establishment of real partnerships with interested local parties outside the cultural sphere.

Figure 16-a. What is the most important human resources asset for museums? (Multiple answers are possible)

	All museums	Directly managed by local authority	Directly managed by the State	Public non-profit organisation	Private non-profit organisation	For-profit company
Type and training of the curators	81,6%	77,1%	88,9%	85,0%	85,7%	100%
Type and training of the staff	78,0%	76,8%	55,6%	70,0%	88,9%	100%
Number of employees	41,3%	35,8%	55,6%	50,0%	46,4%	42,9%
Presence of volunteers	54,5%	46,9%	66,7%	63,2%	66,7%	57,1%
Number of staff in education, audience, development	76,3%	77,1%	77,8%	90,0%	69,0%	57,1%

Figure 16-b. What is the most important human resources asset for museums? (All museums)

Figure 16-c. What is the most important human resources asset for museums?

The perspective of the municipalities

The municipalities' perspective largely confirms the museums' analysis of their strengths and weaknesses. The training-related factors are very strongly emphasised. In contrast, the number of employees is less strongly valued, and the number of volunteers rather more so. Can we see this as an outcome of the financial strains being faced by municipalities and their need to control staffing costs tightly? A more optimistic interpretation would be that stress on the value of volunteers and staff devoted to education and audiences, indicates a desire to see the museums playing an active role in developing links with the community outside the museum.

Illustration 16-d. What is the most important human resources asset for museums from the perspective of the municipalities? (Multiple answers are possible)

	Municipalities	Museums (for reference)
Type and training of the curators	81,8%	81,6%
Type and training of the staff	79,5%	78,0%
Number of employees	34,1%	41,3%
Presence of volunteers	61,0%	54,5%
Number of staff in education, audience, development	81,0%	76,3%

5.4. A revealing source for development: the choice of indicators

For the legal, financial and training arrangements of a partnership to be sustainable, a source of pertinent information on each of these aspects is surely decisive. Objective indicators occupy a strategic position in this respect, for they reflect the extent to which an organisation has been able to implement arrangements, competencies and financial resources to achieve commonly agreed results. By expressing objectives in the form of indicators, many of which can then be quantified, it is possible to exploit a system of information enabling the evaluation, monitoring and piloting of the manner in which museums contribute to sustainable development. Other indicators such as those concerning available means are also useful, but their exploitation is less controversial and less complex, and they only truly come into play in view of objectives that they have enabled an organisation to achieve.

While it is no easy task to orientate the behaviour of an isolated player on the basis of a set of indicators, it is still more so when it comes to organisations. Different viewpoints and angles of approach can emerge, both within the organisation itself and in its behaviour:[xli]

- The fixing of indicators presupposes that all organisation's members respond in the same manner;[xlii]

- The fixing of indicators can lead some of an organisation's members to follow unquestioningly what their hierarchical superiors (the 'yes men') are doing rather than stepping up their own efforts and thereby gaining a certain amount of autonomy;

- The fixing of performance indicators can lead to an increase in budgets, the desired reduction in certain actions being offset by an increase in their unitary costs;

- The fixing of indicators can lead to a slacking off of efforts between two surveys, even if they are quickly stepped up just before the next survey (the art of postponing what you can do tomorrow).

Several groups of possible indicators should be analysed, but in each case it is useful to measure the difference between existing and desirable indicators (i.e. those that are already available and those to which organisations would like access), from both the museums' and the municipalities' perspectives. The two results would normally be complementary but this is not the case because questions are sometimes left unanswered (N/A – not applicable/not available/no answer). This indicates either that they are unable to respond or that they had no idea of the existence of this indicator, which is probably the most plausible interpretation.

Reception of visitors

Number of visits

This is the most traditional and widely used indicator, which explains why nearly nine museums out of ten consider it no longer a priority. It is significant that this proportion is:

- 96.4% for museums directed by municipalities, which shows that this is a particularly important objective for the latter;

- 100% for museums under long-term contract with municipalities or their tutelary authorities;

- 85% for museums with fewer than three staff positions (annual full-time equivalents).

Figure 17-a. Indicator of number of visits, from the museums' perspective

Existing indicator	90,7%
Desirable indicator	6,0%
N/A	3,3%

Municipalities have an even higher rate for existing indicators, which suggests that they calculate it themselves when the museums do not provide the information. In any case, there is a very strong consensus on this point.

Figure 17-b. Indicator of number of visits, from the municipalities' perspective

Existing indicator	97,7%
Desirable indicator	2,3%
N/A	0%

Number of individual visitors under 26 years old

This category has become very important to museums. This has traditionally been the case because students are likely to benefit from museum visits for their studies; but there is also the fact that many of these young people are today in an insecure situation and that visits to museums can have positive effects in terms of employment or training, and of course as a social and leisure facility in general. In many European countries young people are granted free admission to museums – but this does not suffice to meet the objective.

Such indicators are not always available, however, as reflected in the almost equal proportions of museums that have them and those that would like access to them. There are few variations within the averages, other than that museums depending on public authorities appear better armed than the others (52% of State-run or municipal museums already use indicators of this type).

Figure 18-a. Indicator of number of young visitors (under 26 years old), from the museums' perspective

Existing indicator	45,7%
Desirable indicator	47,0%
N/A	7,3%

Municipalities express a strong demand for such indicators, doubtless because the young people category is one of the most vulnerable and is often a targeted group in public policy, a social responsibility that the museums are not always statutorily obliged to take on.

Figure 18-b. Indicator of number of young visitors (under 26 years old), from the municipalities' perspective

Existing indicator	34,1%
Desirable indicator	56,8%
N/A	9,1%

Number of loyal visitors

The situation is quite different from one category of visitor to the next – in this instance repeat visitors that come back every year or several times in the year. For most cultural institutions including museums, being able to count on certain users returning on a regular basis has a direct impact on their development. Visitors play the valuable role of spreading information on museum visits and practices (through word of mouth), and 43.1% of museums express a wish for indicators in this field.

This proportion does not change significantly according to the museum's type of management. However, it is higher when there is a long-term contract (47%) and when there is fewer staff positions (65% for museums with fewer than three full-time-equivalent positions). This is no doubt due to the difficulties involved in these cases in managing the museum in a sustainable manner, and to the 'historical' support provided to smaller structures by Friends of Museums associations.

Figure 19-a. Indicator of number of loyal visitors, from the museums' perspective

Existing indicator	47%
Desirable indicator	43,1%
N/A	9,9%

Here too the results are very comparable with the municipalities' position.

Figure 19-b. Indicator of number of loyal visitors, from the municipalities' perspective

Existing indicator	47,7%
Desirable indicator	47,7%
N/A	4,6%

Number of "virtual" visitors

The number of virtual visitors, or visitors to the museum's Internet site, is seen as very important today, as much in terms of the knowledge that can be disseminated through this channel as the fact that these visits can bring to the museum people unaccustomed to visiting a museum or who did not even think of doing so beforehand. While a non-negligible proportion of museums are unable to respond to the question (almost 10%), 40% of them have already set up or benefited from corresponding indicators. This percentage is perhaps not surprising given that the museums considered technological innovation as one of the most favourable factors in their development.

Figure 20-a. Indicator of number of virtual visitors, from the museums' perspective

Existing indicator	39,8%
Desirable indicator	50,3%
N/A	9,9 %

Here the difference between municipalities and museums is significant. The municipalities appear more conscious of this issue and very interested in obtaining the information.

Figure 20-b. Indicator of number of virtual visitors, from the municipalities' perspective

Existing indicator	38,6%
Desirable indicator	59,1%
N/A	2,3%

The development of new cultural activities

This is a more complex indicator, and one that reveals a different reality. It refers to the flow of new cultural activities created from one period of reference to another, generally within one year. It is a reflection on the capacity of innovation of the museum, for example in the form of new activities for schoolchildren, events in favour of communities, specific programmes for job-seekers, etc., or any other educational and cultural services that are new in relation to existing ones. The word cultural is used to highlight the fact that such activities should have a cultural dimension, but it would appear that the use of the museum as a physical venue might suffice here. This indicator must also take account of activities organised outside the museum's walls but relating to its cultural assets.

It is natural that this question should produce a much higher proportion of desirable indicators than others. The proportion does not reflect significant differences relating to museum's type of management. However, it rises sharply for museums located in towns of fewer than 20,000 inhabitants (52.5%), as this indicator does not play such a clear role as in larger towns and cities.

Figure 21-a. Indicator of development of new cultural activities, from the museums' perspective

Existing indicator	53%
Desirable indicator	41%
N/A	6%

There are few differences between the respective positions of museums and municipalities, other than the stronger information potential of municipalities.

Figure 21-b. Indicator of development of new cultural activities, from the municipalities' perspective

Existing indicator	54,5%
Desirable indicator	45,5%
N/A	0%

Education and training

School visits

The situation of indicators pertaining to visits by schools or educational establishments in general is very similar. This is unsurprising because such visits are one of the most important of all of a museum's cultural activities. Nearly 87% of museums believe they have the necessary statistics in this field, a proportion that changes slightly according to the type of management: the State-run museums here show a rate close to 95%. The smallest museums express an interest in this indicator, but this is probably because they have limited means of action and not because they are discovering its existence.

Figure 22-a. Indicator of school visits, from the museums' perspective

Existing indicator	86,8%
Desirable indicator	9,2%
N/A	4,0%

The municipalities' position on this question corresponds to that of museums.

Figure 22-b. Indicator of school visits, from the municipalities' perspective

Existing indicator 86,4%	86,4%
Desirable indicator 13,6%	13,6%
N/A 0%	0%

The Swedish museums and the city schools: the Gothenburg example

The cultural politics has a stated goal and in line with that the Gothenburg museums have a great collaboration with the city's schools for paying particular attention to children and young people's right to culture.

In Gothenburg, there exist cultural coordinators for children and young people (and also for the elderly) in each of the 21 districts and, at the same time, there are 1,050 culture representatives among the teachers in all schools, from preschool to upper secondary school, who can take part in various cultural events and projects via newsletters. Moreover, there exists a collaboration group within the museums, where members learn from each other and work on issues with developing activities which focus on children and young people to increase their museum visits. The Gothenburg museums have 3,900 museum lessons a year which is an increase from 214 lessons in the 1990s. The museum lessons are free of charge and since school students also have free public transport in Gothenburg, which also is a result of collaboration between local administrations, this really suppresses many obstacles. The four museums run by the local government, the Natural History Museum and the Museum of World Culture reach 98,000 children and young people every year which can be compared to the Museum of London which reaches 120,000 children and young people every year. Considering that Gothenburg has around 500,000 inhabitants, compared to London's 7.6 million, the difference of 20,000 gives an indication of how well the museums in Gothenburg cater for children and young people. Part of the museums' education is an evaluation system so that children's voices can be heard.

Activities towards children and young people not only focus on traditional museum subjects such as cultural history but may also have a focus on children and young people to take an active part in social issues and subjects related to their local environment. Urban space is here a common theme: for example an exhibition at the City Museum about Södra Älvstranden (a central area along the Göta Älv in Gothenburg which will be completely reconstructed within a few years) attracted a great deal of interest among school classes.

The museums' partnerships with the city's schools are also adapted after questions and requests from the different networks. Sometimes the local museums collaborate with the Natural History Museum and the Museum of World Culture; sometimes with museums governed in other forms such as the Medicine Historical Museum that is sorted under the Sahlgrenska University Hospital. Furthermore, there are web-based lessons so that teachers and pupils can complement a museum visit or simply take advantage of information available to a specific museum without visiting it.

School partnerships

The school partnership indicators correspond to the number of teachers and/or schools and classes visiting museums or organising artistic or cultural activities within them. The teachers are taken into account here: in certain cases their museum visits serve to prepare their students' visits; in other cases, their visits may improve teaching content and practices in schools, without the students actually coming to the museum.

There is a high rate of existing indicators, which is explained by the importance of these activities in the life of museums, but existing indicators are here lower in number than those relating to the number of students visiting museums (70.9% compared to 86.8%). There is therefore a demand for indicators of this type. This demand is weak among museums under long-term contracts and becomes relatively high among museums in small towns (37% compared to 23.8% for museums in towns of over 20,000 inhabitants).

Figure 23-a. Indicators of school partnership, from the museums' perspective

Existing indicator	70,9%
Desirable indicator	23,8%
N/A	5,3%

For this indicator as for the preceding one, the perspectives of museums and municipalities correspond quite closely.

Figure 23-b. Indicators of school partnerships, from the municipalities' perspective

Existing indicator	68,2%
Desirable indicator	27,3%
N/A	4,5%

Training services

This indicator corresponds to the training services and facilities that are sometimes offered by museums to all sectors of the public. Where they exist, corresponding indicators have usually been set up (47.7%), but this is not always the case, as reflected in the significant proportion of museums unable to answer this question (over one in ten). This would indicate that training is not necessarily a standard service offered by museums.

On the other hand, there is a type of museum offering training with a high level of corresponding existing indicators: these are museums depending on public administrations (90% compared to the 47.7%). For small museums, in terms of town size, these services are limited (39.5% for museums located in towns of fewer than 20,000 inhabitants), which indicates that the there is a low potential audience for these services, as this trend is not found among museums with few staff positions.

Figure 24-a. Training services, from the museums' perspective

Existing indicator	47,7%
Desirable indicator	41,0%
N/A	11,3%

A significant difference can be observed here, but contrary to that of previous examples as it is the municipalities that express a clear demand here. This is very probably due to the fact that museums have access to figures of which their municipality is unaware, perhaps because the indicators are not defined in a formal and regular manner?

Figure 24-b. Training services, from the municipalities' perspective

Existing indicator	31,8%
Desirable indicator	63,7%
N/A	4,5%

Museum networks in Italy

What are the reasons for the creation and development of museum networks in Italy from the early 1990s onwards? Three factors can be identified:

- The necessity of managing and developing initiatives and services that cannot be set up by isolated museums, or providing efficiency in their management and objectives;

- The possibility offered by such a network of ensuring that a significant number of small museums and sites are opened and protected in a given area: here then is a response to the need for conservation and public usage, urgent in a country caught between its constitutional mission of protecting its artistic and historical heritage, and the very specific problem of management and expenses that is related to the size and distribution of this heritage;

- The possibility of making scale economies, to offer the best services to visitors and services that are better adapted to their demands.

The introduction of a network on the urban, local and regional scale has also enabled the implementation of communication and promotional operations common to museums within a given area. These networks are often accompanied by membership cards or annual subscriptions. Along with cities, provinces have been enthusiastic promoters of such networks, thanks also to a national law of 1990 that assigned to them for the first time the mission of showcasing the country's heritage.[xliii]

Among the various museum networks, those that can develop themselves on a territorial basis - municipal or regional - often benefit from a lightweight, smooth-running organisation, based on a simple convention and supported by a guiding local authority (this is the case for museum networks in the regions of Umbria, the departments of Ravenna, Modena, Grossetto and the cities of Bologna, Cremona and Genoa, among others). [xliv]

Social inclusion, cohesion and well-being

A third group of indicators pose other problems, insofar as effects expected by museums must necessarily be combined with the effects of other sources of decision-making, in order to explain and evaluate the final result. There are difficulties involved in the change of perspective of museums' traditional objectives, and also in establishing a relationship between cause and effect. Nonetheless this is an important dimension of a museum's role, and one that serves to justify many municipal decisions and policies.

The cultural diversity of visitors

The demand for new indicators increases when the cultural origin of visitors is in question. This is naturally a complex procedure that is not admissible in certain countries because it can produce what might be seen as 'ethnic' statistics. The problem might be approached in another manner, through the perspective of museums' greater openness to the variety of local populations and to the new tensions created by the continuous influx of migrants from different parts of the world, seeking to settle all over Europe. The demand for new indicators is quite strong (30.5%). While it does not change significantly according to the type of museum's management, it rises sharply among public organisations (67% if the museum is State-run and 64% if it is managed by the municipality). It also rises for museums located in smaller towns: 68% for towns of fewer than 20,000 inhabitants). But the main characteristic of this indicator is the majority of non-responses (58.9%), which indicates either that the museums have difficulty perceiving this issue or that they do not wish to address it, or only very cautiously and without it leading to an evaluation, at least to begin with.

Figure 25-a. Indicator of cultural diversity of visitors, from the museums' perspective

Existing indicator	10,6%
Desirable indicator	30,5%
N/A	58,9%

The difference between the two perspectives is all the more marked here, as municipalities are very openly aware and interested in this indicator. Furthermore they appear to have some indicators available to them already, probably indirectly, that touch on this question of their visitors' origins.

Figure 25-b. Indicator of cultural diversity of visitors, from the municipalities' perspective

Existing indicator	38,6%
Desirable indicator	61,4%
N/A	0%

Social activities

The objective here differs from the previous one insofar as the motivation is not so much the transmission of knowledge or information as the sharing of experiences through creative workshops, forums, seminars and so on. This activity is certainly not negligible and one third of museums have a corresponding information system (32.5%). Yet it appears little known or unknown by 12.5% of the museums, and over half of these express the wish to access this indicator (55%).

The same trends appear as those concerning activities with a social dimension entering wider policies of social inclusion and cohesion. Existing indicators are significantly higher among State-run museums (50% compared to 32.5%), in museums operating under medium term contracts (60%), and also in the largest museums in terms of number of staff positions (65% compared to 32.5%, in museums employing more than 50 people in full-time equivalents).

Figure 26-a. Availability of social activities, from the perspective of museums

Existing indicator	32,5%
Desirable indicator	55,0%
N/A	12,5%

The situation of municipalities is much closer to that of museums than in the previous case, with a drop in non-responses.

When the museum makes the town: the 'Opener' project in Dunkirk

In a context worsened by the economic and financial crisis, the city of Dunkirk set up a think tank to look at the exchange and sharing of cultural mediation initiatives that are developing there, and bringing the role of the museum to the fore. These initiatives sought to provide realistic answers to the funding difficulties that all towns are encountering today. But in this case, they also seek to give a whole new dimension to the relationship of local residents with culture.

*The city of Dunkirk is crisscrossed by a network of canals and underground waterways heading towards the ports of Belgium and the Netherlands in the north, and joining the French river network to the east. The omnipresent water surfaces north of the city in the area of the polders (the '*waterings') *that cover nearly 1,000 square kilometres below sea level. The city is home to numerous industrial sites, both functioning and disused, developed out of the port's major metallurgical and steel industries, and, naturally, a large number of residential districts that are today experiencing desertification and pauperisation, but also renewal, especially with the opening of a university.*

The 'Opener' project (2010–2014) is a programme of research and artistic initiatives associating inhabitants, artists, researchers and educational and other professional partners to develop public spaces and give them a strong cultural dimension. Several projects are underway:

 *- Floating gardens are being installed all the way along the canals: these 'garden barges' are based on the local biodiversity; today, a prototype floating garden (the '*jardin d'expédition' *or travelling garden) will serve to test floating*

garden techniques, explore the canals, collect and transport plants, images, writings and sounds of the city's districts. It will be followed by the creation of seven floating gardens, which, after a period of four years, will together form a unique public garden;

- Encounters and activities with businesses to rehabilitate the built-up environment and to set up public art works, a project that involves guest artists and the commissioning of works, including a sculpture executed by a Russian artist who collaborated with the inhabitants of his village and with companies and Dunkirk's training organisations;

- A renovation of Dunkirk's fine arts museum, designed as a mixed-purpose facility bringing together the museum collections and a large public multimedia library, forming a new cultural and social space that should contribute to the development of the local area and the role of the museum. The focus is not on organising events outside of the museum's walls but on 'irrigating the museum itself, which must evolve through its relationship with its environment'.

The project's success will depend primarily, according to the director of museums of Dunkirk, on the quality of its relations with local councillors and their support, but also in the ability of the various cultural and non-cultural structures to work together. The conditions governing the success of projects such as this lie in the elected city officials' acceptation of the project's development over a long period (which does not always correspond to the demands of the political agenda); in a regular dialogue with the municipality; in the existence of long-term teams less vulnerable than the temporary staff usually employed to mount such projects.

Figure 26-b. Availability of social activities, from the municipalities' perspective

Existing indicator	38,6%
Desirable indicator	56,9%
N/A	4,5%

Inclusion of targeted groups (job-seekers, the disabled, prisoner population, etc.)

There are even fewer means of measuring these effects (21.2%), and the proportion of museums that cannot respond continues to rise here (14.6%). As a result there is a strong demand on the part of almost two-thirds of museums for access to indicators of this type (64.2%). This high rate of response – and, to a certain degree, of dissatisfaction – can be explained by the fact that these indicators are difficult to set up given the number of variables in play. They do not necessarily reflect an absence of initiatives or practices in this field.

The same characteristic can be observed: State-run museums are better armed (46% compared to 21.2%) but museums depending on municipalities are not better armed than the museum average (21% compared to 21.2%). The situation is not explained by the size of the town or the type of management. It varies strongly, however, in relation to the museum's staff capacity (almost 35% compared to 21.2%).

Figure 27-a. Inclusion of targeted groups, from the museums' perspective

Existing indicator	21,2%
Desirable indicator	64,2%
N/A	14,6%

The differences between the wishes of the municipalities and those of the museums are not significant. Again, there is a lower rate of non-response, but a correspondingly stronger demand for indicators on the part of municipalities.

Figure 27-b. Inclusion of targeted groups, from the municipalities' perspective

Existing indicator	22,7%
Desirable indicator	70,5%
N/A	6,8%

Average household expenditure on culture

This indicator is quite simple to interpret for it shows whether the museum might help boost cultural practices, not only in the use of the museum itself but also through the use of other facilities and other consumer practices. There is a relationship between cause and effect, although the path leading from one to the other can be quite a long one. It should be noted also that this type of indicator does not depend directly on the museum, and that in terms of means and methods, use should be made of data collection systems that are today lacking on an infra-regional level. This factor has been taken into account only recently, which explains both the very strong demand (66.2%) and also the fact that almost one museum in five appears to be discovering the question or wondering how to deal with it (17.9%). This proportion rises very sharply for museums managed by municipalities, which is understandable as the issue is related to the justification of public expenditure in the region (83% compared to 66.2%). Small museums with a limited staff express a particularly strong demand (nearly 90%) no doubt because they are aware that it is the whole range of cultural practices and not only museum practices that will enable the justification of its own survival.

Figure 28-a. Household expenditure on culture, from the museums' perspective

Existing indicator	15,9%
Desirable indicator	66,2%
N/A	17,9%

The situation is more or less the same for the municipalities, relating to the fact that the production of this type of statistics depends by its very nature on national statistics organisations rather than local institutions or authorities, which lack the means for such surveys.

Figure 28-b. Household expenditure on culture, from the municipalities' perspective

Existing indicator	22,7%
Desirable indicator	75,0%
N/A	2,3%

The importance of cultural activities in local inhabitants' leisure activities

This indicator naturally follows the preceding one, as an indicator of results where the previous one was more one of means. But it is also a more subtle indicator, for it is based on the leisure activities of inhabitants and distinguishes between what is cultural and what is perhaps less so. Museums express a need here also, for they know that there is an interdependence between cultural practices, placing the museum in a position to boost cultural activities and also to be a beneficiary of existing cultural practices. There is therefore a strong demand for new indicators (67.5%) even if the absence of response on such indicators affects almost one museum in ten, no doubt because the museums are wondering how to take on and construct such a criterion.

There are no substantial differences between museums according management types or tools. The only notable difference concerns large towns (78% compared to 67.5%) where the demand is stronger, no doubt because leisure-related issues occupy a significant and poorly controlled place here, and because the urban focus of cultural practices gives them lively competition.

Figure 29-a.The importance of cultural activities in inhabitants' leisure activities, from the museums' perspective

Existing indicator	23,2%
Desirable indicator	67,5%
N/A	9,3%

The perspectives of museums and municipalities correspond quite closely. The municipalities appear naturally more interested in gaining access to this indicator, which would enable them not only to analyse museum activity but also that of the other cultural facilities in their region. Hence a stable existing situation and a stronger desired situation.

Figure 29-b. The importance of cultural activities in inhabitants' leisure activities, from the municipalities' perspective

Existing indicator	27,3%
Desirable indicator	70,5%
N/A	2,2%

Contribution to people's well-being in terms of health

Of all the indicators submitted for the museums' examination, this is no doubt one of the most surprising. Museum and gallery visits may be considered a use of time more compatible than others with physical, psychological and mental health. But museums are having difficulty understanding this possible effect of their activity and therefore the responsibility, positive or not, that they might have in this field.

This explains quite clearly why this indicator is not referred or responded to by over a fifth of museums (21.9%); that one museum in ten claims to have corresponding indicators, and, consequently, that 67.5% of museums would like access to such indicators, a proportion that reaches 86.4% if the non-responses are not taken into account. This very high rate naturally tends to eliminate the differences between the types of museum, the only notable detail being that small towns of fewer than 20,000 inhabitants express an even stronger demand here (83%).

Figure 30-a. Contribution to well-being in terms of health, from the museums' perspective

Existing indicator	10,6%
Desirable indicator	67,5%
N/A	21,9%

Municipalities appear very keen to gain access to this indicator, which is of great interest to them given that many municipalities having strong competencies in terms of the health and well-being of the inhabitants. Museums see this point as important in their understanding of the municipality's attitudes, aware that they may find themselves closely linked to health facilities and policies from the municipality's perspective.

Figure 30-b. Contribution to well-being in terms of health, from the municipalities' perspective

Existing indicator	6,8%
Desirable indicator	81,8%
N/A	11,4%

The role of the museum as a meeting place for inhabitants

This now-classic indicator serving to illustrate the constitution of a social capital, itself defined by the density of social interactions existing between the inhabitants of a given area or members of a same community. The stronger these interactions, the more the area or community is capable of meeting the challenges that present themselves, by sharing information, through a better understanding of reciprocal expectations, and by defining how to implement solutions to problems posed. Museums are no different here from other institutions that offer meeting opportunities, except that their cultural dimension is more likely than others to stimulate the sharing of common values and therefore mutual understanding. It is not surprising therefore that almost 31.1% of museums claim to have indicators of this type and less than ten per cent of museums do not respond to this question (9.3%), better figures than for the previous indicator. The percentage of desirable indicators rises sharply in both cases: that of large towns, from 59.6% to 66%, and that of large establishments, from 59.6% to 77%.

Figure 31-a. The museum as a meeting place for inhabitants, from the museums' perspective

Existing indicator	31,1%
Desirable indicator	59,6%
N/A	9,3%

The perspectives of museums and municipalities correspond quite closely.

Figure 31-b. The museum as a meeting place for inhabitants, from the municipalities' perspective

Existing indicator	34,1%
Desirable indicator	59,1%
N/A	6,8%

'New generation' museums: the Musée des Confluences in Lyon

Despite serious difficulties in its construction, the Musée des Confluences[xlv] heralds a new conception of the role and place of museums in the city. The museum styles itself as a laboratory of ideas and a place demonstrating the relationship between science and society. The question of its audience is a central one: the museum is a 'place of involvement, raising awareness, responsibility, so many keys to opening up the desire to deepen our knowledge'. The wide-ranging programme that has been tested over the last ten years is based on current affairs and contemporary issues: mad-cow disease, water for all, fair trade, the meeting of cultures: the Inuit, Aborigines, Africa's and art; exploring every facet of a concept: Frontiers, Treasures, etc; rediscovering heritage: Destination Japan, I love Insects. The need to boost the museum's life outside its walls since 2007 has also led it to partnerships with local institutions, art galleries, foundations, other museums, and so on.

The creation of such a network around the museum, together with the social issues it explores, builds a new kind of project that makes a major and informative contribution to ecological concerns. Its location in a district built according to sustainable development criteria underscores its educational role in this respect. An eco-building, an eco-district, public transport, social housing with high energy performance are all under experiment on a large scale here, constituting so many perspectives and possibilities that might be reproduced in other districts of the city. Several Lyon museums are looking closely at audience renewal and outreach, and have taken on a clear social responsibility. However, they remain insufficiently aware of their environmental responsibility, unlike the Opéra National de Lyon, which assumed responsibility for sustainable development on the renewal of its five-year covenant in 2006.

The role of the museum as a source of community life development

This indicator is more precise than the previous one and focuses on strengthening community practices in a given geographical area. The results reveal a strong demand, no doubt due to the difficulty in constructing the indicator: it concerns not so much Friends of the Museum associations than associations whose activities are made possible because of the existence of the museum, which opens up wider perspectives that are often more difficult to define. For this reason there is a slightly stronger demand than in the case of social capital (64.3% compared to 59.6%). The demand is particularly strong among museums depending on municipalities (74.3% compared to 64.3%), and still more so if the museum is linked to its local authority through a medium term contract (nearly 90% compared to 64.3%).

Figure 32-a.The role of the museum as a source of community life development, from the museums' perspective

Existing indicator	23,8%
Desirable indicator	64,3%
N/A	11,9%

Here too, municipalities stand out in the importance they attach to social cohesion and to one of its most powerful sources: community life and involvement. This explains their very strong demand for indicators in this field.

Figure 32-b. The role of the museum as a source of community life development, from the municipalities' perspective

Existing indicator	22,7%
Desirable indicator	70,5%
N/A	6,8%

Evolution of voluntary involvement and the profile of volunteers

Although volunteers often play an important role in museum life, there are very few indicators regarding their number, renewal and characteristics (and notably their social characteristics, an indicator closely monitored by certain British museums as it reflects the contribution of museums to social and professional inclusion in their area). One museum in five does not express a need in this field (21.9%), and 67.5% of museums wish to have access to the corresponding indicators.

It is striking to observe that this demand is strong among museums managed by the municipalities (almost 77%), and strong also in the case of large towns (75%). However, the number of staff positions in museums hardly affects the response, as museums express more or less the same average rate of demand whether their number of staff positions is low or high. Museums may well see in voluntary workers a means to achieve quality, whatever their size of staff, rather than as a simple numerical compensation for their low number of employees.

Figure 33-a. Evolution of voluntary involvement and profile of volunteers, from the museums' perspective

Existing indicator	10,6%
Desirable indicator	67,5%
N/A	21,9%

Municipalities express one of their strongest possible demands here. This might be interpreted variously as a wish for local cultural services to be provided by unpaid people or as a good form of social mobilisation. However, all parties agree on the need for development in this field.

Figure 33-b. Evolution of voluntary involvement and profile of volunteers, from the municipalities' perspectives

Existing indicator	11,4%
Desirable indicator	79,5%
N/A	9,1%

Contribution to economic development

All three of the proposed indicators are of interest to museums, even if they see their role in this field as less traditional and less precisely defined. Whether in terms of the average length of stay of tourist visitors, the average expenditure by visitors or new markets created by new products, museums act as a springboard or even a vehicle for activity, as in the case of temporary exhibitions. This indicator therefore corresponds to an increasing awareness of the impact museums can have on development, one of its main benefits being that it provides an argument to justify subsidies granted by national or local public authorities.

Average length of the stay by tourist visitors

Responses on this are more or less equal, 43.7% of museums claiming to have indicators of this type already and 45.7% wishing to have access to it. One museum in ten has not yet considered the possibility. Within these two types of average behaviour, museums depending on local authorities express a relatively stronger demand for such indicators (49% compared to 45.7%); and small museums with fewer than three staff positions also express a relatively strong demand (61% instead of 45.7%). In both cases, the underlying argument is the justification of subsidies. It is to be noted that this type of indicator is usually provided by tourist offices or calculated using information they provide.

Figure 34-a. Average length of stay by tourist visitors, from the museums' perspective

Existing indicator	43,7%
Desirable indicator	45,7%
N/A	10,6%

The perspectives of museums and municipalities correspond quite closely.

Figure 34-b. Average length of stay by tourist visitors, from the municipalities' perspective

Existing indicator	47,7%
Desirable indicator	50,0%
N/A	2,3%

Average expenditure by tourists at the cultural site and in the catchment (surrounding) area

Nearly 45% of museums express the need for indicators in this field. There is a certain homogeneity in the responses, but museums depending on municipalities express a much stronger demand (nearly 59%), as do small museums, both types seeking criteria to justify subsidies as well as an indicator enabling them to offer services and products more likely to appeal to tourists and reasonably priced.

Figure 35-a. Average expenditure by tourists at the cultural site and in the catchment area, from the museums' perspective

Existing indicator	43,9%
Desirable indicator	45,9%
N/A	10,2%

The interest expressed by municipalities is much stronger due to the impact of this expenditure on the development of activities and employment, which remains, unsurprisingly, one of their major concerns.

Figure 35-b. Average expenditure by tourists at the cultural site and in the catchment area, from the municipalities' perspective

Existing indicator	31,8%
Desirable indicator	63,7%
N/A	4,5 %

Development of new products and services

This is a quite original indicator because it evokes a less conventional dimension of the museum's role. Museum stores are developing, but this question concerns as much these as products that might mobilise cultural assets through book publication or audiovisual products, or design objects.

This probably explains why 17% do not respond to this indicator and that it is available to 27.8% of museums, while 55% of museums desire access to it. These figures show very few variations related to the form of management, number of staff positions and size of the town.

Figure 36-a. Development of new products and services, from the museums' perspective

Existing indicator	27,8%
Desirable indicator	55,0%
N/A	17,2%

The differences are similar to those of the previous indicator: for municipalities, this indicator serves to evaluate and even to 'sanction', insofar as it can reveal the museum's potential for development of activities and employment in its geographical area. While for a museum it would reflect the effects of its actions, for the municipality it would constitute an item in its record.

Figure 36-b. Development of new products and services, from the municipalities' perspective

Existing indicator	20,5%
Desirable indicator	72,7%
N/A	6,8%

What conclusion can be drawn from this set of indicators?

The average result for each of the groups (four families of indicators) recapitulates the debate that might take place between municipalities and museums on indicators and the corresponding issues, on what action to take and regarding transparency.

Figure 37-a.The museums' perspective in summary

Group of indicators	*N/A*	*Desirable indicators*
'Social and well-being'	**15%**	**58%**
'Economic development'	**12%**	**49%**
'Reception of visitors'	**11%**	**36%**
'Education - training'	**9%**	**36%**

Figure 37-b. The municipalities' perspective in summary

Group of indicators	*N/A*	*Desirable indicators*
'Social and well-being'	**5,5%**	**67,6%**
'Economic development'	**4,9%**	**62,1%**
'Reception of visitors'	**3,2%**	**42,6%**
'Education - training'	**4,4%**	**17,4%**

Four findings emerge from these two tables:

- Municipalities have much stronger and more precise demands than museums with regard to unsatisfied needs, as reflected in the low rate of non-responses relating to indicators. In certain cases this is because municipalities have access to statistics from various sources to enlighten them on these questions. But the main explanation seems to be that the economical and social dimensions of sustainable development are

taken into careful consideration by municipalities - and indeed these dimensions challenge a good number of their partners. Municipalities therefore find themselves in the centre of a space in which museums are present, but not alone;

- This explains another characteristic of the comparison: municipalities have much stronger demands than museums where social well-being and economic activity are concerned;

- This is not the case for the traditional functions of museums - visitor reception and educational activities - where the observations and demands of both parties converge and for which a good deal of information appears to exist already;

- Lastly, the question arises as to whether the fact that museums claim to have access to indicators should enable a more intensive exchange of information with municipalities. It is striking that in certain cases, municipalities demand a greater number of indicators than those museums already have access to, which indeed suggests either that municipalities are not aware of them, or are ignoring them, or that they are inoperative.

What the dual survey shows, where museums and galleries are concerned, is reflected in the rate of non-response to certain indicators, and in the various needs expressed, in particular those relating to indicators of social well-being, the lack of which is the most keenly felt, followed quite naturally, for the reasons laid out above, by indicators of economic development. However, indicators of museum visits or educational activities are not a cause of similar concern. In summary, this analysis offers two non-contradictory interpretations:

- The social and economic functions of museums are not yet well perceived by European museums and galleries; however, the needs expressed may also reflect an increased awareness of new directions to fulfil;

- While museums fulfil their traditional missions (and the corresponding indicators) very satisfactorily, they have much more difficulty in imagining new missions and functions that would meet immediate and urgent needs in their own geographical area, as well as needs that are relatively far removed from their educational mission.

Consideration of the same indicators from the municipalities' perspective reveals two previously noted phenomena:

- There is a far lower rate of non-response because municipalities integrate numerous concerns into their demands and are no longer at the stage of discovering the problems;

- Their demands become very intense when it is not a question of visitor reception or school audiences but of social and economic dimensions.

Figure 37-c. **"Not applicable" indicators: comparison of museums and municipalities**

	Museums N/A indicators	Municipalities N/A indicators
Cultural diversity	**58,9%**	**0%**
Well-being in terms of Health	**21,9%**	**11,4%**
Volunteers	**21,9%**	**9,1%**
Targeted groups	**14,6%**	**6,8%**
Average expenditure of visitors	**10,2%**	**4,5%**
Museum as a meeting place	**9,3%**	**6,8%**
Partnerships with schools	**5,3%**	**4,5%**
Number of visitors	**3,3%**	**0%**

Figure 37-d. **"Not applicable" indicators: comparison of museums and municipalities**

5.5 Governance: the way forward

Organisational, financial, staffing and information-sharing arrangements such as these aim to converge towards the implementation of pertinent partnerships and their good governance. But there are four cross-sector areas that need also to be taken into account.

Cost-cutting coordination

It is essential that the coordination procedures set up do not engender increased costs for either partner. These may be transaction costs or costs related to implementation time or to redundant or surplus procedures. There is a quite high risk of this because any redeployment of the functions of museums with a view to sustainable development will necessarily lead them to revise their way of operating, as we have seen.

Coordination issues: the city of Split

There are three State-run museums in Split, and five museums that belong to the city. The creation of three more museums is currently under way. In the historical centre, there are two controlled tourist sites with entrance fee (the underground chambers of the Diocletian's palace and the cathedral complex). The national museums are managed and funded by the Ministry of Culture and the city museums by the Culture Department of the city of Split. The national museums are older and enjoy a better position, particularly in terms of the number of staff positions (50 in the three national museums alone, compared to a total of 70 employees in the five city museums).

Where the management of the historical centre is concerned, there is interference between several sectors in the city's administration. The Ministry of Culture, through its Department of Conservation, issues permits and oversees building and conservation work in the historical centre. The interests of the City are represented by the Department of the Historical Centre, which is understaffed (three employees) and whose annual budget is insufficient. Furthermore, it does not depend on the cultural sector of urban development, which does not include care of historical monuments among its priorities. For the Urban Development Department, the historical centre is the central district, where building and redevelopment are taking place: the various projects and the permits issued make no distinction in relation to the other urban zones of the city, except that work carried out in the historical centre requires the special permission of the Department of Conservation from the Ministry of Culture. The management of the City's real estate property and the City-run cultural institutions come under the competence of the municipal Culture Department. The coordination of the planning and operation of these different organisations of the city administration do not match the complex needs of the historical core.

This poor coordination of activities in the historical centre has resulted in buildings and the city's infrastructure degrading faster than they can be restored. Although legislation requires that for each property transaction in the protected zones of the city, the region and the State have first option of purchase, this principle is not often applied. Consequently, houses located in the historical core become the property of private investors, very often foreign, who use these properties as holiday homes, usually in the summer, and restore and resell them. If this trend excluding the local residents of the historical centre continues, Split runs the risk one day of meeting the same fate as Old Dubrovnik. This would mean the loss of the city of Split's greatest asset: that of uninterrupted life within the Palace itself, since the time of its construction.

The restoration of the city's architectural heritage was partly funded by the Ministry of Culture, but the greater part of the funding was borne by the City, along with sporadic contributions from private investors, the Church and foreign donors. Financial returns obtained in the historical centre augment the city's budget through several channels, from where they are redistributed only in small amounts, in relation to work carried out by the Department of the Historical Centre. And the city's culture budget is only spent on heritage that depends on the city museums.

A devolution process to pursue

The establishment of pertinent partnerships must not halt devolution or decentralisation processes that are under way or under study. Each time such developments lead to greater autonomy and greater accountability, these processes must be pursued, for they improve the efficiency of the municipality–museum partnerships.

The Portuguese polynucleum museum system

Museums under the governance of local authorities represent almost half of the existing museums in Portugal, which can be explained by political, historical and social reasons. Having lived under an authoritarian regime for about 50 years, Portugal returned to democracy in 1974 when its vast colonial empire was dismantled. The democratic stabilisation that took place has been followed in the last three decades by the adoption of a relevant cultural role by local municipalities. In a country that has not a regional level of public administration, the importance of local governments in the creation of museums is therefore easily understandable. The democratic process, initiated in the late seventies of the twentieth century, has stimulated the valuation of cultural heritage by local communities allied to local authorities, as a tool for the reinforcement of cultural identity and social cohesion. The cultural policies of Portuguese local authorities towards both cultural heritage and museums evolved together closely connected to the preservation of archaeological, historical, ethnographic and industrial sites located in the municipal territories. This fostered the dissemination of local experiences of museums extending their heritage throughout their respective territories by the creation of a significant number of museus polinucleados*, a type of specific Portuguese museum, inspired by the French ecomuseum model. The creation of this type of museums by municipalities has become very popular in Portugal and corresponds to a museum comprised by a central headquarter and different branches (*núcleos*) spread over a determined territory and ruled under a decentralised management model. In a geographical perspective, the* museus polinucleados*, created by local authorities, set in the municipal territories where they preserve different heritage sites and benefit from the close approach to the local population. Islamic archaeological sites in Museu de Mértola, tide mills in Ecomuseu Muncipal do Seixal, salt-pans in Museu Municipal de Alcochete or a roman Villa in Museu do Rabaçal can be mentioned, among others, to illustrate this kind of museum.*

Controlled competition between museums

The additional functions assigned to museums and galleries must not weaken them. While municipalities can sometimes be responsible for bringing this about, competition between museums can also have this effect. There can be no question of municipalities emerging as a new one-stop shop for demands that vie all the more for attention in

that those making them are weakened by the economic crisis. It should be noted, moreover, that in certain countries local authorities have grouped together and are thus better able to alleviate these effects of competition.

In the shadow of the titanium giant: the Bilbao Fine Arts Museum

With its 200,000 visitors, the Bilbao Fine Arts Museum (Museo de Bellas Artes) seems to live in the shadow of the Guggenheim Museum, which draws 900.000 visitors. Yet it is the traditional and 'historic' museum of Bilbao, the one that depends the most directly on the municipality, and which owns and exhibits collections that are of exceptional interest and recognised as among the most highly prized of Spain. The successful promotion of the museum's art works led its former director, Miguel Zugaza, to take the helm at the Prado Museum in Madrid.

As is the case throughout Spain, responsibility for the creation and management of museums is more or less free, subject naturally to more precise regulations drawn up by the autonomous communities or the municipalities. As a result it is usually the local authority, which plays the most important role, that bears the greatest financial responsibility. In the case of Bilbao, the City finances 30% of the museum's budget, approximately three million euros, a budget that has nevertheless diminished by 5% since the start of the economic crisis. The Fine Arts Museum is considered a central element of Basque heritage and identity, alongside the Basque Museum of Bilbao, the museum of archaeology, ethnography and history. The Fine Arts Museum is also developing numerous educational functions, which are evidently its principal activity along with visitor reception.

Has the museum suffered from the presence of the Guggenheim? Probably not, given the large influx of tourists, but most of its visitors come from Bilbao and the Basque provinces. The Bilbao Fine Arts Museum seems destined, however, to play an increasingly important role in the city, as the Guggenheim faces growing financial difficulties - which led it in 2010 to make the city one of its partners, whereas previously large companies and foundations had made up its board of directors.

A capacity for innovation to catalyse

The implementation of cultural, social and economic innovations presupposes the conjunction of numerous players and their respective competencies. The State must also be present in this process, because, for historical reasons and for reasons of size, it very often possesses human and financial resources that can contribute to it on a case-by-case basis. Furthermore, museums must be able to communicate among themselves, in order to use each other's experiences and, if necessary, to set up projects or systems in common. This was notably the case of the Renaissance programme in the United Kingdom.

Innovations in governance: the Renaissance programme

When it was first launched, the Renaissance programme was based on the Hub model, or a grouping of the principal museums on a regional level, piloted by a council.

Why was such a programme set up? Three reasons were most often cited at the time: visitor expectations and demands that went well beyond the financial possibilities of the museums; the under-exploited potential of museums,

especially on a local level (leaving aside the big, popular museums); and finally the rather hazy image of museums, as they did not participate much in community life and well-being, apart from its (often active) educational role.

The British government wished to take action against this situation, aware that museums could make a much greater contribution to economic and social development. It was doubtless necessary to boost their financial means, but then it had to be ensured that this money was used in the most effective way possible, implying, notably:

- improved competencies on a local level;

- that the public authorities' agenda be taken into consideration;

- that training needs be taken into account, not only for young people but also for seniors;

- that the very numerous opportunities offered by digital technology be exploited.

While the funding of the big national museums was not in dispute, a new organisational system had to be found for the many local museums. A grouping together of four or five museums on a local level was proposed, a 'hub' that might benefit from support and serve as a centre of excellence and resources for the other local museums. The museums forming these 'hubs' should have certain characteristics, including the presence of collections, low indicator levels for museums in the region, and naturally the agreement and support of the local management entities. A problem was posed in that there was already a regional-level organisation of museums and galleries; this would now refocus on the functions of a council, while preserving their possibilities of providing financial support to very small museums.

After operating for several years, the Renaissance programme evaluated the quality of the organisational system that had been implemented, and made a number of proposals that were realised in 2010.[xlvi]

The whole programme was based, at least in the beginning, on the choice of the regional-level organisation to govern the mobilisation of museums' energies and initiatives with a view to reaching national objectives, and for the allocation of the financial resources granted this programme. Having opted for this regional-level organisation, the institutional Hub concept had been implemented, which gave the designated regional council a guiding role, its action being largely influenced by the region's major museums. Nobody challenged the fact that this programme produced very good results and that it brought about new links between museums and their audiences, making for greater accessibility (notably for young people) and better levels of visitor satisfaction.

However, an independent evaluation showed the existence of organisational problems, which, if solved, might catalyse the desired effects of the programme. The evaluation concluded that the Hubs could create a level of action that could cause a considerable rift between national policy objectives and those of regional museums, and that a better integration of these concerns was therefore necessary. The Hubs ended up operating as barriers and could prove counter-productive as they made certain players less accountable. It was particularly recommended that certain themes should find a greater echo on a local level: museums should imperatively reinforce their own organisational capacities; work on partnerships should be more intense; links with social entrepreneurs and health institutions should play a much stronger role in museum operation.

The reform that was envisaged would do away with reliance on the regional council for the allocation of funds and would implement instead a steering system on three levels:

- the first level is that of the 'core museums' that must build partnerships and make them thrive, and that will receive means according to the quality of these partnerships; more precisely, they will receive a proportion of the resources of the Renaissance programme as partners of the national programme, on the condition, of course, that they guarantee a very high level of accessibility;

- funding options for the other museums, in general of a more specific and isolated nature; these museums do not necessarily hold large collections and do not always offer very great accessibility perspectives, but they will receive support because they will have offered to implement integrated development strategies;

- the implementation of a network of museum development officers, whose direct mission will be to adapt museums to national objectives and to assist in the redeployment of these national objectives in the form of local programmes.

The designation of a regional level of action therefore proved insufficient and even counter-productive. What is effective, however, is integrated teamwork on this level, with more flexible financial partnerships that better correspond to the fixed objectives: development of competencies; a better promotion of the collections; the economic sustainability of museums; partnerships and excellence.

Appendices

1. Questionnaires

A – Questionnaire for museums

Relations between museums and galleries and their local authorities

I. Defining characteristics of your cultural facility

1. What is the focus of the collection? (*Check all that apply, especially for museums grouping different specialties*)
- Painting and sculpture, from the ancient world to the 20th century   □
- Modern or contemporary art   □
- History or prehistory   □
- Science, technology, natural history   □
- Ethnography (folk/traditional arts, local arts and crafts, industry, natural environment, etc.)   □
- Special interest (cars, fashion, toys, etc.)   □
- Other   □ (s*pecify*):………………………………

2. What is its organisational status?
- Directly managed by the national government   □
- Directly managed by the local authority   □
- Public non-profit organisation   □
- Private non-profit organisation   □
- For-profit company   □

3. How large is the population of your local authority area?
- Fewer than 20,000   □
- 20,000 to 100,000   □
- More than 100,000   □

4. To what extent is the local authority involved in the museum?
- Direct management   □
- Medium-term partnership   □
- Through payment of an annual subsidy   □
- No involvement   □

5. What is the total number of staff positions (annual full-time equivalents)? …………………………

6. Of these positions how many are:

	Number of annual full-time equivalents
Curatorial	
Administrative and senior management	
Visitor services, security	
Education, outreach, audience development, etc.	
Volunteers	
Other (specify): ……………………………………………………………………..	

7. Who are your regular partners and how often are you in contact with them?

	Working relationship	No relationship
The local authority		
National government and administration		
The non-profit community		
Friends of the Museum associations		
Businesses and their networks		
Cultural institution networks		
Others (*specify*): ……………………………………………		

8. Which of these partners do you view as the most strategic? *(Check only one of the following)*
- The local authority □
- Central government and administration □
- The non-profit community □
- Friends of the Museum organisations □
- Businesses and their networks □
- Cultural institution networks □
- Others (*specify*): …………………………………………………….

II. Do museums and galleries function as resources for local development?

9. Museums and galleries play an educational role. Which of these roles do you consider most helps to improve performance at school? (*Check only one of the following*)
- To develop inquiring minds and curiosity among school children □
- To encourage the practice of art activities by children □
- To help counteract poor performance in school □
- To encourage museum visits by the whole family □

10. Museums and galleries provide training opportunities. Which of these groups do you consider to have the highest priority? (*Check only one of the following*)
- For young people aged 18 to 25 □
- For employed adults □
- For unemployed adults (e.g. men or women homemakers) □
- For disadvantaged people □
- For older/retired people □

11. What is the best way for museums and galleries to contribute to strengthening community cohesion?
(*Check only one of the following*)
- As a place of cultural experience □
- As a place for people to get together, social events □
- As a place where shared values are expressed □
- As a way to integrate disadvantaged people into the community □

12. Museums and galleries can play a role in cultural diversity. What is the best way for museums and galleries to promote cultural diversity? (*Check only one of the following*)

- By bringing together different communities □
- By displaying objects from different world cultures or from different communities in your area □
- By organising activities related to the specific cultures and traditions of communities in your area or elsewhere □

13. What in your opinion are the particular contributions your museum(s) or gallery(ies) can make (now or planned for the future) to the economic development of the area?

	Very strong contribution	Fairly strong contribution	Neither strong nor weak contribution	Fairly weak contribution	No contribution
Generate tourism					
Enable local residents to develop or improve their skills					
Create goods and services of use to local residents					
Function as a "storehouse" of techniques and skills that businesses can draw upon					
Train their staff					
Initiate activities and develop products of interest to the general public					
To pilot innovations and technologies					

III. What factors are significant for a museum or gallery's contribution or lack of contribution?

14. In your opinion, what factors listed below help or hinder museum or gallery contribution to local development?

	Positive effect	Neither positive nor negative	Negative effect
SKILLS AND HUMAN RESOURCES			
The curators' education and training			
Visitor's services staff training			
The number of staff on duty at the front desk and in the galleries			
The presence of volunteers			
The number of staff working in educational and outreach activities, audience development, and publicity			
PUBLIC IMAGE AND INSTITUTIONAL DEVELOPMENT			
The public image of the museum or gallery			
The prestige of the buildings that house the collection			
An active programme of events (temporary exhibitions, performances, lectures, etc.)			
The way in which the works are displayed to the public			
The existence of a Friends of the Museum association			
The resources available for acquiring new objects			
FINANCIAL MEANS AND DEVELOPMENT			
The resources available for audience development and educational or outreach activities			

The acquisition and cultivation of patrons			
Budget allocations made on an annual basis			
FEES AND SERVICES			
Entrance charges			
Free entrance			
The presence of ancillary services (restaurant-cafe, shop, audioguides, website, etc.)			
PARTNERSHIPS AND BUSINESS NETWORKS			
Partnerships with educational institutions			
The existence of partnerships with business			
Connecting the museum with a wider network of cultural institutions			
Partnerships with other cultural institutions or facilities in the area			
Other (specify): ……………………………………………………………………………………			

15. Which of the following do you think is the most valuable action the local authority could do to support the work of your museum or gallery? *(Check only one of the following)*
- Make you known to the local population ☐
- Provide funding ☐
- Take over management responsibilities ☐
- Give political support for your work ☐

16. What is the least helpful aspect of local authority involvement in your museum or gallery's work? *(Check only one of the following)*
- Attach constraints and conditions to its funding ☐
- Introduce bureaucratic oversight ☐
- Be indifferent to your work ☐
- Have a somewhat different conception of educational/cultural policy ☐
- Have a somewhat different conception of science/research policy ☐

17. Would you like to see your relationship with the local authorities improve?
- Yes ☐
- No ☐

IV. According to your opinion, what reforms might be introduced to improve the relationship between museums and galleries and local authorities?

18. What do you consider to be the optimal type of museum or gallery organization for collaboration? (*Check only one of the following*)
- an organisation directed by local government ☐

- an organisation directed by the national government ☐

- an organisation with mixed direction, both national and local ☐

- a private for-profit organisation ☐

- a private non-profit organisation ☐

- a public-private partnership ☐

19. What level of municipal involvement seems to you most effective for collaboration with museums and galleries? (*Check only one of the following*)
- Case by case subsidies ☐

- To participate in the museum's administration ☐

- A medium term contractual relationship ☐

- To manage its operations directly □

20. What indicators are available to you, and what indicators would you like to have access to, in order to evaluate the impact of the museum(s) or gallery(ies) on your objectives? *(Check all that apply)*

CULTURAL DEVELOPMENT	Existing indicators	Desirable indicators
Number of visits		
Development of new cultural activities		
Number of members or frequent visitors		
Contribution to cultural diversity (via the subjects addressed, type of audience, type of activities offered, etc.)		
Number of virtual visits to the museum's website		
EDUCATION	Existing indicators	Desirable indicators
Number of visits by school children from the region		
Number of teachers and educational institutions participating in the museum's activities (via visits, partnerships, training, etc.)		
Number of individuals under the age of 26 and under the age of 18 visiting the museum or gallery		
TRAINING	Existing indicators	Desirable indicators
Availability of training connected to the museum or gallery in some way		
Availability of social activity connected to the museum or gallery in some way		
Introductory or remedial programmes designed for targeted groups (job-seekers, disabled people, prison population, etc.)		
CULTURAL CONSUMPTION & INDIVIDUAL WELL-BEING	Existing indicators	Desirable indicators
The importance of museums and galleries in local residents' leisure activities		
Contribution to people's well-being in terms of health		
Average annual household expenditure on culture		
SOCIAL CAPITAL	Existing indicators	Desirable indicators
The role of the museum or gallery as a meeting-place		
The role of museum or gallery as a source of community life development		
Evolution of volunteer involvement and the profile of the volunteers (geographical and social background)		
ECONOMIC POTENTIAL	Existing indicators	Desirable indicators
Average length of stay in the area by tourist visitors		
Average expenditure by tourists at the museum or gallery and in the catchment (surrounding) area		
Development of new products and services		
Other (specify): ………………………………………………………………………………………………………..		

V. In what capacity have you completed this survey?

21. Professional staff member mainly employed in:

- Curatorial services □

- Administration, senior management □

- Cultural outreach, audience development, promotion, etc. □

- All or a large part of these activities, given the size of the museum □

- Other (*specify*): ……………………………………………………………………

22. Does your job involve working directly with the local authority?

- Yes   □

- No   □

23. What is your country of residence? ……………………………………………………

24. Could you please tell us how the economic crisis can or has interfered with your activities?

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| Thank you very much for your contribution. |

Relations between museums and galleries and their local authorities

I. Statistics for your local authority area

1. How large is the population?
   - Fewer than 20,000   □
   - 20,000 to 100,000   □
   - More than 100,000   □

2. How many museums and galleries are located in your area? *(Open to the public on a regular basis at least three days a week)*

	Museums under local authority	Other museums
Number of institutions		

3. What form(s) of management does the local authority exercise with respect to the museum or museums under its control? (*Check all that apply*)
   - Direct management by the authority   □
   - Medium term partnership   □
   - Through payment of an annual subsidy   □
   - Other (specify) ……………………………………………   □

II. Do your museums and galleries function as resources for local development?

4. Museums and galleries play an educational role. Which of these roles do you consider most helps to improve performance at school? (*Check only one of the following*)
- To develop inquiring minds and curiosity among school children ☐
- To encourage the practice of art activities by children ☐
- To help counteract poor performance in school ☐
- To encourage museum visits by the whole family ☐

5. Museums and galleries provide training opportunities. Which of these groups do you consider to have the highest priority? (*Check only one of the following*)
- For young people aged 18 to 25 ☐
- For employed adults ☐
- For unemployed adults (e.g. men or women homemakers) ☐
- For disadvantaged people ☐
- For older/retired people ☐

6. What is the best way for museums and galleries to contribute to strengthening community cohesion? (*Check only one of the following*)
- As a common place of cultural experience ☐
- As a place for people to get together, social events ☐
- As a place where shared values are expressed ☐
- As a way to integrate disadvantaged people into the community ☐

7. Museums and galleries can play a role in cultural diversity. What is the best way for museums and galleries to promote cultural diversity? (*Check only one of the following*)
- By bringing together different communities ☐
- By displaying objects from different world cultures or from different communities in your area ☐
- By organising activities related to the specific cultures and traditions of communities in your area or elsewhere ☐

8. What in your opinion are the particular contributions your museum(s) and gallery(ies) can make (now or planned for the future) to the economic development of the area?

	Very strong contribution	Fairly strong contribution	Neither strong nor weak contribution	Fairly weak contribution	No contribution
Generate tourism					
Enable local residents to develop or improve their skills					
Create goods and services of use to local residents					
Function as a "storehouse" of techniques and skills that businesses can draw upon					
Train businesses' staff					
Initiate activities and develop products of interest to the general public					
To pilot innovations and technologies					

III. What factors are significant for a museum or gallery's contribution or lack of contribution?

9. In your opinion, what factors listed below help or hinder museum or gallery contribution to local development?

	Positive effect	Neither positive nor negative	Negative effect
SKILLS AND HUMAN RESOURCES			
The curators' education and training			
Visitor's services staff training			
The number of staff on duty at the front desk and in the galleries			
The presence of volunteers			
The number of staff working in educational and outreach activities, audience development, and publicity			
PUBLIC IMAGE AND INSTITUTIONAL DEVELOPMENT			
The public image of the museum or gallery			
The prestige of the buildings that house the collection			
An active programme of events (temporary exhibitions, performances, lectures, etc.)			
The way in which the works are displayed to the public			
The existence of a Friends of the Museum association			
The resources available for acquiring new objects			
FINANCIAL MEANS AND DEVELOPMENT			
The resources available for audience development and educational or outreach activities			
The acquisition and cultivation of patrons			
Budget allocations made on an annual basis			
FEES AND SERVICES			
Entrance charge			
Free entrance			
The presence of ancillary services (restaurant-cafe, shop, audioguides, website, etc.)			
PARTNERSHIPS AND BUSINESS NETWORKS			
Partnerships with educational institutions			
The existence of partnerships with businesses			
Connecting the museum with a wider network of cultural institutions			
Partnerships with other cultural institutions or facilities in the area			
Other (specify): ………………………………………………………………………………………			

IV. According to your experience, what reforms might be introduced to improve the current relations between museums and galleries and local authorities?

10. What do you consider to be the optimal type of museum or gallery organisation for collaboration?
(*Check only one of the following*)

- an organisation directed by local government ☐
- an organisation directed by national government ☐
- an organisation with mixed direction, both national and local ☐
- a private for-profit organisation ☐
- a private non-profit organisation ☐
- a public-private partnership ☐

11. What level of municipal involvement seems to you most effective for collaboration with museums and galleries? (*Check only one of the following*)

- Case by case subsidies □
- To participate in the museum's administration □
- A medium term contractual relationship □
- To manage its operations directly □

12. What indicators are available to you, and what indicators would you like to have access to, in order to evaluate the impact of the museum(s) on your objectives? *(Check all that apply)*

CULTURAL DEVELOPMENT	Existing indicators	Desirable indicators
Number of visits		
Development of new cultural activities		
Number of members or frequent visitors		
Contribution to cultural diversity (via the subjects addressed, type of audience, type of activities offered, etc.)		
Number of virtual visits to the museum's website		
EDUCATION	Existing indicators	Desirable indicators
Number of visits by school children from the region		
Number of teachers and educational institutions participating in the museum's activities (via visits, partnerships, training, etc.)		
Number of individuals under the age of 26 and under the age of 18 visiting the museum or gallery		
TRAINING	Existing indicators	Desirable indicators
Availability of training connected to the museum or gallery in some way		
Availability of social activity connected to the museum or gallery in some way		
Introductory or remedial programmes designed for targeted groups (job-seekers, disabled people, prison population, etc.)		
CULTURAL CONSUMPTION & INDIVIDUAL WELL-BEING	Existing indicators	Desirable indicators
The importance of museums and galleries in local residents' leisure activities		
Contribution to people's well-being in terms of health		
Average annual household expenditure on culture		
SOCIAL CAPITAL	Existing indicators	Desirable indicators
The role of the museum or gallery as a meeting-place		
The role of museum or gallery as a source of community life development		
Evolution of volunteer involvement and the profile of the volunteers (geographical and social background)		
ECONOMIC POTENTIAL	Existing indicators	Desirable indicators
Average length of stay in the area by tourist visitors		
Average expenditure by tourists at the museum or gallery and in the catchment (surrounding) area		
Development of new products and services		
Other (specify): ……..		

V. In what capacity have you completed this survey?

13. As a staff member working for the local authority:

- Yes □

- No □ (*specify*): ………………………………………………………………………….

14. As a staff member working in the Department responsible for cultural affairs in your area:

- Yes □

- No □ (*specify*): ………………………………………………………………………….

15. Does your job involve you directly in the management of the museum(s) or gallery(ies) located in your area?

- Yes □

- No □

16. What is your country of residence? …………………………………………………

17. Could you please tell us how the economic crisis can or has interfered with your activities ?

………
………
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………

Thank you very much for your contribution.

2. List of boxed texts

3. List of illustrations

4. List of electronic appendices to the policy analysis group report: case studies

(Available with the White Paper at www.encatc.org)

1. **Gesa Birnkraut**, The relationship between Museums and Municipalities in Germany

2. **Pascale Bonniel-Chalier**, Des musées pour changer la vi(ll)e : l'exemple de Lyon

3. **Clara Camacho, José Soares Neves**, Museums and municipalities in Portugal

4. **Giorgio Denti**, A new way to manage the Venetian Culture Heritage

5. **Nicoletta Gazzeri**, Les relations entre musées et municipalités en Italie

6. **Roberto Gómez de la Iglesia**, Los museos en Bilbao: más allá del titanio

7. **Nansi Ivanišević, Goran Nikšić**, Split, les musées dans la ville - la ville comme musée

8. **Emiko Kakiuchi**, Museums in Japan: an overview

9. **Anne Krebs,** Une action territoriale du musée du Louvre : le partenariat avec la Maison d'arrêt de Paris la Santé et le Service Pénitentiaire d'Insertion et de Probation de Paris

10. **Anne Krebs, Aude Cordonnier, Richard Schotte**, Une action territoriale des musées de Dunkerque, le projet « Opener »

11. **Kerstin Parker**, The Swedish Museums' collaborations with Local Governments

12. **Christopher Plumb**, Museums and Municipalities in the United Kingdom

13. **Sophie Rousseau**, Les musées de la ville de Rouen

14. **Annick Schramme, Jan Rombouts**, Museums and local governments: sustainable partnership and development. The case of the city of Antwerp

Notes

ⁱ Hagedorn-Saupe, M. ; Ermert, A. (Hrsg.): A Guide to European Museum Statistics, Berlin 2004

ⁱⁱ Ballé, C. & Poulot, D., 'Musées en Europe, une mutation inachevée', Paris, la Documentation française, 2004.

ⁱⁱⁱ Institut für Museumsforschung 2009: 29

^{iv} www.mk.gov.si/en

^v *Verona Decision. For a new management model of cultural resources in Italy*, Third National Conference of Italian Museums, Verona, 2007.

^{vi} Sandell, R. (1998), 'Museums as agents of social inclusion', *Museum Management and Curatorship*, vol. 17, no. 4, pp. 401–18.

^{vii} Jenkinson, Peter. (1994), 'Museum Futures', in: Kavannagh, Gaynor, (ed.), *Museum Provision and Professionalism*, Routledge, p. 51.

^{viii} Lawley, Ian (2003): 'Local authority museums and the modernizing government agenda in England', *Museum and Society*, 1(2) pp. 75–86.

^{ix} Local Government (Best Value and Capping) Act, 1999.

^x 'The decline of Britain's public museums', *The Independent*, www.Independent.co.uk/arts-entertainment/art/features/the-decline-of-britainnrsquos-public-museums 23 June 2010.

^{xi} "Jeremy Hunt's Four Year Vision for the DCMS" http://www.culture.gov.uk/news/news_stories/7547.aspx Accessed on 20/12/2010.

^{xii} "Arts Council of England Assumes Museums and Libraries Functions" http://www.mla.gov.uk/news_and_views/press_releases/2010/ACE_assumes_functions Accessed on 20/12/2010.

^{xiii} "Local authority budgets face average 4.4% cuts" http://www.museumsassociation.org/museums-journal/news/13122010-local-council-cuts Accessed on 20/12/2010.

^{xiv} Greffe, X. & Pflieger, S. (2009), 'La politique culturelle en France', Paris, la Documentation française.

^{xv}http://www.minefe.gouv.fr/fonds_documentaire/archives/dossiersdepresse/080611rgpp/som_080611rgpp.php

^{xvi} Scott C. (2009), 'Exploring the evidence base for Museum Value', *Museum Management and Curatorship*, vol. 23, no. 3, September, pp. 195–213.

^{xvii} In fact, a simple visit is far from capturing all the values of a museum, which range from developing new skills to the formation of social capital. Rather than speaking of audience and instrument, it is better to speak of value, even public value in the sense that its determination can no longer result from the meeting of experts with cultivated audiences, but by the museum's taking charge of the needs of an area's population. The public would then participate in the determination of the value expected from the museum, even if we immediately imagine that these values would be configured by four poles of thought:

- institutional values corresponding to the contribution of the museum to social capital;

- intrinsic values corresponding to the formation of cultural capital;

- direct or indirect use values corresponding to various services that museum users could find there, from the pleasure of the visit to a cognitive interest, to its contribution to the visitor's wellbeing, etc.;

- and a semiotic value through the meaning that a museum gives to its local area.

[xviii]Two definitions can be reasonably given for sustainable development: a development that does not compromise that of future generations; and a development that has four major dimensions: economic, social, environmental and cultural working together, so that the expected benefits of one dimension are not matched by failures in another dimension, the entire process thus being blocked.

[xix] Creative spaces: children as co-researchers in the design of museum and gallery learning, North West Museum Hub, www.viewofhtechild.org/

[xx] Stanley, J. & alii (2006): *Final Report on the impact of Phase 2 of the Museums and Galleries Education Programme*, University of Warwick (Centre for Education and Industry & Centre for Educational Development, Appraisal and Research) University of Newcastle (International Centre for Cultural and Heritage Studies).

[xxi] The Impact of the North West Museums Hub's primary consultant (Museums and Galleries) with MEP: Summary of final report, DCMS, 2006.

[xxii] Parliamentary debate 1832, cited in Minihan 1977.

[xxiii] Sandell, article cited, p. 115.

[xxiv] *Methodological Approaches To Evaluating The Impact of Community Arts on Health*, (2008), Unesco Observatory: The University of Melbourne referred E-Journal.

[xxv] Black, A.E. & Deci, E.L. (2000), "The effects of instructor's autonomy support and student's autonomous motivation on learning organic chemistry: A self-determination theory perspective", *Science Education*, 84, pp. 740-56.

[xxvi] http://www.justice.gouv.fr/prison-et-reinsertion-10036/la-vie-en-detention-10039/la-culture-11999.html

[xxvii] West Midlands Regional Museums Council (2001): Making Meaning in Art Museums: Visitors' interpretative strategies at Wolverhampton Art Gallery.

[xxviii] See the *Cultural cooperation charter* in the Cultural Policy section of the city of Lyon's website: http://www.polville.lyon.fr/polville/sections/fr/les_thematiques/culture/la_charte_de_coopera.

[xxix] Research centre for Museums and Galleries (University of Leicester) & Heritage Lottery Fund (2009): *A Catalyst for Change: The Social Impact of the Open Museum.*

[xxx] Idem, p. 26.

[xxxi] Idem, p. 37.

[xxxii] Idem, p. 42.

[xxxiii] Librairies and museums for all (DCMS, 2001).

[xxxiv] Bianchini, F & M. Parkinson (ed.), 1993, *Cultural Policy and Urban Regeneration: The West European Experience*, Manchester University Press.

[xxxv] Lusso, B. (2009), 'Les musées un outil efficace de régénération urbaine?', *Cybergeo, Espace, société, territoire*, article 436 put online 5 January 2009.

xxxvi Holz, J.M. (1992), *Gérer l'espace: l'action des collectivités locales dans l'aménagement et la dynamique d'une région européenne : la Ruhr*, Presses Universitaires de Perpignan

xxxvii M. Meneguzzo, *Le secteur de la culture dans les grandes villes d'art italiennes. Stratégies et bilans en perspective*, dans R. Grossi (sous la direction de)*, Politiques, stratégies et outils pour la culture*, deuxième Rapport Annuel Federculture 2004.

xxxviii The ecosystem of development has changed considerably and this must be taken into account if we hope to aptly measure such effects.

xxxix Michel Côté left the Musée des Confluences in 2010 and is now director of the Musée de la Civilisation de Québec, where he was associate director before going to Lyon.

xl *Agir sur la ville, habitants et transformations urbaines en Rhône-Alpes*, work commissioned by the Ministry of Culture and Communication - DRAC Rhône-Alpes, édition La Passe du vent, 2004.

xli Beauvallet, M. (2009*), Les stratégies absurdes: Comment faire pire en croyant faire mieux*, Paris: Le Seuil.

xlii But it does not always happen this way (like the dilemma of piano removers who have to carry the piano together but cannot all put in the same amount of effort).

xliii Law 142 of 8.6.1990.

xliv The subscription and card for the museums of Turin were brought in by the City of Turin (1995) and then spread to museums over all the Piedmont region; it forms a network whose development has been promoted by the Associazione Torino Città Capitale Europea, founded by the city and a number of public and private players. The relationship between the museums and the association are governed by a convention.

xlv Du Muséum au Musée des confluences, volume 3*, Pratiques d'expositions*, ed. by Michel Côté, 2008.

xlvi Review of the *Renaissance in the Regions* programme: The MLA Council's Response to the independent Review of Renaissance, DCMS 2010