MUSEUMS AND CREATIVE INDUSTRIES

IN PROGRESS

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CREATIVE
MUSEUM

Progress report

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PART I

INTRODUCTION

Why?

The think tank Creative Museum has been coordinating the working group Museums and Creative Industries within Network of European Museum Organizations (NEMO) since 2014. Before that we spent two years monitoring and mapping the landscape of cooperation between museums and creative industries in Latvia focusing on museums as a virtually unrecognised but surprisingly effective resource for developing products and services with high added value.

How?

In 2015 we began developing a methodology for measuring the synergy which resulted when museums and the creative industries work together to develop new products and services. The aim was to highlight museums as an important support base for creative industries and, at their best, creative industries in their own right. As part of this assignment, in 2015 we published report 'Museums and Creative Industries: Mapping Cooperation', in which we evaluated the cooperation among museums and makers in Latvia. In 2016 further national scale surveys were conducted in Iceland and Poland, in order to get the first broader international overview. In 2017 a Europe-wide survey was instigated amongst NEMO (Network of European Museum Organisations) member organisations concerning cooperation with creative industries in developing museum products and services.

Added value

Creative Europe, a framework programme of the European Commission, currently provides a unique opportunity to bring to the fore and highlight potential in stimulating creative businesses, thus contributing to growth and jobs – a particular target within Europe 2020, the EU's agenda for growth and jobs for the current decade. This study gives a 'snapshot' of what is happening in terms of creative application of museum collections and other resources for producing services and products, and points to the rich opportunities that cooperation between cultural and creative sector in Europe can bring for the future.

Aims and challenges

To raise the profile of museums in the context of creative economies

To learn more about cooperation between museums and creative industries: what is happening, where, and how?

To demonstrate the benefits of cooperation among cultural and creative industries for the policy makers

To stimulate future cooperation among museums and creative industries

To support objectives of Creative Europe

What's next?

Think tank Creative Museum will continue mapping innovative practice at the junction of creative industries and museums in order to equip NEMO, as the European museum umbrella organization, with better arguments by which it can advocate the advantages of museums and the creative industries working together.

MUSEUMS AND CREATIVE INDUSTRIES. WHAT IS IT ALL ABOUT?

While some people may still believe that museums and the creative industries have little in common, we have been able to highlight how varied and valuable the interchange between the sectors has been, and demonstrated the beginnings of a change of attitude in the very idea of brining museums and the creative industries together.

On the other side of the equation, we see increasing interest among makers and agents of creative industries themselves in museums as a rich resource for developing products and services with high added value.

After all - while it may sound novel for some - fostering the co-operation with the creative industries forms part of the raison d'être of a modern museum. To put it simply, by working together, museums and the creative industries create products and service that speak to audiences in a language they easily understand.

Why is it important to us – the NEMO working group Museums and Creative Industries?

Because:

It is imperative for a museum sector in the 21th century to build competence not only in traditional areas of museum work such as collections and communications, but also in its economic value – one of the four core values underpinning NEMO's work.

Museums should become and be treated as equal players within the cultural and creative economies.

Innovation and creativity in museums should serve as a driving force in reaching out to new audiences and simultaneously become a tool of constant modernization. The Creative Europe programme offers to raise its profile in the field of creative economies as part of the global Europe 2020 vision. This thinking is mirrored in the cultural policies at national level too, to name Creative Latvia as an example. Thus at European and national levels there is a chance to lobby for government support for museum interests in this area.

It is heartening to witness, in recent years, more and more outstanding examples of cooperation among museums and various kinds of makers, authors, artists – the creative sector as such, which is strengthening the bond between museums and creative industries and proves the importance of museums in generating further economic and social cohesion.

And there is much more to be learned and discovered in view to how museum resources can be used to create products and services with high added and social innovation value. It is with this end in mind that the NEMO working group on Museums and the Creative Industries has produced this aggregate report.

WHY CO-OPERATE?

Raivis Sīmansons,
Creative Museum, Latvia

Why museum?

Any museum stands as a manifesto against short-term thinking and the need to keep a long-term perspective. In a world dominated by the whims of the moment, the museum's task is to go on the offensive against shallow forgetfulness by telling exciting stories from the past and helping to shape the future.

Added value

We speak of added value in the context of economy, and with good reason: museums and creative industries keep revealing new horizons for cooperation. But we must recognise that such benefits might not be immediate; they can take time to manifest and require museums to work to the highest standards of service and product design. As museums become more popular, their economic return also increases.

Challenges

While museums have a duty to preserve their collections in perpetuity, they cannot afford to be backward looking. They must keep up with the times, meet modern expectations, gain popularity, but not be overwhelmed by it.

PART II

QUANTITATIVE SURVEY OF MUSEUMS: AUDIENCES, COLLECTIONS, COOPERATION

NATIONAL REPORTS

Studies in the field of creative industries have long been widely used and regularly performed in EU countries. Most often these studies focus on identifying the economic contribution of creative industries to national economies, for example, in the UK where such reports focus on the number of companies and employees, turnover, contribution to GDP, etc. These are mostly statistical studies on the economic reward of creative industries, less focusing on the mechanisms and ways how exactly the creative industries are "functioning" and what factors determine their success or failure.

One of the important key words in the development of creative industries is "synergy" – where working together results in something greater than the sum of its parts. Thus co-operation is considered as one of the most important factors for the development of the creative industries.

In this context, museums are a relatively understudied field.

This can be explained partly by the fact that not all countries consider museums as part of creative industries, arguing that museums are not a "real" business sector, as such are not oriented to increase turnover and / or profit. Even if this thesis is accepted, museums nevertheless provide an important contribution to the economic development of creative industries.

This they do by ensuring the availability of their collections, and contributing to the development of products and services in the field of creative industries that comprises fashion, souvenirs, entertainment, etc.

With a nod to actor-network theory (ANT), museums can be considered as as networks, ones which involve the objects held in their collections, the people involved in the creation and daily operation of museums, as well as of underlying ideas and ideologies that have motivated the formation and governance of the current shape, configuration and interpretations of collections stored in museums.

We suggest that the characteristics of those networks have important implications for the ability and patterns of cooperation between museums and creative industries.

Creative Museum explicitly applied ANT in the Latvian national museum survey Museums and Creative Industries: Mapping Cooperation, which contained both quantitative and qualitative part with in-depth interviews.

In this aggregate report of 3 national and the overall EU survey, although departing from ANT, we nevertheless present the shortened version of these reports with quantitative data only.

LATVIA

In order to obtain a general overview of the approaches (strategies) of museums for development planning and management, a quantitative survey among the largest museums in Latvia was carried out at the initial stage of the study. In the questionnaire, representatives of museums were asked to provide an assessment of the engagement and development of their audience, the availability of museums' collection, as well as the cooperation of museums with creative professionals outside the museums' personnel. The obtained information allowed the further development of the most appropriate methodology.

Overall, 41 museums were invited to participate in the survey, including the biggest institutions and those with a regional remit. Twenty four museums completed and returned the questionnaire. Taking into consideration the number of museums in the sample, the results are presented in absolute figures, not in percentage terms. It should be noted that the findings provided in this section may not apply to every individual museum, but they give a sense of the development policies generally across the whole sector.

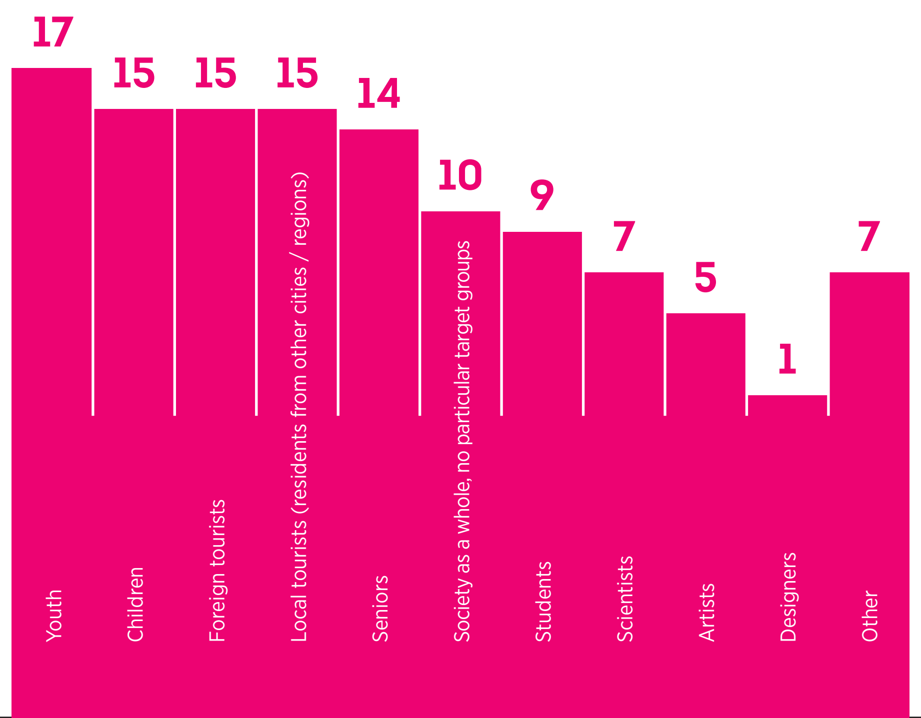
Engagement and Development of Museum Audiences

Key target groups of museums

Museums consider young people (**17 of 24** museums), children (**15 of 24**), tourists (**15 of 24**) and seniors (**14 of 24**) as the most important target groups. Relatively often – **10 of 24** cases – as an important target group museums mention society as a whole, not dividing it into separate, more detailed target groups. Artists and designers as an important target group are identified by **6 of 24** museums.

Figure 1.
"Which do you think are currently the main target groups of your museum?"

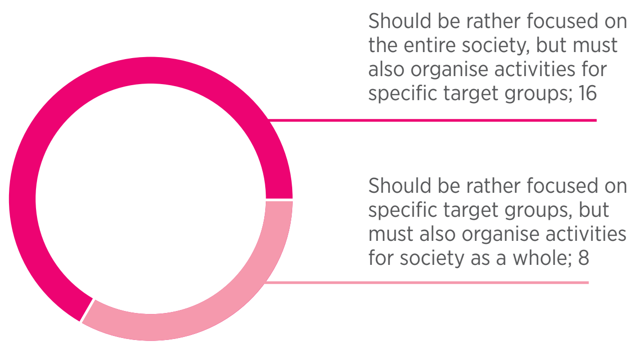
(count; n=24)



Although most of the surveyed museums identify their specific important target groups, still **16 of 24** museums assess that their activities must be directed to the general public, whilst they must also organise activities for specific target groups; and only **8 of 24** museums believe that they should focus on specific target groups, but must organise activities for the general public too.

Figure 2.
"In your opinion, the museum in its activities should be more focused on society as a whole or specific target groups? Select the answer that most reflects your opinion"

(count; n=24)

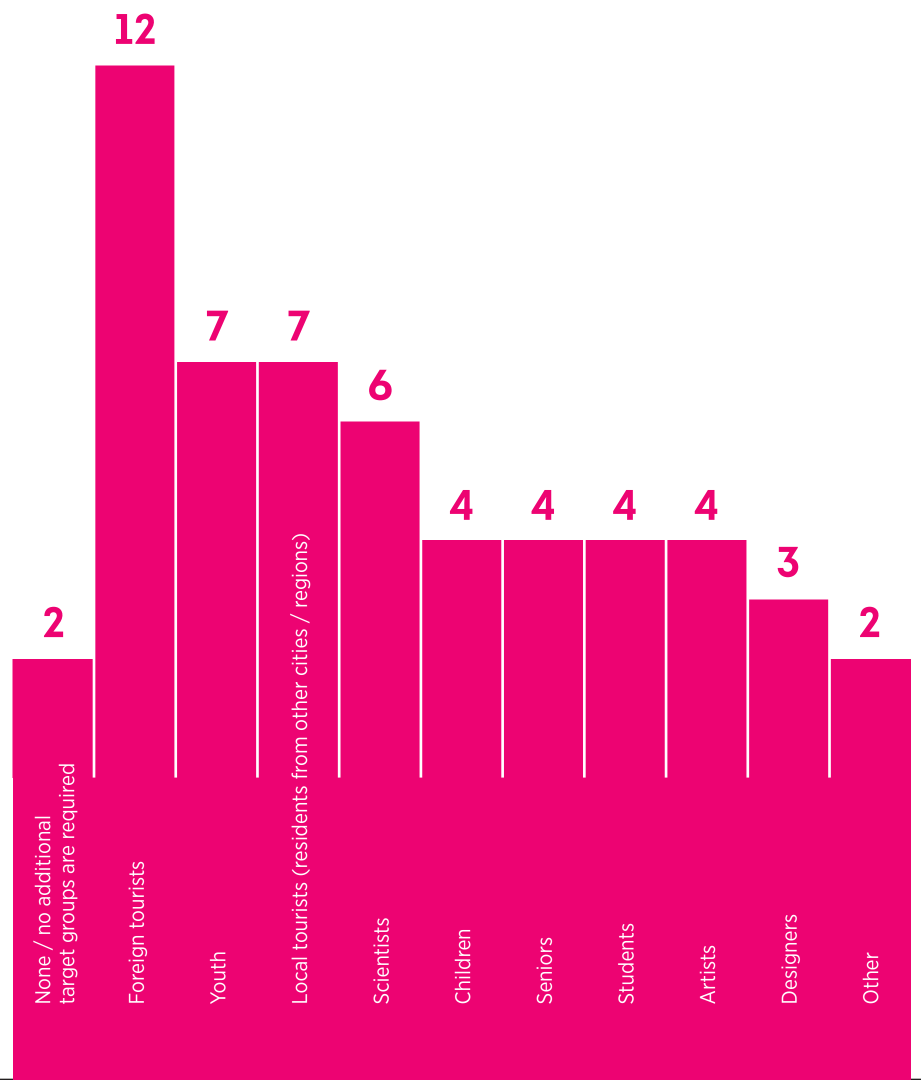


Target groups museums willing to engage in the next 3-5 years

Foreign tourists are the main target group of museums (**12 of 24**), which they would like to expand over the next 3-5 years. **7 of 24** museums are additionally willing to attract local tourists, and as many museums identify young people as a target group to attract. It should be noted that artists and designers are seen by **7 out of 24** museums as a key target group. Only **2 of 24** museums indicated that they do not need any additional target groups, which suggests that museums are open to the expansion of audience both quantitatively, and qualitatively.

Figure 3.
"Which target groups would you like to attract in addition during the next 3-5 years?"

(count; n=24)

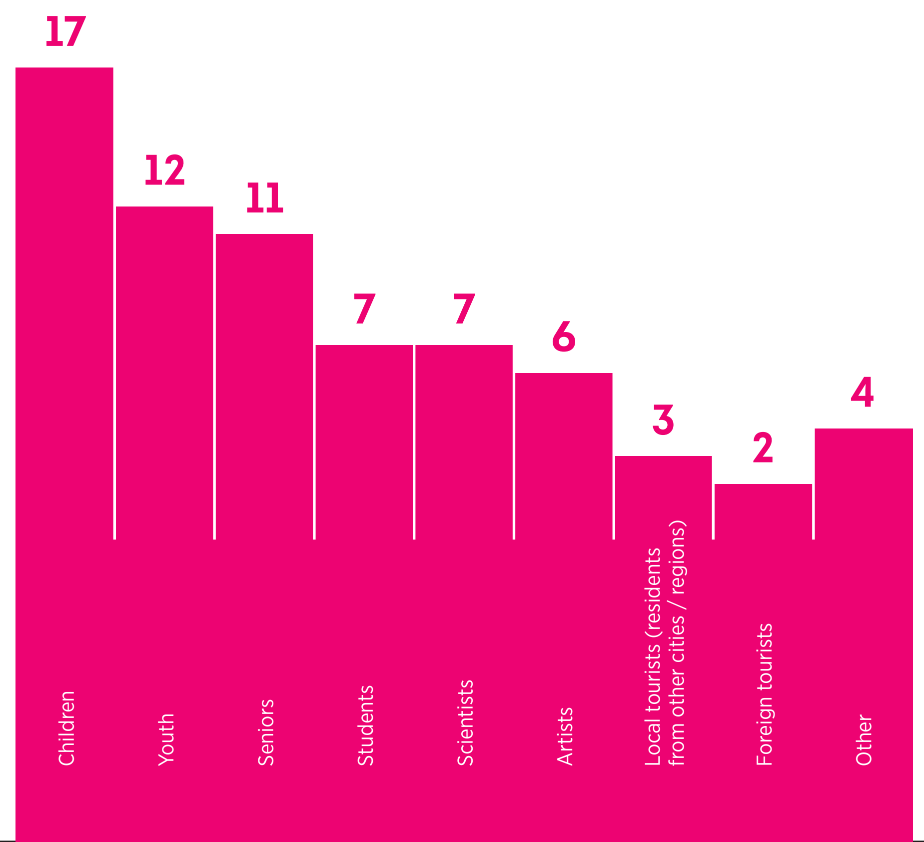


Specific audience in 2014

In 2014, **17 of 24** museums organised activities specifically for children, **12 of 24** for young people, and **11 of 24** for seniors. Given the recognised importance of these audiences to the museums, it is perhaps not surprising to find that they create development opportunities specifically for them. Interesting fact – although museums frequently identified foreign tourists as an additional audience to attract, only **2 of 24** museums indicated that they have implemented specific activities for this target group in the last year.

Figure 4.
"Talking about the museum's activities in 2014 - for which target groups has your museum organised particular / specific activities (activities designed only for a specific target group, not for the general public)?"

(count; n=24)

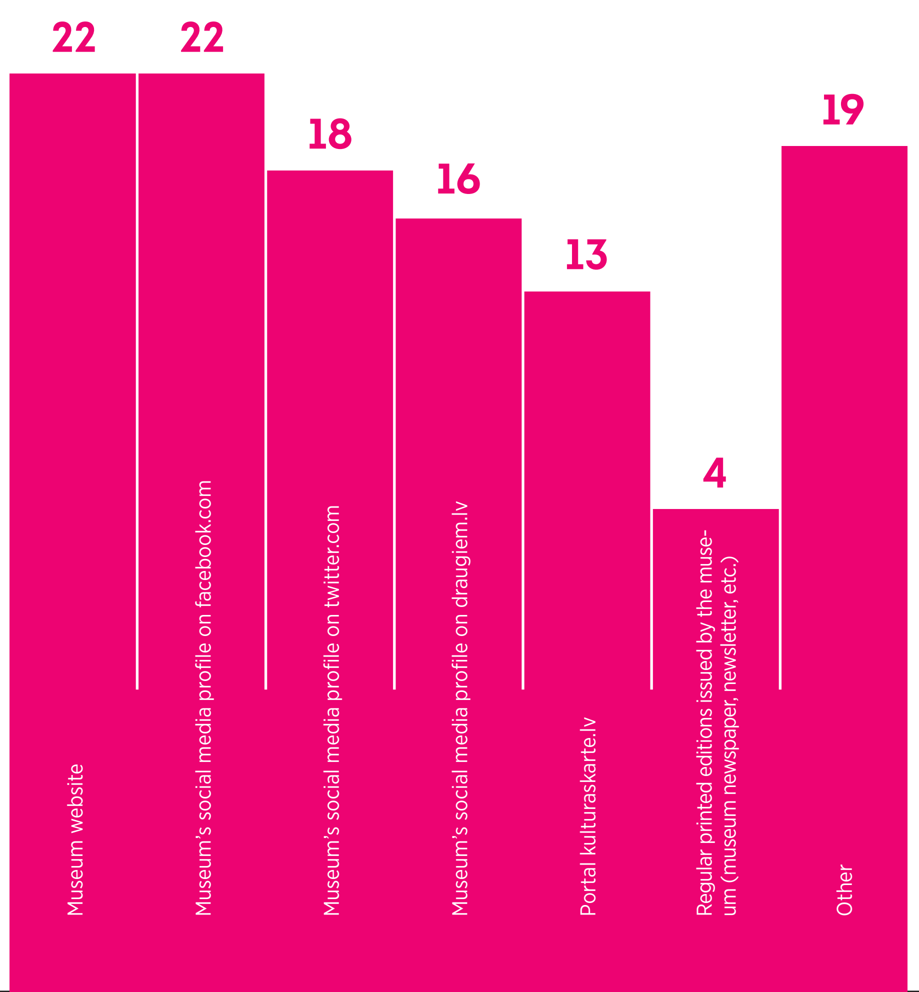


Communication channels for informing and involving museums' audience

For raising audience awareness and involvement, museums actively use their websites (**22 of 24**) and profiles in the social network facebook.com (**22 of 24**). Explicitly often – **18 of 24** – museums also use profiles in the social network twitter.com. A popular information channel is also the local social portal draugiem.lv (**16 of 24**). Printed materials and publications are used only by **4 of 24** museums. At the same time, it should be emphasised that museums are also using various other channels of communication – email messages, information in the mass media, paid advertisements in the media, regional media, etc.

Figure 5.
"Select any of the below-mentioned communication channels used by your museum for informing and engagement of audience"

(count; n=24)



Researching museums' audience

Five of 24 museums indicated that they do not carry out study activities of their audience – nor do they organise surveys nor focus group discussions. **Three** museums do that several times a year and **8** once a year. Other **8** museums – less than once a year. Museums provide diverse and varied study topics and programmes. Socio-demographic data about visitors, assessment for quality of services, availability of information, ticket prices, etc. have been analysed. In general, it could be observed that while the wants and expectations of visitors gathered through audience surveys, these do not influence future programming and the choice of study topics, or changes to meet audience needs.

Figure 6.
"How often does your museum perform visitor polls or organise focus group discussions with its visitors?"

(count; n=24)

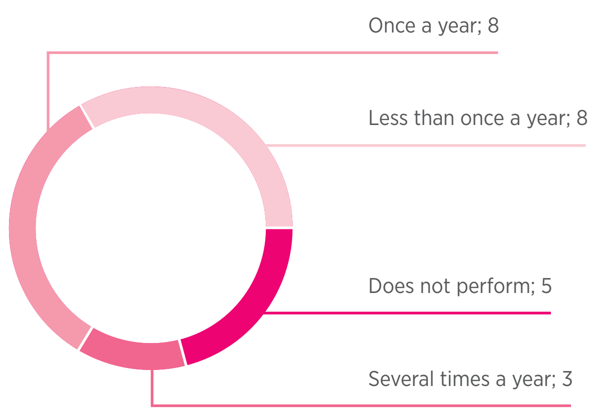


Table 1.
Audience research topics (answers given by museums)

- Quality of services provided.
- Range of services, information sources.
- Visitor's origin, wants regarding museum exhibitions, satisfaction survey.
- What current services are being used, how often, what services visitors would like to receive, where they obtain information about museums.
- Do people visit museums, how often, what current services are being used, what services they would like to receive, what hinders them from visiting museums, where they obtain information about museums, etc.

- The demographic characteristics of visitors, satisfaction with the services provided by the museum.
- In polls we are mainly interested in the museum visitor's origin country, and how information is obtained about our museum.
- Opening times, range of services, prices, how visitors learnt about us.
- Desirable activities / events at the museum. How visitors evaluate current exhibitions.
- Target audience: teachers and pupils – feedback on the offered educational programs.

- Frequency of visiting the museum and wanted activities and content. Opinion on what they've seen.
- Evaluation of products offered by the museum.
- On-going evaluation of visitor books.
- Quality of services, desires, comprehension, accessibility.
- Availability of services; compliance of content of services with interests; attainability of information.

- Reasons for visiting / not visiting the museum; news channels used by visitors.
- The museum's permanent exhibition and necessary improvements, assessment of campaign European Night of Museums along with recommendations for future events.
- Offer of the museum, opening times and preferences.
- Range of services according to the target audience. The museum's role in society.

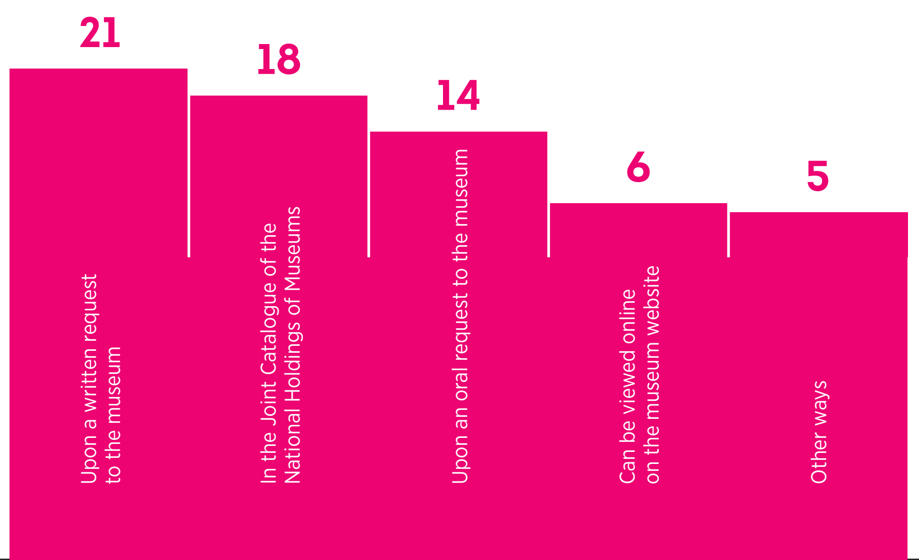
Availability of Museum Collections

Forms in which the museum collection is available

Upon written request, the collections of **21 out of 24** museums are available for those interested (for example, artists, designers, architects, students, etc.) and for **18 of 24** museums it is also available through the Joint Catalogue of the National Holdings of Museums. **Fourteen of 24** museums ensure the availability of their collection upon verbal request. Only **6 of 24** collections are available in digital format on the website of the museums.

Figure 7.
"In which of the following ways can interested persons (such as artists, designers, architects, students, etc.) look at your museum collection (which is not available to the public on a daily basis)?"

(count; n=24)



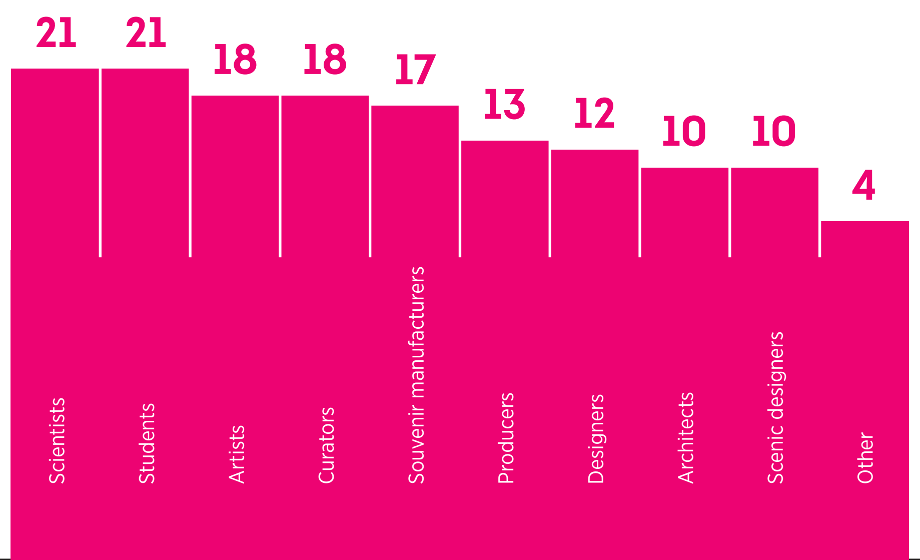
Fourteen of 24 museums assessed that there is not more than 10% of their collection available to the public in the museum, **2** museums assessed that 30% of the collection is available for the public, but **8** museums could not provide a specific assessment. Also **14 out of 24** museums assessed that up to 20% of their collection is available in digital format, with the same number providing 50% of their collection upon special request. **Seven of 24** museums assessed that, in general, not more than 10% of their collection is digitalized, **6 of 24** – 10%-20%, but **3 of 24** – more.

Audience for which museums' collection could be useful

Twenty-one of 24 museums assess that their collection (that is not available to the public on a daily basis) could be useful for scientists and students, **18 of 24** – for artists and curators, **17 of 24** – for souvenir manufacturers. Less frequently, but still relatively often, museums indicate that their collection could be useful for producers, designers, architects and stage designers.

Figure 8.
"What audience do you think your museum's collection (which is not available to the public on a daily basis) could be useful to?"

(count; n=24)



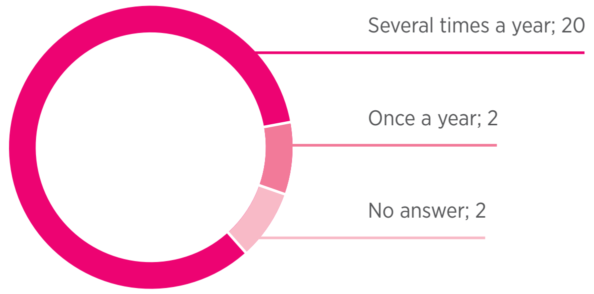
Museum Cooperation with Representatives of Creative Industries

Frequency of cooperation with creative professionals

Twenty of 24 museums affirm that they cooperate with creative professionals who do not work daily in the museum (preparing exhibitions, expositions, print materials of the museum, souvenirs, or so on) several times a year, but **2** museums indicated that only once a year.

Figure 9.
"How often does your museum cooperate (preparation of exhibitions, museum's printed materials, souvenirs, etc.) with representatives of creative professions who do not work in your museum on a daily basis (service contracts, freelancers, etc.)?"

(count; n=24)

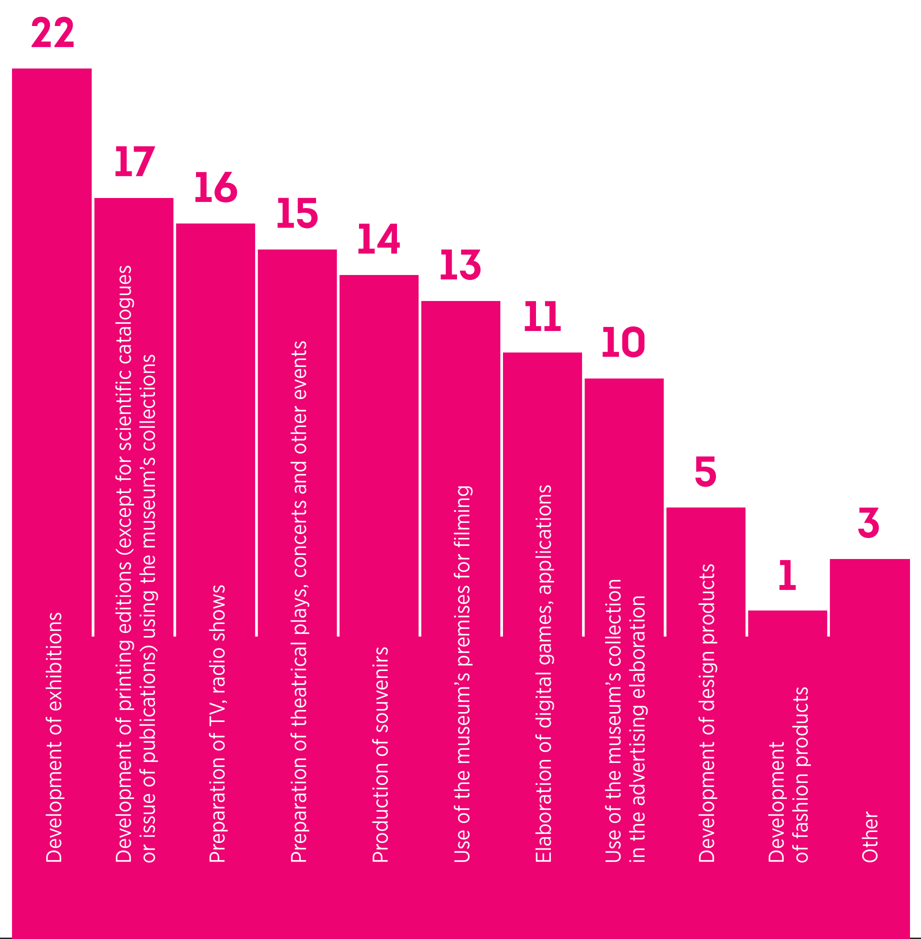


Forms of cooperation with creative professionals

All 22 of those museums that cooperate with creative professionals have done so for the preparation of exhibitions. **Seventeen of 22** museums cooperated for creating printing materials connected with the collection. **16 of 22** museums together with creative professionals created TV and / or radio broadcasts, and **15 of 22** theatre performances and concerts. Also, museums often cooperated with creative professionals for the manufacturing souvenirs, creating digital games, and applications. Museums also provided premises for filming advertisements or ensured the availability of the museum collection for creating advertisements.

Figure 10.
"What kind of cooperation has your museum had with representatives of creative professions over the last three years?"

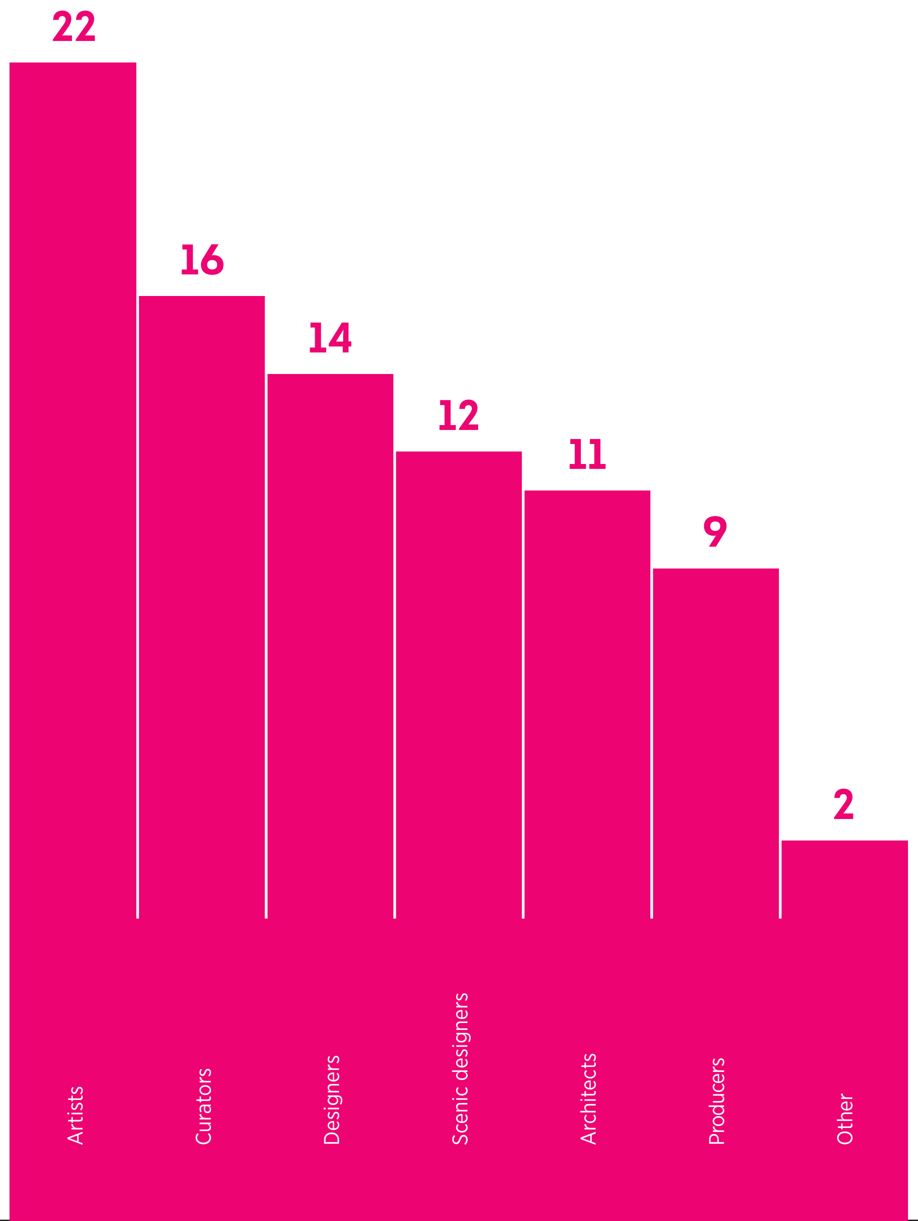
(count; n=22 (those who have had cooperation))



Creative professionals with whom museums cooperate

All museums have cooperated with artists during the last three years, **16 of 22** with curators, and **14 of 22** with designers. **Twelve of 22** have been engaged in collaboration with stage designers, **11** with architects, and **9** have cooperated with producers. **Two** museums indicate that they cooperated with photographers and directors.

Figure 11.
"Representatives of which creative professions has your museum cooperated with over the last three years?"
(count; n=22 (those who have had cooperation))

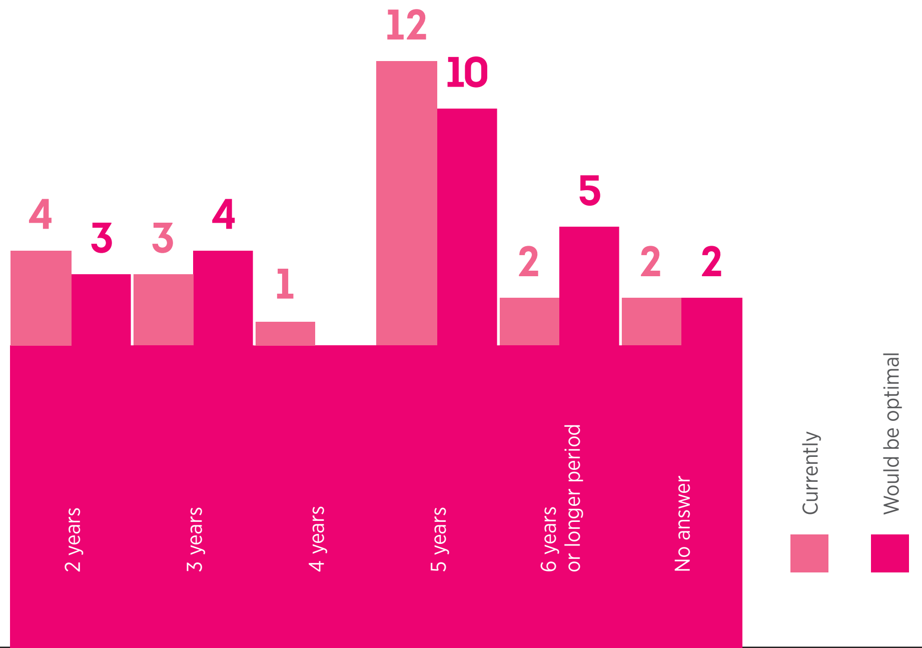


Museum Development Planning

Development planning period

Twelve of 24 museums plan their development for a 5-year period, **2 of 24** for 6 or more years. **Four of 24** museums acknowledge that they plan their development only one year ahead. Overall, museums recognised that development planning was essential. Ten of 24 museums believe the optimal planning period would be 5 years. **5** for a longer period, and **7** for a shorter period (including **3 of 24** museums that believe development should be planned only for next year).

Figure 12.
"In terms of the museum's development – for which period of time do you usually plan the museum's development activities?"; "For which period of time do you think it would be better to plan the museum's development activities?"
(count; n=24)

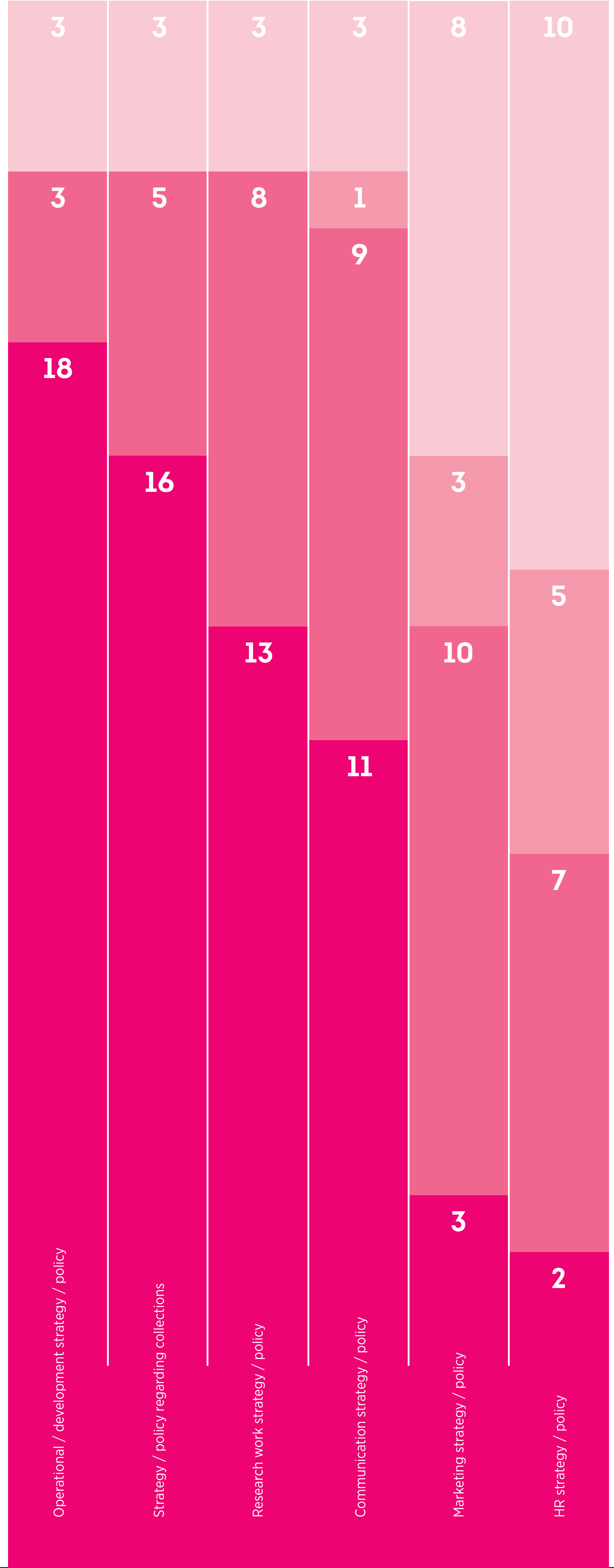


Development planning documents in museums

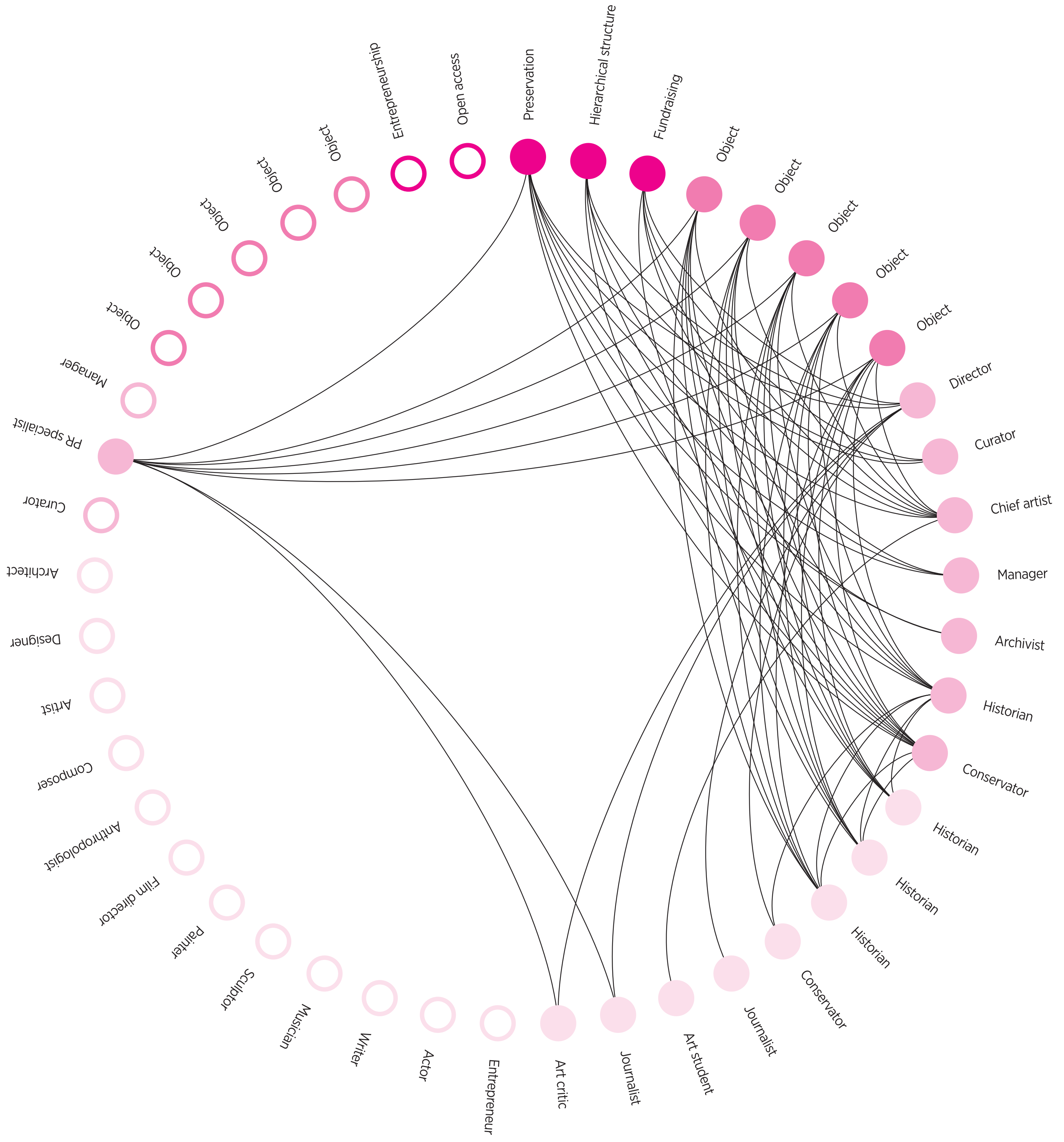
Eighteen of 24 museums indicate that they have developed an operational / development strategy as a separate document, **16 of 24** a collection strategy / policy. About **half of 24** museums have also developed a communication strategy and research work strategy as separate documents. The rest of the development planning documents (marketing strategy, human resource strategy) have been developed as part of another document.

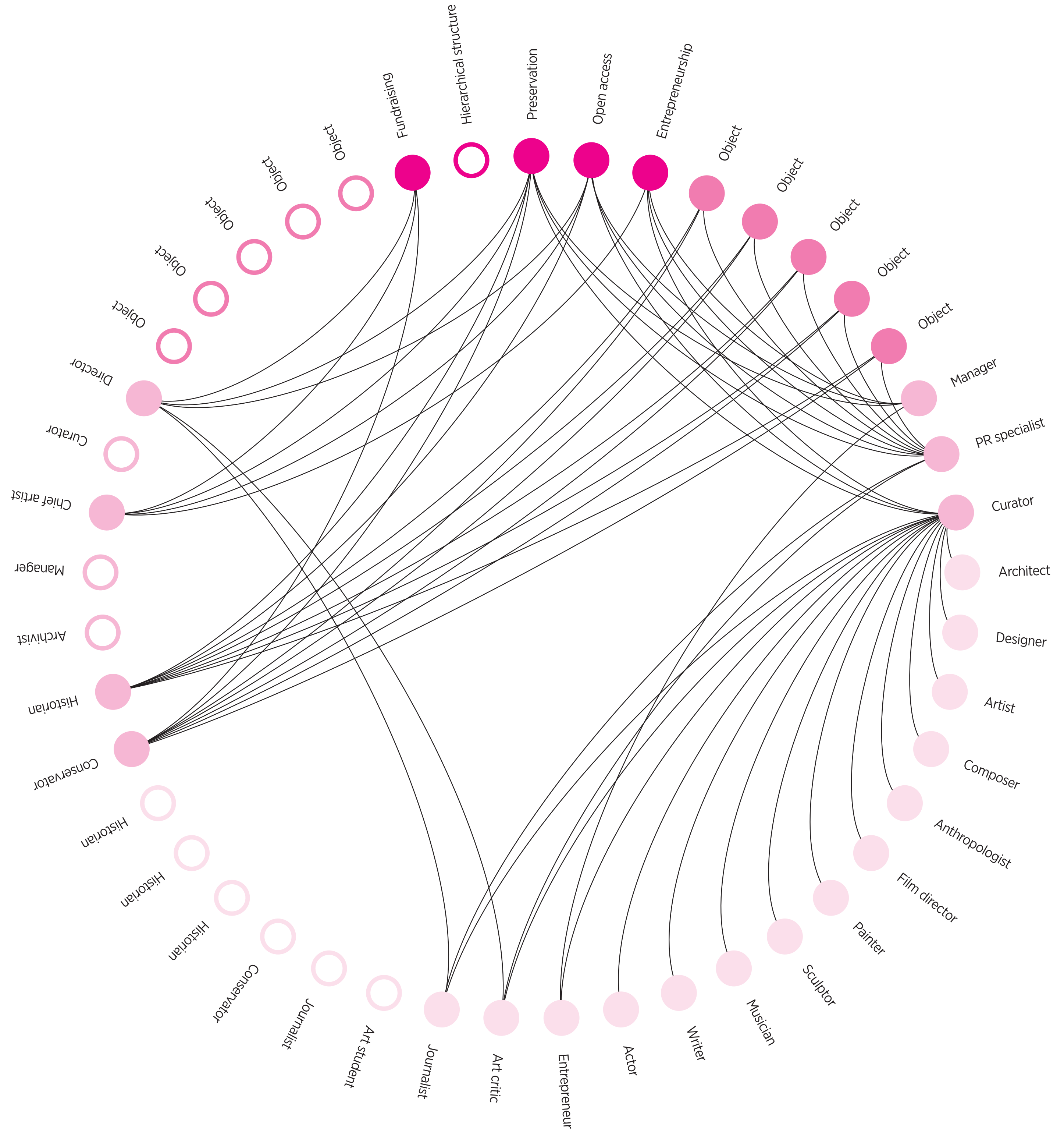
Figure 13.
"Tick whether your museum has elaborated the following development plan documents (as separate documents or as components of other documents)?"
(count; n=24)

Elaborated as a separate document
Elaborated as a component of other document
Not elaborated, but is in process / is planned
No answer



Methodology of Mapping Cooperation





Parts of Hypothetical Networks for Two Separate Events at a Museum

We conjecture that the characteristics of the networks (of objects included in museums` collections, of people involved in the creation and daily operation of the museums) have important implications for the ability and patterns of collaboration between museums and creative industries.

In the figure above, we have depicted part of a hypothetical network of a museum. There are four types of nodes in the network. The inner network consists of:

(1) ideas that form the basis of how the museum operates and what it tries to achieve;

(2) objects that are part of the museum collection;

(3) employees of the museum;

(4) the people who are not permanently employed by the museum but have been involved in the preparation, organization, design, etc. of some museum events form the outer network of the museum.

It should be noted that this is just a general illustration and does not represent an actual network at a particular museum. In this hypothetical example, we have tried to illustrate the differences between collection- and people-driven events at a museum. The parts of the graphic that are shaded represent potential networks, whereas the bright parts form the basis of networks related to specific events.

At the centre of basis of networks related to specific events are the five objects from the museum collection. These are connected with both employees and people from outside the museum, who together have produced an event (for example, an exhibition) at the museum. In addition, the event is also in line with some of the ideas that define the operational principles of the museum. On the other hand, the network for the event shown in the second graph also includes objects from museum collection, but it is being held together by the social network of one of the museum curators and to lesser extent social networks of the museum director and by the PR specialist.

We expect that similar differences in museum event networks will show up in empirical data, and that those differences can be associated with specific types of events (including those in which creative industries play an important part). The museums could then potentially use their own, as well as other mapped out networks, to make the necessary adjustments and produce the desired types of events.

Such mapping exercise allows to pinpoint the characteristics of the networks that facilitate innovative practices and successful collaborations between museums and creative industries. We believe these characteristics are not coincidental, but rather can be achieved by a deliberate design process. Consequently we will also be able to outline the creativity fostering policy implications for museum practitioners and public agents.

ICELAND

In 2011, Iceland listed 6 branches of creative industries in a document produced by the Ministry of Education and Culture. The creative industries in Iceland are represented in six categories based on ÍSAT[1] and UNESCO framework on jobs as well following the U.K DCMS definition of 13 branches of creative industries[2], including cultural heritage, museums and heritage etc.[3]

In *Creative Industries - vision for the future*[4] the focus was on the economic contribution of creative industries to the national economy. The results showed that creative industries in Iceland in 2009 contributed far more than fishing and farming industry combined.

Since 2011 there has been increased interest and change in attitudes towards the economic value of creative industries, for both state institutions and companies. Cultural institutions in Iceland are both contributors to the economic value and by definition creative industries.

61 museums were invited to participate in the survey. Selection criteria – the accredited museums and few non-accredited institutions, like exhibition and culture houses, which nevertheless have a collection and a museum related activities.

Twenty-two of the 45 Accredited museums in Iceland participated in this survey, with coverage all around the country and included art, natural history and heritage museums. One additional participant was a non-accredited institution with a museum related activity.

In the survey, representatives of museums were asked to provide an assessment of the engagement and audience development activity at their museum, the availability of their collection, as well as an assessment of the co-operation between museum personnel and creative professionals outside the museum.

Taking into consideration the number of museums (23) that participated in the survey, the results in this report are presented in absolute figures, not in percentage terms.

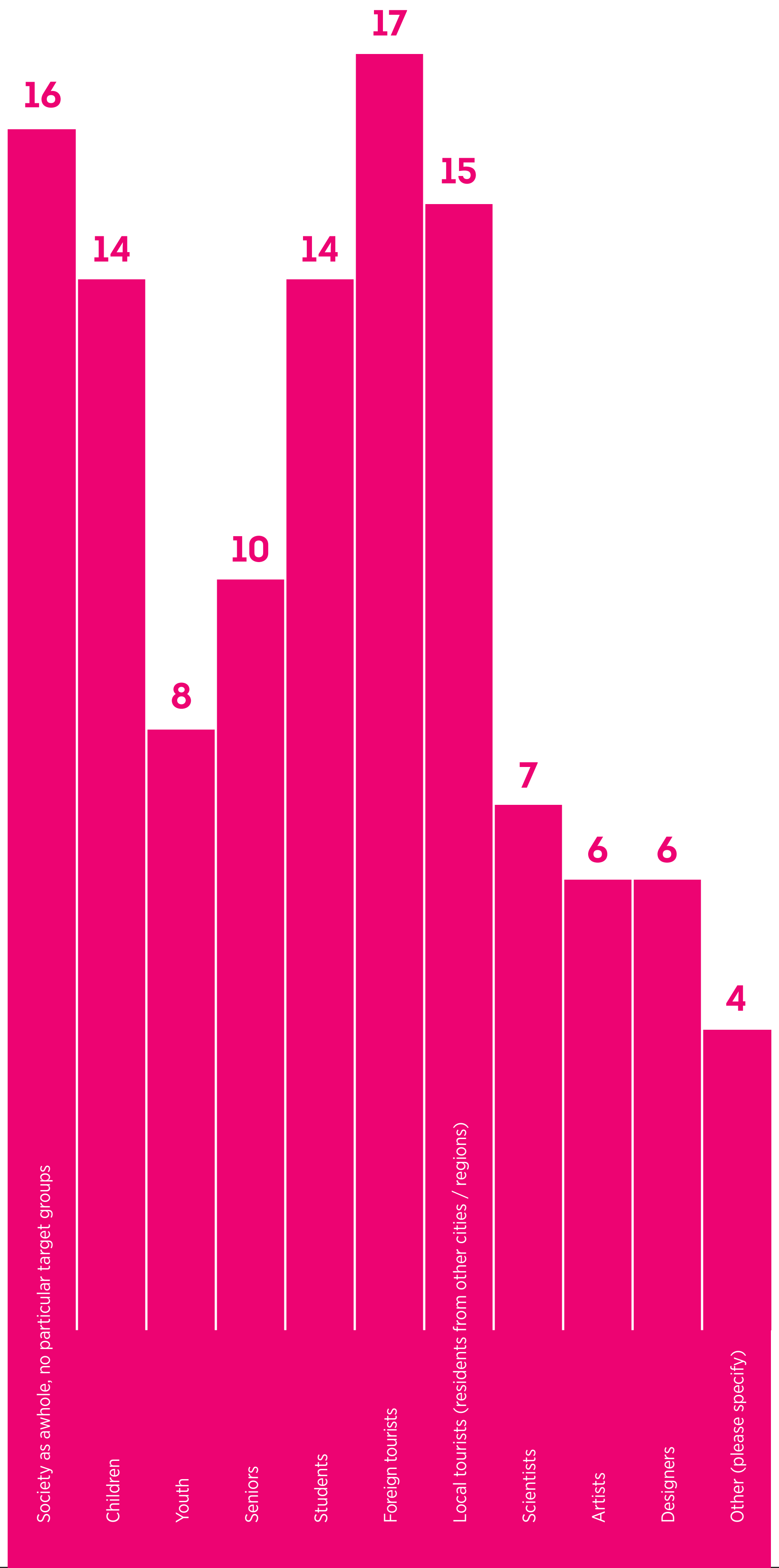
1 ÍSAT is Icelandic framework on definition on jobs https://hagstofa.is/media/49171/isat2008.pdf
2 The Creative Industries Mapping Document, produced by the UK DCMS Department of Culture, Media and Sport, in 1998, http://www.sagepub.com/sites/default/files/upm-binaries/42872_Flew.pdf
3 https://www.menntamalaraduneyti.is/media/MRN-pdf/Skapandi-greinar-syn-til-framtidar.pdf For more details on those branches: Visual arts: architecture, design, art (graphic-, clothing-, interior design). craft, paintings. Stage arts: theatre, concerts, dances. Books and publishing: litterature, media, publications (traditional and digital) libraries, databases and exetra. Audio and film: Television, movies, videos films, radio, music recordings, advertisement and new media (computer games, apps, internet, ringtones). Cultural heritage: tangible (places, buildings, museums, libraries and databases) intangible (traditions, customs, stories). Here as well some interesting early thoughts on how open those definitions are, in the report Creative Directions-a Nordic framework for supporting the Creative Industries (2006) http://ibr.hi.is/sites/ibr.hi.is/files/creative_directions_report.pdf
4 https://www.menntamalaraduneyti.is/media/MRN-pdf/Skapandi-greinar-syn-til-framtidar.pdf

Engagement and Development of Museum Audiences

Key target groups of museums

Figure 1.
Which do you think are currently the main target groups of your museum?

(count; n=23)



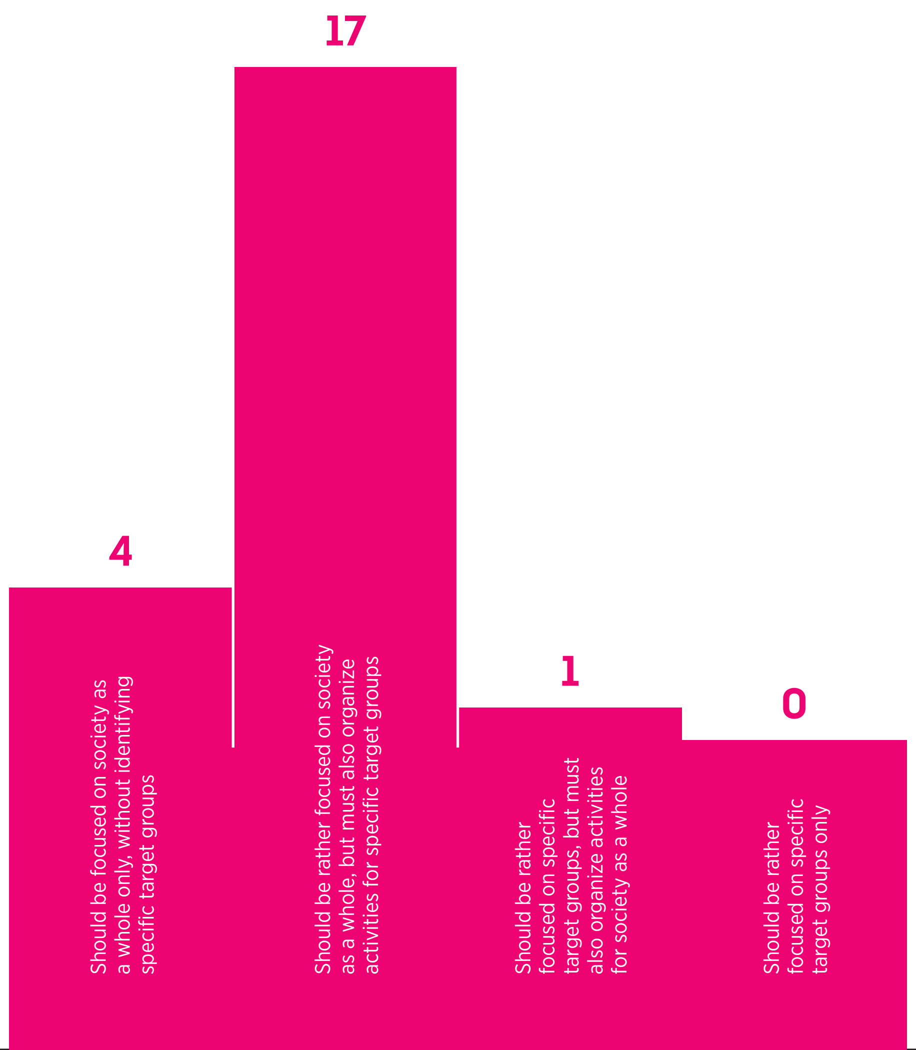
Museums consider foreign tourists (**17 of 23** museums) as their main target group, along with local tourists (**15 of 23**). Museums (**16 of 23**) feel that it is important to target society as whole, without specific target groups. **14 of 23** respondents saw children and students as important target groups.

Scientists (**7**), artists (**6**), designers (**6**) and others (artists) are the biggest target group when combined, but looked at it separately, **less than 1/3** of museums see them as the strategic target groups.

Focused on society as a whole or specific target groups?

Figure 2.
In your opinion, the museum in its activities should be more focused on society as a whole or specific target groups?

(count; n=23)

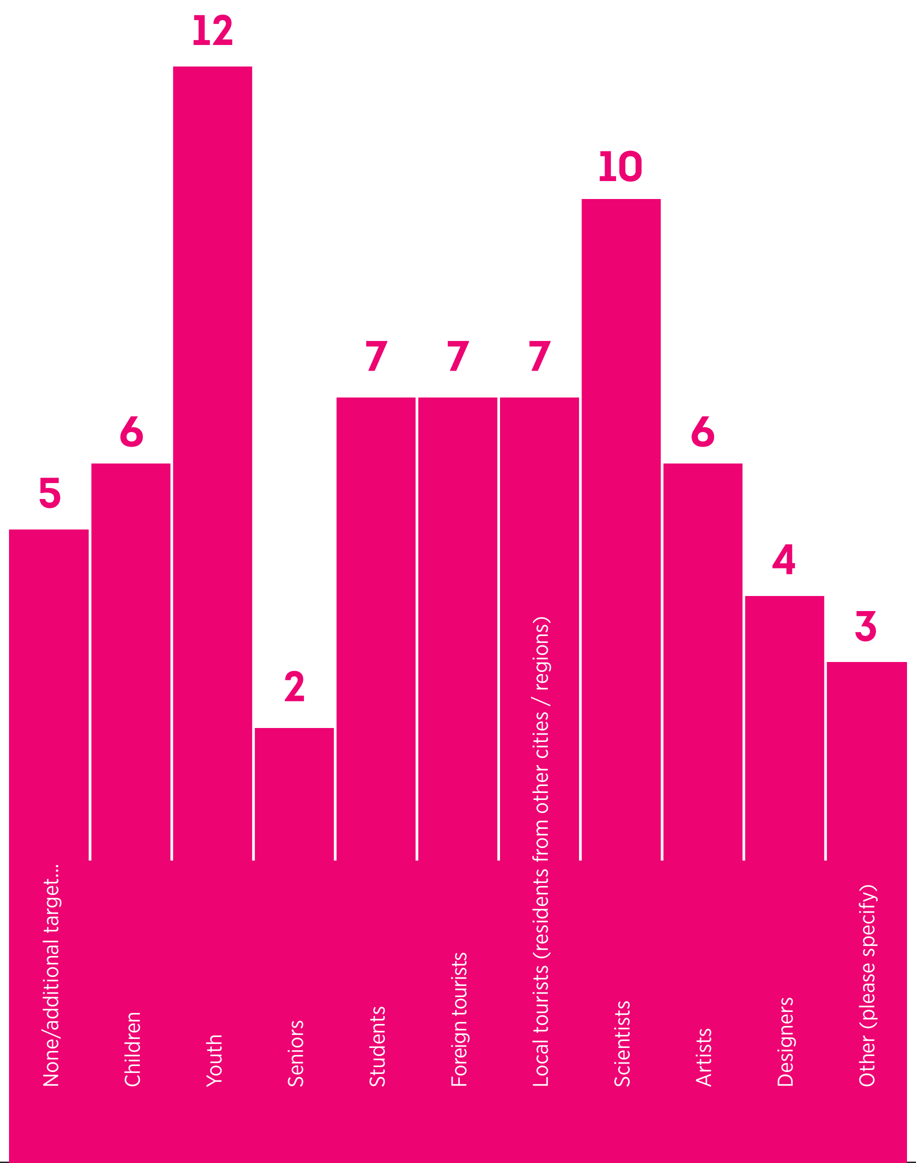


Target groups museums willing to engage in the next 3-5 years

Five museums believe they do not have to add any target groups. That might indicate that not all museums are open to expansion of audiences. **7 of 23** museums would like to attract students, foreign tourists and local tourists as additional target groups. **Over half** of museums (**12 of 23**) see youth as additional or a target group they need to focus on. Scientists are also indicated as an additional target group (**10 of 23**) for musuems. Artists (**6 of 23**), designers (**4 of 23**) are not seen in general as potential target groups.

Figure 3.
Which target groups would you like to attract in addition during the next 3-5 years?

(count; n=23)



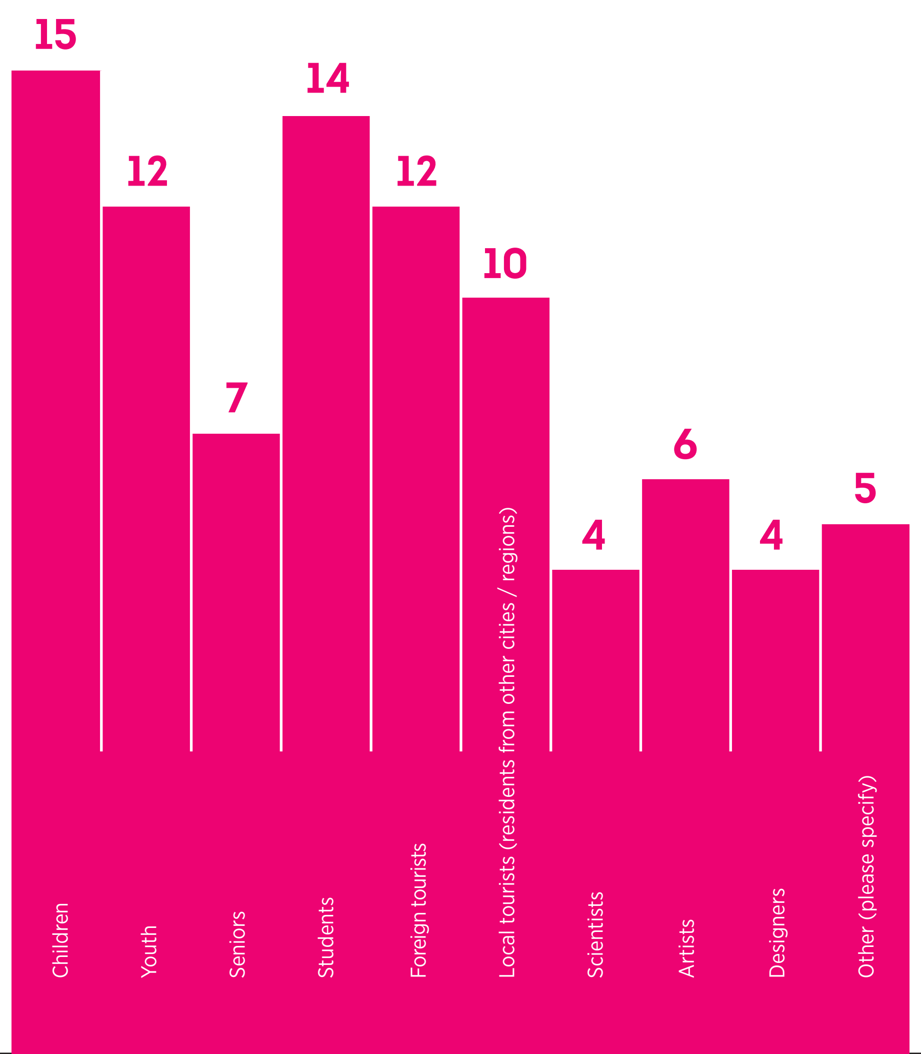
Specific audience in 2015

In 2015, museums organised events for children (**15 of 23**), youth (**12 of 23**) and students (**14 of 23**). The museum educational role is evident and many of the museums are reaching out accordingly to their potential target groups among children and students but also accordingly to their main target groups, museums plan activities for foreign (**12 of 23**) and local tourists (**10 of 23**).

Events with artist, scientists and designers are few in comparison and combined they only make 15% of museum events.

Figure 4.
In terms of activities in 2015, for which target groups has your museum organized specific activities?

(count; n=23)

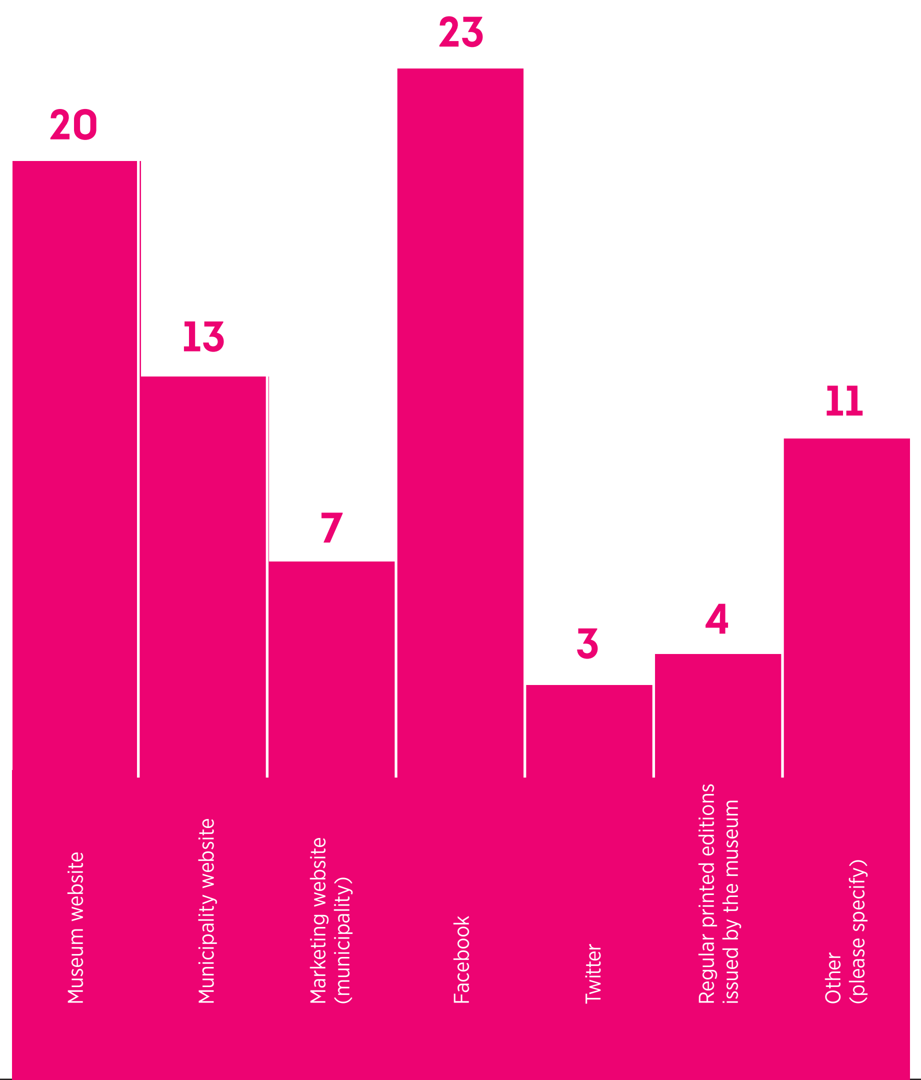


Communication channels for informing and involving museums' audience

For raising audience awareness museums actively use profiles in Facebook (**23 of 23**) and their websites (**20 of 23**). **13 of 23** of the participating museums use websites provided by municipalities. **Less than 1/3** of the museums use marketing websites. The reason why museums are not using the marketing websites might be that museums have to pay for being marketed by municipalities. Other (**11**) communication channels are paid advertisements (**5 of 11**). Other social media are Instagram or Snapchat (**2 of 11**) and the rest are printed materials such as newsletters, event brochures etc.

Figure 5.
Which of below communication channels are used by your museum to inform and engage audiences?

(count; n=23)



Researching museums' audience

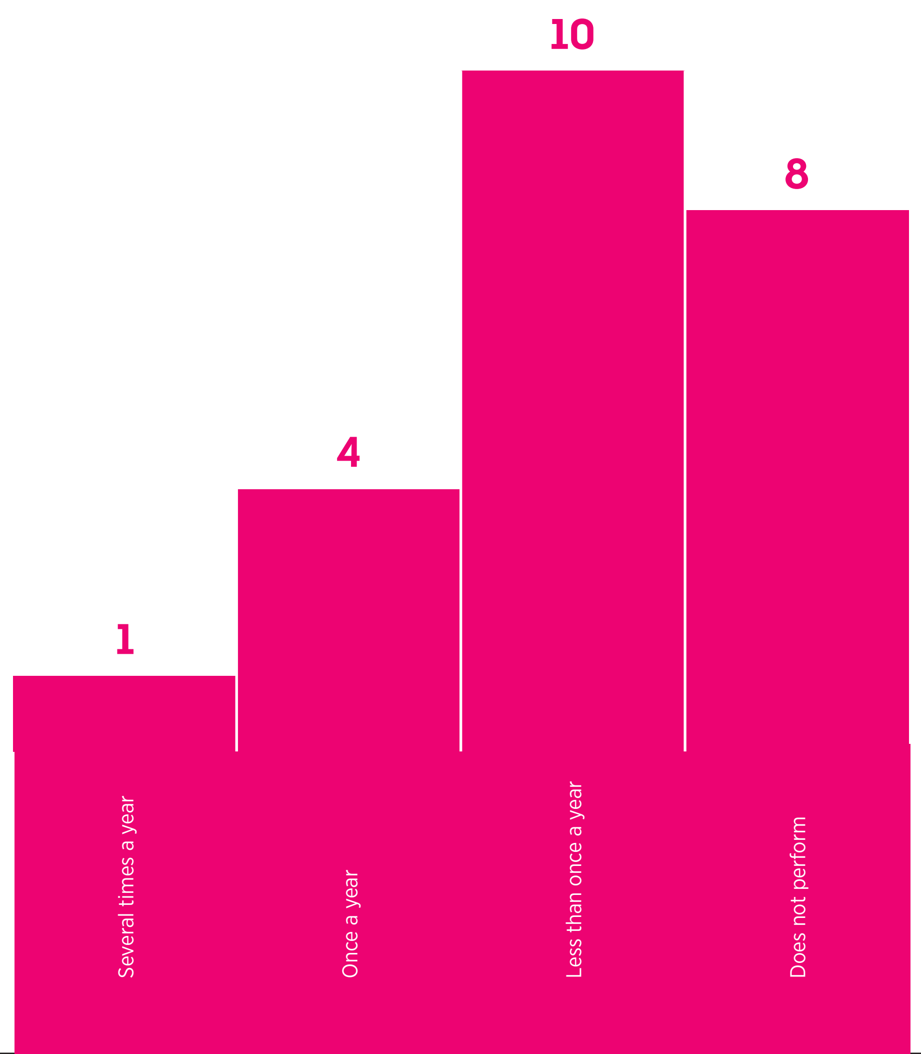
Audience research topics
(answers given by museums)

Museum service and accesibility (**3**). Quality of permanent exhibitions and expectations (**2**). Quality of museums exhibitions and events (**1**). Museum Council's visitor study, adapted from Kulturarvstyrelsen in Denmark (**3**).

Mentioning other reasons, museums indicated that they don't have a staff to organize visitor studies (**3**), not have enough time to perform visitor studies (**2**), etc.

Figure 6.
How often does your museum perform visitor polls or focus group discussions with its vistiro?

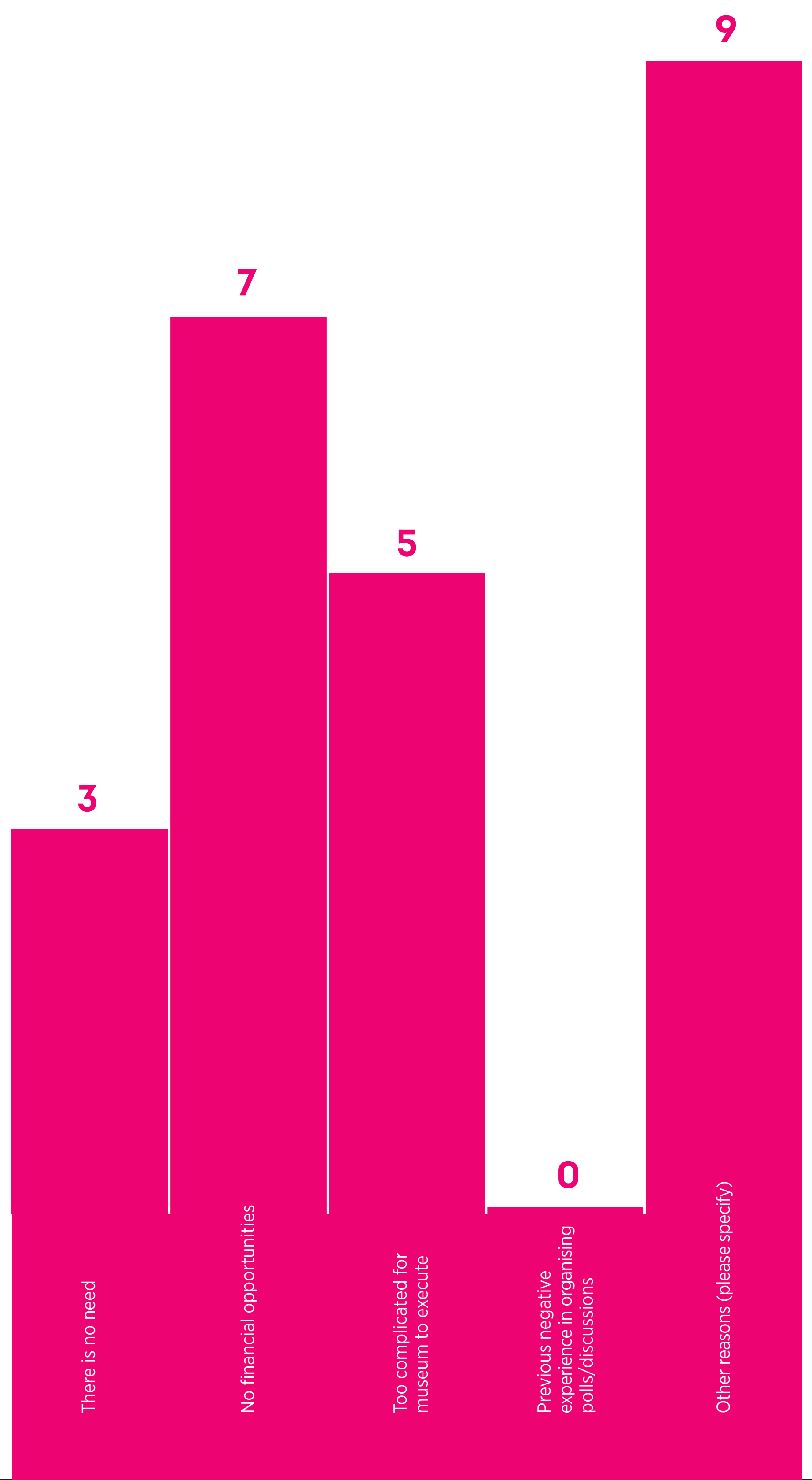
(count; n=23)



Why museums does not organize visitor polls or focus groups?

Figure 7.
Main reasons why your museum does not organise visitor polls or focus groups?

(count; n=23)



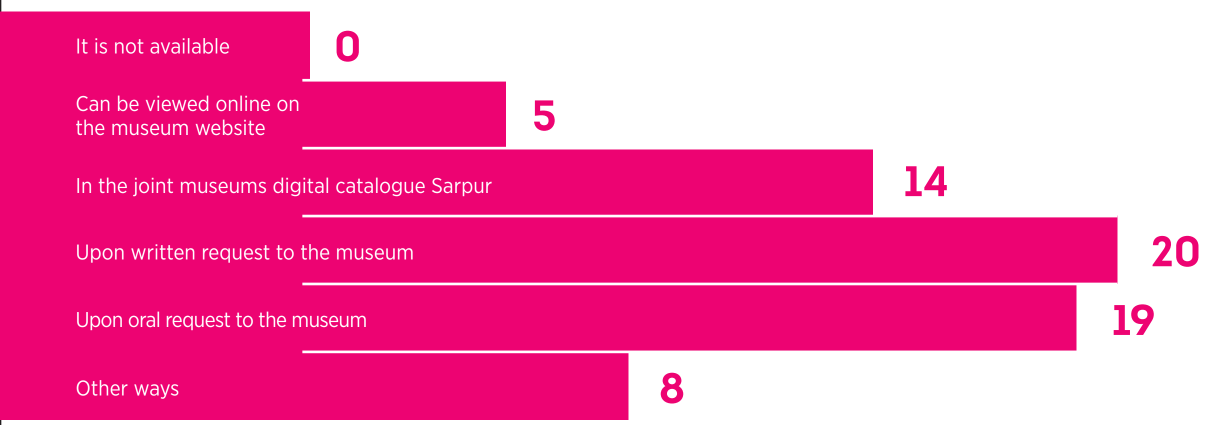
Availability of Museum Collections

Forms in which the museum collection is available

Upon written request, collections of **20 out of 23** museums are available, and **19 of 23** upon verbal requests. Sarpur is a digital catalogue that is operated by the museums themselves and **14 of 23** museums have information in this catalogue, usually description and two photographs. **8 of 23** museum collections are available only on site. **One** museum offers regular guided tours of its collections' stores. **One** museum has all their collection on display. **Four** museums have 90% of their collection digitised. **5** museums have between 30-75% of their collection digitised. Only **5** museums have none of their collection is digitised.

Figure 8.
In which of the following ways can interested persons (artists, designers, architects, students etc.) look at your museum collection (which is not available to the public on a daily basis)?

(count; n=23)

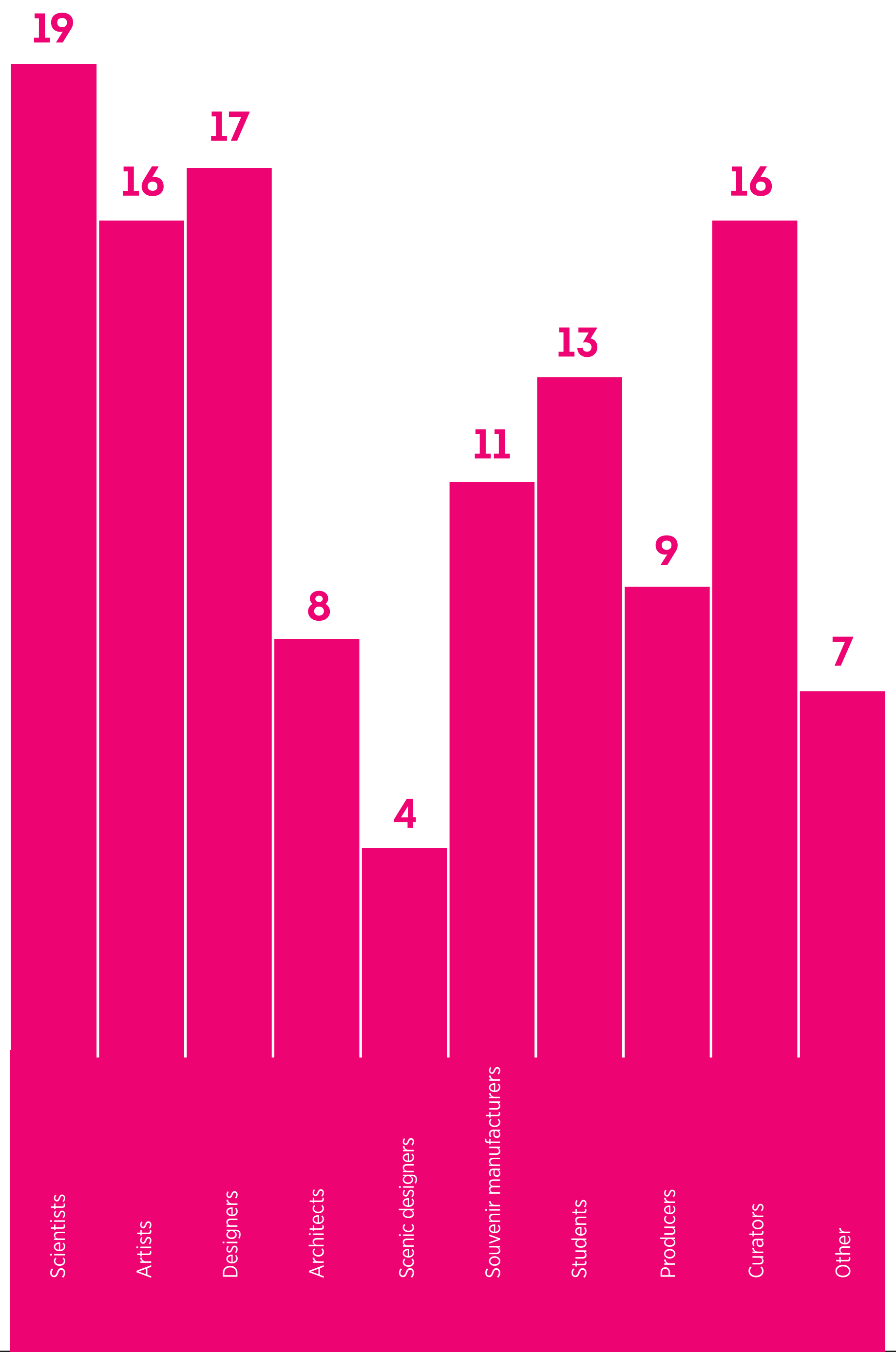


Audience for which museums collection could be useful

19 of 23 museums assess that their collection (that is not available to the public on a daily basis) could be useful for scientists, designers (**17 of 23**) and artists (**16 of 23**). Despite this, museums do not see artists and designers as a startegic target groups.

Figure 9.
What audience do you think your museum collection could be useful to?

(count; n=23)



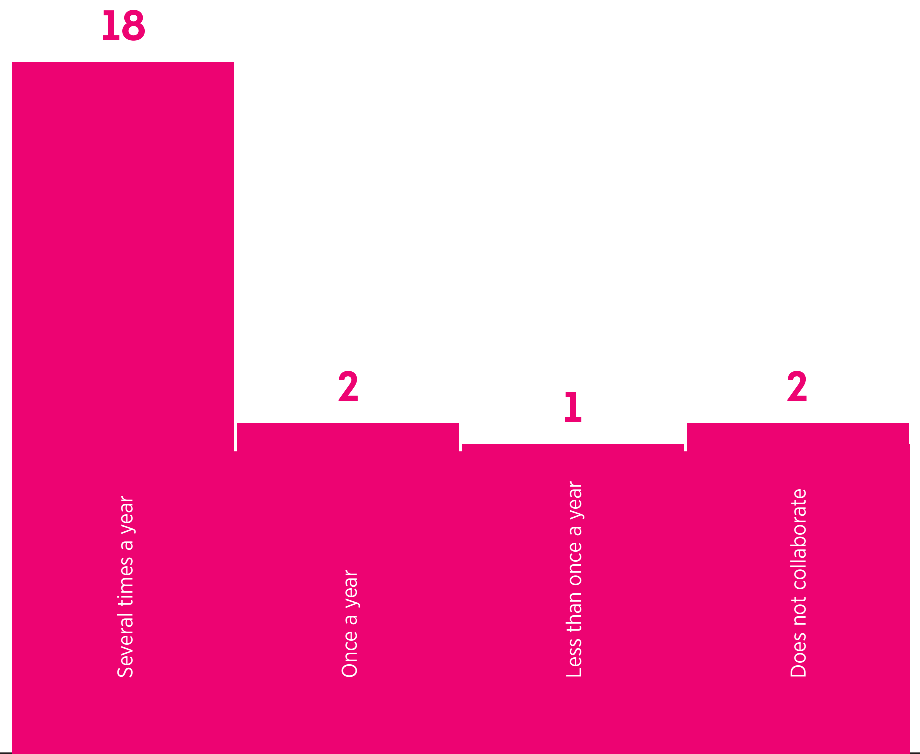
Museum Cooperation with Representatives of Creative Industries

Frequency of cooperation with creative professionals

18 of 23 museums confirm that they cooperate with creative professionals several times a year. **2** museums indicated that they work with creative professionals only once a year. **Two** museums do not collaborate with creative industries at all.

Figure 10.
How often does your museum cooperate with representatives of creative professions who do not work in your museum on a daily basis?

(count; n=23)

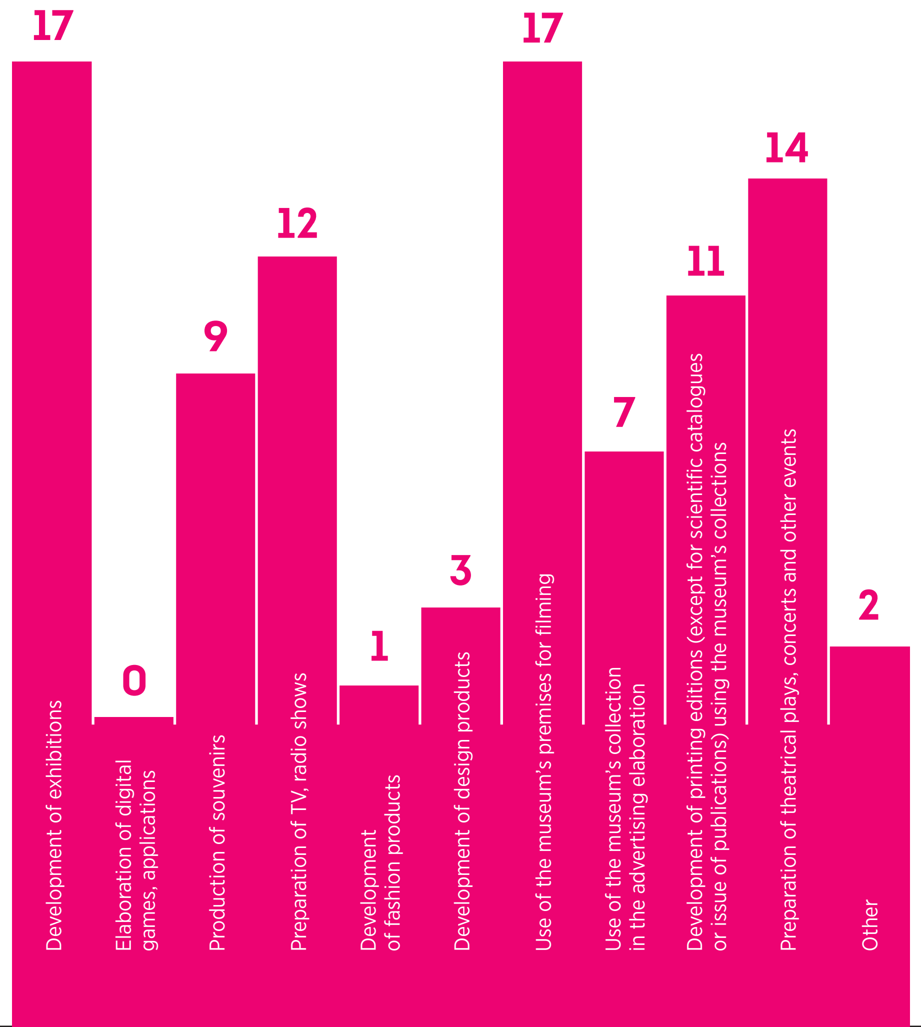


Forms of cooperation with creative professionals

Most of the collaboration has been in relation to the development of exhibitions (**17 of 23** museums) and using museums premises for filming (**17 of 23**). **14** museums have collaborated through theatrical events and **12** through preparation of TV and radio shows. Almost **half** of museums have collaborated in development of printing materials for museums (**11 of 23**). **Seven** museums have collaborated with agencies to use of museum's collection in advertising. Only **1** museum has assisted in the development of fashion products and **3** in the development of design products. **Not one** museum has assisted in producing digital games.

Figure 11.
What kind of cooperation has your museum had with representatives of creative professions over the last three years?

(count; n=23)

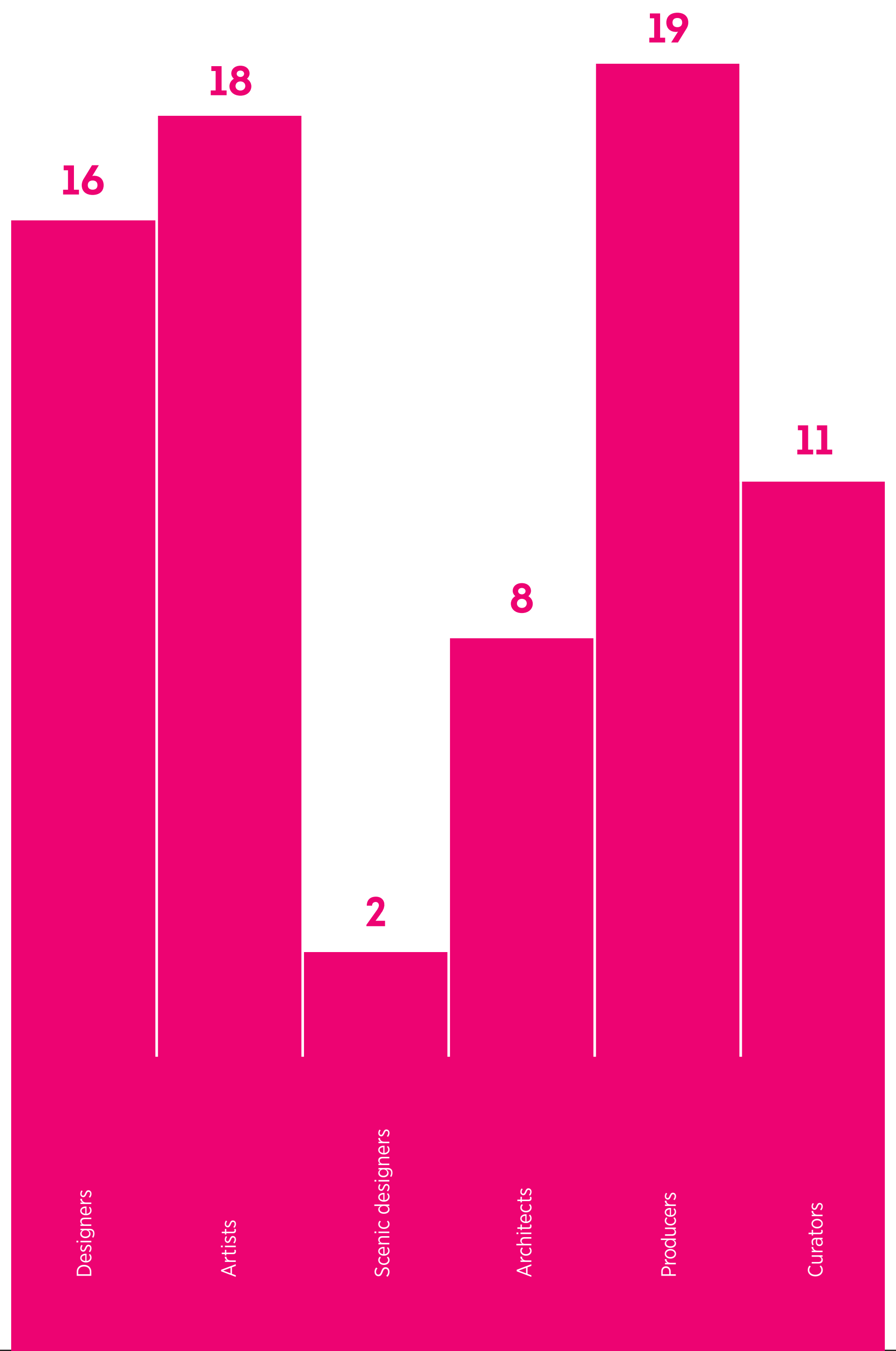


Creative professionals with whom museums cooperate

19 of 21 museums have cooperated with producers, **18 of 21** with artists, **16 of 21** museums worked with designers. 11 museums worked with independent curators over the last three years.

Figure 12.
Representatives of which creative professionals has your museum collaborated with over the last three years?

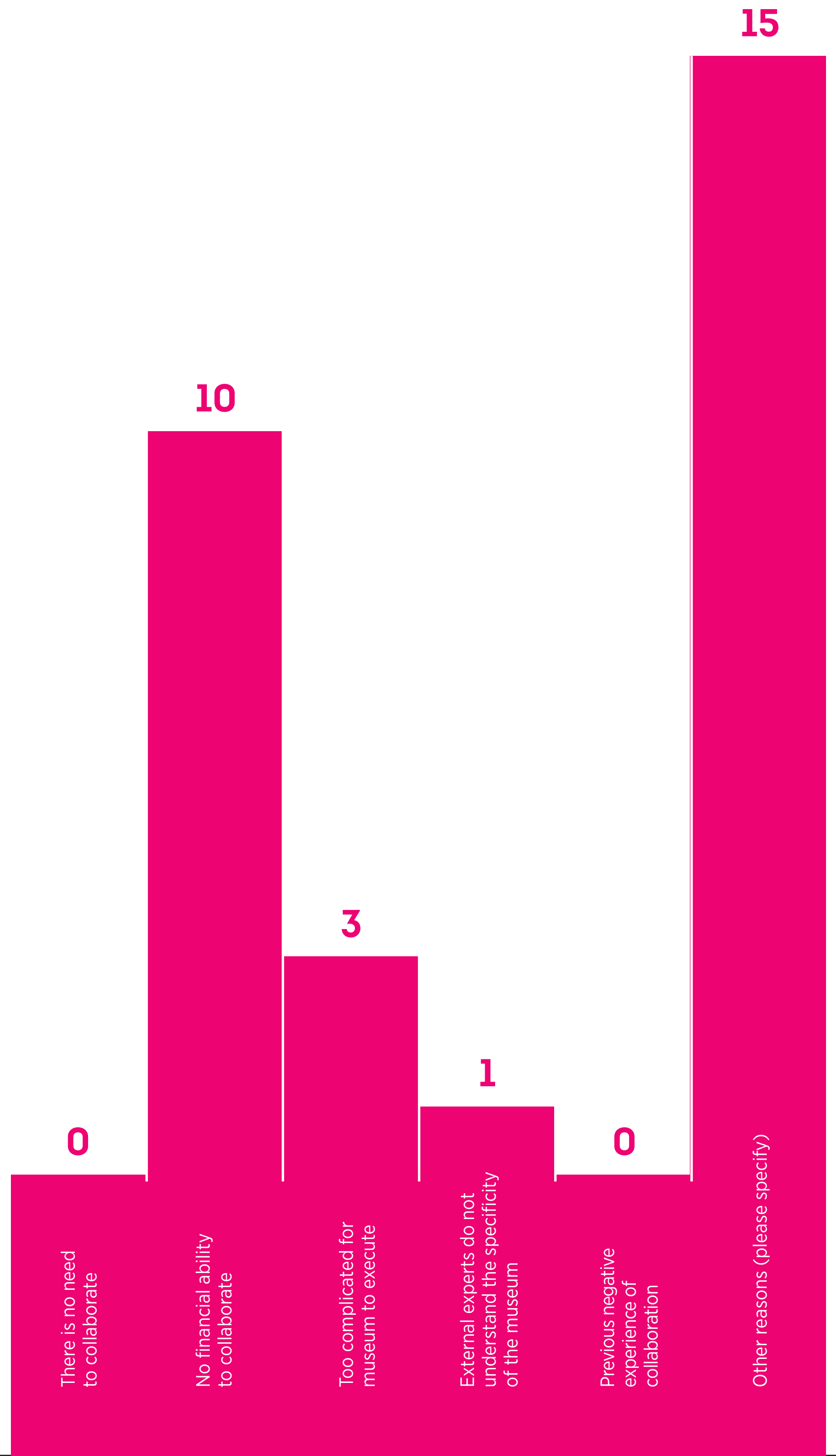
(count; n=23)



Main reasons why don't cooperate

Figure 13.
What are the main reasons why you do not collaborate with representatives of creative professions?

(count; n=23)

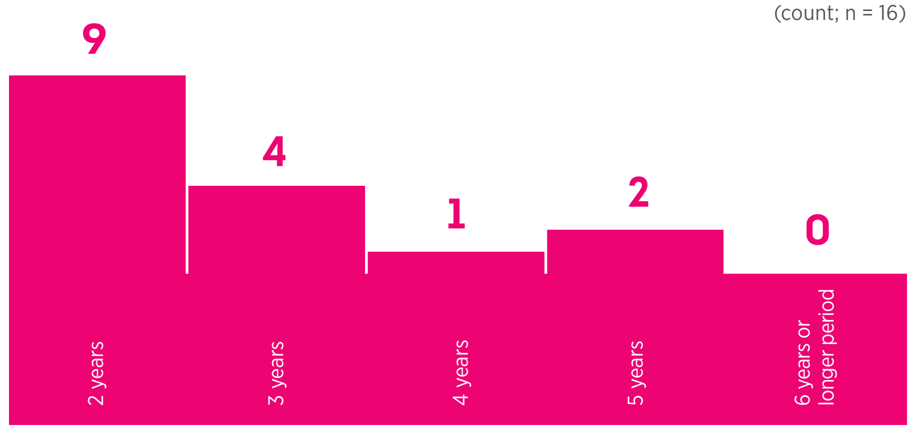


Museum Development Planning

Development planning period

Figure 14.
In terms of the museum development - for which period of time do you usually plan the museum's development activities?

(count; n = 16)

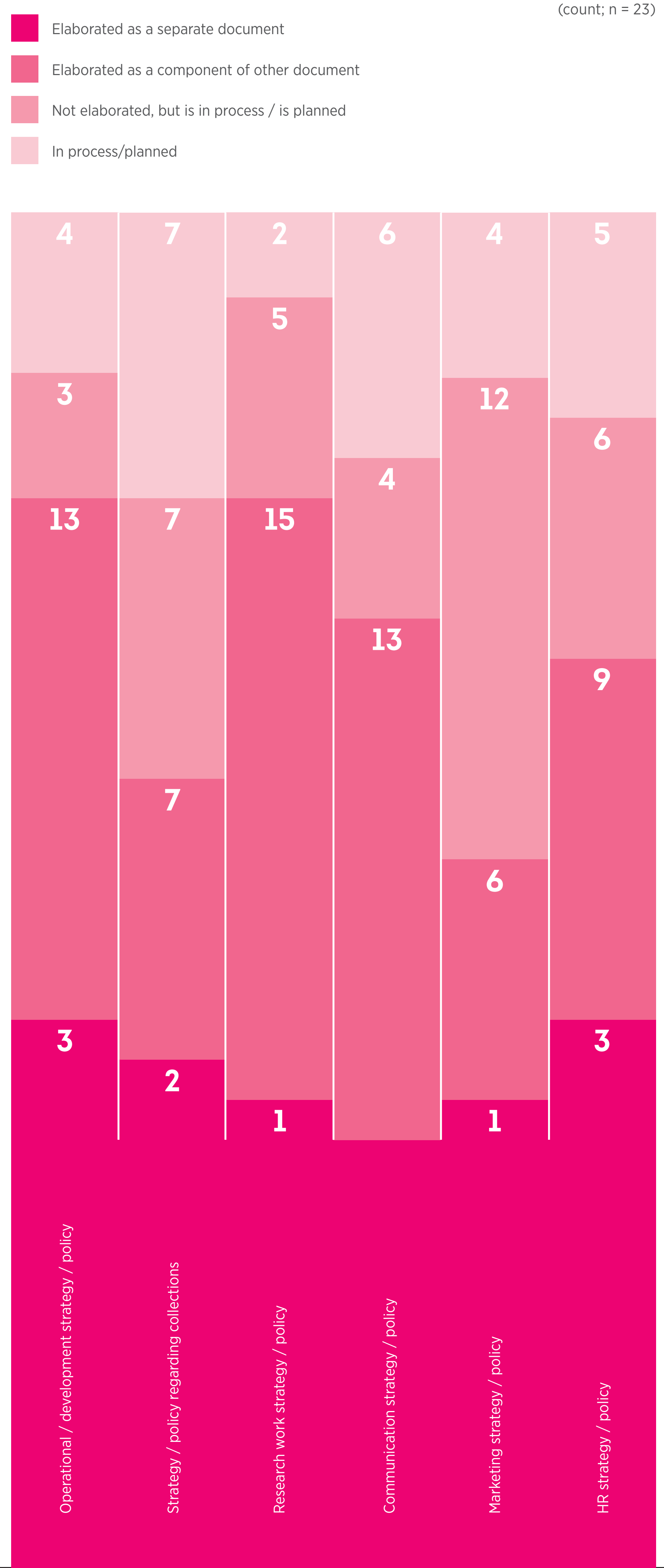


Development planning documents in museums

Most of the museums indicate that they have development strategy either as a component of other document (**13 of 23** museums) or as a seperate document (**3**). **4** museums are planning to have development strategy and **3** museums do not have and are not planning to have development strategy.

Figure 16.
operational / development strategy / policy

(count; n = 23)



SUMMARY. ICELAND

The topic of museums and creative industries has to be studied further and supported by other data with studies in the field of creative industries and preferably also with further information from interviews with museums representatives.

Nevertheless, some ctitical aspects should be stressed:

Target groups and visitor polls are not used frequently or widely in Iceland. A lack of qualified staff, weak structures inside museums provide little support, either to reach out to visitors or other professionals.

Financial reasons, time and being understaffed were most frequently mentioned when asked about cooperation with creative industries and planning events or seeking new perspectives.

Strategic planning for the main museum activities is often lacking. There are big challenges for professionals, museum development and capacity.

Museums that are accredited by the Museum Council of Iceland should have separate strategies for their collections and communications as this affects their ability to have the initiative needed to cooperate with other professions.

The concepts related to the creative industries are very broad which gives rise to diverse approaches when researching the field, that in turn results in various perspectives for different professions and the need to merge and cross-reference studies to find meaningful equivalences.

The lack of a strict definition creates a noncommittal attitude.

It is striking that museums in Iceland, not withstanding the fact they have been categorized as a creative industry since 2010, are not active and concious of their role as creative industry in their own right.

POLAND

The creative industries, by being named by the EU as one of the key parts of a future European economy, are getting lots of interest from many perspectives. Museums, as institutions that own or manage a huge amount of cultural and science heritage, can be seen as a strong supporter or even part of creative industries.

36 museums of over 400 Polish museums took part in the survey, making about 8% of all museums. The participating institutions represented almost all kinds of museums; from historical and art museums to military and science museums. Different sizes, regarding the numbers of employees, were almost equally represented.

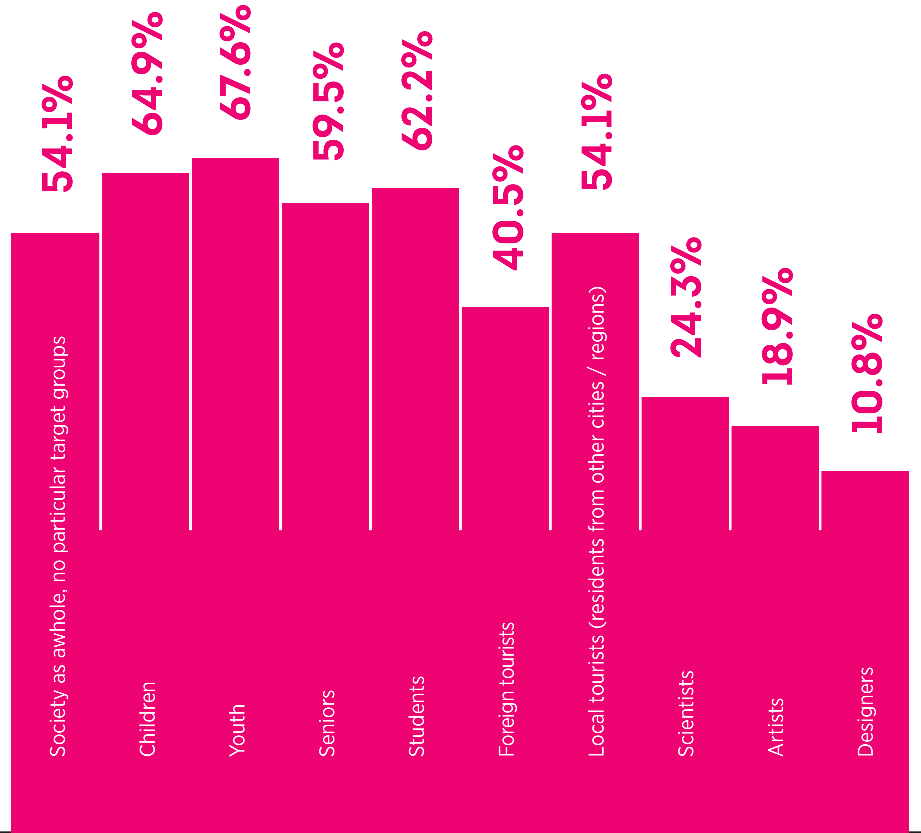
In the survey, representatives of museums were asked to provide an assessment of the engagement and audience development work, the availability of their collections, as well as the co-operation between their staff and creative professionals outside the museum.

Engagement and Development of Museum Audiences

Key target groups of museum

Museums are working with a very wide range of target groups. The responses given show **54.1%** of museums naming the 'whole society' as their target, while other popular responses were, youth (**67.7%**), children (**64.9%**), students (**62.2%**) and seniors (**59.5%**).

Local tourists were identified by more than half museums (**54,1%**), followed by foreign tourists (**40.5%**). Least important target groups being – scientists (**24.3%**), artists (**18.9%**) and designers (**10.8%**).

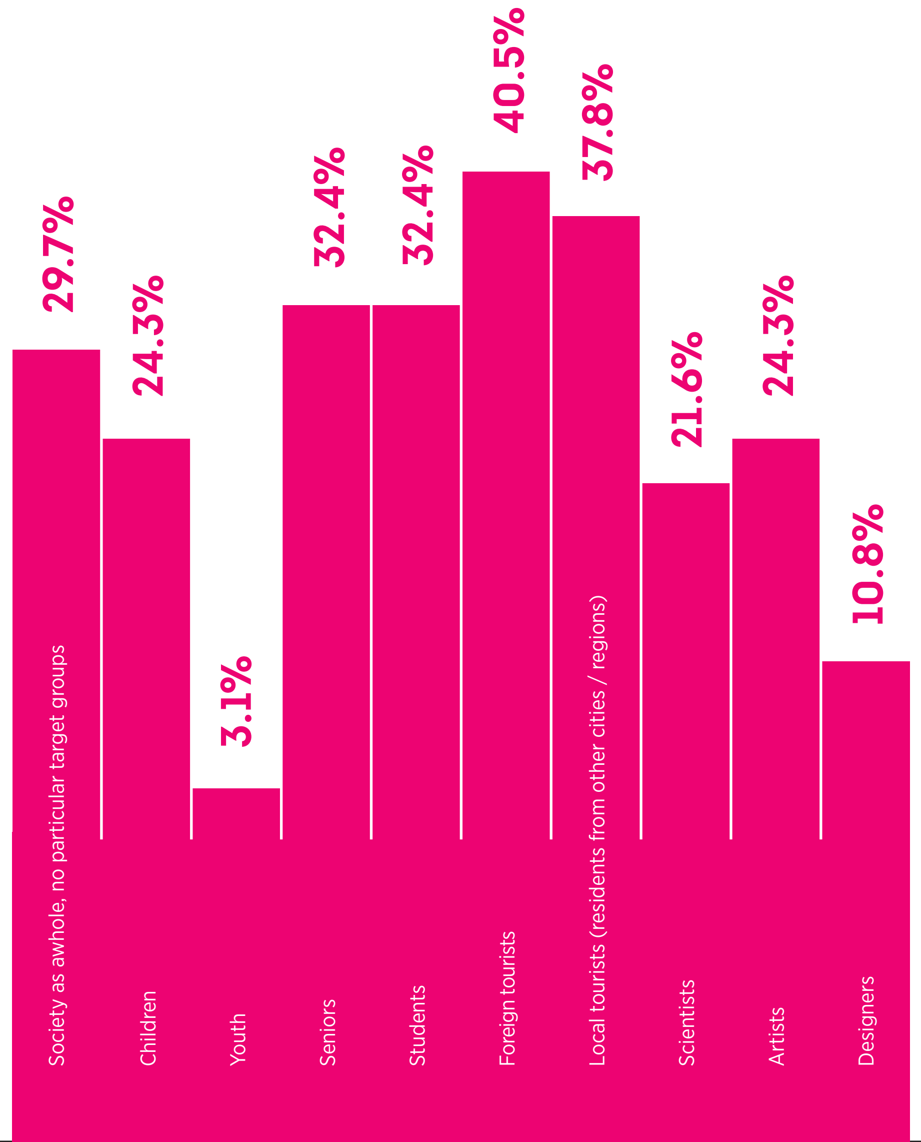


Target groups museums willing to engage in the next 3-5 years

As for the groups to be targeted over the next 3-5 years most museums pointed out foreign tourists in the first place (**40.5%**) and local tourists coming on the second (**37.8%**).

Tourists are followed by youth (**3.1%**), followed by seniors and students (**32,4%** each). Children (currently a strong target group) and artists (considered to be under-represented at present), are both being seen by almost a quarter of museums (**24.3%**) as groups that should be developed.

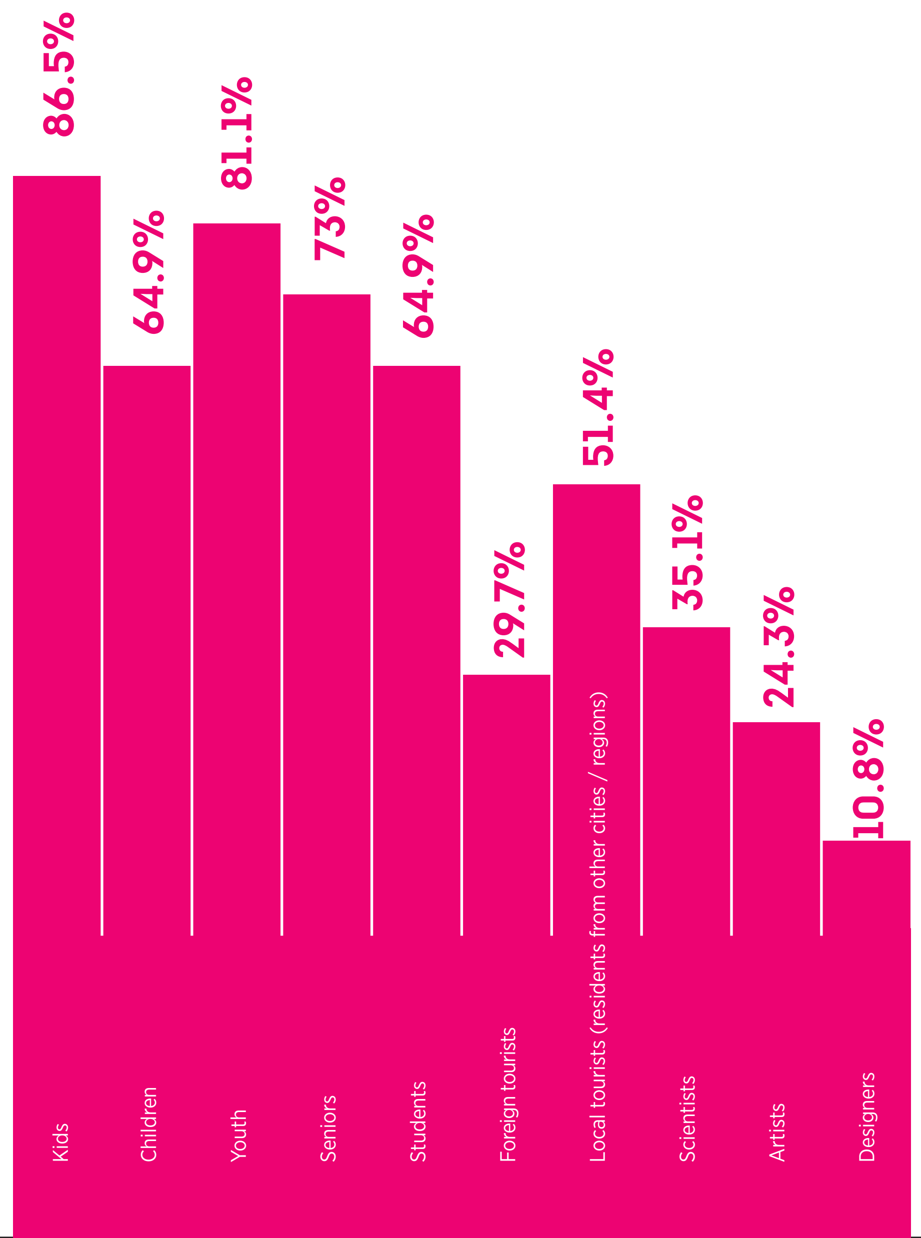
Only one in five museums (**21.6%**) see scientists as a group that they should attract more, with designers again coming in the last place (**10.8%**). Society as a whole is seen as a group to be more targeted in next 3-5 years by almost a third of museums (**29.7%**).



Specific audience in 2015

The target groups benefitting from the events and activities currently organised by museums are, in the main, consistent with those that museums are aiming to attract. Most museums organize activities for kids (**86.5%**), youth (**81.1%**), seniors (**73%**), and students (**64.9%**).

While almost same proportion of museums see local tourists as a target group (the mentioned above **54.1%**) and are actually providing events or other activities for them (**51.4%**), there is a big difference for foreign tourists – **40.5%** museums see them as important target group, but only **29.7%** make any activities specifically for them. Thus it appears that museums are programming more events for scientists (**35.1%**) than for foreign tourists. Again, artists (**24.3%**) and designers (**10.8%**) come on last.



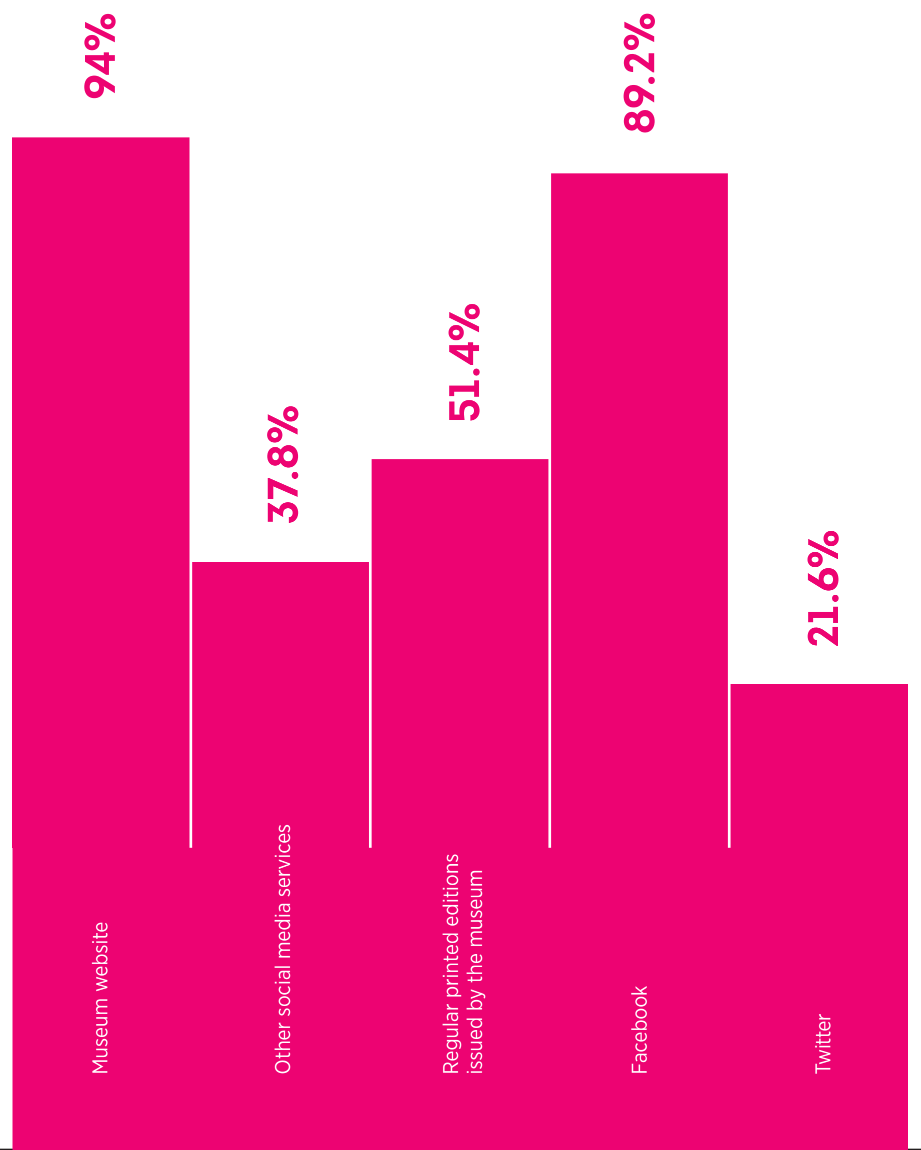
In your opinion, the museum in its activities should be more focused on society as a whole or specific target groups?

None of the Polish museums taking part in survey think that they should focus only on specific target groups, without making activities for a broad audience. Over half (**54.1%**) of respondents believe they should focus on the whole community, but also organise activities for specific target groups. A little over a third would rather focus on specific target groups, but organise activities for general audience, while only **10.8%** of museums think they should work for a whole community, without targeting any specific groups.

Communication channels for informing and involving museums'audience

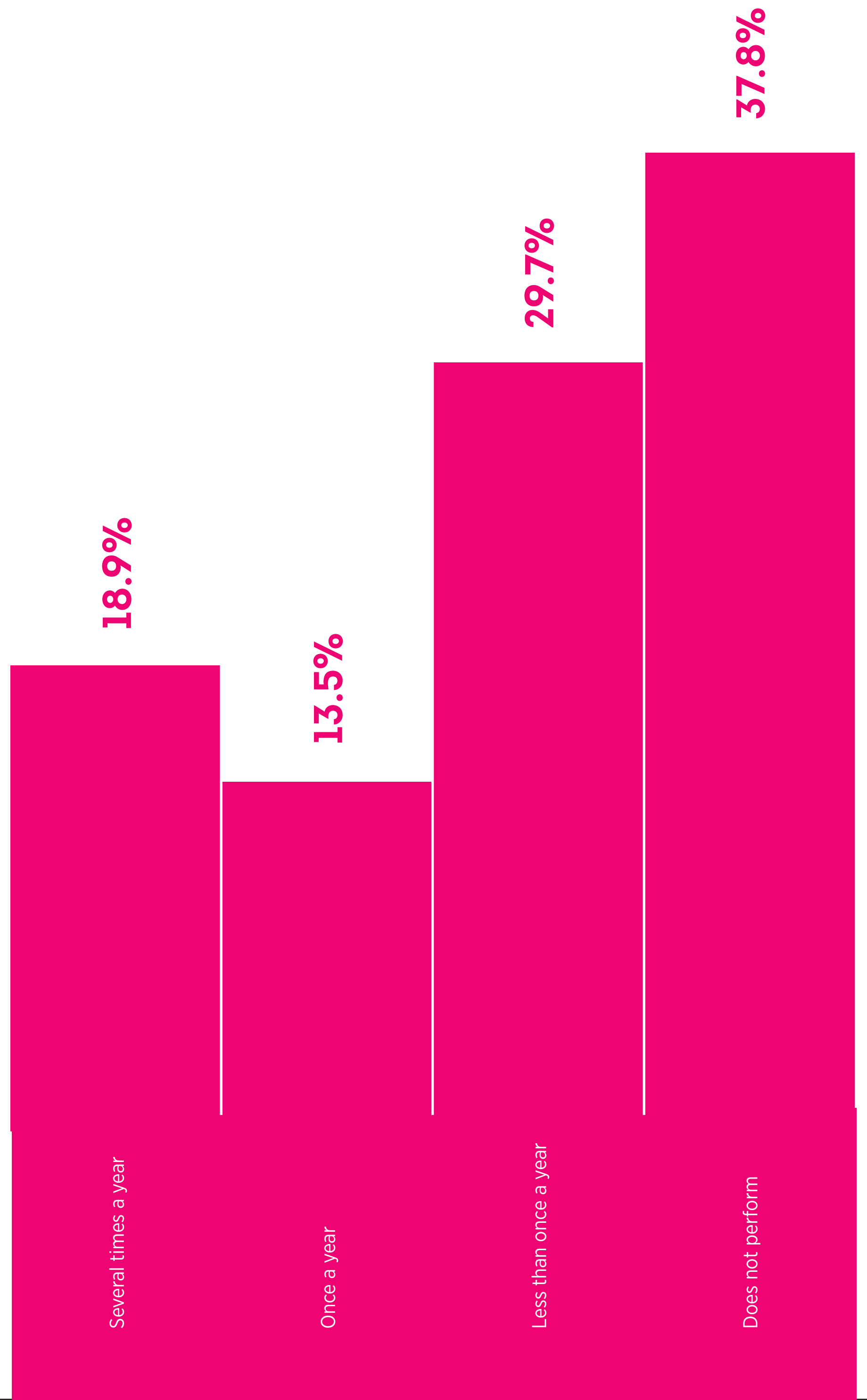
Polish museums use a range of communication media. **All except one** of the surveyed museums have their own website (**94%**), while **89.2%** have their profile on Facebook. **A little over a fifth** of museums (**21.6%**) have their account on Twitter and **37.8%** on another social media services.

Use of traditional communication platforms is diverse, with **a bit over half** (**51.4%**) having regular printed editions – museum newspaper, newsletter, etc.



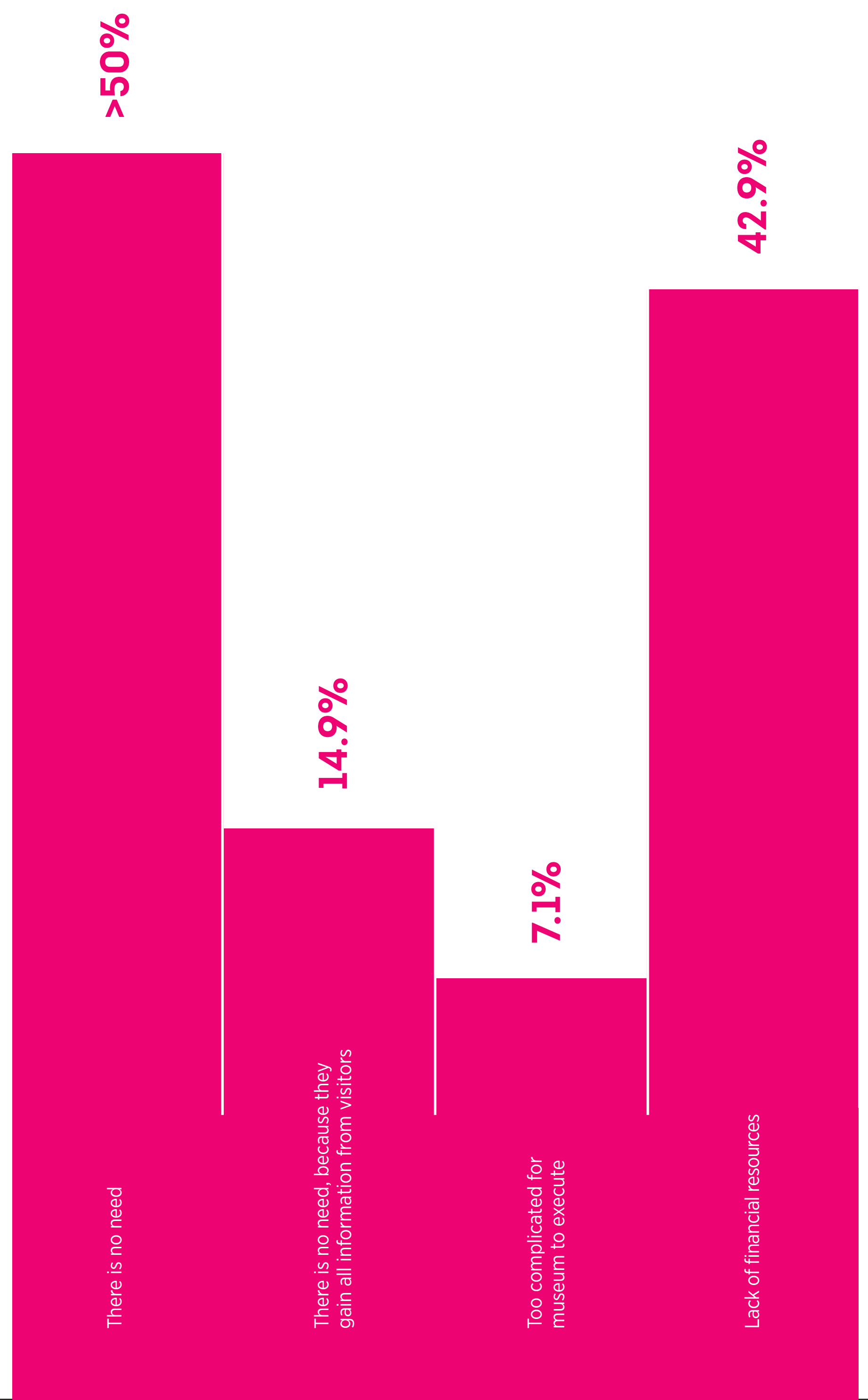
Researching museums audiences

Audience research is not often carried out by Polish museums. Only about a third undertake surveys or focus groups to research their audiences at least once a year, with **18.9%** museums doing it more than once a year and **13.5%** once a year. **29.7%** of museums do surveys once per a couple of years, but the biggest group (**37.8%**) never do audience research.



Why museums does not organize visitor polls or focus groups?

Amongst the respondents to the survey, the main reason for not undertake visitor-related research is the cost - **42.9%** of museums cited the lack of financial resources in this regard. More than a quarter of museums stated that they did not do such research because they did not see a benefit in doing it. **Two** museums (**14.9%**) indicated that they had no need for such research as they already gained the information they required directly from visitors.



Audience research topics

The Polish survey suggests that further research is needed on visitor satisfaction, the attractiveness of the museums, the quality of the exhibitions and education programmes provided, and on the way museums are promoted.

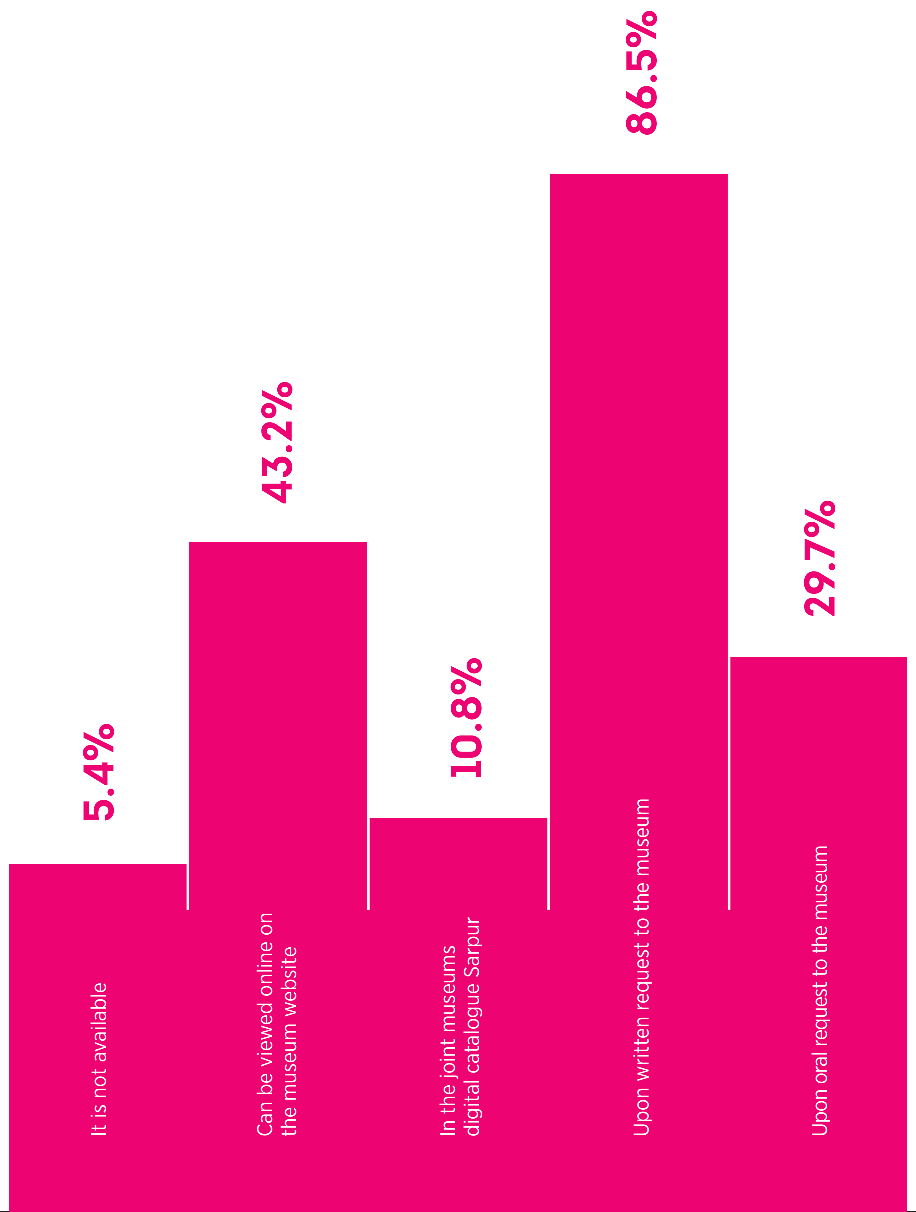
Availability museum's collection

Forms in which the museum collection is available

A remarkable shift can be seen in Polish museums toward opening their collections to public through digitisation, although the volume of collections and the rate at which they are being digitised is considered slow.

43.2% Polish museums have at least part of their collection that is not on display available to be seen on museum website, while **10.8%** have their collections available in the joint online catalogue. Still, the best way to access collections in Polish museums is by a written request, with **86.5%** museums would respond positively to that, while for a verbal request only **29.7%**.

5.4% of museums provide access to their collections through their exhibition displays alone.



Two (**5.55%**) museums have **100%** of their collection on the exhibitions or otherwise available on the spot, **9** (**25%**) have at least **50%**. **A third** (**30.56%**) of the surveyed museums display from 10-35%, and **27.78%** have less than 10% of collections available like this. **Three** of the surveyed museums do not have permanent exhibitions and thus their collections may not be accessible on demand, all of the time.

Half of the surveyed museums have none or very small part – up to 2% of their collection available online. **25%** have 2-10% of their collection available online and another **25%** have more than 10%, with only **one** museum having 100% of collection digitally available.

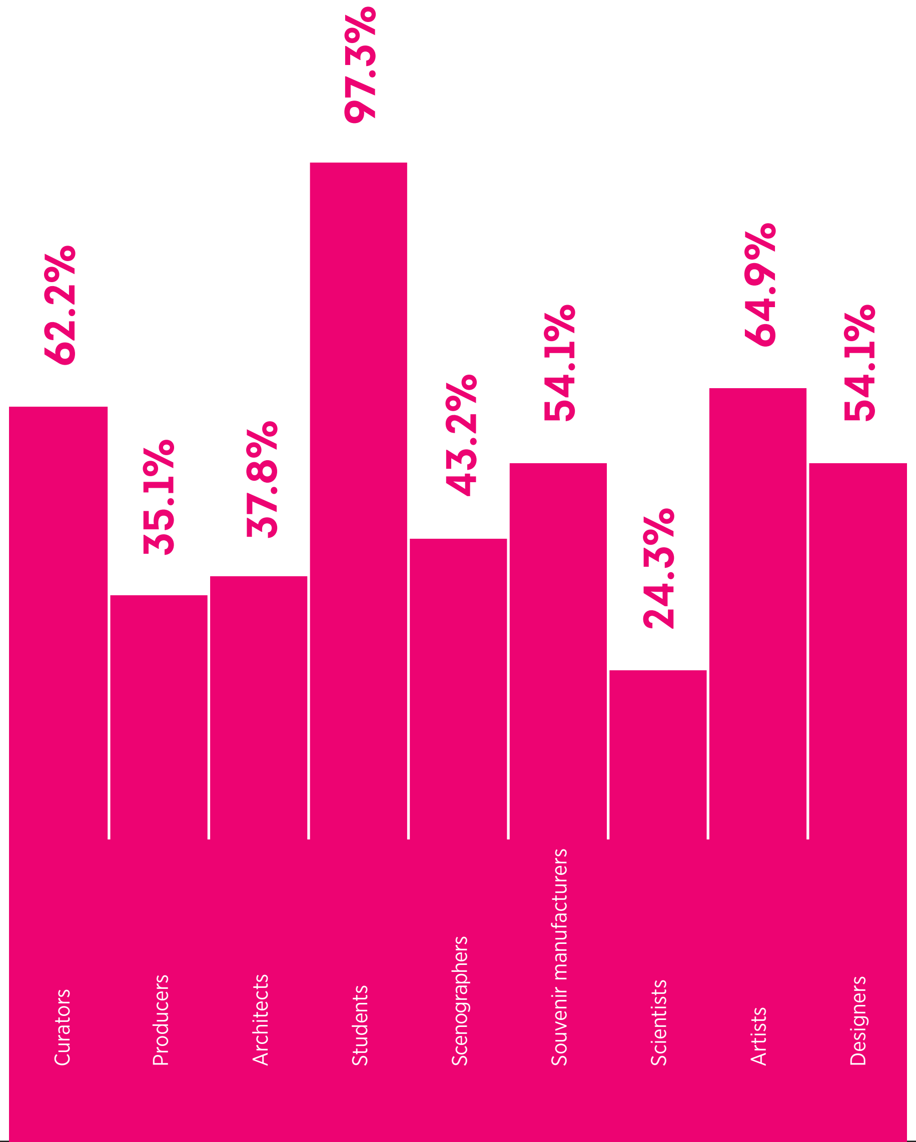
Most museums make their collections available on request. **Half** of the museums have at least 90% of collection available this way, while **a third** have at least 10%. There is still **11.11%** that can give access by request to less than 10% of their collections.

Audience for which museums' collection could be useful

The museums see students and scientists (**97.3%** and **94.6%** respectively) being the groups that demand the greatest access to museum collections.

More than half of the museums consider their collections of interest to artists (**64.9%**), curators (**62.2%**), designers and souvenir manufacturers (both **54.1%**). Scenographers (**43.2%**), architects (**37.8%**) and producers (**35.1%**) were are seen as interested in museum collections.

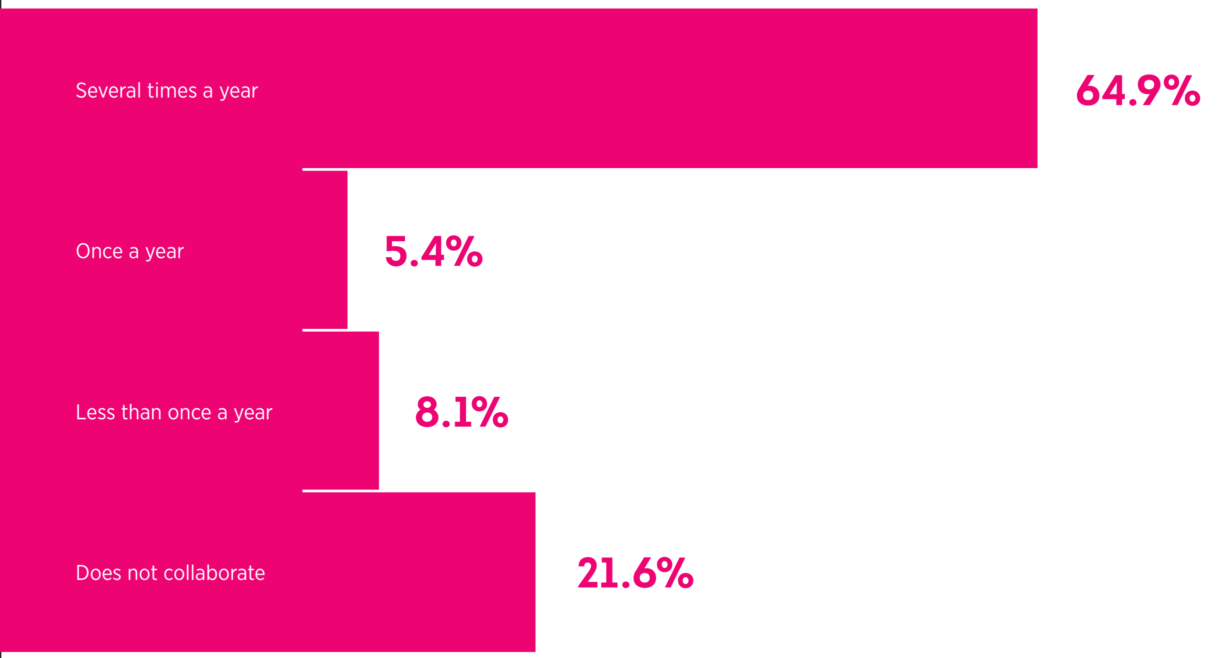
Although process of digitalization of museums' collections is going on, there is still a lot to do. Of the museums that took part in the survey, **a sixth** have none of their objects digitised, and only **one** has digitised its it complete collection. The majority of museums (**52.78%**) have some, but below 50% of their collection, digitised, and **a quarter** of museums have at least 50% digitised.



Museum Collaboration with Representatives of Creative Industries

Frequency of cooperation with creative professionals

At least on the basic level Polish museums do cooperate with the creative industries. **64.9%** declared that they do cooperate more than once per year, **5.4%** once a year. **8.1%** do work with creative industries, but less than once a year, and **21.6%** say they do not cooperate with creative industries.

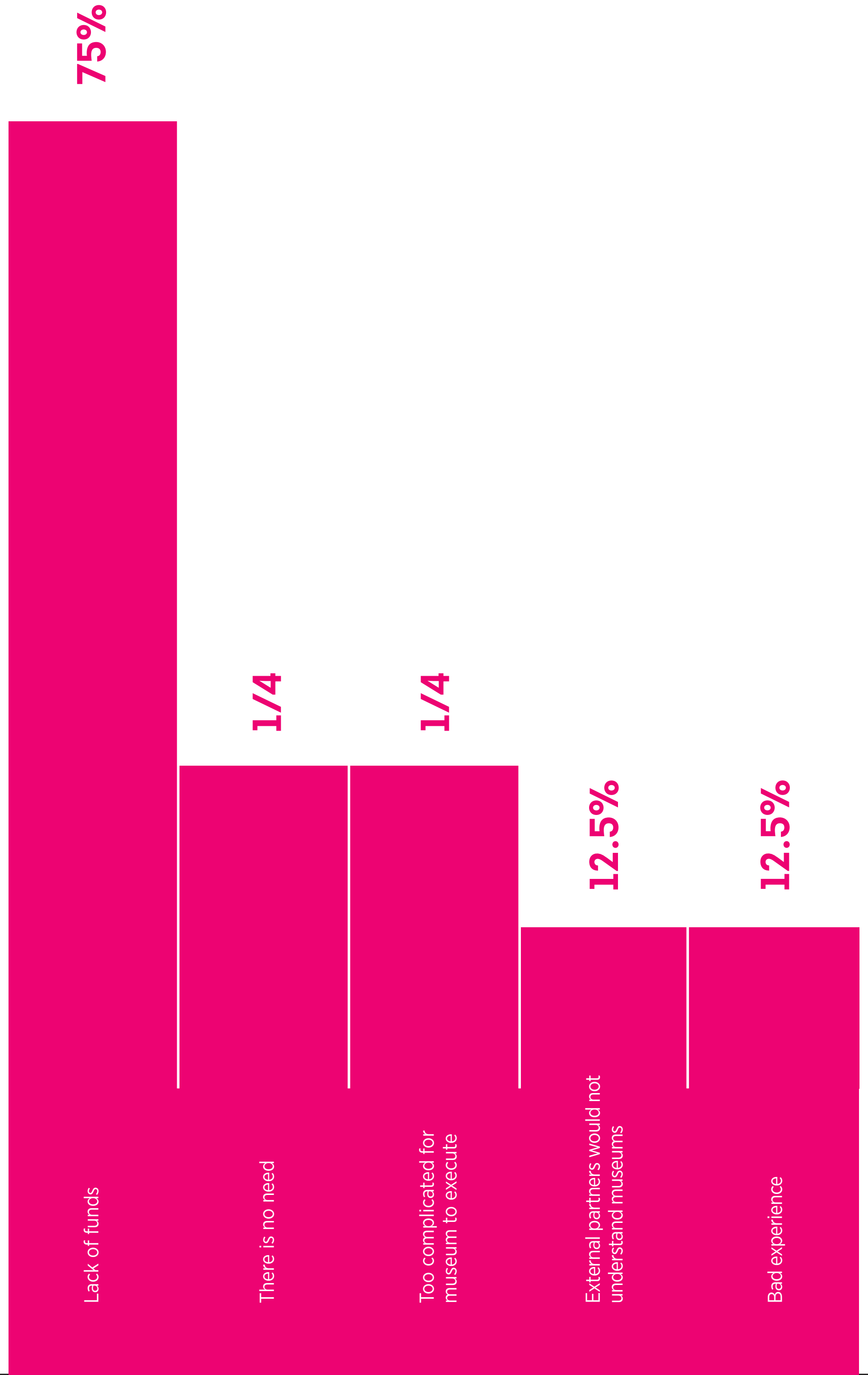


Why don't cooperate?

The main reason for museums to not collaborate with the creative industries is the lack of funds (**75%**).

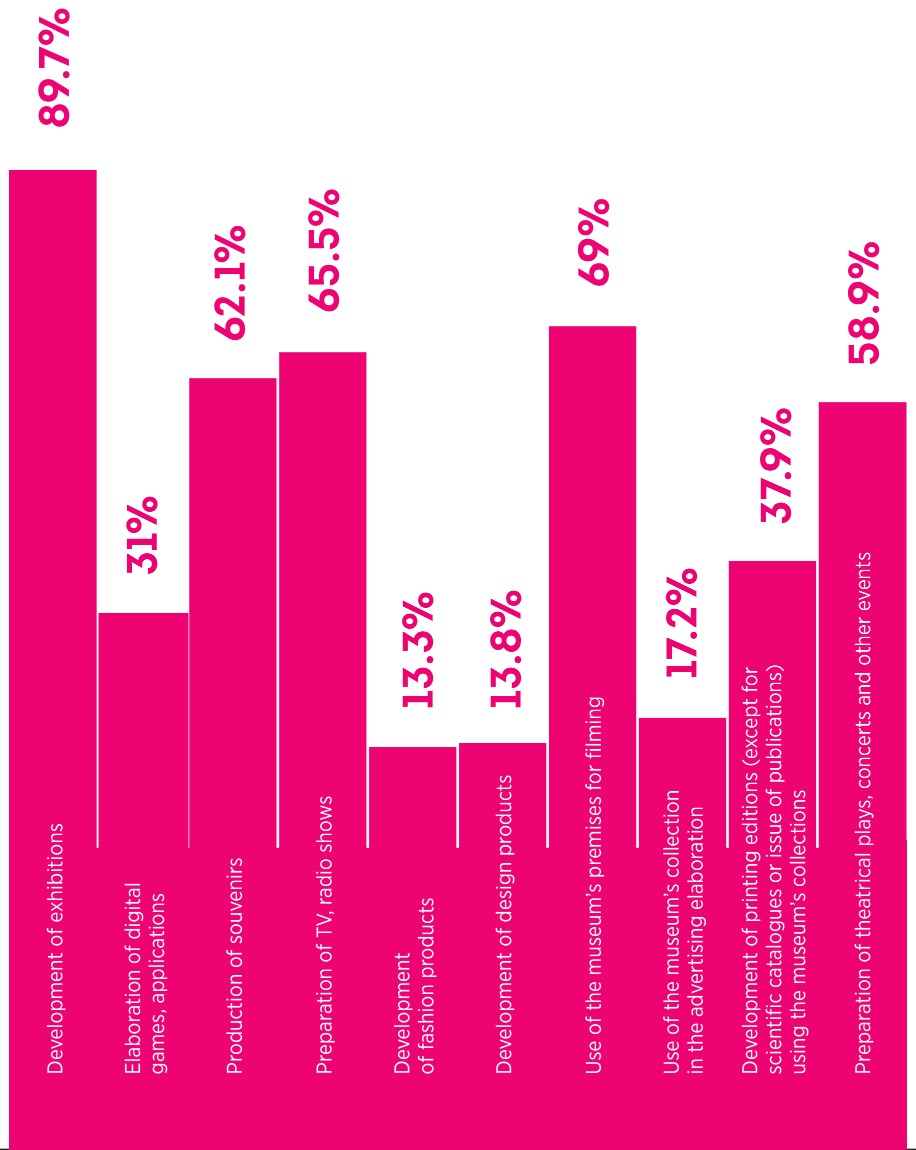
A quarter do not see any reason to cooperate, **another quarter** think that procedures are too cumbersome and **12.5%** believe that external partners would not understand the museums.

Another **12.5%** have previous bad experience



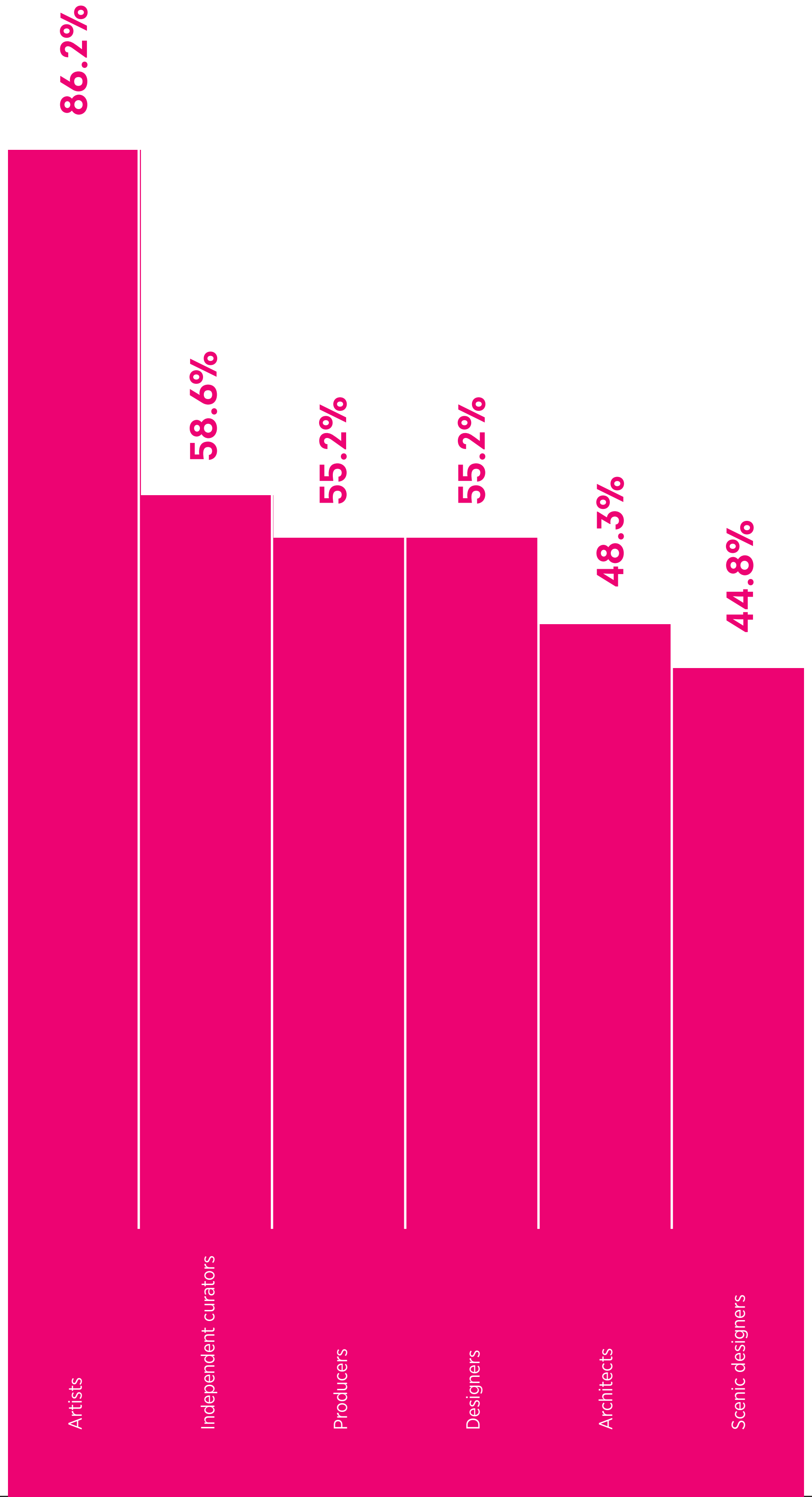
Forms of cooperation with creative professionals

For those who did work with creative industries **most** did it as a part of exhibition preparation (**89.7%**). Media played big role in such collaborations – **69%** of museums shared their spaces for film making, and **65.5%** for production of TV or radio programmes. **62.1%** of the museums participated in souvenir making, while **58.9%** organised some kind of artistic events, dramatic performances or music concerts. **Many** museums (**37.9%**) collaborate with representatives of creative industries for purpose of creating printed material (except for scientific collection catalogues). **31%** had some involvement in creating mobile applications, digital games. **17.2%** of museums lend museum objects for advertising. And finally only **13.8%** museums collaborated in development of design products, and **10.3%** in design of fashion products.



Creative professionals with whom museums cooperate

Mostly museums work with artists (**86.2%**). **More than half** of museums work with independent curators (**58.6%**), producers and designers (both **55.2%**). Less common is cooperation with architects (**48.3%**) or scenic designers (**44.8%**).

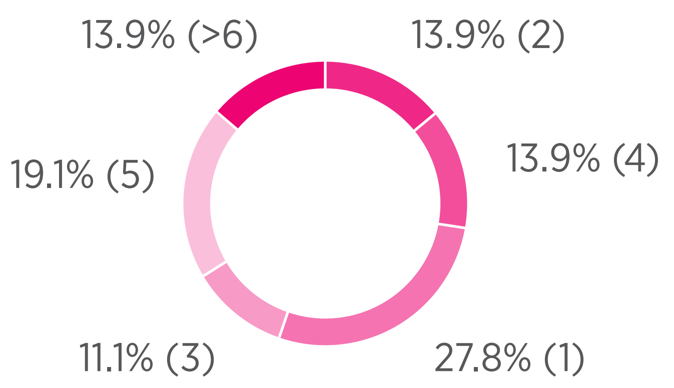


Museum Development Planning

Development planning period

Strategic development planning is still quite a novelty in Polish museums. Yet, more and more museums appreciate the importance of doing it. As the following pie charts indicate, Polish museums aspire to longer-term planning periods. Currently **27.4%** of museums plan for one year ahead, while just over **8%** felt this to be the optimum planning horizon. On the other hand, **13.9%** now usually plan activities at least six years ahead, with **27.8%** of respondents stating they would wish to do this, with a similar proportion seeing 5 years as the best planning timeframe.

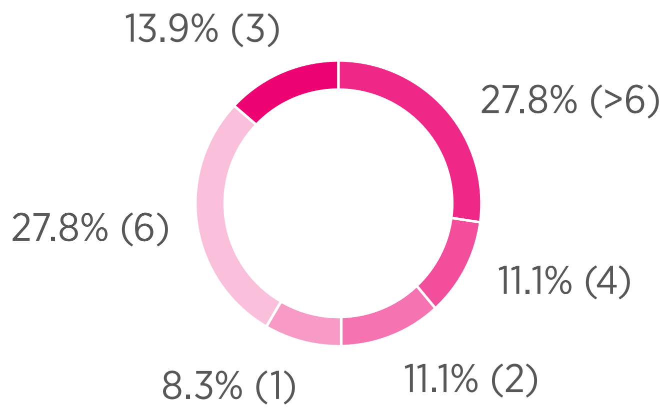
For how long period of time do you usually expect museum's developement activities?



Correlations

Comparing these answers it is possible to see one typical of correlation. Out of **9** museums that say they do not cooperate with creative industries, **8** do not perform any research of their audiences and **1** performs it less than once a year. At the same time, out of **13** museums that do not perform audience research, **61.5%** (8 museums) do not cooperate with creative industries. While it is tempting to correlate a lack of audience development activity with the absence of co-operation with the creative industries, it is unlikely that there is a dependency. However, it is felt that there is a knock-on influence where museums that do perform audience development research are more aware of the need for deeper engagement with their public, which can be fostered by events, projects and exhibitions created in co-operation with the creative industries. Further research is required to substantiate or disprove this thesis.

For how long period of time do you think it would be better to plan the museum's developement activities?



SUMMARY. POLAND

Although Polish museums have undergone significant changes over the last 10 years, which includes both a wide range of investments in new buildings and renovation as well as changes in museum mentality, there are still many things to wish. Even if many museums understand the importance of modern management and strategic planning in museums, they are, with some exceptions, still rather introverted institutions.

As the survey shows, the area where cooperation between museums and creative industries is strongest is in the production of exhibtions. This includes scenography and the use of multimedia, which provides wide range cooperation opportunities.

Extensive digitisation projects open museums for more productive cooperation with the creative sector, too.

There are basically three ways in which museums and the creative sector work together.

- Museum as contractor.
- Creative sector as entrepreneur using museum resources.
- And thirdly, and most profitable of all, the building of long-term, working relationships between both parties, in which they work together towards common goals, adding value to their mutual benefit. Such an approach would result in new skills and creativity and the creation of unique products and services.

Further research is needed on how exactly museums and creative industries cooperate and how the added value is created.

The survey shows that Polish museums often use the services of the creative industries or provide their services to these industries. Most museums are conscious of the need of audience studies and strategic planning.

It is also evident that museums which have policy on audience development usually cooperate closely with creative industries.

EU SURVEY MUSEUMS: AUDIENCES, COLLECTIONS, COOPERATION

A survey of museums across the EU was undertaken to gain an overview on the approaches taken to strategic development planning and management within the sector.

During the specified time period, in total 201 potential respondents opened the link and looked at the questionnaire, but only 86 of them filled in the questionnaire (the rest only looked at the questionnaire and did not fill in any question).

Such relatively low responsiveness (42%) is likely to show that information about the survey had not been circulated fully effectively (this is confirmed by the small number of opened questionnaires per country (in most of countries it`s less than 10 opened questionnaires, it means – not more than 10 museums per country)).

It might also suggest that potential respondents do not consider the particular topic of the survey to be relevant and topical for them to spend time for expressing opinion (this, in turn, is confirmed by the fact that only a small part of those people who have looked at the questionnaire, also filled it in – for example, in Greece the survey was looked by 41 persons, but the questionnaire was filled in just by 10 of them, in Italy – 16 and 5 respectively, in Portugal – 18 and 5, etc.).

Detailed information about sample size and structure below in table.

Profile of Respondents – number of respondents per country

Country	Number of opened questionnaires	Number of filled in questionnaires
Netherlands	67	36
Greece	41	10
Italy	16	5
Norway	10	5
Portugal	18	5
Belgium	11	3
Estonia	3	2
Ireland	7	2
Spain	8	2
Sweden	4	2
United Kingdom	10	2
Croatia	3	1
Cyprus	1	1
Czech Republic	3	1
Denmark	3	1
Finland	7	1
Georgia	4	1
Germany	8	1
Hungary	8	1
Lithuania	2	1
Luxembourg	1	1
Romania	2	1
Russia	1	1
Azerbaijan	1	0
Belarus	2	0
Bosnia and Herzegovina	2	0
Bulgaria	2	0
France	2	0
Macedonia	1	0
Poland	1	0
Serbia	1	0
Slovakia	1	0
Switzerland	1	0
Turkey	1	0
Total	**201**	**86**

In the following pages the main survey results are represented.

NB! The given data and information is only illustrative, as the number of reached respondents (n=86) is not sufficient for statistically justified findings. Taking into consideration the relatively small number of museums in the sample, in this report the results are presented in absolute figures, not in the percentage terms. It should also be noted that the data provided may not apply to all museums of European Union, although they largely characterize the general development policy of museums as a whole.

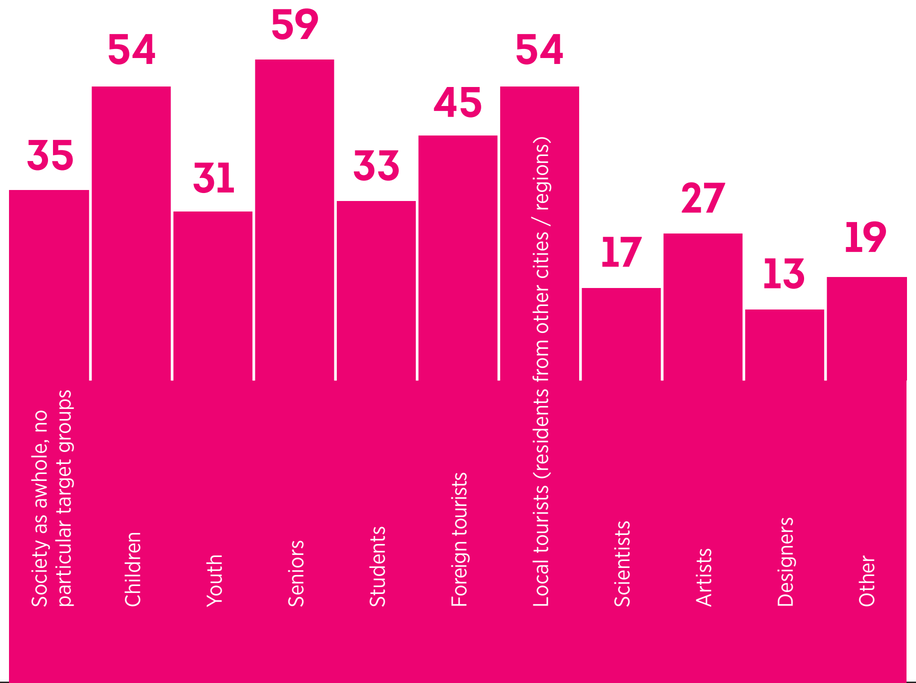
Engagement and Development of Museums Audience

Key target groups of museums

Museums consider seniors (**59 of 86**) children (**54 of 86**) and local tourists, residents from other cities and regions (**54 of 86**) as the most important target groups. Relatively often – **45 of 86** cases – as an important target group museums mention also foreign tourists. **35 of 86** museums identify society as their main target group, not dividing it in separate, more detailed target groups. It is interesting that, although children are often mentioned as important target group, youth as such is identified significantly less frequently.

Figure 1.
Which do you think are currently the main target groups of your museum?

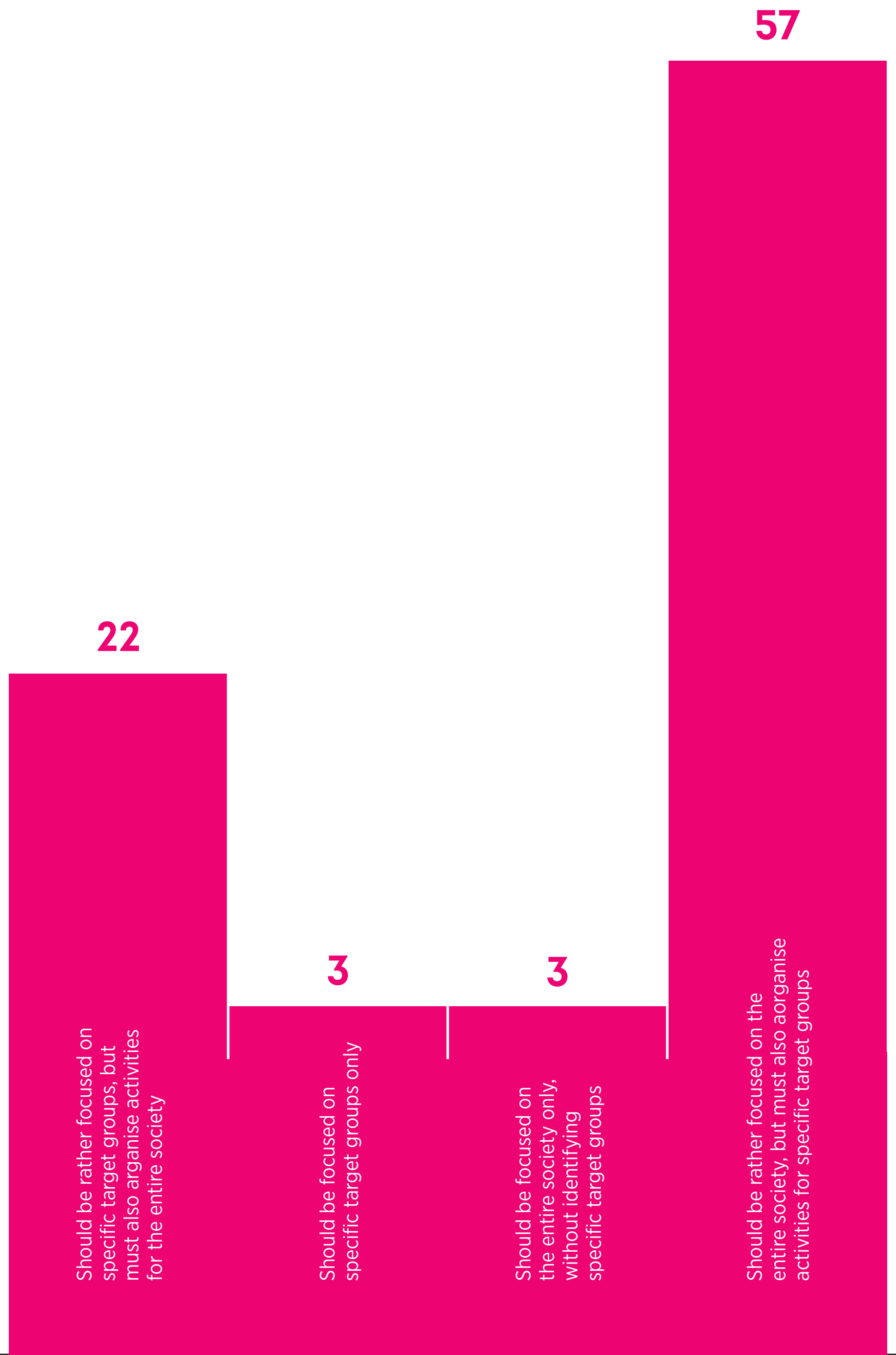
(count; n=86)



Although **most** of the surveyed museums identify their specific important target groups, still **57 of 85** museums assess that their activities are first and foremost for the general public, while they also organise activities for specific target groups; and only **22 of 85** museums believe that they should focus on specific target groups, but must organise activities for general public too.

Figure 2.
In your opinion, should the museum focus its activities more on the entire society or on specific target groups?

(count; n=85)

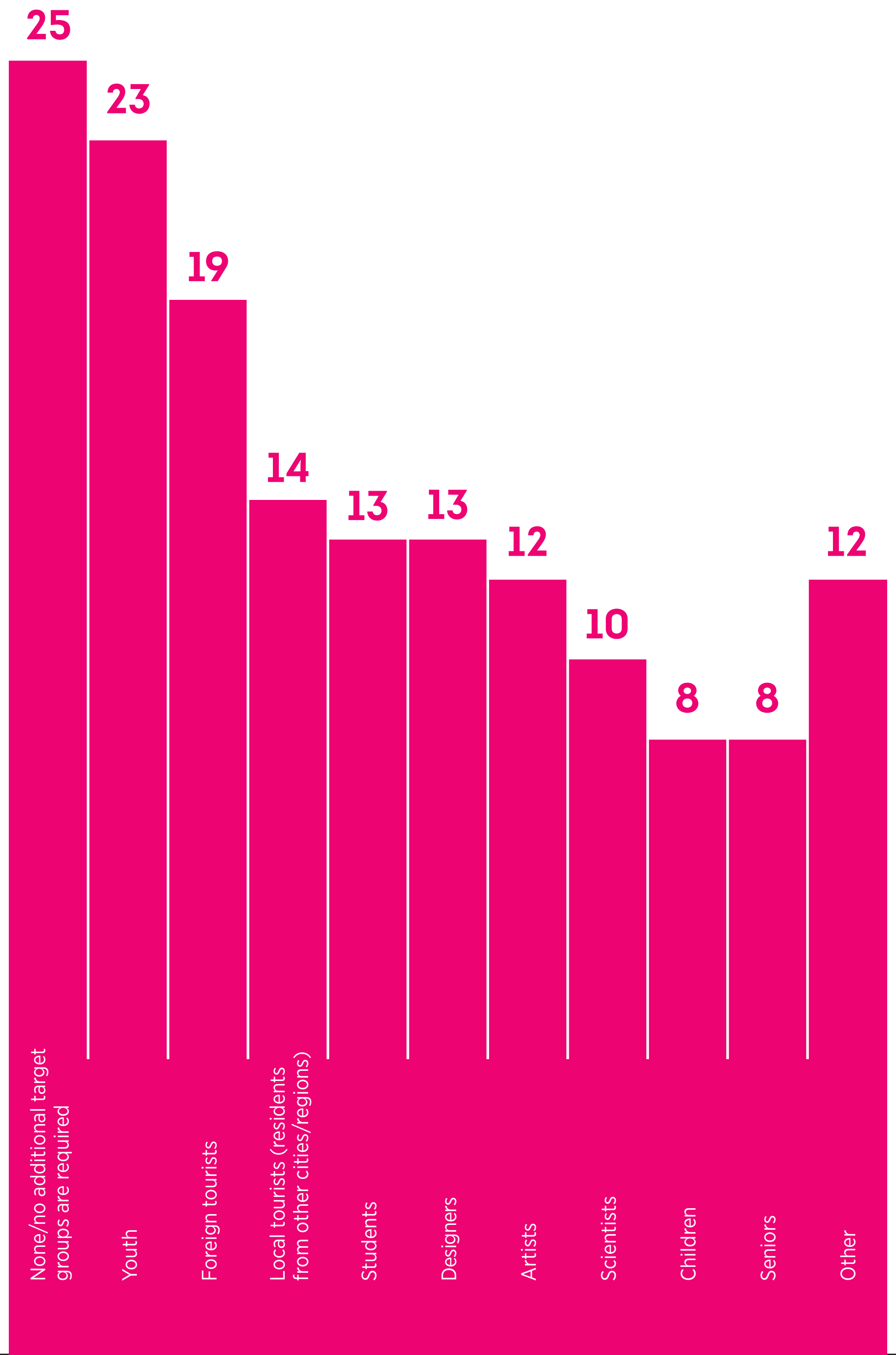


Target groups museums willing to engage in the next 3-5 years

25 of 86 museums indicated that they do not need any additional target groups. For those who are willing to engage new target groups youth is the main target group (**23 of 86**). Foreign tourists can be identified as second most important target group – being mentioned by **19 from 86** museums.

Figure 3.
Which target groups would you like to attract in addition during the next 3-5 years?

(count; n=86)

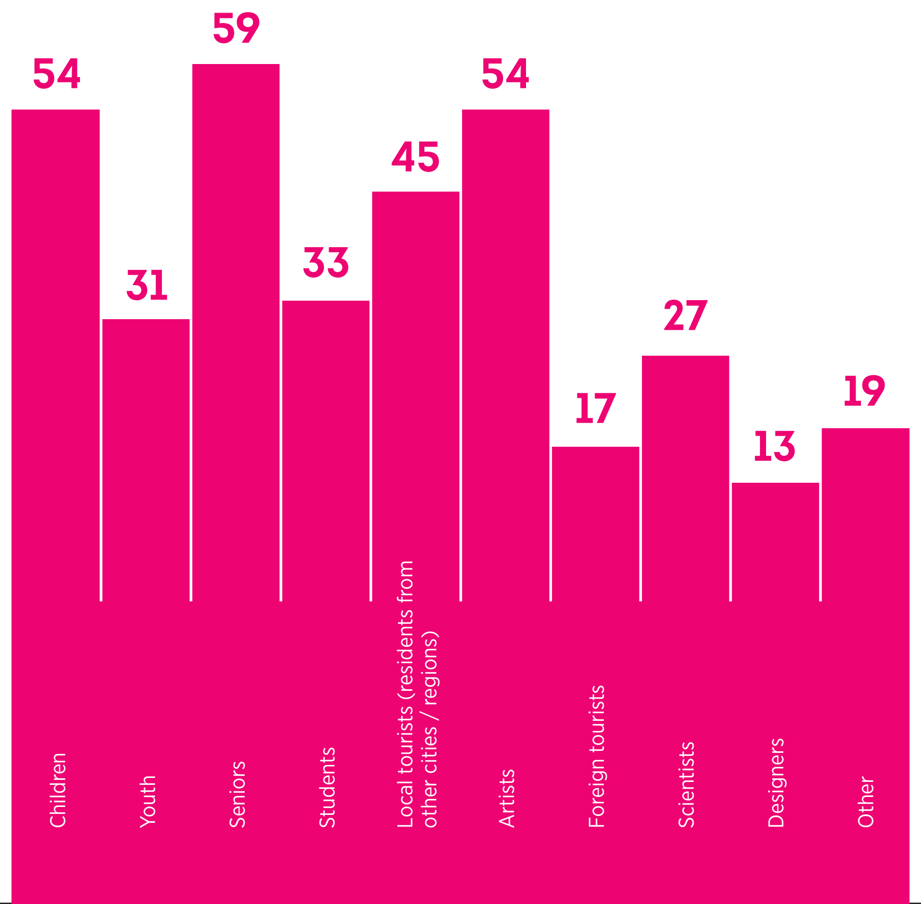


Specific audience in 2016

In 2016 **64 of 83** museums organised activities specifically for children, **46 of 86** – for young people, **37 from 83** – for seniors, but **36 of 86** – for students. Taking into account that these target groups were deemed the most important by responding museums, it could be affirmed that museums knowingly and purposefully create development activities based on the relevant target groups essential for them. It is notable, too, that although museums frequently identified foreign tourists as an audience they wishes to grow, only **12 of 86** museums indicated that have implemented specific activities for this target group in the last year.

Figure 4.
Talking about the museum's activities in 2016 – for which target groups has your museum organised particular/specific activities (activities designed only for a specific target group, not for the general public)?

(count; n=83)

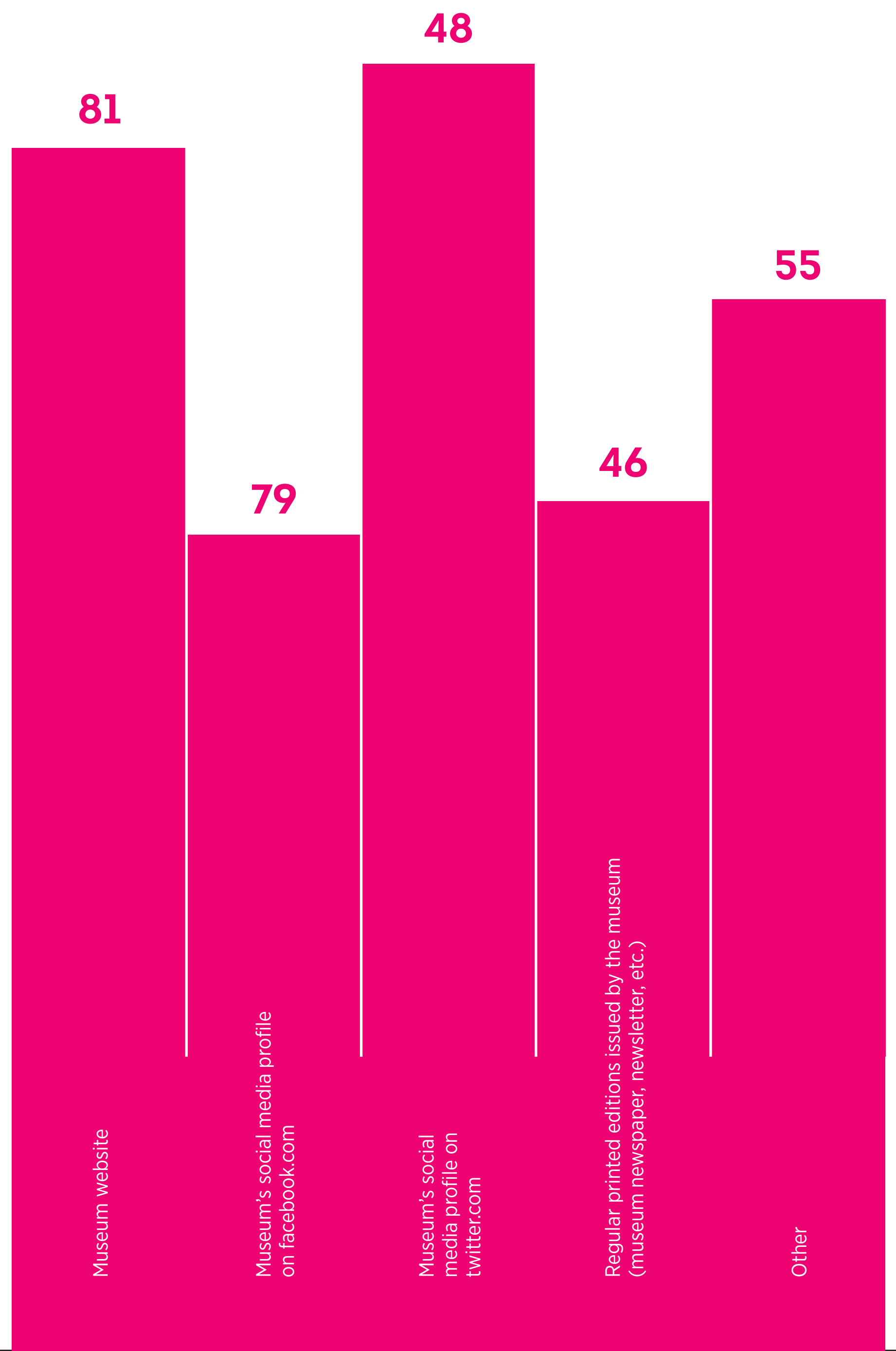


Communication channels for informing and involving museums' audience

The **vast majority** of museums (**81 of 86**) use their websites to raise audience awareness, as is also the case with social media facebook.com (**79 of 86**). Relatively often museums also use profiles in social network twitter.com (**48 of 86**) and issue regular printed editions (**46 of 86**).

Figure 5.
Please select any of the below-mentioned communication channels used by your museum to inform and engage audience!

(count; n=86)



Researching museums' audience

25 of 85 museums indicated that they do not undertake audience survey activities, such as focus groups. **30** museums do that several times a year and **17** – once a year. Other **13** museums – less than once a year.

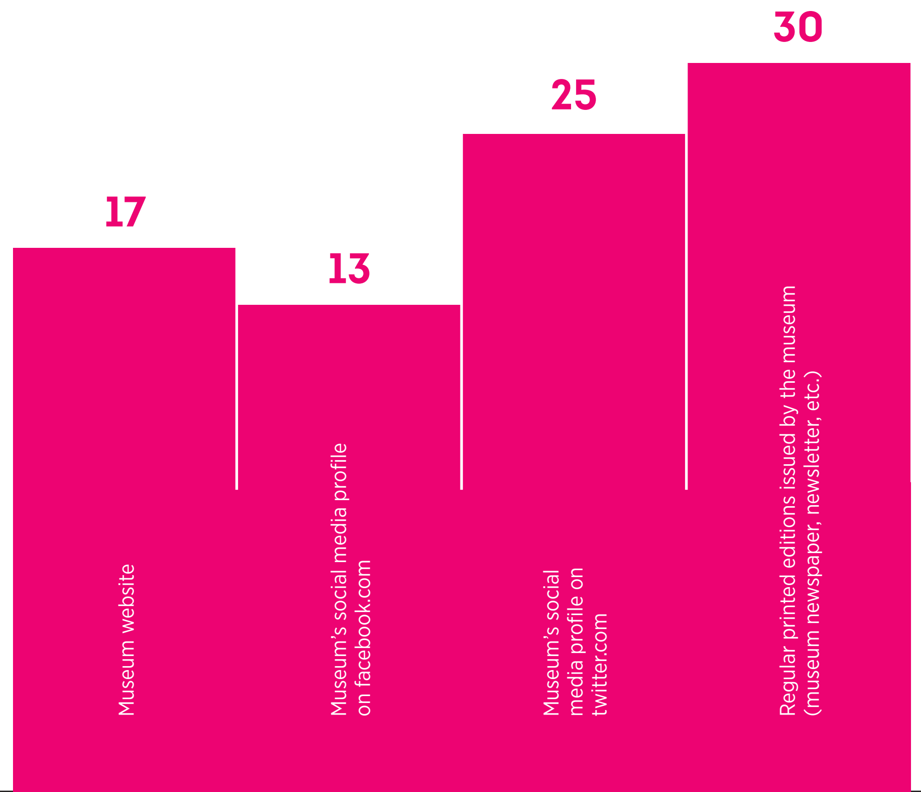
Audience research topics

Audience research tended to focus on looking back at socio-demographic analysis, ticket prices and customer satisfaction, rather than on assessing visitor desires and expectations for the future.

Frequency

Figure 6.
"How often does your museum perform visitor polls or organise focus group discussions with its visitors?"

(count; n=85)

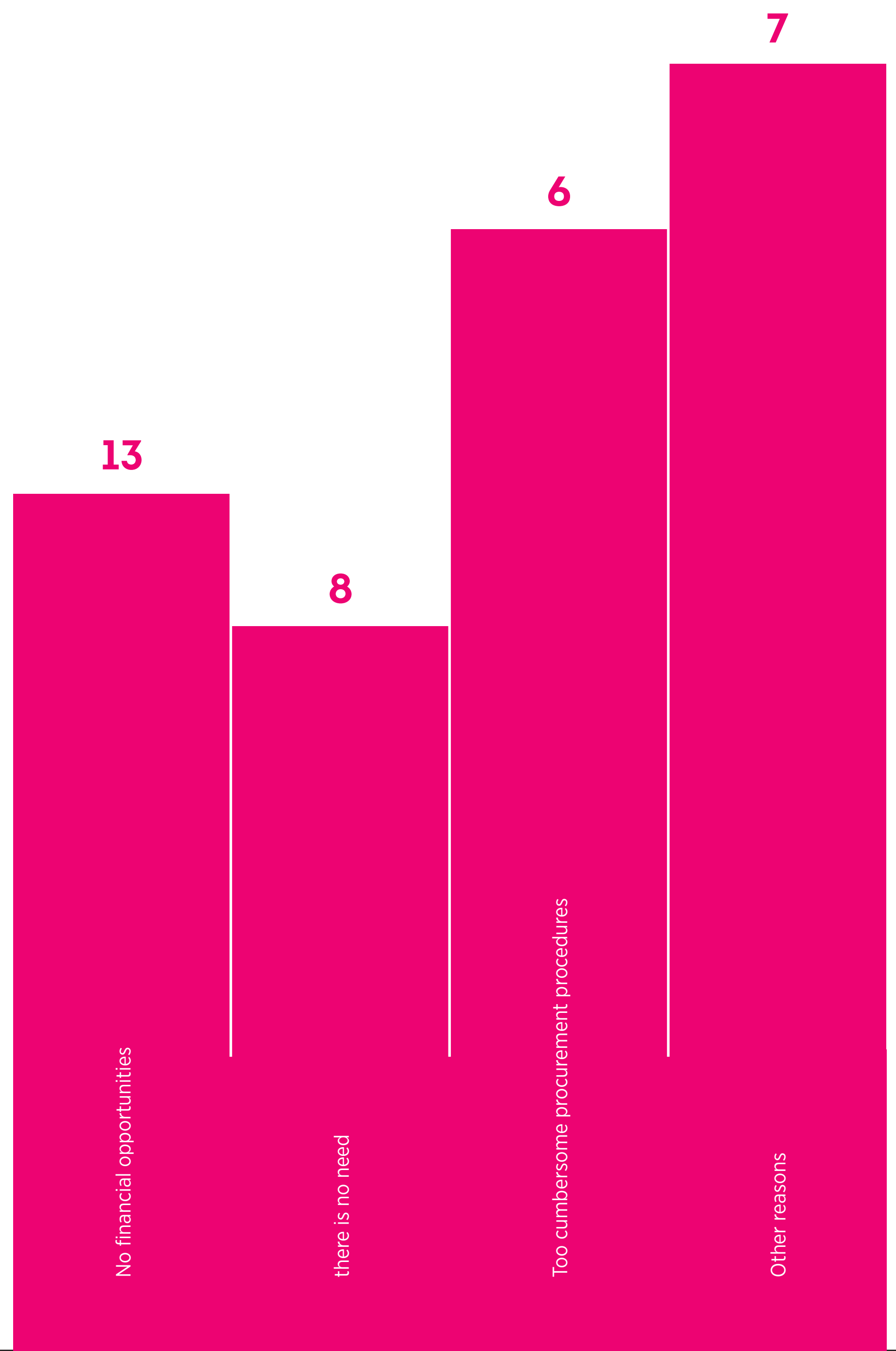


Why not?

13 out of 25 museums reported that a lack of money precluded them from undertaking visitor polls or discussions. **8 out of 25** stated that they had no need for such research activity.

Figure 7.
"What are the main reasons why your museum does not perform/organise visitor polls or focus group discussions with its visitors?"

(count; n=25)



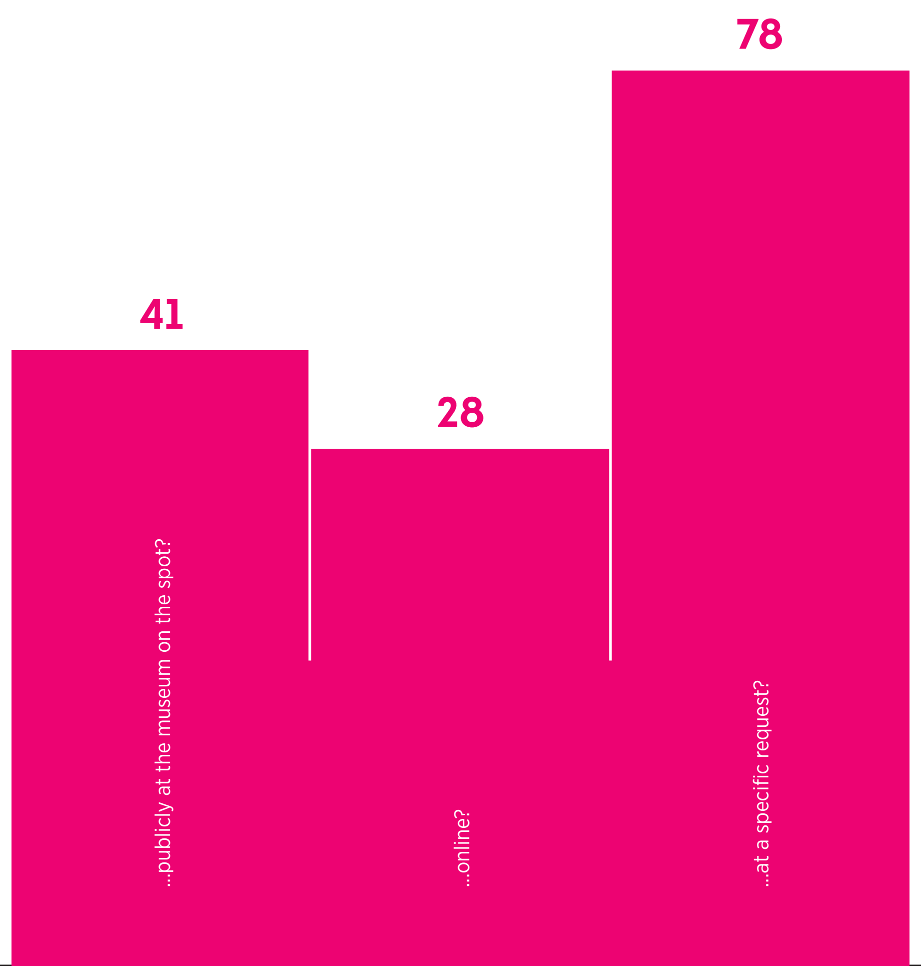
Availability of Museums' ollection

Forms in which museum collection is available

On average **41%** of the collections at responding museums are available publicly at the museum on the spot, **28%** – online, but **78%** – at special request.

Figure 8.
Approximately how much (in percentage) of the museum's collection is available to interested persons...?

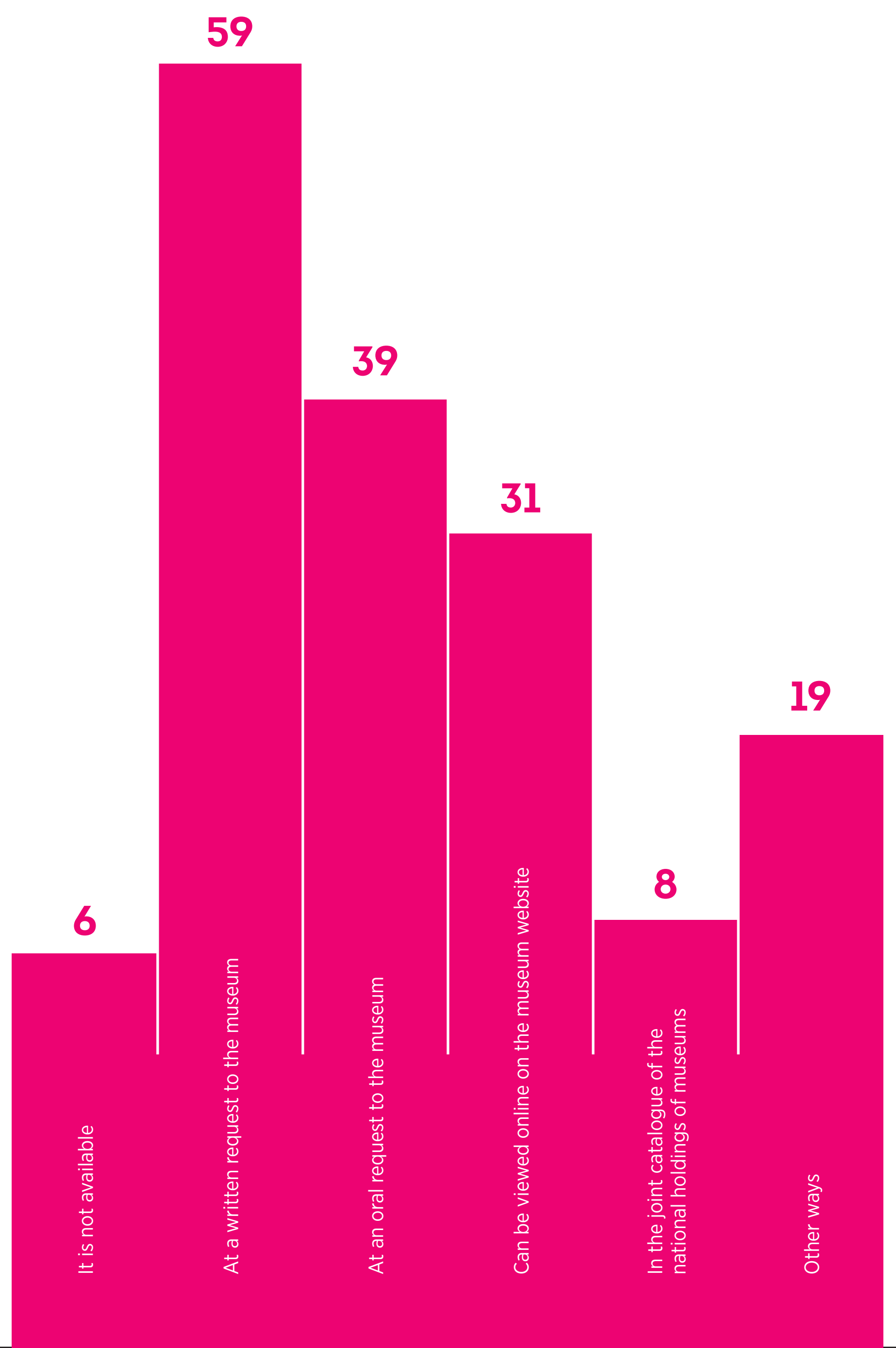
(count; n=64)



Upon written request collections at **59 out of 83** museums are available for those who are interested (for example, artists, designers, architects, students, etc.) and at **39 of 86** museums they are also available at an oral request. **31 of 86** museums' collections are available in digital format on website of the museums.

Figure 9.
In which of the following ways can interested persons (such as artists, designers, architects, students, etc.) look at your museum's collections (which are not available to the public on a daily basis)?

(count; n=83)

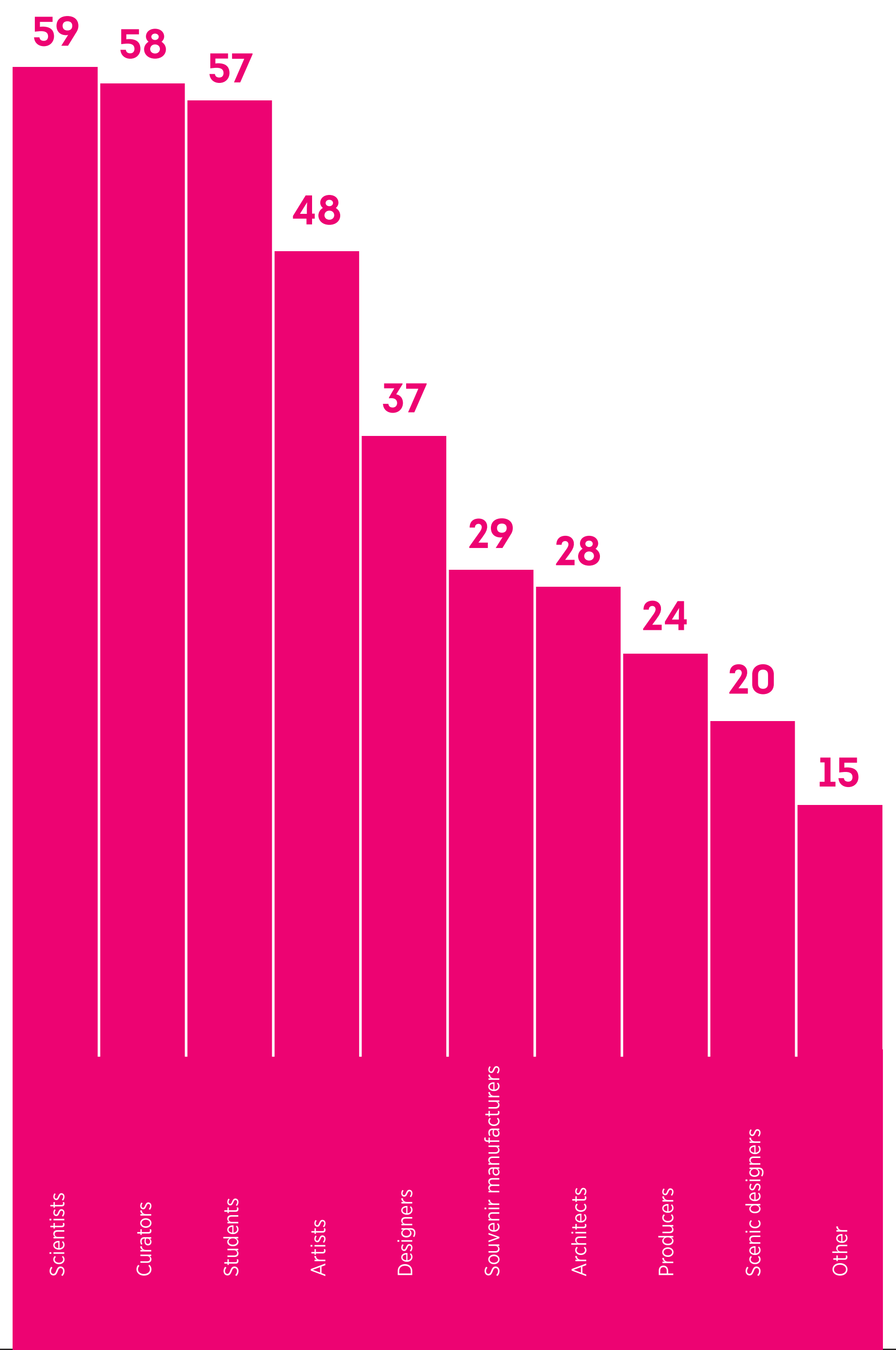


Audience for which museums' collection could be useful

59 of 81 museums assess that their collection (that is not available to the public on a daily basis) could be useful for scientists, **58 of 81** – for curators, and **57 of 81** – for students. Less frequently, but still relatively often museums indicate that their collection could be useful for artists (**48 of 81**) and designers (**37 of 81**).

Figure 10.
For which audience, do you think could the museum's collections, which are not accessible on a daily basis, be useful?

(count; n=81)



Digitisation of museum collections

The average indicator of digitised collections was **51%**, in other words about half of the participating museums had digitised collections, although they may not be available publically.

Figure 11.
Approximately how much (in percentage) of the museum's collection is currently digitized?

(count; n=70)

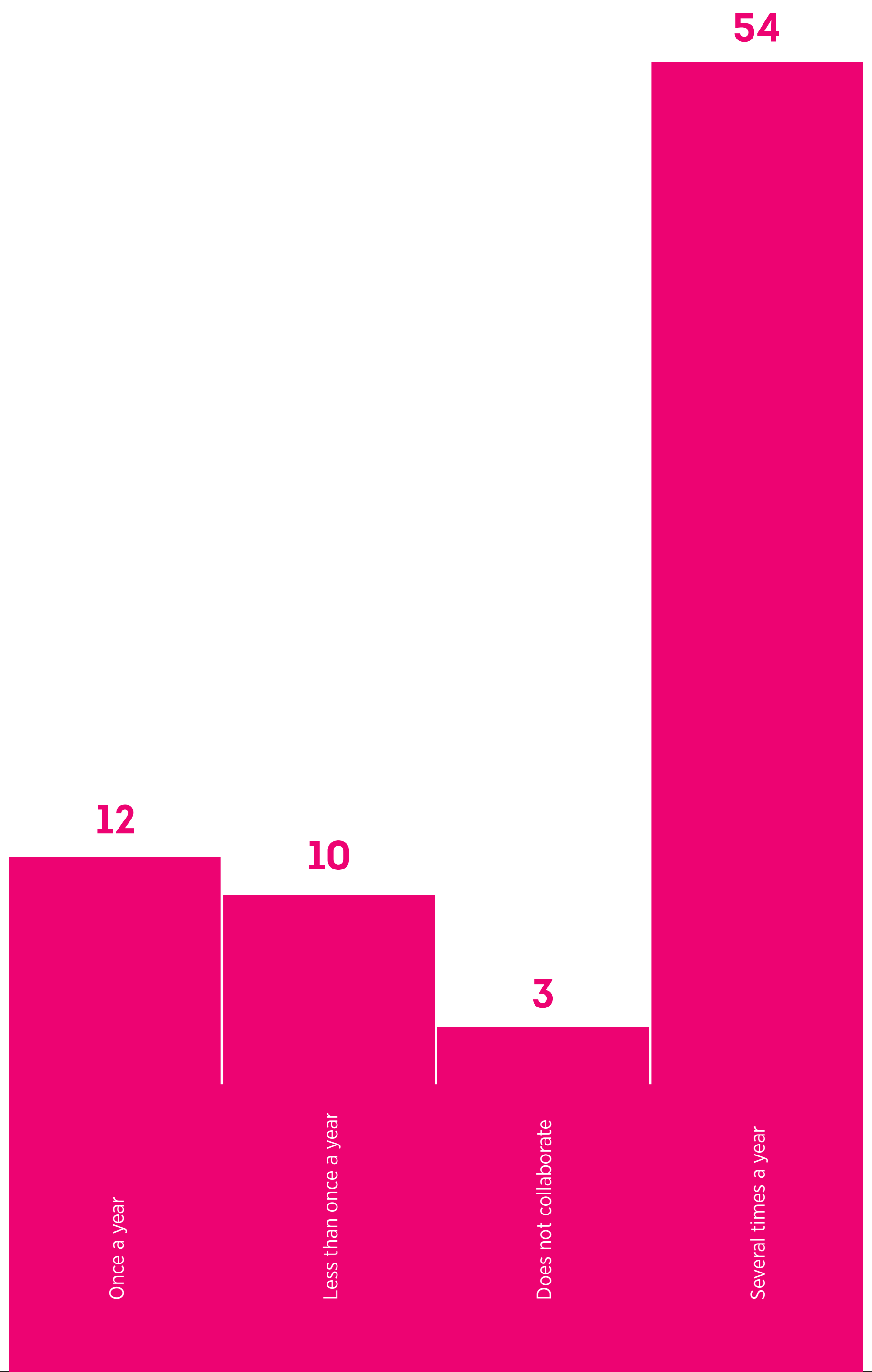
Museums Cooperation with Representatives of Creative Industries

Frequency of cooperation with creative professionals

76 of 79 museums affirm that they cooperate with creative professionals who do not work daily in the museum (preparing exhibitions, print materials of the museum, souvenirs, or so on). From those – **54** museums collaborate several times a year, **12** – once a year, and **10** – less than once a year. The three museums that do not co-operate with creatives stated that lack of money was the reason why the did not collaborate.

Figure 12.
How often does your museum collaborate (preparation of exhibitions, museum's printed materials, souvenirs, etc.) with representatives of creative professions who do not work in your museum on a daily basis (service contracts, freelancers, etc.)?

(count; n=79)

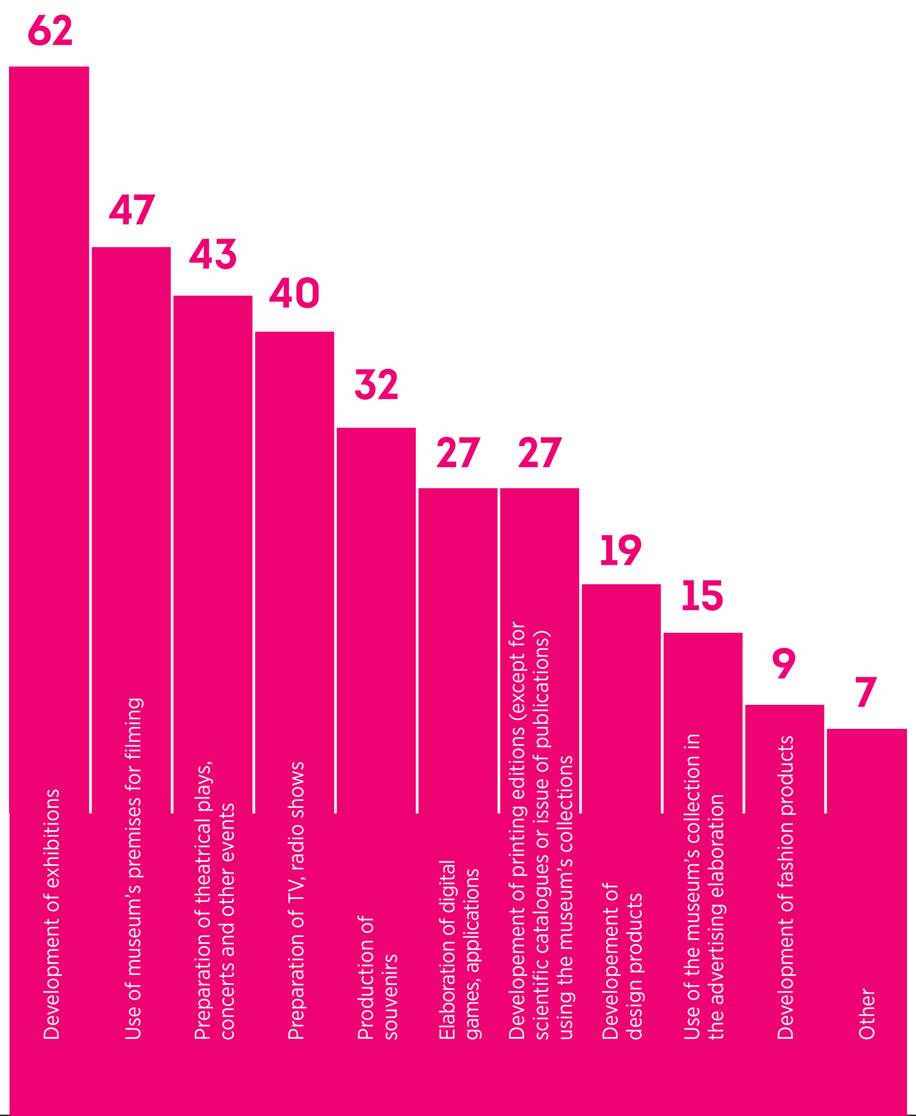


Forms of cooperation with creative professionals

62 of 75 museums that cooperate with creative professionals have done that for preparation of exhibitions. **47 of 75** museums have provided premises for filming. **43 of 75** museums cooperated for preparation of theatrical plays, concerts and other events, **40 of 75** – for preparation of TV, radio shows, and **32 of 75** – for production of souvenirs. Nearly a third (**27 of 75**) museums collaborate with representatives of creative professions outside museum to elaborate digital games and applications, and to develop printed editions using their collections.

Figure 13.
What kind of collaboration your museum has had with representatives of creative professions over the last three years

(count; n=75 (those, who have had cooperation))

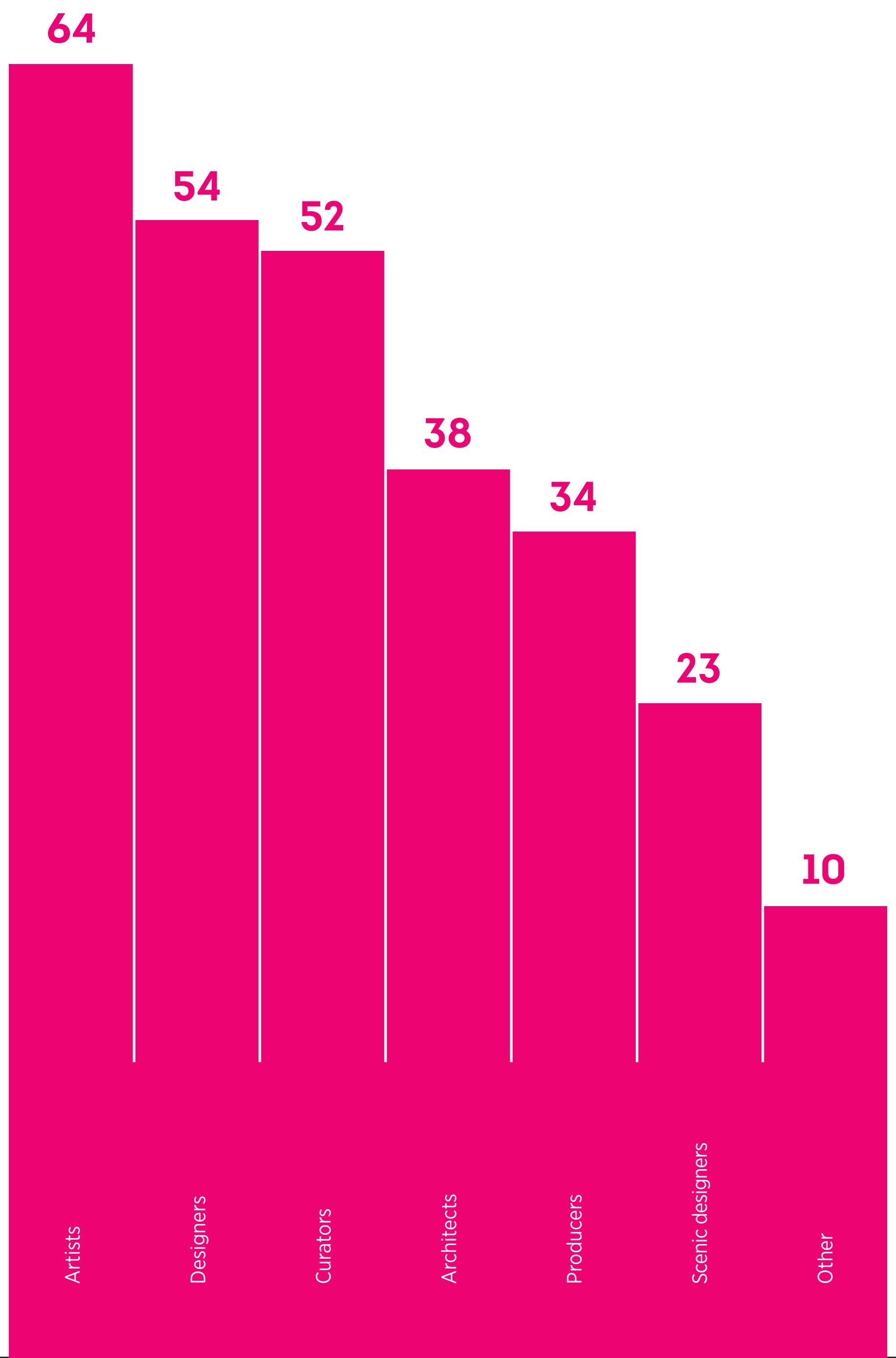


Creative professionals with whom museums cooperate

64 of 76 museums had collaborated with artists during the last three years, **54 of 76** – with designers, **52 of 76** – with curators. **38 of 76** have been engaged in collaboration with architects, but **34 of 76** – with producers.

Figure 14.
Representatives of which creative professions has your museum collaborated with over the last three years?

(count; n=76 (those, who have had cooperation))



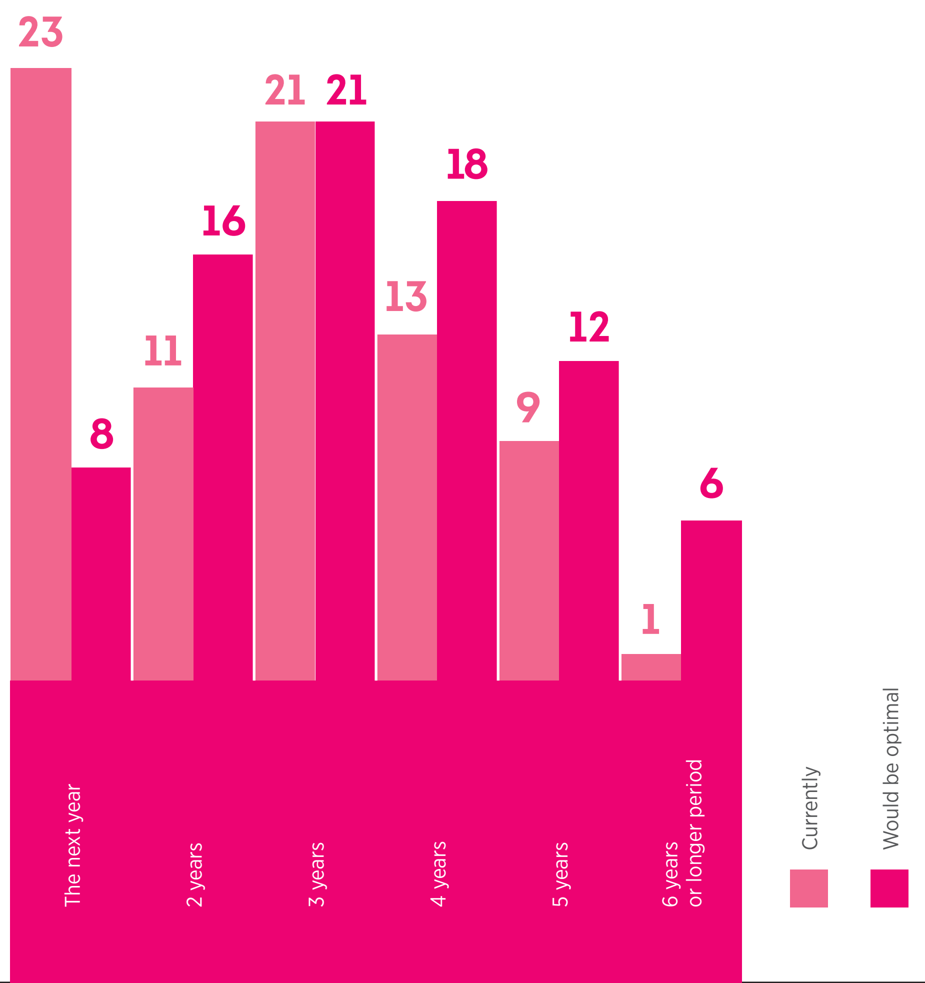
Development Planning of Museums

Development planning period

Only **10 from 78** museums plan their development for 5-years or longer period, with **34 out of 78** indicating a 3 or 4 year planning horizon. **23 of 78** museums acknowledge that they plan their development only to the next year, and **11 of the 78** planned over a two year period. At the same time, only **8 of 81** museums identify that one-year period would be optimal for development planning, and most of museums acknowledge that development should be planned for 3 or more years' period.

Figure 15.
For which period do you usually plan museum development (development strategy, action plan or any other development actions, ideas, projects); In your opinion, for which period would be optimal plan museum development

(count; n=78/81)

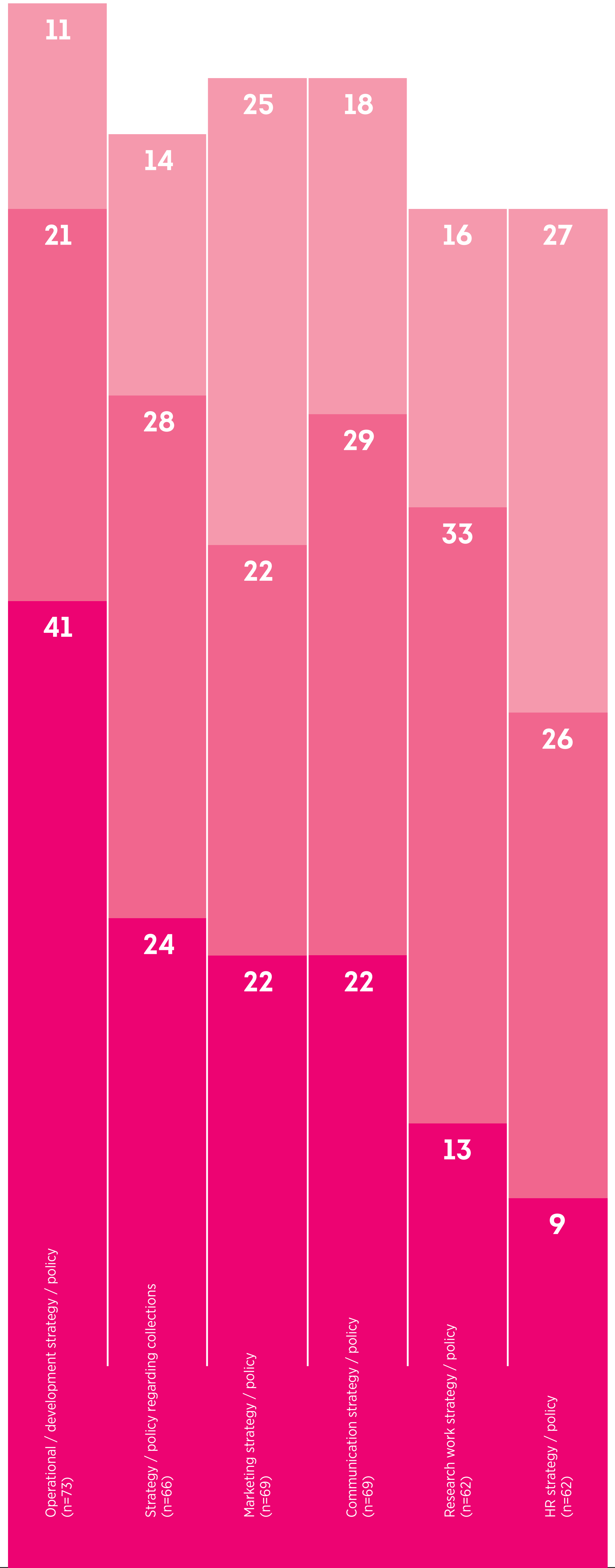


Development planning documents in museums

41 museums indicate that they have developed the operational/development strategy as a separate document, **24** – the collection strategy/policy. **22** museums stated that they had also developed a communication and/or marketing strategy.

Figure 16.
Tick, please, whether your museum has elaborated the following development plan documents (as separate documents or as components of other documents)?

(count; n=see in graph)



PART III

NORTHERN IRELAND

MUSEUMS AND CREATIVE INDUSTRIES TOOLKIT. BRIEF

Museums and creative businesses are increasingly working together in Northern Ireland today, as the creative industries grow and museums get more ambitious.

Museums are commissioning artists and makers to help reinterpret their collections and using digital media developers to produce audio guides and apps.

Meanwhile, creative businesses are buying services from museums: film companies are using museums as locations and designers are drawing on museum collections for inspiration.

And creative businesses and museums are collaborating, for example using museums as venues for performances or jointly developing new products.

But there is more that could be done. We know that museums want to commission more projects from the creative industries to bring their collections to life, and we know that more creative businesses would like to be able to draw on the unique resources that museums have to offer.

The Northern Ireland Museums Council (NIMC) is encouraging both sectors to co-operate more, and seek to help these relationships to grow and prosper.

We have developed a series of 'how-to' guidance sheets to help museums and creative businesses work together successfully.

From developing ideas, through to finding partners and building relationships, to overcoming practical and contractual hurdles, guidance sheets will make it easier for museums and creative businesses to work together.

Four guidance sheets available (here presented in shortened version).

Getting Started for Artists and Creative Businesses

Museums have much to offer to artists and creative businesses:

- places with rich potential as performance or display venues, or locations for filming
- their collections, which are a rich source of content and inspiration
- the knowledge of the staff who work in them
- a high degree of public trust and well-established audiences

Museums value the opportunity to work with the creative industries, for the fresh perspectives this offers and the chance to bring their work to new audiences.

Partners from the creative industries working with museums for the first time need to be aware that some of museums' responsibilities mean they have to work in particular ways:

- Museums have to protect their collections for the future, and to balance the public benefit of making the collections available with the risk that it brings.
- Museums want to generate income more effectively, but have to balance this with their role as public institutions, and have to prioritise the public interest and public accessibility.

To work together effectively, museums and the creative industries need to understand each other's approaches better.

What do museums have to offer?

Special places

Special things

Special knowledge

Special relationships

How might you work together?

Museums as clients

Many creative businesses have worked for museum clients, contributing to displays, their marketing and their digital offer. However, some museums still have fairly traditional ideas about how to interpret their collections and engage with audiences. If you can offer solutions to museum problems within the constraints museums face, there are rich opportunities to grow your business in museums.

Museums as service providers

Museums hold historic, artistic and scientific collections, which could offer inspiration for your work or designs to licence for your products. They look after special places, which have potential as film locations, or performing arts venues. Many of these resources are still under-utilised as museums are just beginning to realise their commercial potential.

Museums as collaborators

While museums and the creative industries have traditionally worked together as clients and service-providers, there is potential for new kinds of collaboration. Museums are rich sources of ideas and inspiration; they look after fabulous places and have knowledgeable staff. They have ready-made communities of users who can offer you new audiences and an outlet for your work. Working together could generate commercial and creative opportunities. In addition, there may be opportunities to apply for funding to work together to develop a programme or product, drawing on your specialist skills and museums' special resources. Licensing and product development offer other opportunities for mutually beneficial collaboration: there is scope for developing commercial ranges based on museum collections, and museum shops offer potential outlets for smaller-scale producers.

What to expect when you work with museums?

■ Museums are already working with the creative industries in a range of ways to bring their collections to wider audiences and to help people engage with them. Recent research for NIMC showed that while at the moment museums are most likely to be working with artists or people working in the areas of craft and design, they are increasingly interested in broadening out their work into the other areas of the creative industries.

■ Museums recognise the role that artists and creative businesses can play in increasing the use of their collections and helping more people to access and enjoy them.

■ Museums that have already worked with the creative industries have all found the experience a positive one and something they would do again.

■ One thing that museums value in particular from these collaborations and partnerships are the different perspectives they can produce, and the creativity it can bring out in people working in museums. These collaborations can also bring important skills sets into the museums that staff don't possess, but can learn from.

■ However, museums may not have a deep understanding of the different areas of the creative industries, and how businesses and individuals operate. They may be unsure about how to approach businesses or how to initiate work.

There are also some aspects of the way museums work that it may be useful to know about. Museums have some particular concerns that it can be helpful to try to understand, or at least acknowledge, before you start to work together, so you can find ways of overcoming them.

Caring for collections

Museums want to find new ways of engaging people with their collections and getting them better used; however, they need to balance this with their role of caring for the collections for future generations. This could lead to a mismatch between what artists or creative businesses might want to do with collections and what is possible. Museum partners will need to think about the physical needs of collections and may need to involve a specialist in collections care in deciding how collections can be used safely.

Accessibility of collections and buildings

Museum buildings and collections are a public resource and museums have a responsibility to ensure that as many people as possible have opportunity to enjoy them. This means that museums will welcome projects which increase the visibility of their collections, but it also means that they may be cautious about projects which would reduce public access to them for any length of time - for example if galleries need to be closed extensively for filming, or objects need to be taken off display for too long. However, in most museums only a small proportion of objects are on display at any one time, and many projects can use collections which would otherwise be in store.

Public responsibility and ethics

Museums are public institutions and take the responsibilities that come with that seriously. Depending on their constitution, they may have to comply with charity law or the policies and procedures of central or local government. Their 'ethical' responsibilities mean that they have to place the public interest in museum collections ahead of all other interests. This does not mean that museums cannot engage in commercial ventures, but there may be some special considerations when they do so.

Attitude to commercial activity

For the most part museums are not-for-profit organisations and the need for commercialism is an emerging one, whereas most of the creative industries are businesses that aim to generate income and profit. There is potential for tension and differing motivations here.

Working practices and management

Decision-making in museums can seem frustratingly slow to people used to the flexibility of small, private-sector organisations, so do bear that in mind. Research for this project showed that there are some cultural barriers to be overcome if museums and the creative industries are to work together successfully. Other things to bear in mind are:

■ Showing you have some basic awareness of the constraints that come from museums' public sector obligations and collections care responsibilities will help build museums' confidence in you.

■ Many museums are nervous about copyright and other intellectual property issues; be clear and upfront about your expectations here from the start and do what you can to help demystify this area.

■ Some parts of the museum community can seem quite risk averse: it may help to understand that this ultimately stems from their responsibilities to be good long-term stewards of their collections. If you can show that you have worked successfully for organisations that they see as similar (libraries, the heritage sector, education organisations), museums will feel more confident in working with you.

Getting Started for Museums

Stronger relationships with the creative industries will benefit museums in Northern Ireland: the creative industries are of growing importance and their work is closely allied to museums, heritage and tourism.

Working with the creative industries offers museums many benefits:

- The chance to grow their audiences
- Increase the use of their collections
- Change people's perceptions of the sector
- To generate income

Some people in the creative industries say that it can be hard to find out about what museums have to offer and what their collections contain. If your museum wants to work with the creative industries, think about ways of promoting this kind of information.

Organisations in the creative industries tend to be keen to try something new and are relatively fleet of foot. Some tend to perceive museums as being somewhat slow- moving and risk-averse. If your museum wants to work with the creative industries, be aware of these perceptions and remember to explain the constraints you work within which might be unfamiliar outside the sector.

What are the creative industries and why do they matter to museums?

Museums have much to gain from building strong links with the creative industries: they are a growth area in Northern Ireland and their work is closely allied to museums, heritage and tourism.

Promoting innovation, research & development and creativity is a priority for the NI Executive and the creative industries are seen as important contributors to this.

According to official definitions, there are thirteen sub-sectors which make up the creative industries:

- advertising
- architecture
- arts and antiques computer games crafts
- design
- designer fashion
- film
- TV and radio
- music
- performing arts publishing software/digital media.

What all these have in common is that their products have their origin in individual creativity, skill and talent and that they have a potential for wealth and job creation through the generation and exploitation of intellectual property.

Digital technologies are seen by policy makers as having most potential for growth and collaborations in these areas may be particularly advantageous: animation; mobile/web content; e-learning/serious gaming; publishing; film; television; and music.

The benefits of working with the creative industries

Museums have a lot to gain from working more extensively with the creative industries, including:

Increasing use of museum collections

Whether by providing evidence to help a documentary-maker tell their story, or by licensing designs for commercial products, partnerships with the creative industries have the potential to ensure that more people have more opportunities to enjoy your collections

Increasing use of the building

Museum buildings can be venues for the performing arts, or used as film and television locations. Some of these activities could generate income, while others help to demonstrate the importance of your museum as a local resource

Increasing use of your expertise

The specialist knowledge developed by people who work in museums is a public resource. Partnerships with the creative industries have the potential to bring this knowledge to a wider audience

Reaching new audiences

Creative industries may be able to help you reach audiences who are not attracted by more traditional ways of presenting museum collections. Different design approaches can appeal to different audiences, artists and makers can help you reinterpret your collection in ways that make people think again about an institution which they see as unchanging and uninteresting, and digital media offers ways of reaching people who are unlikely to visit the museum in person.

Raising the profile of the museum

Because working with creative industries is novel and eye-catching, it is relatively easy to get press coverage and generate interest in what you are doing. It can position the museum positively to be seen to have a close association with a growing, forward-looking sector.

Generating income

Not all projects with the creative industries are geared towards income generation, but there is potential here for museums

How might you work together?

Most relationships between a museum and a creative business will fall into one of three categories:

Commissioning a service (and paying a fee)

Museums already work extensively with creative businesses, commissioning designers to work on displays or marketing materials, hiring costumed interpreters or using a specialist company to develop a sound guide. Working with the creative industries is not a new idea. But it is likely that you could do more. If you already have a sound guide, could you develop an app? If you have sold a local maker's work in your shop, could you commission them to produce new work for display in the museum, in response to the museum's collection? And if you have a good relationship with a company as a client, could you look for ways of moving that relationship on?

Selling a service (and generating an income)

Museum collections can offer inspiration for the work of artists and creative businesses and sometimes are suitable to be licensed for use on commercial products. Museum buildings have potential as film locations, or performing arts venues. There may also be scope to develop charged-for consultancy services, which draw on museums' expert knowledge.

Museums traditionally provide many of these services for free, and should continue to do so for students or non-commercial ventures. But this guidance aims to help you generate income from these kinds of activities, where it is ethical and feasible to do so.

Collaborating as partners (could generate income in the longer term, be revenue-neutral, or have a cost for the museum)

While museums and the creative industries have traditionally worked together as clients and service-providers, there is untapped potential for new kinds of collaboration. Creative industry partners can bring new ways of working to museums, which could generate commercial possibilities, or give scope to apply for funding to develop a programme or product, bringing together your museum's special resources and the creative-industry partner's specialist skills.

Licensing and product development offer other opportunities for mutually beneficial collaboration. Museums can license creative businesses to develop commercial ranges based on, or making use of, museum collections in return for a fee. Museum shops offer potential outlets for smaller-scale producers, which can generate income as well as improving the quality of experience for your visitors.

What to expect working with creative businesses?

Many creative businesses are relatively small and fleet-of-foot. Their culture may seem very different to that of museums, and not only because they are driven by commercial imperatives.

Research undertaken in developing this guidance identified that, whereas creative businesses are keen to try something new, experiment a little, and move on quickly if the innovation doesn't bear fruit, they perceive museums as often being slow-moving, risk averse, and yoked to long-term strategies.

Museums would rightly argue that what may seem like negatives are in fact signs that they take their public responsibilities seriously, act as good stewards of collections and – in the case of national and local authority museums – contribute to corporate priorities. When working with creative businesses, museums need to be open about what their obligations and responsibilities are, be flexible where they can be, and explain when they cannot.

To help make working with partners in the creative industries successful there are a few things to consider that might help ensure the project goes smoothly:

- Remember that if you have never worked in or with a museum, they can be difficult places to understand in terms of how they operate and who does what. Spending some time at the start with partners to explain how the museum works, the different departments and protocols is essential. This will help them to understand how they can work with the collections, buildings and staff and what is possible.

- Before starting work with people from the creative industries, it might be useful to try and understand what their perceptions of museums might be. This will not only help with managing the project and expectations throughout the process, it could also help to address any potential issues at the outset.

Recent research undertaken for NIMC with the creative industries showed that those who have had the chance to work with museums had a positive experience and would very much like to do so again. As well as the wealth of collections and interesting spaces museums have to offer, people valued the chance to work with subject specialists, to explore new working environments and the chance to work with the public.

The research also highlighted some potential concerns that the creative industries might have about working with museums:

- Finding out what is in a museum's collection can be difficult, as is getting access to it. Museums may be risk averse, whereas many in the creative industries work around a principle of innovation: trying new things and moving on quickly if they fail. These different approaches to work could cause tension.

- Decision making in museums can be difficult due to bureaucracy, this may particularly be the case for local-authority museums. It could hamper collaborations.

Developing Projects between Creative Industries and Museums

Building and maintaining a good relationship is the key to any successful project. Some particular factors to bear in mind when creative industry partners and museums work together include:

- A clear, jointly agreed brief for the project, clear decision-making processes and good communication
- An understanding of how your organisational cultures differ, and what both partners' agendas are
- Good marketing and promotion will ensure you get the most out of your project

Why work together?

Both museums and the creative industries have much to gain from working together.

- Museums offer a rich source of content to creative industries, while creative industries can show museum collections in a new light, and bring them to new audiences.
- Museums offer original locations for film shoots or arts performances, and museums that are used in this way can benefit from good publicity and increased visitor numbers.
- Visual artists showing their work in museums can make people look again at the building or collection, while taking inspiration from the museum and seeing their own reputation enhanced.
- Museums enjoy high levels of public trust and are associated with high-quality art and design: creative businesses working with museums benefit from these positive associations, while offering their own reputation for innovation and modernity to organisations that are sometimes perceived as being stale and old-fashioned.
- For creative businesses, working with museums offers new income streams, from commercial ventures and public funding. And museums may also generate income through working with the creative industries, from providing services and joint ventures.

Ways of working together

Both museums and creative businesses can act as client or provider in conventional, commercially-based relationships. But there are also possibilities for collaborations and joint ventures.

Museums as clients:

The museum buys a product or service from a creative business. This might be design for a display, a promotional film for use on social media, or digital media to interpret an exhibition.

Creative business as client:

The creative business buys a product or service from a museum. This might be an image to reproduce in a publication or greetings card, the use of the building for a location shoot, or using the museum and collection as the setting for a game.

Museums and creative industries as collaborators:

This might involve developing a product together, or applying for funding jointly to enable a creative business to produce work in or for the museum.

Collaborations: building good relationships

Clarity

For any project to be successful you need to have a clear idea of what you want to achieve and what role each partner is going to play, so a clear brief for any work is essential.

Time

Like working with any partner or client, ensuring that there is a decent amount of time for the project is also important. If you are working with a new partner or client, you need to take time to get to know each other and how you both work.

Communication

It is also important to have clearly identified members of staff for partners to liaise with. It might be also be useful to invite a range of staff from the project partners to a meeting so they can meet other people from the partner organisation who they might be working with, or just to get to know each other a little better and raise the profile of the work within the organisations.

Organisational cultures

Museums and creative businesses are likely to have different working practices and workplace cultures. This need not prevent you working together effectively, but you need to be aware of any aspects that might be problematic and agree in advance how you will handle them – for example make it clear how quickly you will be able to respond to suggestions or requests. If other people need to be involved in the decision-making process and this will slow things down, make sure your partner is aware of this.

Recognising and accommodating different agendas

Both partners need to be clear about how the project fits with their business plans. Your aims for the project do not need to be the same, but they do need to be compatible. Have a conversation about this and be aware of differing agendas. Think about how you will ensure that no one's aspirations get lost in the process.

Decision making

Be clear about how the project will be managed, and who can take decisions on behalf of either party. Ensure your management arrangements are proportionate to the size and complexity of the project.

Duration

Discuss at the outset whether your partnership is fixed-term or is more open- ended. The most helpful model may be to agree to work together on a specific, short project, with the aim of having a conversation at the end of that project about whether there is more you can do together in future.

Marketing

No matter what sort of business or organisation you work for, it is important to get the most out of the projects and pieces of work you are involved in, good marketing and promotion will help to realise the benefits of these projects. In many cases, at the end of working together museums and their creative industry partner are likely to have a product.

Whatever that is - an event or performance, a publication, an exhibition, merchandise to sell in the shop, online content, an app - all parties need to think about how to brand, market and promote that product. It is important in all these areas to make sure any activity reflects the values of the partner organisations.

If the project has been funded by an external body, you may need to discuss aspects of marketing, promotion and branding with them; check the terms of your funding agreement.

Managing Relationships between Creative Industries and Museums

All projects between museums and creative industry partners need a written agreement. For complex projects, you may need a formal contract, drawn up with legal advice. More straightforward projects may only require a letter of agreement.

All agreements should cover:

- Deliverables and timetables: what will be produced, with key dates and deadlines
- Money: Financial arrangements
- Roles: Who is responsible for what, including health and safety, project management and insurance
- Ownership, Rights and Exclusivity: Who will own anything produced physically, and who will own copyright and other intellectual property rights and whether either party is giving the other exclusive rights to anything
- Credits and Branding: How things produced will be credited and branded
- Approvals: Who will need to approve (and so have the right to reject) anything produced
- Restrictions: on what can be done or when and where things can be done
- Termination: can the agreement be ended early and if so what does that mean for the financial arrangements

Some agreements may also need to cover:

- Disagreements , liabilities and indemnities: what you will do if things go wrong
- Risk management: who is responsible, and how this will be managed
- Maintenance and guarantees: for any work produced
- Marketing and trademarks: who is responsible for marketing? Can each partner use the others' branding?
- Consultation: who will manage public consultation and how will you respond to findings?
- Confidentiality: what information needs to remain confidential?
- Geographical scope and international rights: are their geographical limits to your agreement?
- Monitoring, reporting and evaluation: you may want to put some commitments in your agreement
- What happens next? Some agreements may need to address what happens to physical outputs of your project, or the partners' longer term relationship

Other considerations

- Ensure your project is marketed and promoted effectively. Think about the long- term aim of enhancing your reputation and brand as well as the short-term aim of building audiences.
- Ensure you agree an appropriate fee: this guidance note includes some samples.
- The better people understand each other, the smoother things are likely to go when work starts. For example, when museums commission artists:

'The biggest problems emerge as a result of poor communication, briefing and contract - and the failure of the museum to understand just how different the artist's perspective can be from that of the museum staff. It is hard to manage projects when you have no idea how the finished item will turn out, so it is important that there is confidence and trust between the artist, the member of staff handling the commission, and the museum's senior management.' Jane Morris, Commissioning an Artist Museum Practice, issue 31, Autumn 2005

In all relationships, collaborations and partnerships it is valuable to discuss and understand what everyone expects, what they need and want and how they work. A good way of doing this is to take time to develop an agreement that works for everyone involved.

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PART ~~III~~ IV

RECOMMENDATIONS FOR PROMOTING SYNERGY BETWEEN MUSEUMS AND CREATIVE INDUSTRIES

1 Since in Europe the synergy between museums and creative industries is a new trend and a new development direction for museums with quite a few experience stories, it is necessary **to create cooperation that provokes an informative and public background**. It is necessary to promote the benefits of cooperation between museums and creative industries for both parties involved and for the public as a whole.

2 The significant prerequisite for the successful establishment and development of cooperation is an **open internal culture** of museums. Museums are traditionally quite conservative institutions, where changes occur slowly. It is therefore important to promote the readiness of museums to be open to various external expertise, as well as to ensure the availability of their collections.

3 Although the willingness to cooperate largely depends on the settings and development strategies of museums, **the vision of museum management institutions** on the necessity of synergy between museums and creative industries is also essential. On the one hand, even only a declarative statement by the Ministry of Culture and other ministries on the importance of such synergy could facilitate including this topic into the agenda, as well as directing museums towards the development of such cooperation. On the other hand, the availability of various funding types for cooperation projects gives an additional incentive for the greater development of synergies between museums and creative industries.

4 For the promotion of synergies it is important to ensure **formal or informal platforms**, where representatives of both parties can meet and network. The formal introduction and maintenance of such platforms may not be economically beneficial, but various kinds of informal networking opportunities could potentially produce the greatest benefits. Such could be regular annual mutual conferences, symposiums, exchange of experience events, etc. It is important to provide opportunities for the representatives of museums and creative industries to meet and get to know each other; which would be a first step towards cooperation in the near or distant future.

5 The study highlighted one particular fact – in considering cooperation between museums and creative industries, the crucial aspect is the **availability of museum collections**. Specifically, when we are talking about the design sector. Therefore, the **digitization of museum collections** and their public availability is one of the key measures to be taken. The availability of collections must be less bureaucratic or even fully public (of course, not access to real items but rather to their digital form).

Our Ambition

To raise the profile of museums in the context of creative industries

To prove the benefits of cooperation among cultural and creative industries for the policy makers

To learn more about cooperation between museums and creative industries: what is happening, where, and how

To stimulate future cooperation among museums and creative industries agents

To support objectives of the Creative Europe

CREATIVE MUSEUM IS AN INDEPENDENT THINK TANK FOCUSING ON MUSEUMS AND CREATIVE INDUSTRIES. IT SERVES AS A PLATFORM FOR SHARING KNOWLEDGE, EXPERIENCE, INNOVATION AND CREATIVITY.

OUR MISSION IS TO CHALLENGE ROUTINE THROUGH CRITICAL THINKING AND SPUR INNOVATION IN MUSEUMS VIA CROSS-SECTORAL COLLABORATION AND PARTNERSHIPS.

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