



Network of European
Museum Organisations

MUSEUMS OUT OF THE BOX!

NEMO 26TH
ANNUAL
CONFERENCE

THE CROSSOVER IMPACT OF MUSEUMS

15 ——— 18
NOVEMBER 2018
VALLETTA, MALTA

**MUSEUMS
OUT OF THE
BOX!**

**THE CROSSOVER
IMPACT OF
MUSEUMS**

CONTENT

INTRODUCTION	1
Museums, Markets and Eudaemonia: Economic Insights for Museums	3
MUSEUMS AND SOCIETY, YOUTH AND SOCIAL INTEGRATION	11
Introduction: Strategies and Practices for Social Justice	12
MUZA: Community Curation as a Tool for Social Integration	18
Social Relevance of the Rijksmuseum: From Collection to Connection	21
Building New Connections between Museums and Society	24
MUSEUMS AND CITIES, CREATIVE INDUSTRIES AND SCIENCE	30
Introduction: In the Business of Soft Power	31
The Hunt Museum as a Centre of Learning and Civic Life	32
Innovation Leadership in Museums	39
Science Engagement in Action	43
AUTHOR'S BIOGRAPHICAL DETAILS	47
BIBLIOGRAPHY	51
IMAGE CREDITS	56
PUBLICATION CREDITS	57

INTRODUCTION

JULIA PAGEL
DAVID VUILLAUME

When we think about museums, we traditionally think about their cultural value. Museums safeguard our cultural heritage for current and future generations. Museums are increasingly transforming from guardians of our shared heritage to active agents in our contemporary society. Their missions, responsibilities, and modes of engagement within communities are in constant process of transformation responding to social and economic development at local, national, and global levels.

Regarding their social, entrepreneurial, and educational engagement (just to name a few areas in which museums are active) museums reach beyond their traditional sector, expanding “out of their box”, as NEMO’s 26th Annual Conference ‘Museums out of the Box! The crossover impact of museums’ held in Valletta, Malta, suggested. They connect to, interact with, and add different forms of values to other sectors such as the learning, social, or creative sector every day.

It is time to discuss the manifold values that museums produce, not the least of which being, as recognised by the European Union in their most recent documents and communications, the spill over effects of culture and their potential to help overcome the current challenges of Europe.

The strategic role of cultural heritage, including museums, for European society is also brought to the fore through the European Year of Cultural Heritage 2018. The importance of culture and cultural heritage as a bearer of common values and a driver of economic sustainable development and social cohesion has

recently gained recognition at the highest political level. The values that culture embodies are in line with the objectives of Europe 2020, the EU strategy for smart, sustainable and inclusive growth. Even more, culture and cultural heritage is seen as a strong unifying element of the entire EU project, as has recently been reaffirmed at the EU Leaders’ Summit in Gothenburg (November 2017), the European Council conclusions (December 2017), and the Davos Conference of European Ministers of Culture (January 2018).

Throughout the course of its conference, NEMO, the Network of European Museum Organisations, together with 200 delegates from 39 countries in Europe, discussed and brought to light the emerging tendencies and structures that build successful forms of cooperation and sustainable initiatives of museums with other sectors.

We are happy to present different examples of museums from all over Europe engaging in effective schemes and working with their communities. With a specific focus on young people and marginalised groups, that have led to long lasting and meaningful relationships. Additionally, the conference put forward cases of the museums’ crucial role in urban development strategies, as drivers for the creative sector and partners for research and development agencies.

As a consequence, NEMO wants museums to be fully acknowledged for their impact and given increased support to encourage new collaborations across sectors; further supporting that the concept of mainstreaming heritage become a reality at EU, national, local and regional level.

MUSEUMS, MARKETS AND EUDAIMONIA: ECONOMIC INSIGHTS FOR MUSEUMS

MARIE BRIGUGLIO

1. INTRODUCTION

Museums are, ostensibly, in a constant state of transformation, responding to social and economic developments at various levels (NEMO, 2018). Such transformation is important, according to the Network of European Museum Organisations (NEMO), because “there is a need for museums to stay relevant and responsive”(NEMO, 2018).

This paper discusses some of the spillover that occurs between museums and the socio-economic contexts they inhabit, identifying insights that may inform the quest for responsiveness and enduring relevance. The approach draws from three key fields of scholarly work in economics, namely:

- I. Standard neoclassical theory on markets and market-failure,
- II. Research on the measurement and determinants of eudaimonic wellbeing as an indicator of socio-economic development,
- III. Insights from the behavioural economics literature on deviations from rational self-interested behaviour and the implications of this for policy and intervention design.

The paper is also informed by research currently underway in Valletta, Malta as part of Valletta's 2018 European Capital of Culture title initiative.

2. MARKETS AND MUSEUMS

Discussions around the topic of the economic contribution of any activity often implicitly or explicitly focus on market-based achievements. While this approach may, at first glance, appear to have only narrow relevance for museums, it does offer a worthwhile starting point for examining some of the basic insights - particularly on the phenomenon of consumer demand for goods and services. Within neoclassical economics, demand (for anything) is typically theorised (and often empirically found) to respond negatively to price: the higher the price, the fewer the number of people willing and able to pay for almost any good or service. In the case of museums, one may well argue the opposite case - that some people would be more likely to visit a museum against a higher price, for reasons like prestige and signaling of social status

(Matrix Knowledge Group, 2010; Walker, C. & Scott-Melnyk, S., 2002). But despite the presence of some exceptions, it is still likely that higher prices would result in a fewer visits overall.

Museum managers, and/or policy-makers, may well consider the power that price has as a lever for more visits. But it must also be borne in mind that demand for museums, just like that of other goods and services, responds to a number of other phenomena simultaneously. These include the availability of complementary goods and services (like transport infrastructure), the presence and price of competing or substitute goods and services (like cinema), consumer preferences and, of course, income.

Higher incomes present the kind of liquidity and freedom necessary to purchase more of anything - including entry passes to museums and other cultural services. While museum managers can do little to influence the incomes people earn, they certainly do well to be forewarned, and forearmed, for the prospect of an economic boom or slump in their relevant local, national or tourist-source economy. Similarly, there may be little control on the price and availability of competing services, but it is useful to be vigilant to their impacts. On the other hand, it is plausible to conceive that some leverage exists to lobby for better complementary services, such as public transport infrastructure. The role of preferences may also be leveraged directly through advertising, social marketing, and behavioural change campaigns, or indirectly by seeking to influence education policy.

The supply-side of the micro-economics toolbox typically focuses on the quest for profit, a notion that may seem alien to publicly-funded museums. Yet, even here, useful insights may be drawn from understanding the role of resource costs in determining their use in the production of services. As prices of resources change (for example, the cost of human versus capital resources), it may become necessary to consider juggling the resource-mix to the extent that this may be possible. Similarly, the prospect of technology enabling the providers of goods and services to do so better at lower costs, can inform museum management in much the same way as it informs the provision of other services.

While the reality of market demand, resource costs and government intervention is more complex, in their simplicity, these insights offer a useful starting point for museum managers and policy-makers to articulate the kind of questions necessary to examine the links between museums and their socio-economic contexts. Such questions include: To what extent will visits decline/increase in response to higher/lower entry fees? How may planning permits for competing activities and complementary services influence the demand for museums? How sensitive is demand to changes in household incomes, economic booms and busts? To what extent can policy in other domains, including education, influence preferences for museums? Can the human vs. capital resource mix be improved to produce a service at lower cost? What prospects does technology offer to lower cost and improve service?

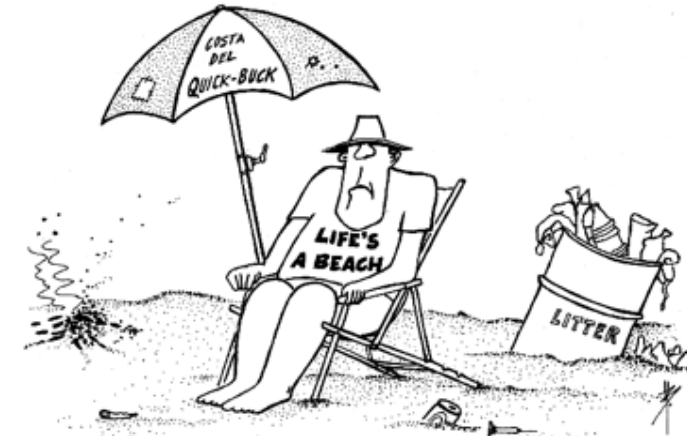
Economic analysis would also typically ask questions on the relationship between museums and the economy as a whole, using indicators like “Gross Domestic Product (GDP)” which measures the total output of activities in all markets in a given country, “Tourism expenditure” which measures money spend by tourists, “Investment”, “Employment” and so forth. Museum managers interested in examining economic impacts at this level may do well to ask questions like: What is the contribution of museums to tourism expenditure and GDP? How many people are employed directly and indirectly by the museums sector? How much investment expenditure has been made on museums? Indeed, to date, these kind of impacts are the ones that have received the most attention in the economics of museums, with organizations making (and often substantiating) claims that museums “are a key factor of cultural tourism” and that museums are “one of the most rapidly growing economic sectors...” (NEMO, 2019a).

Useful though these insights from textbook economics may be, their relevance is constrained by the sweeping assumption that markets do function, that the swift “invisible hand” factors in the scarcity and cost of resources necessary to produce that which consumers derive value from - and to offer it at the right price (Briguglio, M., 2019; Smith, A., 1776). This prospect of perfectly-functioning markets is certainly enticing in that it promises to be pro-business (allowing business to enjoy tax-free profits and lower bureaucracy), pro-consumers (allowing consumers to enjoy low prices thanks to competition), and pro-tax-payers (allowing them to avoid having to finance expensive government intervention). Elegant though it may be, however, it is also over-optimistic. A

soberer view that considers the prospect of market-failure could offer further insights. These insights are just as relevant to museums.

Firstly, while markets do well in the context of private ownership, they often fail to reflect the value of assets which have no such ownership – assets like landscape, cultural heritage, the sea bed, or the atmosphere. Markets are notoriously blind to the negative spill-over impacts of economic activity (pollution, climate change, resource depletion, heritage destruction) on such assets. It takes government intervention to guide markets away from this (Moncada S., Spiteri, J. & Briguglio, M., 2018). Similarly, markets are also highly unlikely to spontaneously provide public goods - the very nature of which is that they are indivisible and hard to own with exclusivity. Again, it takes government intervention to provide the finance for such goods (Briguglio, M. & Bonello, S., 2018). Thirdly, markets are populated by people who have the willingness and ability to pay. It takes governance to intervene with a view to ensuring that income inequalities do not exclude entire swathes of people – including from participating in museum-going (Briguglio, M., 2017a).

These insights on market-failure should (and often do) inform the development of museums. There already exists a healthy literature which strives to examine the true economic value of intangibles, regardless of the absence of market price (Fujiwara, D. & Campbell, R., 2011). But more importantly perhaps, what this literature underlines, is the notion of museums as a public good. To ignore this and to focus extensively on museums for market activity is to miss the point of their



Do free-markets maximize socio economic wellbeing?

economic (albeit non-market) contribution. In the words of NEMO, “Museums are institutions offering learning, inspiring, engaging and so forth” (NEMO, 2019b). There certainly seems to be a recognition of this kind of value, though perhaps a less clear understanding that this too is perfectly economic in nature.

The literature on market-failure provides further hooks for museums in search of relevance. Given the sheer ubiquity of the fruit of market failure, to operate as though this does not exist is to fail to

respond to what are arguably some of the most pressing socio-economic issues of our time. Management practices, collections, and curated exhibitions as well as advocacy could be some of the avenues through which museums could engage with the darker side-effects of the economy, with a view to redressing the negative impact of market-failure, and gaining relevance. Similarly, to ignore income inequalities is to miss an opportunity to be relevant through redistributive pricing and practices.



Can museums engage with the darker side-effects of the economy?

3. MUSEUMS AND EUDAIMONIA

If the focus on markets risks ignoring relevant market failures like spillovers, public goods and income inequalities, so too do headline figures based on aggregate values of said market activities. It has long been acknowledged, including within several circuits of the economics discipline itself, that the lead statistic in use by several countries - GDP - is a flawed measure of socio-economic development (Blanchflower, D. G., 2008; Briguglio, M., 2018). GDP proxies economic development by measuring the sum total of all market activity. In so doing, it very much ignores the fact that distribution of the “product” is often far from equitable, that some of this market activity is itself inherently negative, generates considerable negative spillover effects, and is often based (at least in part) on the irreversible depletion of resources. We need to go beyond GDP to understand whether development is sustainable (European Commission, 2018).

In short, GDP may well be measuring market activity, but it seems a far cry from measuring the extent to which the main economic goal - namely the maximization of human welfare - is being achieved. It certainly seems to fall short of measuring the extent of human flourishing, life satisfaction, or Eudaimonia (Easterlin, R., 1974; Frey, B. S., 2008; Kahneman, D. & Krueger, A. B., 2006). Fortunately, as it turns out, there are plenty of other aggregate statistics capable of shedding light on the socio-economic development of a country, and arguable more relevant for museums to aspire to contribute to.

Several of these are already in use in countries as diverse as Canada and Bhutan, and by institutions like the European Union, the OECD and United Nations (Briguglio, M., 2015; New Economics Foundation, 2008; OECD, 2019). Some involve the use of composite indicators that combine market, environmental and social data. Others focus directly on the question of life-satisfaction or quality of life. There is now a thriving literature in economics that is based on data derived directly from citizens, a representative sample of whom are asked to self-assess their life-satisfaction. The premise is simple: aggregating self-assessment offers better insights on socio-economic wellbeing than sole reliance on commercial activity does.

The question is: what does this change for museums? What does it matter if economics is turning its focus towards Eudaimonic wellbeing? It matters to the extent that what determines Eudaimonic wellbeing differs from what determines GDP. The economics literature on this very question is now rich and diverse, with some fairly consistent findings. Disappointingly for GDP's credentials as a proxy for wellbeing, the findings indicate that the links between GDP and wellbeing are rather weak. The positive effects of income appear to flatten out at higher income levels. Employment would appear to be a far more relevant proxy, but even that is not the sole determinant of wellbeing. It seems very clear that health, including mental health, sport, social interaction, environmental quality and even cultural engagement contribute directly to life-satisfaction - in several countries around the world. Trust in

politicians, democracy and freedom, as well as religion and spirituality also seem to contribute positively. In short, the focus on money and on commercial market activity short-changes us of several elements which can enhance our wellbeing.

This presents some very pertinent considerations for museums. The first broad insight is if the headline indicator of social prosperity is shifting away from GDP in economics itself, then it makes little sense for museums to continue to clamber, to jump onto the GDP bandwagon, especially if they have a substantial and measurable contribution to make to a newer indicator on the block. The second insight is, in fact, that museums and others in the cultural sector can take heart in the finding that they contribute positively and directly to wellbeing - and not just through income or employment. Indeed, it seems that they do so to a substantial amount - equivalent to some 3.000 GBP worth of income per year, per person in the UK (Fujiwara, D., 2013).

In Malta a context of relatively low public participation (in almost every domain, bar television and cinema), the formula for wellbeing was computed with cultural participation as one of the determinants. It appears to be the productive engagement (not attendance) in cultural activities that contributes to wellbeing. Health, environmental engagement, sport, religion, unemployment and political interest appear to matter to wellbeing. There are also regional differences and differences in wellbeing among migrants (Briguglio, M., Camilleri G. & Vella, M., 2019; Briguglio, M., 2017b; Briguglio, M. & Sultana, A., 2018). This

leads us to the third insight, namely that there are clearly a whole range of determinants of wellbeing, on which museums can also have an indirect impact: freedom of speech, spirituality, the quality of the environment, mental health, life long learning, and community are domains where museums can have both a direct role (as employers, as service providers, as curators) and an indirect role in advocacy.

In light of this, the kind of questions that museums can focus on are: How can the museum experience contribute to wellbeing directly? How can museums influence the other determinants of wellbeing like health, mental health, community, and social interaction, etc? How can museums contribute to the understanding and measurement of wellbeing itself? Projects like “The Happy Museums Initiative” are examples of initiatives that come close to the analysis of such questions, while examples of museums whose collections and experiences have focused on the topic of wellbeing itself are increasing (Museum of Broken Relationships, 2019).

4. MUSEUMS AND MISBEHAVIOR

Out-of-the-box economics is not limited to the examination of market failure - a topic that has featured since the early days of the discipline (to varying degrees and with different nomenclatures), or the pursuit of a broader set of socio-economic goals. It also involves the prospect of human “misbehavior”. Several premises and predictions in economics are based on the assumption that people make

well-behaved, rational, self-interested decisions informed by a comprehensive understanding of costs and benefits in the present and future, and that they are capable of executing their decisions with perfect self-control. This kind of assumption is what leads to the unequivocal prediction that lower prices and fees result in higher demand, and that the provision of information is a useful thing to offer consumers to help them reach such rational decisions.

But developments in behavioral economics show that decision-making is often more complex than this, far less rational, more intuitive, and subject to biases which can lead people to “misbehave” – at least relative to how a rational (albeit theoretical) economic creature would behave. Interestingly, and fortunately, this misbehavior is also increasingly predictable in its own right. As such, it is possible to examine these predictions with a view toward informing the museum on a quest to respond effectively in real-life socio-economic contexts (Thaler, R. H., 2016).

People, it seems, not only run into cognitive limitations when computing costs and benefits, but also into limits of self-control when trying to act upon their rational decisions, especially if the decision has future consequences. People have complex social preferences and care about their reputation (Briguglio, M. & Spiteri, J., 2018). Economists are increasingly capable of understanding not just how rational decisions are made, but also when decisions are likely to be less than rational and the kind of factors at play that influence the more intuitive decision making. In fact, the literature

has revealed a whole new set of tools, beyond price and information, that can “nudge” people (Briguglio, M., 2016).

The use of social norms, the use of appropriate/suitable messengers, and the salience of appropriate behaviors, for instance, have been shown to work in several domains to create a non-monetary influence that promotes particular behavior. Primes (anything from nice smells to warm food and drinks) seem to transfer if somehow linked to the behavior being promoted. Commitment devices and default options also seem to condition behavior: people tend to automatically stick to the status quo (Haynes, L., Service, O., Goldacre, B., & Torgerson, D., 2012).

Applications of nudges from the realm of museums are increasing. The use of social media to “share” one’s visit to museums, the engagement of relatable people to promote museums, the presence of visual reminders in the streets, Instagram-ready spaces in museums, the use of season-tickets and apps like “Muzing”, are just a few that come to mind. The positioning of coffee-shops and attractions are not just cash-cows but also act as magnets for visitors. Malta’s Taste History initiative appeals to the visceral, the more basic instinct as a stepping stone to engage with the more cognitive, akin to the bundling of coffee-shops with museums – not just as cash-cows/money generators but also as magnets/lodestones (Heritage Malta, 2019).

Certainly museum managers can explore the potential of such nudges in stimulating the kind of behaviors they may be pursuing of their audiences (or perhaps of their funders). But arguably more

importantly, this literature suggests that human behavior is complex. It therefore pays to pilot-test initiatives before rolling them out - this helps allow interventions to be based on evidence, provided of course, that such evidence is acted upon.

5. CONCLUSION

This paper set out to discuss ways to ensure that museums respond well to socio-economic stimuli and stay relevant in their context. The analysis drew upon economic theories on markets and market-failure, research on the measurement and determinants of eudaimonic wellbeing, and insights from the behavioral economics literature on behavioral biases and nudges. A number of key insights emerge which are now summarized for ease of reference.

Insights from markets and market failure suggest firstly that demand for museums is subject to market forces like incomes, competition, complementary services and preferences, besides price. Understanding them allows museums to be forearmed for response. Secondly, while the provision of museum services may be assisted by public funds, the implications of the cost of resources and technology cannot be ignored for cost-effective supply of service. Thirdly, the ubiquitous presence of negative spillovers of market activity suggests an important role for museums to contribute to the preservation and valuation of cultural and natural heritage. Fourthly, the public good characteristics of museums suggest that this be pursued as their principal economic function. Turning to insights on eudaimonic

wellbeing, the paper suggests that this is increasingly emerging as a more relevant socio-economic endgame than GDP alone, in turn proposing that museums would do well to focus on their contribution to this metric rather than attempting to quantify their impact on beleaguered GDP. Museums can contribute directly to wellbeing through the experience they offer and indirectly by documenting, advocating, and enhancing the other determinants. Finally, the paper suggests that we need to also understand “mis”-behavior and to design – and pilot test – interventions accordingly. There is a wealth of insights – both theoretical and practical – that can help museums respond better to their own goals, given socio-economic realities.

ACKNOWLEDGEMENTS

The Author thanks the University of Malta, the Valletta 2018 Foundation and the Malta Arts Council for extending support to some of the research insights presented here. Thanks are also due to Ms. Martes Pfeiffer Paris for her research assistance and Mr. Steve Bonello, artist and collaborator for extending his permission to feature his cartoons. These cartoons form part of a collaborative art-economics project culminating in the publication: Briguglio, M. & Bonello, S. (2018). No man’s land: People, place and pollution. Birkirkara, Malta: Kite Group.

MUSEUMS AND SOCIETY, YOUTH AND SOCIAL INTEGRATION

INTRODUCTION: STRATEGIES AND PRACTICES FOR SOCIAL JUSTICE

HENRIK ZIPSANE

Heritage belongs to everybody, so it seems only natural that museums should provide experiences with heritage for everybody. We who work in museums know very well that it sounds easy, but in practical terms, this can prove very difficult. When we think seriously about this, we also realise that the main obstacle is ourselves.

I personally believe that it will only be possible to reach people who are not traditional museum guests if we develop appropriate activities for, with, and by those specific groups. It is not realistic to claim that our museums provide for everybody with approximately the same means. The claim that the same methods work for everybody is, however, too often heard in museums. Not only is this approach a sham, it is simply unprofessional. It is in the same league of unprofessionalism as the claim that whatever pedagogical methods in museums work for children also work for adults.

We need strategies and practices which address the specific target groups we want to engage in our museums. It is also a question of being honest about our target groups. In my own museum, Jamtli, which resides in the middle of Sweden, we typically live on tourism in our region which is huge geographically but with few people living there.

The region is the same size as Scotland or Denmark but while more than five million people live in each of those two countries, approximately 130.000 reside in my region and it has thus far been difficult to establish a real substantial growth in numbers. Stimulating population growth is therefore one of the main strategic aims of our region, and is therefore also a key challenge for the museum. We invoke our museum's potential and carefully interpret the need to stimulate population growth at large in ways which engage the community and contribute towards the overall aim. That interpretation is of course a political deal with our surroundings as well as an internal deal with the board, management, staff and volunteers. It takes time and can, as Mark O'Neill has pointed out, only be carried out by a strong conviction and belief in the potential of the museum (Mark O'Neill, 2007 & 2017). For the purpose of illustrating the importance of strategy and practice, I henceforth provide an overview of Jamtli's work with non-European immigrants in our region. We carefully consider that the guiding strategic aim of our region is to attract more people to settle, work, and live in our region.

STRATEGY

As an independent foundation Jamtli begins with the need to balance several different perspectives on our own needs and potential. Firstly, we want to attract as many people with a non-European background as possible to work in and to be reached by our museum. We believe that this will broaden our potential to grow by involving many people and their stories in our museum. We also believe that the process in and of itself will enrich the experience of our current guests, staff, volunteers, and partners.

Secondly, we see intercultural dialogue as a strategic action for good business in the future. In Sweden today, over 22 percent of the population would need only look one or two generations back to find their roots outside of Europe. A modest prognosis claims that in 2030 that will rise to about 30 percent.

If we at Jamtli do not deliver heritage-based experiences to this part of the population, somebody else will. We want to secure the largest part possible of that market for ourselves and that is only possible if we strive to be relevant for our target groups here and now while also establishing mechanisms which create a sense of ownership and belonging in the foreseeable future. With the above steadily in our minds we can produce real practice. Below follow some examples.

PRACTICES RELATED TO EDUCATION

Jamtli Museum is both an indoor museum and an open-air museum. Over the past 15 years we have offered a pedagogical program for 15-16 year old school children which we call "Refugee". It is a role-play based four hour long experience in which all the pupils are given roles as refugees

and interact with each other along with our professional actors and pedagogical staff at the museum. The pupils follow a smuggler to Sweden and go through many of the different phases that real refugees experience in Europe today.

That means that within approximately four hours, the children confront smugglers, interpreters, police, immigration services, volunteering aid workers, etcetera, and are driven from hope to despair and back again. They are often mentally exhausted after the session.

At the end of the program the pupils are told by the "Immigration Service" if they are approved to stay in Sweden or not. Current statistics for Sweden show that approximately half of the applications are approved during their initial application, which is reflected in our program. This stimulates discussions among the pupils and their teachers, coached by our pedagogical staff. The program is revised every year to be as accurately based as possible on current the status of refugees in Sweden, and on administrative or political changes in policies.

About 95 percent of the 9th grade school classes in our region participate in the program every year, meaning that approximately 45 school classes attend every October. It has become a classic pedagogical program in our museum and is much appreciated. Educational psychologists have shown that participation has a real impact about empathy on the pupils (Pär Lövstrand & Ingrid Zakrisson, 2006).

From the perspective of Jamtli Museum it has been important to produce and deliver a pedagogical flagship for young people in their politically formative years on an issue which is inherently complicated and as emotional as it is political.. That we have such a high rate of participation and that the schools today pay 90 percent of the costs for this relatively expensive programme illustrates the success as well as the need.

PRACTICES RELATED TO GUESTS

It is important to be explicitly clear on where we stand regarding issues such as immigration and xenophobia. That means that the indoor exhibitions and the guided tours developed for these as well as for the living history experiences offered in our open air museum are seen as spaces and opportunities for the Jamtli Museum to stimulate thought and involve our guests. The most efficient method of reaching our guests with our messages is to be up front and clear. That means that it is important for us to include "surprises" which can be provocative to some guests.

In our living history experiences the "surprises" can take many different forms, but we will often include anti-xenophobic messages not only in the dialogue between our actors, but also between actors and our guests. In the summer season our museum offers living history experiences which re-create environments from the late 18th, 19th, and the middle of the 20th Century up to the 1970's. These experiences create the foundation to talk about the arrival and lives of different immigrant groups from these ages.



The newly opened branch of the Swedish National Museum in Jamtli.

That may include the Jewish population arriving at the end of the 19th Century in the city of Östersund, or Italian and Greek labour immigrants in the 1970's.

The main message to our guests is that immigration and the introduction of different religions, cultures, and nationalities is nothing new and furthermore, that it has always been both challenging and enriching for the communities and individuals. Occasionally, during some of our living history experiences our guests have questioned whether our stories are "true". As our actors are in their roles, such guests are directed to the management and often react with surprise when confronted with the facts we provide.

Jamtli Museum embraces every opportunity provided by the daily life and practicalities of the museum business

to bring important social subjects forward. There was, for example, a very engaged reaction by the media over an exhibition we had some years ago. It was an exhibition wherein we said that people with long family traces in our region were not different from other people in our country and that having traces in our region should not be confused with or used as an argument for being particularly proud of our region as that is fuel for xenophobia and stimulates isolation. That led to an intense discussion in media.

It was also provocative when the museum refused to include a current and quite famous Swedish artist in an exhibition on contemporary art upon realising that the artist intended to participate as a key-note speaker in an anti-Islam conference in New York on the anniversary of 11th September. That was, according to some newspapers, artists, and politicians, very



An actor in Jamtli History Land.

provocative by the museum as we, in their perspective, violated the right of free speech. We have found that such active positioning of the museum is very important and effective in our efforts to reach the public. If our positioning against xenophobia is part of family dinner discussions or mentioned during lunch at working places - we're absolutely pleased.

PRACTICES RELATED TO STAFF AND VOLUNTEERS

Our museum is not only popular to visit but also seems to be a popular place to work, as our employees often stay on board until retirement. That is of course, in many ways very good and much appreciated as it secures continuity and safeguards our daily work routines. It is, however, not so good if we want to mirror the rapidly changing community around us.

We have therefore arranged with the local and the regional employment authorities a shared understanding in that our museum prioritises being a place where apprentices, people in work training, and practitioners with not European background are especially welcome.

As a result, beside the permanent employment of 120 staff, we also steadily have about 10 colleagues whom are mostly of a non-European background. They are working alongside and together with the staff and in reality, learn Swedish in the work place at the same time as they work with all kinds of activities in the open air museum, from traditional crafts and agriculture in the open air museum to assistance in reception, shop and management. We're convinced that in due

time we will arrive at a point in our own organisational development where we will see larger proportions of the permanent staff with non-European backgrounds and also as members of our board.

We already see an interest among younger people with non-European background who contact us and volunteer in different initiatives. Typically, that will be related to specific events. We are aware that this development is seen in other museums throughout Europe as well and is in many ways part of a process towards education or employment. (Berit Hildebrand, 2017).

PRACTICES RELATED TO PARTNERS

The level of ambition in our museum is high; higher than would be remotely achievable for us if we were to work alone. We work closely with partners from business and NGOs.

In the summer and autumn of 2015, the so-called "refugee crisis" was at the top of the non-European agenda - as well as the Swedish. A major issue in our region was the lack of housing approved by the authorities for immigrants to reside in.

We took the opportunity to create Jamtli New Village at our museum with 17 small houses in close collaboration with one of our main partners, the Östersund Housing Company, and with the local authority Östersunds Municipality. We began the process of construction in February 2016 and the first families with refugee background moved in to their new homes at the museum in January 2017.

By February 2018 all 17 houses were ready and today we have over 40 people living in our village - almost all with recent refugee backgrounds from Somalia, Afghanistan, Eritrea, and Syria.

It is reasonable to question why a museum would do this? Is it really the aim of a museum to fix housing for immigrants? Well! We see this action as an investment in several ways:

I. We - as an organisation shaped to advocate humanistic values - find it natural to take the chance to show what we stand for, and with an investment of such magnitude and originality, we also gain publicity which helps us to spread our values more effectively than standard museum practice.

II. We get the chance to create real intercultural dialogue during the years we have the immigrants living with us. Our “Jamtli-deal” with the families is about mutual development through exchanging comfort and competences.

III. Jamtli New Village will, in ten years’ time - when the contract with the local authorities expires and the annual rent income has paid our loan back to the bank - be a wonderful possibility for the museum to provide accommodation for young families who can enjoy the experiences of our big museum for several days.

That being said the investment is coherent both in its adherence to our soft values and in its commercial potential with Jamtli New Village (Henrik Zipsane, 2016 & 2017). The construction of this investment is the key to our substantial collaboration with partners in business life and NGOs. Since the houses were completed and the people moved in, at Jamtli New Village we have developed a strong collaboration with the housing company through their engagement in social integration as well as with a local NGO which is dedicated to helping the people of our village to settle.

The case of the Jamtli Foundation illustrated a clear relation between a strategic aim and specific practices to stimulate population growth by opening the inner community to the outside world. The following articles show three more examples.

MUŻA: COMMUNITY CURATION AS A TOOL FOR SOCIAL INTEGRATION

SANDRO DEBONO

MUŻA is Malta’s brand new national museum of art and flagship legacy project for Valletta’s 2018 Capital of Culture title. The chosen name also stands for the project’s vision and the key values which it enshrines, also recognised by the Network of European Museums Organisations (NEMO) as “overlapping ...with the values NEMO promotes” and which the project “even supersedes”. The word MUŻA stands for three distinct values and a chosen vision with clear objectives. The word is an acronym for (Mt: MUŻew Nazzjonali tal-Arti); the Maltese name of Malta’s now defunct National Museum of Fine Arts established in the 1920s as a Fine Arts Section within the then Malta Museum. MUŻA is also a direct reference to the nine muses, the Greek mythological figures from classical antiquity thought to inspire creativity. Further, it is the Maltese word for inspiration, hence the dot over the z (Ż) which is a unique Maltese-alphabet letter. The project acknowledges a historic collection as its point of departure and seeks to rethink its structure and alignment from a colonial collection, more of an anti-colonial for that matter, to a national collection proper, albeit the word national is revisited within the latest. Secondly, MUŻA is also a process comparable to the study of the etymological source and roots of words

in literature studies. Dissecting the museum institution into its constituent elements and the subsequent analysis of purpose and meaning may be compared to the study of the etymological source of the word museum, and its origins in the muses of creativity. Third, MUŻA is also an objective. The process aspires to transform a traditional museum institution into a community resource hence the choice of word, MUŻA, which is the Maltese word for inspiration.

The project took off from the need to revamp and reanimate a museum institution that was very little known if not forgotten by many. The initial thrust of the project sought to address the gap between institution and corresponding community, publics and users. The project subsequently evolved into a complete rethink of the national museum including site and narrative. It then became clear that bespoke curatorial tools were required and that accessibility, audience development and community engagement had to be taken to a higher level.

Naqsam I-MUŻA (sharing MUŻA) is the main curatorial tool, out of a series, developed for the purpose of community curation. The initiative concerns local communities and how these can become participants in the art museum



Discussion with representatives of different communities.

experience. Close to ten communities participated successively in this project which was an integral to the build up of Valletta's European Capital of Culture title. The project sought to empower participants to choose objects from the museum collection which they in turn acknowledge irrespective of whether these choices are based on their relative knowledge of art history, identity, nostalgia or a combination of these and other values. Intensive research would help articulate a thorough understanding of both profile and demographics of a given community beyond any stereotypes, pre-conceived ideas or impressions.

Participants were carefully chosen from a preliminary selection of communities. Individually and jointly as a group, they represent the polyphony of identities of a given community. The role of participants and their standing within their respective communities was also taken into account given that their participation was also intended as an

exercise in community empowerment, potentially achieved through leadership by example.

The project featured three successive stages. During the initial stage, the selected participants were interviewed and subsequently invited to visit the museum collection. Following a brief introduction and discussion, they were then invited to roam around and acquaint themselves with the collection and provided with the necessary help to choose an object, painting or artwork. Information was provided on request and prompting was consistently avoided even though preliminary research and interviews proved helpful in identifying the potential selection of works.

The second stage brought participants back to the museum where they presented their choice to an audience including family and friends from their neighbourhood and beyond.

Towards the end of their presentation, each participant also shared the

reasons why and the location where he would like to showcase his choice. At this stage the participant was sharing his choice within his inner circle of friends and acquaintances. Most opted to research their choice in view of the fact that practically

none had been to the museum before. The final stage concerned the necessary public interface where posters featuring the artworks and the reasons why they were chosen were placed in the public domain, specifically in the location chosen by each participant.



Posters featuring the artworks and the reasons why they were chosen placed in the public domain.

Thanks to this project communities were empowered to acknowledge the museum collection as a resource and move from being non-museum consumers to initiated, active users. Interestingly enough, some choices were also shared across communities. A refugee from sub-saharan Africa chose a painting depicting stormy waters for very specific reasons. The same painting was also the choice of a Valletta resident living close to the view's corresponding spot. Indeed, the project has taken over the purpose of a bridge across identities in ways that can empower social cohesion. A previously forgotten collection now has the potential to be transformed into

a community resource thanks to the potential stratification of meaning in works of art as a means to guarantee the right to access art history. Indeed, empowering communities to read art helps them unlock stories and meanings contained in artworks, equip them with knowledge that can help them engage better with their surroundings and, by consequence, recognise the potential use of heritage, art, and creativity as a necessary resource for their wellbeing.

The project can also be developed on a cyclical model where non-museum users empowered to 'break the ice' move on to access levels of interpretation thanks to additional bespoke resources.

SOCIAL RELEVANCE OF THE RIJKSMUSEUM: FROM COLLECTION TO CONNECTION

ANNEMIES BROEKGAARDEN

The Rijksmuseum in Amsterdam, the capital city of the Netherlands, is the country's national museum of art and history and its largest cultural institution. The building, designed by architect Pierre Cuypers, opened in 1885 and presents a survey of 800 years of art and history from the late Middle Ages to the present day.

The whole collection consists of over a million objects, from ancient Asian pottery to mediaeval religious artefacts,

seventeenth-century art, Napoleonic firearms, and the first Dutch aeroplane. With the world's fourth largest print collection, the Rijksmuseum has 700.000 works of art on paper: etchings, drawings and photographs.

While it has 8.000 exhibits on display in eighty different galleries, most of its objects are stored in depots or are out on short- or long-term loan to museums in the Netherlands or abroad.



The Rijksmuseum was reopened after a ten year renovation in 2013.

When people think of the Rijksmuseum, they think of that famous work Rembrandt painted in 1642: The Night Watch. In fact, the museum was specially adapted to accommodate the Night Watch. Our Gallery of Honour holds several works they think of that famous work Rembrandt painted in 1642: The Night Watch. In fact, the museum was specially adapted to accommodate the Night Watch. Our Gallery of Honour holds several works by Rembrandt, and many works by other famous Dutch masters of the seventeenth century, such as Johannes Vermeer, Frans Hals, and Jan Steen.

After 115 years of intensive use, in 2003 the museum launched a major renovation programme. Although this was supposed to be completed in five years, it turned into a ten-year project. In 2013, the renovated museum reopened. With the building completely revamped, the museum took the opportunity to reinvent itself. We decided that the Rijksmuseum was ready for a new future and ready to share its national collection with a far wider audience. Most importantly – to become an audience-focused museum. The museum chose to become completely open and accessible.

In addition to being open again, the museum aimed to connect. We wanted to build a new relationship with our audience and to inspire, inform, and enrich visitors in a more personal way. Connecting people, art, and history. A visit to the museum would give people a sense of beauty and an awareness of time. That new motto inspired a radical vision for the presentation of the exhibits.

We decided to merge the collections. This was a huge departure from the museum's traditional approach. We are an encyclopaedic museum: we have furniture, paintings, costumes and weaponry. Before the renovation, these collections were arranged according to type: furniture with furniture, glass with glass, paintings with paintings. For the new presentation, we decided to combine objects and show them chronologically. Now each floor covers a different period, from the Middle Ages to the seventeenth, eighteenth and nineteenth to twentieth century. Objects relating to each period, including furniture, paintings, costume and jewellery, are presented in ensemble displays.

But how can a museum, and more specifically its collections, be available to everyone?

We made two important decisions. We made our collections digitally accessible in high resolution and free of charge. We were the first museum to take this revolutionary step. At the same time, we began targeting our principle audiences, focusing on the needs of visitors, and offering them an experience which would meet their expectations and demands.

In addition, we identified the core values we considered crucial to all our products and services: authenticity, quality, personal experience, innovation and clarity.

In design, presentation, marketing and communication, education and services, the Rijksmuseum practice continues to be based on the same core goals and values in 2019!

A few examples will show how the Rijksmuseum succeeds in making its collection relevant to wide audiences and

how it strives to be more inclusive and socially relevant in both its main building and in the Teekenschool, the museum's unique educational centre.

Schools are a key audience at the museum. Since every child in the Netherlands is legally required to attend school, school programmes enable a museum to reach all the country's children, regardless of their cultural or social background. The Rijksmuseum presents relevant curriculum-based programmes and helps overcome obstacles - offering free transport for school classes. While around 35.000 school children came in 2008, in 2018 the number was 185.000. In 2020, the Rijksmuseum hopes to welcome 200.000 schoolchildren annually, providing added value by encouraging curiosity, stimulating creativity, creating historical awareness and enabling children to learn through play. In the last three years, the museum has also focused on vocational education. We

actively work on building relationships with teachers; developing relevant school programmes for youngsters in a sector in which many suffer from low self-esteem. We help them discover their talents, develop their skills and become aware of the value of good craftsmanship. Many of the beautiful collection pieces in the Rijksmuseum are the work of the finest craftsmen of their times.

The museum also cooperates with private initiatives such as JINC. Since 2003, JINC strives to build a society in which a child's background does not determine that child's future, in which each child has a fair chance. Many children from deprived families in Amsterdam grow up with few or no role models. JINC brings these children into contact with companies and professionals to develop their skills, learn about different trades and help them find the kind of work which would suit their talents.



Children in the interactive program 'Help, we lost the music'.

Sixty percent of Amsterdam's population comes from a migrant background. Migrants are required to take courses to learn Dutch. The Rijksmuseum cooperates with language institutes to connect newcomers - many of them refugees or stateless - to Dutch history and often also to their own history through the beautiful objects on display and with personal stories in the Dutch language.

Being inclusive has become a priority for the Rijksmuseum. Over the last year and a half an accessibility manager has been actively engaged in welcoming people with a disability as well as older people who find themselves alone. At present we are recruiting a diversity manager whose task will be to identify the disproportionate

representation of people from certain cultural backgrounds, sexuality, social class, religion, and age in our collections, programmes, exhibitions, and within our staff.

Being socially relevant also means having the courage to reexamine our collections and to showcase different points of view in our exhibitions and the stories with which we accompany our collections.

We are currently working on a major exhibition on slavery due to open in 2020. I invite everyone reading this article to visit the Rijksmuseum and challenge all to examine our history from a different angle.

BUILDING NEW CONNECTIONS BETWEEN MUSEUMS AND SOCIETY

MARINA TSEKOU

My experience is drawn from my work within a museum of contemporary art in a country which during the last decade has faced serious economic problems and related social consequences. Greek society, as many other European societies, must also face the refugee issue.

As the museum's social impact and responsibility is of great concern to the National Museum of Contemporary Art, Athens (EMST), we have established since 2009 a participatory programme, EMST Without Borders, aimed at the

social inclusion of non-privileged people, the change of public attitudes, and the elimination of prejudices.

During the last years we focused our attention on how EMST, as a cultural institution, can contribute to the integration of refugees and towards a mutual understanding, acceptance and peaceful coexistence amongst the greater Greek society. In Greece, there are many NGOs and other organisations that mainly assist refugees with their requisite papers and health issues, or provide Greek

language lessons and other activities. Mass media, on the other hand, presents numbers and percentages, accompanied with stereotypical and dramatic images related to the issue. Some museums in Greece have organised exhibitions mainly with photos of boats, wrecks, refugee camps, and other subject matter which presents the difficulties and dangers refugees go through.

We wondered whether the way the refugee crisis had been presented, with the focus on cruelty, suffering and despair, was fostering respect for these persons, engendering hope for their future, and cultivating solidarity, acceptance and

social cohesion. We came to believe that if it were not actively cultivating fear and other negative feelings, then at the very least this kind of visual narrative did not respect the dignity of refugees and furthermore, made the beholder feel unable to help. Instead of continuing this narrative and the consequences we assume of it, more actions must be taken for the promotion of cross-cultural dialogue, communication and confidence building. A precondition of social cohesion is mutual understanding; to achieve this, the first step is to get to know these people, to understand who they really are and to learn what they bring with them.



Photographic portraits in Crete.

This is the gap we wanted to fill, and that goal formed the initial idea behind the project Face Forward ...into my home, which is the main example presented in this paper. We decided to realise a project

with refugees, not for refugees; to give them time and space in the museum, let them share with us what they really wanted to, and allow them introduce themselves to us of their own accord.

With the Face Forward ...into my home project we wanted to approach the subject in a different way, and that approach is probably best described in the words of Emmanuel Lévinas: “to see the face is to speak of the world”. (Emmanuel Lévinas, 2017)

Together with the photographer Giannis Vastardis, with whom we have cooperated in past programs designed for vulnerable groups, we used the power of art to move and stimulate memories, emotions, and thoughts, in order to get to know the faces behind the numbers; to know refugees’ real faces and reveal their personal, innermost thoughts and feelings. Without assuming any previous knowledge on contemporary art, and instead of interviews or pre-prepared questions, we

engaged participants with a selection of artworks from the museum’s collection and with the symbolic language of art as catalyst; we delved into an honest and deep conversation with the participants.

The second step of our project was to make their voices heard by as broad an audience as possible through different museum activities and further promote the communication and interaction between refugees and the public. The interactive project we finally designed was first realised in Athens and then in Heraklion, Crete and most recently in Thessaloniki.

Face Forward ...into my home consists of three main phases.

PHASE I: 12 STORYTELLING WORKSHOPS IN THE MUSEUM

Contemporary Art deals with problems that refugees have faced themselves such as war, violence, oppression, discrimination, exclusion, and poverty. In addition, many contemporary artists work with the themes of multiculturalism and transcultural dialogue. We took advantage of these characteristics of the museum collection to trigger personal narratives. According to our experience from previous projects, people who may not have any knowledge or previous contact with art can communicate with contemporary art very well. They can easily make associations linked to their experiences and memories, as well as to their past or present situation.

Our meetings took place in the museum four times a week, for three weeks, in a

quiet and friendly environment, and with our express respect for our participants and sincere interest in what they had to say. At these two-hour long meetings, we presented a selection of eleven artworks from the EMST collection, one at a time, using it as a starting point and as a stimulus for a discussion on contemporary social and political issues, including conflicts, forced migration, cultural exchange, and social interaction, as well as on everyday life, habits and customs. Participants were encouraged to make associations and eventually, they willingly and enthusiastically shared their personal stories with us; stories full of memories of their everyday life in their country, the experiences of their present life, and other glimpses of their lives that they were happy to share. Discussions were



Face Forward workshop in the museum.

recorded so that after the workshops, autobiographical narratives, rich in cultural connotation, were created; one for each participant. In the end, we had a series of personal narratives: stories of individuals with different national or ethnic origins, religious backgrounds and beliefs, family status,

social standing, age, sexual orientation and gender identity. Taken as a whole, these narratives exhibit a diversity of character, outlook, intensity, emotional colouring and ways of thinking. The two core elements all the stories had in common were the profound need to communicate and dreams of the future.

PHASE II: PHOTOGRAPHIC PORTRAITS OUTSIDE THE MUSEUM

Following the workshops, photo portraits were created of the participants in places of their choice. Along with their narratives we wanted to present their faces in normal everyday situations, rather than at a time of suffering. Through a relaxing and comfortable photo shoot procedure they had an empowering experience which boosted their confidence and made them feel like real protagonists.

Along with their confessional stories, their portraits reveal in another way the unique character, temperament, and personality of each person. At the same time, they reveal the “human face” of the refugee plight, reminding us of all the emotions, feelings, and characteristics that connect us all – our common humanity.



Making of Portraits in Crete.

PHASE III: MUSEUM EXHIBITION OF PHOTOGRAPHIC PORTRAITS AND PERSONAL NARRATIVES

The portraits, personal stories, and digital forms of the artworks from the EMST collection that prompted the narratives were presented at a museum exhibition accompanied by an exhibition catalogue.

The photo-portraits were presented in large-scale and visitors were able to listen to the narratives through mp3 players which were available near each portrait. In this way, a kind of intimacy between the spectator and the narrator, the hero of the story, was created. Stories were translated into four languages: Greek, English, Arabic and Farsi, to maximize access and dissemination.

The aim of the exhibition and the catalogue is to give a prominent role to the people whom our society seems not yet ready to accept as equal citizens. The audience is called to pay attention to their faces and their special characteristics, to listen to their voices and eventually understand that the differences across cultures do not divide but rather make societies culturally richer. Moreover, it was highlighted that besides the differences in ethnicity, language, or religion, there are also similarities; common hopes, common fears, similar struggles and similar dreams.

During the exhibition, educational programs specially designed for

students of primary and secondary schools, an age group considered to be particularly sensitive to messages about tolerance and inclusion, were organised. We also organised special events for the general public, groups of refugees, and other groups.

Finally, we organised a series of meetings, called Face Forward meetings ...into EMST, during which visitors were invited to meet participants in person. In front of their portrait participants shared the experience of their contact with the contemporary art and the whole project, and they further discussed their stories with visitors.

In order to spread the word about the project and the activities within its framework, we created a website, a video documentation, and of course made use of the museum's social media platforms.

All in all, it can be said that the Face Forward project did not only facilitate access to art and culture for the non-privileged participants, but it also engaged participants as active stakeholders with the museum collection and in a dialogue on issues of concern to us all. Refugees didn't merely participate, they co-created the whole project. And they did not only have access to knowledge but they also offered new approaches to the artworks of the museum collections.

The Face Forward project is first of all about the perspective of the refugees themselves, that's why this article shall close with the words of a 28 years old

woman from Afghanistan, a mother of five, who has never gone to school in her country.

When we discussed a not-so-easy to understand its meaning artwork, she didn't hesitate to approach it in her way:

“In life you have to stand on your own two feet and move forward, regardless of where you end up. If things were going well in our country and there was no war, we would have stayed there. We are now scattered all over the world, just like the ribbons in the work Heart in Heart by Yael Kanarek which hangs from a point up high and open out as they fall.”

- Farida, 28 years old, Afghanistan

MUSEUMS AND CITIES, CREATIVE INDUSTRIES AND SCIENCE

INTRODUCTION: IN THE BUSINESS OF SOFT POWER

RAIVIS SIMANSONS

The concept of museums as one of the primary sources of soft power has been championed by the Canadian museum consultants, Gail Dexter Lord, and Ngaire Blankenberg in their groundbreaking *Cities, Museums and Soft Power* (AAM Press, 2015). It is crucial in understanding the impact of museums as one of the most trusted civil society institutions in a world where credibility appears to be a scarce commodity.

Termed as 'networked civil society institutions with soft power' that can 'amplify civic discourse, accelerate cultural change, and contribute to cultural intelligence among the great diversity of city dwellers, visitors, policy makers', museums find potential in the concept of soft power as it may help reposition them as key actors in creative economies; taking leading in urban regeneration, community building, place branding, the development of tourism, and creating value, however defined.

It is said that the concept of soft power has been increasingly employed by museums to explore their growing visibility, reach and impact beyond their home sites (Natalia Grincheva, 2018). Nevertheless, little research has been done so far in measuring the soft power impact of museums, which can

be described as a sum of its various crossover effects, including those of working closely with creative industries in developing products and services with high added value.

Regardless of this increase, hurdles remain before museums can reach the full potential of their soft power. For instance, the Belgian museum situation is a point in case. As was reported by Sergio Servellón, member of the NEMO Executive Board, when he pointed out that since museums in Belgium are not seen as part of the creative industries, they are missing out on significant tax benefits. A factor that indeed makes a targeted collective effort in working towards single European market with aligned definitions and regulations a significant and necessary goal for the museum community. NEMO, as the European museum sector umbrella organisation, necessarily will continue to play the leading role in this.

To that point, the NEMO working group Museums and Creative Industries had the opportunity to present its latest report (2018), which showcased new case studies featuring innovative practices from across Europe. These were collected in an open-call survey among the NEMO member institutions. Along with the case studies, a critical analysis

as to why museums' role in the context of creative industries across continental Europe has, in general, only been vaguely recognised until now, as highlighted in the report, served as a basis for a conversation about terminology and defining museums as part of a larger family of creative economies.

Regarding the economic challenges faced by museums and creative industries, Chris Bailey (Museum consultant and lecturer, Northern Ireland) previously pointed out that the creative economy paradigm is a relatively recent concept and that in the two decades since it has been introduced, the main policy concern is still looking for hard output, even

while there is much more museums actually do in creating social value and wellbeing in general.

It has been rightly mentioned that there is a risk of spending too much time and energy on aligning the ever-changing definitions in an attempt to accommodate the museums role within the larger creative economies field. But the practical museum life proves it necessary.

It remains to be seen what practical steps towards a more united stance as regards positioning museums within the Europe's creative economies NEMO will be required to take.

THE HUNT MUSEUM AS A CENTRE OF LEARNING AND CIVIC LIFE

JILL COUSINS

Limerick has a 93 million euro European Investment Bank loan to regenerate and reinvigorate areas of the city. In theory, with this money and the positive attitude in Limerick, we should really be able to place culture at the centre of the city's plans for the future. Needless to say, translating theory into practice is not without its challenges. Getting actual money to do the work has thus far not proven easy, but the fact that it is there is a good start. This paper covers the ambitions for the Hunt Museum and Limerick, concentrating on our plans in relation to urban regeneration. Three examples on how we are going fulfil

them and demonstrate impact (using the Europeana Impact Framework, of course) are given.

Collaboration and Community are both words you hear a lot in the museum world - alongside how we can demonstrate our value or impact, we need to understand how we can use them to gain a seat at the tables where we need to be supping. All with the ambition to place cultural heritage at the heart of the regeneration plans for Limerick.

Work on the Hunt Museum Strategic Plan 2025 started by looking at how the museum could (or should) work within the city and its existing plans, of which there exists a seriously confusing number... But the one we will focus on in this paper is Limerick 2030 - this contains the plans for the urban regeneration of Limerick - and its sixth objective has particular resonance for us:

“To build upon City Centre’s rich historic character by fully capturing this rich heritage, protecting and enhancing it where appropriate and complementing it with world class design for any new development.”

- Limerick 2030 Plan

We worked with a very broad cross section within the City, Region, and our Networks to create our Hunt Museum Strategy 2025. Using the method of Design Thinking, we listened to the stakeholders, volunteers, visitors, staff, the city, universities, primary and post-primary schools, the art and design colleges, local communities including men’s and women’s groups, dementia sufferers, and prisoners’ families. Then, after collecting and sorting a lot of ideas, we looked for patterns and synthesis to be able to translate the ideas into insights, leading to some solutions or opportunities for change, and the published strategy.

THE PLACE



Aerial View of Limerick looking downriver.

We wanted to find a way of leveraging things already in play to the benefit of the museum. Ultimately we seek to create a strategic plan that speaks to the existing city plans. In the coming months we will work on the relationships and partnerships to turn these plans into executable, budgeted, yearly plans, based on collaborative actions, for the next 5 plus years. And maybe, because we have given our potential collaborators back their own words and ideas, this will be a bit easier.

Orientation: just below the picture to the left (pg. 33) is the medieval part of the city, with the 12th century King John’s Castle and St Mary’s Cathedral... The Hunt Museum is at the start of the Georgian part of the city and you can just see it peeking behind where the boats are on the left. The long building behind is the tax office and will be meeting its demise with the ambitions for a world class waterfront.

Strategy 2025 outlines our strategic ambitions on where we are looking to have an impact. These impacts all link to the UN Sustainable Development Goals and the UN Live Museum to show a relationship to greater world goals and to get senior management in the City - the CEO of the Council etc - to understand how the museum can help them change lives. These loftier goals make people feel part of something larger- they aim to impart the “why” of working with us. To be taken seriously we will have to be able to prove the connection between our actions and real, positive change. This will be a challenge we are hoping to work through with the Europeana Impact Framework.

Impact Goals for the Hunt Museum

Our social impact goals for 2025:

1. Lives are better and fuller for our disadvantaged, dementia, mental health communities and benefit from our life-long learning opportunities.
2. Society is more cohesive with active participation in cultural heritage overcoming stereotyping by ourselves and others.



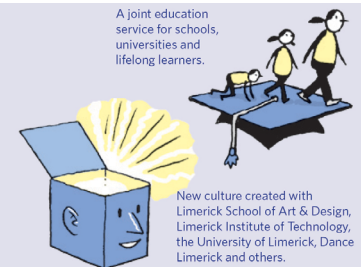
Our economic impact goals for 2025:

1. Limerick Region is culturally more attractive for employment and tourism.
2. Pride in cultural heritage has delivered a cleaner and brighter living space.

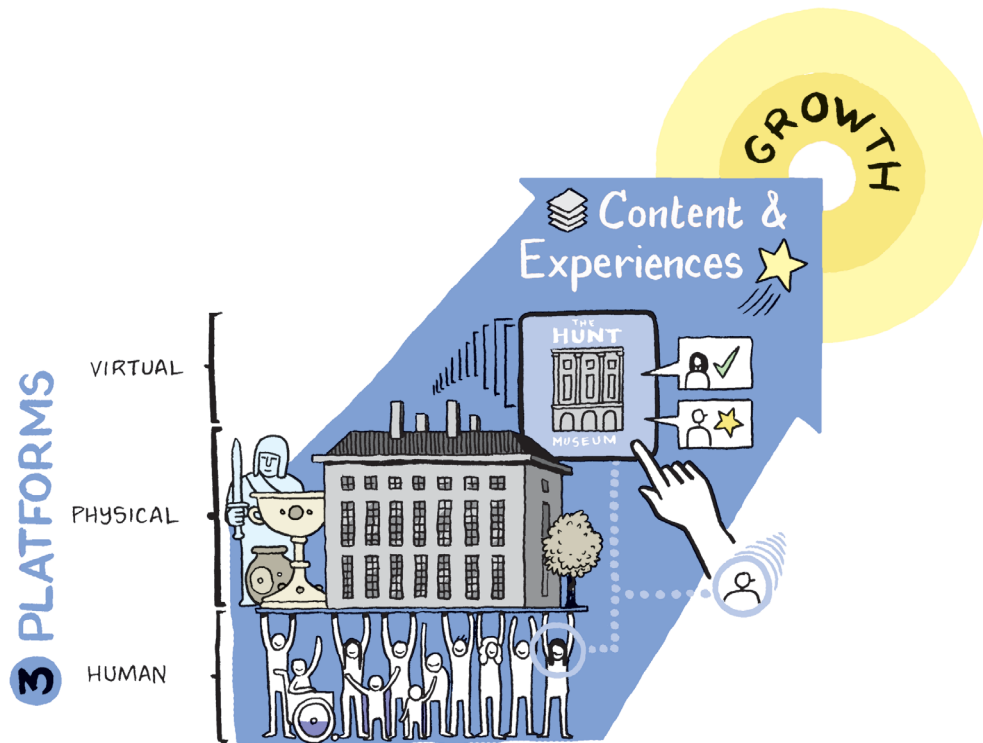


Our innovation goals are:

1. Joint services for cultural heritage & galleries have increased capacity.
2. A vibrant, edgy and creative museum for Limerick and the world.



All 3 impact goals are relevant to regeneration. We might help change an area physically, but we must also bring people with us so that they feel part of the process and do not seek to undo the work being done. The “how” of the strategic plan is rooted in the three platforms the UN Live Museum deems necessary to a modern museum: **physical, virtual and human**. For us, this is **our building, the digital world and our networks or community**.



Hunt Museum Strategy 2025 with three platforms of operation.

This strategy of growth for the museum will require us to grow all 3 platforms simultaneously as they are inseparable. In order to accomplish this ambitious and simultaneous growth across all three platforms, we work with our three Boards, the City and County Council, and other Cultural Heritage institutions such as the Gallery, Museum, Castle, Library, and Archive. Additionally, we work with

local businesses and the residents as well as the three universities of Limerick. Possibly the most far reaching of the actions we have taken in recent months was to persuade the Board responsible for the core collection bequeathed by John and Gertrude Hunt to let it out as public domain in its digitised form. This will give everyone the ability to use it in an enormous number of ways.

THREE PLANS FOR THE MUSEUM AND URBAN REGENERATION

We have many ideas on how to make the museum integral to the regeneration plans of the city but this paper will be limited to three examples.

1. Flipping the museum to be part of the World Class Waterfront.

The building housing the Hunt Collections is the former Custom House; a Georgian Palladian building



The Hunt Museum on Rutland Street, start of the Georgian quarter.

of the 18th Century which sits at the crossroads of the Georgian and the Medieval quarters of Limerick.

While this is the entrance to the museum and on the street, it is, in fact, the back of the building because when it was still an operating custom house, the ships would dock behind it and people would enter through the arches to register their goods. Within 5 years we will flip the building to again make the entrance from the waterside and make use of the World Class Waterfront plans that are afoot in the regeneration of Limerick.

Flipping the museum to make the waterside the front entrance will use some of the Urban Regeneration Development Fund money to take down the existing railings, landscape the garden, and open up the museum to the river and a quayside walkway from

the castle to the shopping centre. We already have the planning permission to take the railings down and to encourage action over words. We are putting in new security lighting and taking the objects that we have rendered in 3D to produce hugely scaled up versions of them for kids to climb on and interact with; creating a "Museum in the Garden". This will boast the double benefit of becoming part of what we hope will be a busy thoroughfare and tourist walkway while bringing the objects of the museum outside. The latter is also a means of engaging people who don't normally visit the museum with some of their cultural heritage. The timeline to get this done is 2019/2020 and the next stage is to turn rather vague assertions on money into hard cash and actions.

2. Limerick Medieval Trail

Again, using the existing city plans and communities, the Limerick Medieval Trail aims to be part of the regeneration of the Medieval Quarter on King's Island - a run down, socially deprived area of Limerick, just across the bridge from our front gates.

Getting from the King John's Castle to the Hunt Museum, one passes by St Mary's Cathedral along Nicholas Street, the oldest medieval street in Limerick, formerly its High Street. It is a distance of only 300 metres, but few tourists walk this route as it is in a fairly run-down state. It also has a medieval Exchange Wall and some Alms Houses along its length, ripe for engaging tourists in Limerick's medieval past.

We are in a small consortium: Limerick City & County Council, Limerick Civic Trust, St Mary's Cathedral and King John's Castle who are working to include this street in the Urban Regeneration Plans, but also using the power of the people to improve it with paint and flowers between times. Collaborating with the consortium, the shop-keepers and the resident community, we have raised €25K, matched by €25K from the Council to paint and lift the street to provide a nicer route to stroll.

The development of the medieval trail map is underway and will join the Castle with the Hunt Museum, whose core collection is medieval objects. We may also put some of the 3D printed

versions (mentioned above) on the trail. Additionally, we are using the City archives to research who used to live and work along the street, creating a storyboard for each house or shop to display and again bring the cultural heritage onto the street.

3. Making Cultural Heritage a pillar of Limerick's regeneration.

Opposite the current front of the museum is an area which will be redeveloped shortly. You can see the Hunt - but the tall glass buildings are the proposed new development. This is called the Opera Development in the Limerick 2030 plans, as it contains a Georgian house that is the birthplace of Catherine Hayes. Catherine Hayes was an international opera singer in the 19th Century, singing at the same level as Jenny Lind in the opera houses across Europe, but unlike Jenny Lind she has been largely forgotten by the world and Limerick alike.

Collaborating with Limerick 2030 and St Mary's Cathedral and using the museum's Catherine Hayes archival material, we held a commemorative concert, created a small physical exhibition and made a video installation, displayed on the building that she was born in. These efforts were in response to the fact that almost no-one in Limerick knew why the opera redevelopment site had been so named. She was born at 4 Patrick Street in 1818... there is a small plaque high on the wall which nobody registers. These buildings have been boarded up for the last 10 years. They are on a major

thoroughfare up the main shopping street. The area is not very well lit and feels very neglected, as if waiting for something to happen.

Using sponsorship from Limerick 2030 and material from our archives, we covered the building with a large drop-cloth, and a video with information about Catherine Hayes and her life was played on it nightly. Installing the drop cloth caused some issues with Limerick City Planning and Health and Safety departments, but with a bit of help from the Mayor and a policy of asking for forgiveness the installation was up on Sunday 4th November, in time to celebrate her baptism on the 8th November, and let people know about one of their own. It also literally brought opera to the streets and some

CONCLUSION

Museums and their cities are intrinsically linked. Both are reliant on the local community to participate in them and keep them running. The museum also has a duty to help the city and its communities. Our vision captures this duty:

We imagine the Hunt Museum as a centre of learning and civic life - a multi-faceted destination that attracts, educates, and inspires tens of thousands of people over and over again.

of our archive out into the open. The video and installation were very well received and gave rise to unprovoked comments from passers-by such as: *"I didn't realise this is why they've called it Opera"* and *"Hadn't heard of Catherine Hayes... interesting that we had a Dolores (O'Riordan) in Limerick previously"*. Additionally, we held a paid concert in St Mary's Cathedral attended by over 400 people, with international opera singers and a full chamber orchestra giving renditions of her opera performances across the world. Catherine Hayes has been recaptured by the citizens of Limerick as one of theirs. They know why the new development is called Opera and can tell you something of her history and origins in Limerick.

Simply put, we will open up access to our **Collections** via all three platforms, increase **Public Engagement**, and through **Innovation**, broaden our reach and influence. Everything we do will be based on audience reception and community needs. Collaborating with the community will help us realise our vision and will also benefit the city. So far the barriers are bureaucratic...e.g. planning, health and safety, but barriers are not present in our multiple boards or people in the museum. It really is a case of making sure that we are reaching the people making the decisions, by making them part of what we are looking to deliver.

INNOVATION LEADERSHIP IN MUSEUMS

RAGNAR SIIL

Nowadays, everybody talks about innovation. To face the challenges of the 21st century, to ride the wave of current trends and be ahead of the curve, everyone needs to be quick, agile, flexible and innovative. The same is true for museums. And yet, some museums are struggling to tap their true innovation potential. Some seem to be stuck in an innovation paradox that hinders their development. So, what is the innovation paradox in museums and how to overcome it?

In recent years, NEMO's Working Group on Museums and Creative Industries (NEMO, 2019) has carried out a critically important work on mapping good practices of museums and creative industries working together to bring added value to both sides, as well as to society as a whole. While there are inspiring examples, the overall conclusion is clear – this kind of collaboration between museums and counterparts in creative industries, or enterprises in general, is rather rare and non-systematic.

The quantitative survey on museum cooperation (NEMO, 2017) prepared by the NEMO Working Group reveals the types of cooperation with creative professionals practiced in museums. While 82% of respondents have

engaged creatives in developing exhibitions and expositions, 63% have offered their premises for filming and 57% have worked with creative professionals to prepare theatre plays and concerts. Only about 43% have cooperated on production of souvenirs, 36% to elaborate on digital application and games, and less than a quarter of the museums have jointly developed design products or fashion products.

While there is no available information on innovation practices in museums, the experience shows that only few museums are engaged in contemporary innovation practices, including applying design thinking practices, organising cross-disciplinary hackathons for ideation and product/service development, or developing multi-layered clusters around museums which would include different players from other industries.

This is where we get to the innovation paradox. The World Bank report *The Innovation Paradox* (Cirera, Maloney, 2017) points out that “despite the vast potential returns to innovation, (...) developing countries do far less innovation, measured along a variety of dimensions, than advanced countries.” This phenomenon is called innovation paradox by the authors.



The Estonian Maritime Museum has developed an entire corporate business strand to offer high-quality venue, catering and programming services in its landmark Seaplane Harbour in Tallinn

A similar paradox is true for many museums. While museums have a lot to potentially gain from innovation practices in terms of reaching and engaging new audiences, developing outstanding visitor experiences, finding new ways to preserve, restore, research and exhibit their valuable collections as well as strengthening their economic efficiency, there is lack of overall investment into innovation in the museum sphere. This is not to say that museums lack good ideas or that their exhibitions and visitor programmes are necessarily outdated, but often times, good programming is supported neither by a cluster of supporting services and activities, nor by a strong communication and promotion effort, nor an overall high-quality visitor experience that expands over the entire customer journey.

Amabile et al (Amabile, 1996) characterised categories for assessing work environments for creativity. The authors concluded that encouragement of creativity, workplace autonomy and freedom, sufficient resources and challenging work are all stimulating to workplace creativity, while workload pressure and organisational impediments are obstacles to creativity. (Amabile, 1996) While there is limited data on the full nature of those organisational impediments, research suggests internal strife, conservatism, and rigid and formal management structures within organisations all have their roles to play in limiting peoples' creativity and innovation.

The NEMO Working Group survey also showed the state of play in strategic planning in museums. Only around half

of the respondents have formulated written operational/development strategies. Out of all museums, only 13% had a strategy for more than 5 years, 43% for 3-4 years. These results confirm the overall picture – many museums work from exhibition to exhibition without a long-term plan. Moreover, there are a number of

examples, in which the declared values of a museum actually hinder their innovation potential. For example, museums may declare that their guiding values are professionalism, conservatism or trustworthiness. They state that everything the museum presents carries a quality mark that it has been tested and can be trusted.



The Estonian Maritime Museum engaged in innovation workshop with Lego Serious Play, 2019.

Being professional and trustworthy is fine, as long as there are measures in place to leave room for experimenting, testing, taking risks, and failing. This is where many museums feel uneasy. In a business

world, innovative companies are agile and follow Lean Startup principles introduced by Eric Ries (Sacco, 2011). Guided by these principles, being successful no longer meant approaching the market with a

ready-made product in which the company had invested large sums of money over long period of time. Instead, agile and flexible companies prepared minimum viable products (MVPs), launched them to users, collected as much as data as possible on customer experience and constantly developed their products or services on the go. The same principle is true for design thinking methodologies, where ideas are prototyped, tested with potential audiences and changed or refined based on received feedback. In museums, this may lead to value conflict. On one hand, innovative organisations are supposed to introduce half-ready products or beta-versions, test, fail, refine, resubmit, and change further or pivot if necessary (endless circle). On the other hand, museums are expected (or at least they assume that this is expected from them) to provide proven, tested, and correct information and to be places that don't make mistakes; that can be always trusted.

As the experience of successful (and truly innovative) museums show, being agile and design process oriented doesn't necessarily have to contradict the museums' scientific, educational and informational role and obligations. According to Professor Pier Luigi Sacco, museums are moving from phase 1.0 (museums as temples of knowledge) through phase 2.0 (museums as entertainment machines) into phase 3.0 (museums as participative platforms). The keywords for museum 3.0 are cross-disciplinary collaborations, clustering, direct engagement of audiences, innovation hubs and social cohesion gateways, etc. Key processes in museums 3.0 cannot be carried out in fully

controlled environments, there needs to be room for risk-taking. Innovative museums need to embrace risks and learn how to deal with failures.

Innovative museum leadership tackles organisational impediments that hinder creativity by removing those obstacles and allowing people to turn their workplace into an innovative playground of new ideas. There is a vast pool of (free) resources available to encourage out-of-the-box thinking and facilitate spill-overs within a museum organisation and with outside stakeholders. These tools include design thinking methods, business modelling frameworks, creativity tools to allow people to experiment and test new ideas (e.g. Lego Serious Play), audience and stakeholder engagement methods to introduce open innovation, and cross-disciplinary hackathons or team labs to bring together experts from museums, IT, business, design, etc. The key is to look at the innovation potential of entire museum, including its core business/operational model, rather than only focusing on innovative tools within an exhibition.

Innovative museum leadership is neither about buying into solutions from service providers nor preparing outstanding expositions with lots of digital gadgets. It is about creating an environment within museum that helps people to unleash their creativity that facilitates creation and the development of new ideas and reduces anxiety of being always right and never making mistakes. Only in a working environment like this can museums be truly innovative, exciting places to work and to visit.

SCIENCE ENGAGEMENT IN ACTION

MIKKO MYLLYKOSKI

SCIENCE CENTRE MOVEMENT

When Heureka, the Finnish science centre, opened to the public in April 1989, there were less than 400 science centres in the world, mostly in North America and Western Europe. Now, 30 years later, their number exceeds 3.000, in more than 100 countries. Science centres have become a global movement and a desired feature of urban development along with art museums and hubs for creative industries.

Science centres represent the intangible heritage of human kind: the scientific culture with its methods, practices, findings and applications. The main medium of a science centre is interaction: learning by doing. “Hands on, brain on” is the classic slogan of the science centre movement, and “heart on” is more and more often added to it: ethics is a quintessential part of the relationship between science and society.

It is crucial for science centres to have a rich and working collaboration with the contemporary research community. The science and society networks are the backbone of developing relevant content. In the case of Heureka, the idea of collaboration is built into the organization itself: the science centre is run by a non-profit foundation established for the common good and

its founders include academia (two universities and the federation of learned societies), the city and the national government, both parties of the labor market, and the trade union of teachers. Heureka is thus deeply rooted in the Finnish society, especially in the spheres of education and research. I would argue that the most valuable asset of any museum is the audience. The audience – or diverse audiences – is the ultimate reason for the existence of a public institution. Heureka attracts an average of 280.000 visitors annually, which is a remarkable 15% of its catchment area (2 hours distance or less to the centre). But why do they come? What do they take home? Often times visitor surveys concentrate on the demographics of the audience, and their satisfaction. But does it really help the museum to deliver a more relevant content, if it knows the age and gender balance and educational background of its audience? Or if it knows which exhibition was rated higher or lower? To understand museum audience more deeply, we should find out about the motivations and expectations of the audience.

At Heureka, we ask thrice a year some 1.200 visitors about their visiting motivations, and the responses in 2017 were as follows:

WHAT IS THE MOST PROMINENT EXPECTATION FOR YOUR VISIT TO HEUREKA?

34% Spending time together with my family or friends

17% Gaining new experiences

15% Offering others learning experiences and joyful activities

13% Learning

12% Trying out and doing myself

4% Relaxing and recharging myself

Half of the visits are charged by social motives. The characteristic of the physical learning environment is its social dimension. To emphasize this, Heureka has formulated its vision to become the most enjoyable way to get inspired by science, to learn and to spend time together. In exhibition development we build upon group dynamics: the exhibitions should be made for multiple users and create collaborations. Similarly, the events can bridge experts and researchers with our audiences. Here, the science centre can step back a bit, take on the role of the facilitator, and create a platform for encounters.

POSITIONING AS A FACILITATOR FOR DIALOGUE AND A PLATFORM FOR ENCOUNTERS



Idea workshop is a space dedicated for open-ended innovation. It is not only kids who get inspired by the spirit of creating.

With the help of the science and technology community, Heureka has been able to broaden its offerings. The following are recent examples of these bridge-building activities, wherein we engage our audience with contemporary research and innovation.

Do It Together Heureka is a co-creation project to foster the spirit of innovation, to deepen the engagement of students and to give valuable feedback to the creators of educational games. The start-up companies present their work-in-progress to a school class. The students give feedback about the diverse aspects of the game, but also ideate characters, narratives and further features of the educational games. The companies work on this and meet with the student group again to show how their contributions were incorporated in the game. Do It Together Heureka offers a hands-on, real-life engagement with innovation processes. All in all, the project connects 20 start-up companies with 850 students at the science centre. The companies report that it would have been very hard to build similar feedback loops without the platform and facilitation function of the science centre.

Sensual Mathematics (2017) is an art and science exhibition: the end result of a project with Aalto university. Aalto organized an interdisciplinary course and workshop Chrystal Flowers in the Hall of Mirrors focusing on mathematics. Students created and produced in small groups math-based installations that were presented in the Event Square of the science centre. Heureka's designers facilitated the planning and technicians helped with the construction that took advantage of the 8-metre high space at Heureka. Art is

a wonderful entry-point to the world of science, especially in its direct approach of communication without explanations.

The Psychology of the Eye-witness (2017 and 2018) is a citizen science project where the visitors of the science centre could test their abilities as eye-witnesses. The test situation was an actual research project designed by the department of forensic psychology at the Åbo Akademi University. The science centre planned and built the physical test track and provided the willing audience for the researchers. Since eye-witnessing refers to crime in popular culture – television, film and literature – the visitors tend to be overwhelmingly interested in it. The research project is an offspring of the Innocence Project in the United States: 250 convicted people have been found not guilty thanks to DNA research. 75% of these wrong verdicts have been based on false identifications by the eye-witnesses. “Lies like an eye-witness”, an old Russian proverb becomes handy – and the societal importance of the citizen science project becomes very clear.

The Rat Basketball has been a popular daily ‘sports spectacle’ at Heureka for more than twenty years. Rats playing basketball actually addresses how rats learn: How they can be taught with positive conditioning to take a ball and put it through a basket. When half of the rats are taught to do this in one end of the small arena, and the other half at the other end, the rodents seem to be playing a game. This fascinating and even slightly humorous way of addressing animal learning has recently gained new dimensions of seriousness. One research project of the University of Helsinki has studied how Heureka's rats react to



Press conference at the community archaeology excavations.

different foodstuffs: boiled rice is fine, but salmon – a treat – results in much stronger brain activity. Another research project will be studying if rats could be used to help diagnose tuberculosis, just as dogs are already doing. If rats, who have a better sense of smell than dogs, could be trained to detect the illness when sniffing the samples of patients' urea, a lot of time, energy and money could be saved. Community archaeology. The Jokiniemi neolithic dwelling site is close to Heureka: just 1 km upstream the Kerava river. For

many summers Heureka has organized community archaeology projects: anybody interested in joining can become an archaeologist for a day. Since the site is the most significant Neolithic dwelling site in Southern Finland, practically every participant will be finding pieces of Neolithic pottery or even more exciting objects like arrow heads, seal bones, silicon od clay figurines. They are connecting to humanity 4.500–5.000 years ago, when hunter-fishers lived here at the prehistoric seashore.

AUTHOR'S BIOGRAPHICAL DETAILS

RAIVIS ŠIMANSONS, PhD, is a co-founder of Creative Museum. The Riga based think tank advocates for a larger awareness and recognition of museums as part of creative industries and their contribution to social cohesion and wellbeing. Raivis has worked at the Ministry of Culture in Latvia and a number of museums. From 2011 to 2017 he was member of the Academic Working Team charged with the task of conceptualising and producing the House of European History in Brussels -a project of the European Parliament. With research interests in museum politics, Raivis is a seasoned moderator of museum conferences and events.

MARINA TSEKOU works as Education Curator at the National Museum of Contemporary Art, Athens (EMST) since 2000. In 2009 she launched and has since been responsible for the programme EMST Without Borders, which includes collaborations with associations, NGOs, and different social groups. Within the frame of the EMST Without Borders she curates projects consisting of workshops, exhibitions, lectures, and educational programmes aimed at promoting inclusion and equal opportunities for different socially excluded groups. EMST Without Borders is awarded with the ICOM-CECA Best Practice Commendation 2012. In 2017 she launched the project Face Forward ...into my home, in collaboration with UNHCR and with participation by refugees and asylum-seekers in Greece. She has publications and national and international conference presentations on the topics of museum education, inclusion, methodology and good practice for different audiences.

HENRIK ZIPSANE is CEO of the Jamtli Foundation -a heritage organization in central Sweden which runs one large and three smaller museums. He is also co-Founder and senior researcher at The Nordic Centre of Heritage Learning & Creativity; a R&D organization for learning through heritage engagement. Henrik Zipsane is a guest professor in heritage learning and regional development at Linköping University and associate expert of Pascal Observatory and Glasgow University as well as associate of the European Expert Network on Culture and is contracted as an expert on culture and adult education by the European Commission and the Swedish Government. Henrik Zipsane has been a board member of Culture Action Europe and the European Commission Dialogue Platform on Access to Culture and is now deputy director of the European Museum Academy. He holds a PhD in education and history from The School of Education, Aarhus University. In recent years his research has primarily centred on issues related to the use of heritage in regional development and lifelong learning.

MARIE BRIGUGLIO is a Resident Academic at the University of Malta's Economics Department and Principal Investigator on numerous international and national research projects, including several in the domain of economics and cultural participation. Her recent work has focused on the role that political preferences play in determining voluntary cooperation by citizens. Marie returned to academia after a distinguished career in policy-making, having held senior positions in Environmental and Planning authorities, and having served on councils and boards both in Malta and within the European Union. An award-winning screenwriter/broadcaster, Marie also remains highly active in outreach projects, including as Chairperson of the President of Malta's Forum for Active Community Engagement.

ANNEMIES BROEKGARDEN, after a career in marketing & communication, set up the Dick Bruna House Foundation to find a home for the collection of the world-famous Dutch artist Dick Bruna. Her involvement in museums and education turned her into a professional in museum education. In 2008 she accepted the challenge of formulating the Rijksmuseum's educational policy, programming, and products for the museum after it reopened in 2013. Furthermore, she was tasked with building up the education department and developing an educational centre for the Rijksmuseum –the Teekenschool. From 2005-2015 Annemies was a Board member - and acted the last 6 years as President - of Hands On!, the International organisation for Children in Museums. She is also co-Founder and co-Director of the Children in Museums Award. In 2017 she was installed as international member of the Public Education Experts Committee of NAMOC, the National Art Museum of China in Beijing.

JILL COUSINS is the Director and CEO of the Hunt Museum, Ireland, where she is working on digitisation and opening up the collection to new audiences whilst positioning the Hunt Museum as the pivotal point of the cultural revival and regeneration of the city of Limerick. Formerly the Executive Director of Europeana Foundation, she built Europeana from a project idea to an operational service, attracting €8 million of funds per annum and developing world markets in education, research, and the creative industry for contributing cultural heritage institutions. Europeana is seen as the example for other largescale continental cultural heritage platforms. Jill is on the boards of CLIR and the Digital Libraries Forum and the Europeana Fashion Association and the Advisory Board of IMPACT.

SANDRO DEBONO is a Maltese curator, art historian and academic who has spearheaded and developed the concept behind MUZA, the new national community art museum and flagship project for Valletta's 2018 European Capital of Culture title. He was the director of the previous National Museum of Fine Arts run by Heritage Malta for the past decade and has also sat on various jury committees and coordinated for scientific committees. These include the working group for cultural events for the EU Maltese Presidency of the Council of the EU (2015-2017), the working group and jury committees for the Maltese Venice Biennale project (2017) and the major contemporary art exhibition for Valletta 2018 European Capital of Culture (2016). He has published extensively in journals and edited publications on museum related subjects and collaborates with local and international museum institutions. His latest major exhibition project has been Malta: Land of Sea at BOZAR Centre of Fine Arts (Brussels).

MIKKO MYLLYKOSKI is the Experience Director of Heureka, the Finnish Science Centre. Mikko is a historian by training and has worked in science engagement since 1990. As Experience Director he is responsible for exhibitions, events, education and the planetarium of Heureka (est. 1989). Heureka's exhibitions travel worldwide and they've been seen by more than 26 million people in 25 countries on four continents. Mikko chairs the programme committee of ECSITE; Europe's largest annual conference on science engagement, since 2015. He also chaired the Finnish Association for Science Editors and Journalists in 2014-16, and Società Dante Alighieri, comitato di Helsinki, in 2008-12. He received the State Prize for Information in 1997 for the exhibition project "Nordic Explorers", which toured Europe in 1996-98. He has published books and articles about history, museology, and science communication.

RAGNAR SIIL is a Founder and Managing Partner of Creativity Lab; a cultural policy and creative industries think-tank and consultancy based in Estonia and Latvia. He is a strategy adviser for governments, cultural organisations, and creative enterprises, and a lecturer and researcher at Estonian Business School, where he is undertaking his doctoral studies in creative clusters management. Ragnar is a Director of the board at Cultural Policy Designers Network, a European network of independent cultural advisers and experts. Previously, Ragnar has held positions of Estonian Undersecretary of Arts, Chairman of the EU Expert Group on Cultural and Creative Sectors, and Key Expert at the EU-Eastern Partnership Culture and Creativity Programme. Ragnar has been a strategic advisor for dozens of Estonian museums, including Estonian History Museum, The Art Museum of Estonia, and Estonian Open Air Museum, and is currently working with consultancy projects in Malta, Israel, Portugal, Moldova and Georgia.

BIBLIOGRAPHY

MARIE BRIGUGLIO

- Blanchflower, D. G. (2008). *International evidence on well-being*. (Discussion Papers No. 3354). Bonn, Germany: Institute for the Study of Labor (IZA).
- Briguglio, M. (2016). *Humans behave!*
Retrieved from <https://outreach.stakeholderforum.org/index.php/previous-editions/cop-21-paris/edition-5-business-investment-and-innovation/11950-humans-behave>
- Briguglio, M. (2017a). *A human economy*.
Retrieved from <http://theshiftnews.com/2017/11/10/a-human-economy/>
- Briguglio, M. (2018). Social wellbeing: An agenda for economic research in Malta. In A. Azzopardi, R. Falzon & S. Vella (Eds.), *Perspectives on social wellbeing: A reader for contemporary issues* (pp. 1-14). Msida, Malta: University of Malta.
- Briguglio, M. (2019). Economics for social policy. In S. Vella & E. Galea-Curmi (Eds.), *Social Policy in Malta* [In Press].
- Briguglio, M. & Bonello, S. (2018). *No man's land: People, place and pollution*. B'kara, Malta: Kite Group.
- Briguglio, M., Camilleri, G., & Vella, M. (2018). Culture and Wellbeing. In *Valletta 2018 Sharing the Legacy*, 25 October 2018, Valletta Malta. Retrieved from <http://conference.valletta2018.org/assets/documents/Sharing-the-Legacy-programme-web.pdf>
- Briguglio, M. (2015). Towards research on wellbeing in Malta. In President's Foundation for the Wellbeing of Society and The Department of Economics, University of Malta (Ed.), *The determinants of wellbeing, insights from research and implications for Malta* (pp. 52-61). President's Palace, San Anton, Attard, Malta: The President's Foundation for the Wellbeing of Society, Dept. Of Economics of the University of Malta. Retrieved from: http://paws.org.mt/wp-content/themes/paws/loadfile/Web_Economics_and_Wellbeing_report_3.0.pdf;
- Briguglio, M. (2017b). Cultural participation: Small population - big variation. In Arts Council Malta (Ed.), *Perspectives of cultural participation in Malta* (pp. 11-30). Birkirkara, Malta.: Arts Council Malta. Retrieved from <https://www.artscouncilmalta.org/files/uploads/misc/Perspectives%20on%20Cultural%20Participation%20in%20Malta%20-%20online.pdf>;
- Briguglio, M., & Spiteri, J. (2018). Behavioural economics and small states: A focus on social preferences. In L. Briguglio (Ed.), *Handbook of small states: Economics social and environmental issues* (pp. 363-385). Abingdon, UK: Routledge. Retrieved from <https://www.routledge.com/Handbook-of-Small-States-Economic-Social-and-Environmental-Issues/Briguglio/p/book/9781857439281>
- Briguglio, M., & Sultana, A. (2018). Man cannot live by bread alone: Cultural participation and life-satisfaction in Malta. *Journal of Mediterranean Studies*, [Special Issue] Capitalizing on Culture?: *Malta and the European Capital of Culture*, 10000(1), 15-36. Retrieved from <https://muse.jhu.edu/issue/38511>

- Easterlin, R. (1974). Does economic growth improve the human lot? Some empirical evidence. In R. David, & R. Reder (Eds.), *Nations and households in economic growth: Essays in honor of Moses Abramovitz* (pp. 90-126). New York, NY: Academic Press.
- European Commission. (2018). *What is 'Beyond GDP' initiative?* Retrieved from http://ec.europa.eu/environment/beyond_gdp/index_en.html
- Frey, B. S. (2008). *Happiness: A revolution in economics*. Cambridge, MA & London, UK: MIT Press.
- Fujiwara, D. (2013). *Museums and happiness: The value of participating in museums and the arts*. Retrieved from http://happymuseumproject.org/wp-content/uploads/2013/04/Museums_and_happiness_DFujiwara_April2013.pdf
- Fujiwara, D., & Campbell, R. (2011). *Valuation techniques for social cost-benefit analysis: Stated preference, revealed preference and subjective well-being approaches, a discussion of the current issues*. London: Department for Work and Pensions [UK]. Retrieved from https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/209107/greenbook_valuationtechniques.pdf;
- Haynes, L., Service, O., Goldacre, B., & Torgerson, D. (2012). *Test, learn, adapt: Developing public policy with randomised controlled trials*. (Technical Report). London: Cabinet Office, UK (Cabinet Office Behavioural Insights Team, UK).
- Heritage Malta. (2019). *Taste history*. Retrieved from <http://tastehistory.org/>
- Kahneman, D., & Krueger, A. B. (2006). Developments in the measurements of subjective well-being. *Journal of Economic Perspectives*, 20(1), 2-24. doi:10.1257/089533006776526030.
- Matrix Knowledge Group. (2010). *Understanding the drivers of engagement in culture and sport*. (Technical Report). London: Department for Digital, Culture, Media & Sport (CASE The Culture and Sports Evidence programme).
- Moncada, S., Spiteri, J., & Briguglio, M. (2018). Environmental economics: Special considerations for small states. In L. Briguglio (Ed.), *Handbook of small states: Economics social and environmental issues* (pp. 493-516). Abingdon, UK: Routledge. Retrieved from <https://www.routledge.com/Handbook-of-Small-States-Economic-Social-and-Environmental-Issues/Briguglio/p/book/9781857439281>
- Museum of Broken Relationship. (2019). *Museum of broken relationships*. Retrieved from <https://brokenships.com/>
- NEMO (Network of European Museum Organisations). (2018). *Nemo – 26ème conférence annuelle*. Retrieved from <http://msw.be/agenda/nemo-network-of-european-museum-organisations-26eme-conference-annuelle/>
- NEMO. (2019a). *Economic value*. Retrieved from <https://www.ne-mo.org/our-aims/economic-value.html#>
- NEMO. (2019b). *Economic value*. Retrieved from <https://www.ne-mo.org/our-aims/educational-value.html>

- New Economics Foundation. (2008). *Five ways to wellbeing: The evidence*. Retrieved from <https://neweconomics.org/2008/10/five-ways-to-wellbeing-the-evidence>
- OECD. (2019). *Measuring well-being and progress: Well-being research*. Retrieved from <http://www.oecd.org/statistics/measuring-well-being-and-progress.htm>
- Smith, A. (1776). *An inquiry into the nature and causes of wealth of nations* [1979 reprint ed.]. Oxford: Oxford Clarendon Press.
- Thaler, R. H. (2016). *Misbehaving: The making of behavioral economics*. New York, NY: W. W. Norton & Company.
- Walker, C. & Scott-Melnyk, S. (2002). *Reggae to Rachmaninoff: How and why people participate in arts and culture*. Retrieved from <https://www.urban.org/sites/default/files/publication/60286/310595-Reggae-to-Rachmaninoff.PDF>

HENRIK ZIPSANE

- Hildebrand, B. (2017). *Reinventing Europeans through History, Art and Cultural Learning – Synthesis Report on the Learning Needs of Refugees in Greece, Italy, Norway, Slovenia and Sweden*. the Nordic Center of Heritage Learning & Creativity with Euracademy, Provincia di Livorno Sviluppato, The Greek Forum for Refugees, University College of Southeast Norway, Izobrazevalni Center Geoss d.o.o. and Jamtli Foundation. Östersund.
- Löfstrand, P. &. (2007, July). *Does role-playing the situation of a refugee affect racism?* Barcelona, Spain: ISPP.
- O'Neill, M. (2007, October). Kelvingrove: Telling Stories in a Treasured Old/New Museum. *Curator*.
- O'Neill, M. (2017, May). Museums, a Place for Active Citizenship. *EPALE blog*. Retrieved from <https://ec.europa.eu/epale/en/blog/museums-place-active-citizenship>
- Zipsane, H. (2016). Investing in Intercultural Dialogue at Jamtli. *ENCATC MAG(104)*. Brussels, Belgium.
- Zipsane, H. (2017, December 18). Somebody should make the first move! Intercultural dialogue at Jamtli Museum. *ENTAC SCHOLAR*. Brussels, Belgium.

SANDRO DEBONO

- Debono, S. (2014). MUŻA – Rethinking National Art Museums and the Values of Community Curation'. *Malta Review of Educational Research*, 8(2), 312-320.
- Debono, S. (2015, March 22). Should Access to Cultural Heritage and Creative Expression become a Constitutional Right? *The Sunday Times of Malta*.

Debono, S. (2016). MUŻA – A Case for Rethinking National Museums and Cultural Spaces' in Cultural Mapping – Debating Spaces and Places., *Proceedings of the Second Annual Valletta 2018 International Conference on Cultural Relations in Europe and the Mediterranean*. Foundation de Malte.

Debono, S. (2016, May 27). The Museum of the Future. *Sunday Times of Malta*.

Debono, S. (2017). MUŻA – Participative Museum Experiences and *Adult Education*. *Adult Education, Museums and Art Galleries - Animating Social, Cultural and Institutional Change*. Sense Publishers.

MARINA TSEKOU

Lévinas, E. (1960). *Totality and Infinity*. Trans. Alphonso Lingis, Duquesne University Press. Pittsburgh, PA. For more information about the project: www.faceforward.gr.

RAIVIS SIMANSONS

Blankenburg, N. &. (n.d.). Cities, Museums and Soft Power. *American Alliance of Museums*. Rowman & Littlefield. Retrieved from <https://rowman.com/ISBN/9781941963036/Cities-Museums-and-Soft-Power>

Merritt, E. (2018, December 5). Turning Geo Spatial Museum Data into a Soft Power Evaluation Tool. *Center for the Future of Museums Blog*. American Alliance of Museums. Retrieved from <https://www.aam-us.org/2018/12/05/turning-geo-spatial-museum-data-into-a-soft-power-evaluation-tool>

Simansone, I. Z. (2018). Report. (C. Bailey, Ed.) NEMO Working Group Museums and Creative Industries. Retrieved from http://www.creativemuseum.lv/files/bundleNewsPost/734/nemo_report_2018.pdf

RAGNAR SIIL

Amabile, T. M. (1996, October). Assessing the Work Environment for Creativity. *The Academy of Management Journal*, 39(5), 1154-1184.

Cirera, X. M. (2017). *The Innovation Paradox: Developing-Country Capabilities and the Unrealized Promise of Technological Catch-up*. World Bank

NEMO Working Group Museums and Creative Industries. (2017). *Museums and Creative Industries: Mapping Cooperation*. Latvia, Riga.

Sacco, P. L. (n.d.). *Heritage 3.0 New Challenges and Opportunities*. Harvard University: ILUM University, Milan. Retrieved from https://www.kul.ee/sites/kulminn/files/pier_luigi_sacco.pdf

Working Group Museums and Creative Industries. (2019). Retrieved from Network of European Museum Organisations: <https://www.ne-mo.org/about-us/working-groups/working-group-museums-and-creative-industries.html>

IMAGE CREDITS

P 3 - 10

Steve Bonello

P 12 - 17

Fabienne Diergardt

P 18 - 20

Sandro Debono

P 21 - 24

pic 1: John Lewis Marshall

pic 2: Nadine Maas

P 24 - 29

pic 1: Nektarios Pogkas

pic 2: Thekla Malamou

pic 3: Nektarios Pogkas

P 32 - 38

pic 1: Limerick 2030

pic 2: Hunt Museum

pic 3: Hunt Museum

Pic 4: GilPe; Creative Commons Attribution-Share Alike 4.0 International

P 39 - 42

Ragnar Siil

P 43 - 46

Mikko Myllykoski

PUBLICATION CREDITS



Network of European
Museum Organisations

AUTHORS

**MARIE BRIGUGLIO
ANNEMIES BROEKGARDEN
JILL COUSINS
SANDRO DEBONO
MIKKO MYLLYKOSKI
RAGNAR SIIL
RAIVIS SIMANSONS
MARINA TSEKOU
HENRIK ZIPSANE**

EDITOR

**NEMO - The Network of European Museum Organisations
Taubenstraße 1
10117 Berlin
Germany**

EDITED BY

**JULIA PAGEL
MAREEN MAAB
ELISABETH ROSENBERG**

WITH SUPPORT FROM



Die Beauftragte der Bundesregierung
für Kultur und Medien



Co-funded by the
Creative Europe Programme
of the European Union

GRAPHIC DESIGN

**LUCY ROSS
WWW.SPARELUCY.COM**

PRINTED BY

Druckerei Conrad

ISBN

978-3-9819866-3-1



Network of European
Museum Organisations

www.ne-mo.org