

COLECÇÃO ESTUDOS E DOCUMENTOS 16

CARLOS L. MEDEIROS

Coordenação

CULTURA,
FACTOR DE CRIAÇÃO DE RIQUEZA

UMA NOVA PERSPECTIVA DOS MUSEUS



UNIVERSIDADE CATÓLICA PORTUGUESA

CULTURA, FACTOR DE CRIAÇÃO DE RIQUEZA

Uma nova perspectiva dos museus

CULTURA, FACTOR DE CRIAÇÃO DE RIQUEZA

Uma nova perspectiva dos museus

Comunicações ao seminário internacional “Cultura, Factor de Desenvolvimento e Criação de Riqueza”, promovido pela Fundação Luso-Americana para o Desenvolvimento em colaboração com a rede IPI (Inovação, Projectos e Iniciativas, Lda.) e com o Alto Patrocínio da Senhora Ministra da Cultura, realizado no auditório da Fundação Luso-Americana para o Desenvolvimento, Lisboa 12 de Novembro de 2007.

FUNDAÇÃO LUSO-AMERICANA



Alto Patrocínio da

Senhora Ministra da Cultura



PORTUGAL 2007

Autor: Coordenação de Carlos Laranjo Medeiros

Apoio técnico: Eva Parashqevi Ndrio de Carvalho

CEPCEP

Palma de Cima,

1649-023 Lisboa

ÍNDICE

Apresentação	
Rui Machete	
Mário Vieira de Carvalho	
<i>Cultura e Economia</i>	
Carlos Laranjo Medeiros	
<i>Mudar para Guardar o essencial</i>	
Michel Colardelle,	
<i>Reinventando o museu: a perspective Europeia</i>	
Dennis Barrie	
<i>Reinventing the Museum: A New-Model Formula for Success</i>	
Christoph Vitali,	
<i>Beyeler Foundation</i>	
Sheran Fernando	
<i>Creative Financing of Museums - The U.S. Perspective</i>	
Barbara Coutinho	
<i>O Popular, Jovem, Espirituoso, Sexy e Deslumbrante Museu</i>	
Charlene Duryea	
<i>Museum Marketing In The 21st Century</i>	
Domingos Escutia	
<i>City of Arts and Sciences: a great educational complex</i>	
Stephen S. Fuller	
<i>The Museum as a Source of Local Economic Growth</i>	
Notas Biográficas.....	

APRESENTAÇÃO

Minhas Senhoras e Meus Senhores

Algumas brevíssimas palavras de boas-vindas à Fundação Luso-Americana na abertura deste II Seminário Internacional sobre “Cultura, factor de desenvolvimento e criação de riqueza”, e para vos dizer que a Fundação se encontra extremamente empenhada em ajudar a que efectivamente a Cultura possa constituir um factor significativo de desenvolvimento e de criação de riqueza em Portugal e, também, para vos referir que o nosso programa de promoção da língua portuguesa nos Estados Unidos tem vindo a permitir que despertemos de uma maneira mais intensa para a articulação entre a língua, a cultura e o desenvolvimento económico. Efectivamente, sem que a língua desempenhe um papel activo nas relações entre as pessoas e designadamente nas relações económicas, é difícil que a cultura possa ser um factor significativo de desenvolvimento económico. E é esse um dos aspectos em que nos encontramos profundamente empenhados em que se alcancem resultados significativos. Este Seminário é também uma boa oportunidade para estabelecer relações mais estreitas com diversas instituições culturais, com algumas das quais temos já vindo a colaborar ao longo de um período vasto, mas que pretendemos que os laços se rebustecem e intensifiquem. E ainda para sublinhar que nós esperamos que neste Seminário haja, seja uma boa oportunidade, para desenvolvermos um amplo diálogo com as Autarquias que aqui vão estar representadas por um número significativo dos seus Presidentes de Câmara. E naturalmente também agradecer ao Ministério da Cultura a colaboração que deu a esta iniciativa conjunta que realizamos com o IPI na continuação de uma longa e extremamente frutuosa colaboração.

Fazendo votos para que este Seminário corresponda às nossas grandes expectativas, reitero os meus agradecimentos pela presença e colaboração de todos.

RUI CHANCERELLE DE MACHETE

ABSTRACT

Ladies and Gentlemen

Just a few very brief words to welcome you to the Luso-American Foundation on the occasion of the opening of the Second International Seminar on “Culture, Wealth and Development”, and to tell you that the Foundation is extremely committed to helping culture to effectively constitute a significant factor for development and wealth in Portugal. And also to point out that our program for the promotion of the Portuguese language in the United States has enabled us to become more intensely aware of the linkage between language, culture and economic development. Indeed, it would be difficult for culture to be a significant factor for economic development without the

active role played by language in interpersonal relations, notably, in economic relations. This is one of the aspects in which we are deeply committed to achieving meaningful results. This seminar also provides a good opportunity for establishing closer relations with various cultural institutions, some of which we have already been collaborating with for quite a long time, but with which we intend to strengthen and deepen our ties. Further, I would like to stress that we hope this seminar will be a good opportunity to develop a wide-ranging dialogue with the local authorities which are represented here by a significant number of their mayors. And I would also, of course, like to thank the Ministry of Culture for helping with this venture we undertook jointly with IPI as part of a continuing long-standing and fruitful collaboration. I express my wish that this seminar will meet all your expectations, and reiterate my thanks for your collaboration and attendance.

RUI CHANCERELLE DE MACHETE

CULTURA E ECONOMIA

Mário Vieira de Carvalho

Abstract

Culture can be understood under two different meanings: a more wide, anthropological, and a more restrict meaning, focusing on cultural heritage, arts, artistic education, all that, which belongs to the so-called cultural life and traditionally is included into the sphere of cultural policies. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted by the 33rd General Conference of UNESCO in October 2005, entered into force on 18 March 2007, already ratified by a great number of states, including the European Union and its member-states, established the principle that the cultural goods and services are not mere commodities, but rather constitutive of national, regional and ethnic identities, which must be safeguarded and promoted. Accordingly, the states are allowed and encouraged to take political measures aiming at the support of the plurality of their cultural expressions, including the traditions of the minorities. It is also a conquest of our civilization and of the democratic tradition in Europe that the conservation of the cultural heritage and the promotion of artistic creativity is a public affaire and must be funded by the state.

Criteria of social development, and not of financial profit, which preside to the cultural policies, do not mean, however, that the state may ignore the balance between costs and benefices. Culture is, in a sense, an aim in itself, since it is related to life world values, local identities, community achievements. But public policies for culture must take into account, not only primarily, aims like human development, increasing social cohesion and integration, decentralization and territory valorization, international cooperation, and so on, but also, simultaneously, how culture can work as a factor of economic growth an development and how culture heritage and artistic creativity can reach higher levels of economic sustainability.

Linear thinking based on cause-effect processes is not anymore adequate to catch the complexity of our societies and of the global word. Only a systemic approach can put into evidence the interdependency of the social processes, the dense network of feedbacks which are at work. From the point of view of economy, public funds for culture may be seen as an onus, which the state should not assume, but, in fact, there is today a consensus about the increasing economic potential of culture, the very important role it plays just as a sector of economy. A recent study on the Economy of Culture promoted by the European Commission shows the decisive contribute that culture and cultural industries have given to the “Lisbon Strategy for Competitiveness, Growth and Employment”. This contribute was also recognized in the document “A Cultural Agenda for Europe” issued by the European Commission, the Culture Forum organized by the Portuguese Presidency, and the informal meeting of Ministers of Culture held in Lisbon in 2007. Accordingly, the Member-States also officially approved in 2007 the inclusion of Culture in the Lisbon Strategy.

The Cultural Policy of the Portuguese 17th Constitutional Government aims at reinforcing Cultural Development having in view its productive relationships with education and science, competitiveness, employment, tourism, social inclusion, regional development, intercultural dialogue, international cooperation. Culture and Economy are seen as partners in the creation of clusters of activities which may contribute reciprocally for sustainable development. Simultaneously, the reorganization of the Portuguese Public Administration (PRACE, from 2005 to 2007) also allowed the Ministry of Culture to re-evaluate the balance between costs-benefices and to take important measures in order to spare in bureaucracy and administration, to reinforce the efficiency of relevant and very expensive equipments and activities (for instance, Theatre, Opera, Ballet) and to free more funds to support artistic creativity.

A cultura tem múltiplas acepções. No sentido mais lato, abrange todas as actividades, formas e estratégias de vida de uma população, as práticas quotidianas, as actividades produtivas e as de lazer, a relação com a terra e com o clima, os valores, as crenças, os usos e costumes, as tradições, os testemunhos patrimoniais de génio e criatividade na história e na actualidade...

Neste sentido, tudo na vida traz a marca da cultura a que pertencemos e é inseparável desta. Mesmo quando algum ou alguns de nós afirmam, em maior ou menor medida, uma individualidade conflitual com ela, certo é que, mesmo nesses casos, não se perde a relação de pertença, que tem de ser entendida numa perspectiva dialéctica e dinâmica. Todas as culturas estão em movimento e em transformação permanentes. E todas são, além disso, por natureza, interculturais, reafirmando as suas respectivas identidades no diálogo e na mútua troca de experiências ou influências.

Mas há uma outra acepção, quando se fala de Cultura – aquela que é subentendida na designação de Ministério da Cultura, e essa é a que abrange a Cultura no sentido mais estrito: o chamado património imaterial (constituído pela língua, pelos seus dialectos e pelas tradições etnográficas), a paisagem cultural, o património histórico edificado, o património móvel e documental (conservado nos museus, bibliotecas e arquivos), e, é claro, todo aquele conjunto diversificado de actividades de criação, comunicação, difusão e recepção ligadas às diferentes artes: literatura, música, teatro, dança, cinema e audiovisual, artes plásticas, arquitectura, artes ditas digitais e manifestações híbridas ou ecléticas combinando várias delas.

Políticas públicas na área da Cultura

Seja qual for a acepção do termo Cultura, há um consenso internacional, selado nomeadamente no âmbito da UNESCO, quanto ao princípio de que os bens e serviços culturais não são meras mercadorias, antes incorporam valores identitários que os Estados podem e devem proteger através de políticas públicas activas, assegurando, quer no plano internacional, quer no plano interno, a afirmação desses valores, e contribuindo assim para promover um intercâmbio equilibrado das expressões culturais, na sua enriquecedora diversidade.

As políticas públicas de apoio à conservação e divulgação do património são, de resto, um dos alicerces em que assenta a nossa civilização. Sem envolvimento do poder e do erário públicos, Portugal não teria a herança cultural que tem, expressa no seu património material e imaterial, móvel e imóvel, nas suas artes e na sua literatura. Se já assim era no *Ancien Régime*, certo é que o movimento setecentista da ilustração e do esclarecimento e os Estados democráticos emergentes reforçaram ainda mais, agora como princípio constitucional, a responsabilidade dos poderes públicos no fomento da cultura como parte integrante da formação cívica e instrumento de progresso, ao lado da Educação e da Ciência – e segundo o princípio da igualdade de oportunidades para todos, independentemente de distinções de condição: ou seja, igualdade, não só na perspectiva da criação de condições de trabalho adequadas aos criadores, mas também na perspectiva

do acesso democrático aos bens culturais, o que é indissociável do próprio acesso ao conhecimento no sentido mais lato e nobre do termo.

Na preservação e valorização do património que nos foi legado do passado, o conceito de serviço público não se rege, em primeira linha, por critérios de mera rentabilidade económica ou financeira. Rege-se por critérios de rentabilidade social. Trata-se de um serviço público tendencialmente prestado a todos e para o qual todos, afinal, contribuem e, por isso, o sentido de responsabilidade da gestão comporta a obrigação ética de otimizar os recursos e a eficácia dos resultados, quer, por exemplo, na perspectiva da valorização do território (descentralizando a vida cultural), quer na perspectiva da coesão social, fazendo da cultura um instrumento de integração dos diferentes grupos sociais e etários, quer ainda na perspectiva da cooperação e do intercâmbio internacionais, valorizando a cultura como traço de união, de conhecimento mútuo e de aprofundamento das relações entre os povos.

Dir-se-ia que estes são critérios e perspectivas das políticas públicas nas quais a cultura é um fim em si – pois que cidadãos e populações mais cultas têm maior possibilidade de se auto-conhecer e de conhecer e compreender outros povos e culturas, maior capacidade de lidar com a complexidade do mundo e da vida, maior obrigação de assumir responsabilidades éticas e de cultivar o sentido crítico, sem dúvida também mais oportunidades de desenvolvimento humano e realização pessoal. A cultura proporciona instrumentos de felicidade.

Interdependência entre Cultura e Economia

Mas a cultura é, simultaneamente, um complexo de actividades interligadas entre si que é impossível separar artificialmente do todo social. O mundo é sistémico, a sociedade é sistémica. O que se passa numa área de actividade social repercute-se nas outras, num jogo de auto-referências e de hetero-referências que, por um lado, garante a relativa autonomia de cada área – as suas regras e estratégias de comunicação específicas – e, por outro lado, as torna permeáveis umas às outras, sem que as “fronteiras” (em sentido figurado) que as separam desapareçam. As “fronteiras” *separam e unem*, simultaneamente.

Se considerarmos – como é o caso deste colóquio – as áreas da Cultura e da Economia, podemos dizer, por isso mesmo, que também entre elas há uma rede de interacções que as torna interdependentes no seu desenvolvimento.

O que está a mudar é precisamente a subordinação a um pensamento linear que busca a explicação dos processos sociais ou naturais em relações de causa e efeito. A noção de sistema ou de rede contrapõe-se-lhe e põe em evidência mecanismos de retroacção e de auto-regulação que permitem surpreender de uma forma mais adequada e refinada o que se passa no mundo e na sociedade.

Assim, ao falarmos de políticas públicas, isto é, de fundos retirados do erário público, constituído graças ao esforço dos cidadãos contribuintes, para serem afectadas a entidades culturais, como por exemplo, museus, podemos ser tentados a ver isso como um ónus. Ao fazê-lo, estamos a avaliar esses apoios, não do ponto de vista da lógica interna do sistema cultura – que os valoriza positivamente, pois contribuem para a dinâmica do campo –, mas sim do ponto de vista da lógica específica de um outro campo – o da economia – que eventualmente os encara como desperdício. Pois que, do ponto de vista da economia, importaria acabar com esse tipo de apoios digamos a fundo perdido, e substituí-los por investimentos reprodutivos, isto é, susceptíveis de gerar riqueza económica. Uma actividade que carece de subsídio para sobreviver, mesmo cultural, deveria acabar. Os agentes culturais deveriam tornar-se competitivos e reger-se pelas leis do mercado. Eis a verdade nua e crua da economia.

Trata-se, contudo, de uma visão unilateral e linear de causa e efeito que, mesmo para a ciência económica, já se encontra hoje ultrapassada. Com efeito, é diferente a visão que a economia tem hoje da cultura. Reconhece-se e acentua-se o contributo da cultura para o desenvolvimento e crescimento económicos, designadamente:

- pelo volume e pela relevância das actividades culturais enquanto actividades também geradoras de riqueza material (e não só riqueza espiritual);
- pela repercussão directa, indirecta e induzida que têm na cadeia produtiva, contribuindo afinal também para a dinâmica económica e para o desenvolvimento regional;
- pelo potencial de inovação e competitividade que a cultura acrescenta aos investimentos nas áreas da Educação e da Ciência (sem um ambiente culturalmente rico e dinâmico, Educação e Ciência não são potenciadas – mais um exemplo da interdependência sistémica de todas as áreas da vida social).

Um estudo encomendado pela Comissão Europeia sobre a Economia da Cultura e publicado em finais do ano passado revelou alguns números surpreendentes de quantificação da repercussão sócio-económica dos sectores criativo e cultural na União Europeia – em 2003, movimentaram 654 mil milhões de Euros, representaram 2,6% no PIB europeu (5% nos países mais desenvolvidos), cresceram 12% mais do que a taxa média de crescimento e empregavam cerca de 6 milhões de pessoas, correspondendo a 3,1% do emprego na então Europa dos 25.

Nas suas conclusões, ao analisar o papel da Cultura no alcance dos objectivos da “Estratégia de Lisboa para a Competitividade, Crescimento e Emprego”, aprovada no Conselho da União Europeia de 2001, o Estudo sublinha a especial importância do contributo cultural para a Inovação, o Emprego e a Empregabilidade.

Na verdade, a inovação em todos os sectores da Economia requer uma base de criatividade dentro do processo conjugado das ideias, aptidões, tecnologias e processos de gestão, de organização e de produção. E é na Cultura que se educa, liberta e promove o sonho, a imaginação e a sensibilidade na abordagem de problemas e soluções.

Além disso, a Cultura promove emprego qualificado, na medida em que não só fomenta, por si, essa qualificação como também suscita, na vertente económica do sector, o emprego de um crescente número de trabalhadores e de agentes culturais (sejam participantes individuais, sejam pequenas e médias empresas ou outras entidades colectivas associativas ou de utilidade pública).

E porque a Cultura promove um enriquecimento civilizacional, uma melhoria de padrões de conhecimento e até um apetrechamento técnico, podemos dizer que ela ainda contribui decisivamente para a empregabilidade ao permitir ampliar o corpo de ideias, saberes, aptidões e competências de cada pessoa activa no mercado de trabalho e de cada jovem que nesse mercado pretende entrar pela primeira vez.

Num mercado de bens e serviços cada vez mais concorrencial, a competitividade passa fundamentalmente pela diferenciação e pela qualidade desses bens e serviços. E esta dimensão imaterial é gerada por empresas e trabalhadores com criatividade, uma criatividade para a qual decisivamente contribui a educação artística e cultural e que terá de continuar a alimentar-se ao longo da vida na Cultura através das suas mais diversas manifestações.

A Agenda Cultural da União Europeia

A Agenda Europeia para a Cultura assenta nessa dupla dimensão da Cultura: por um lado, é precisa “uma alma para a Europa”, mas por outro lado, reconhece-se que é preciso desenvolver a Cultura para desenvolver a Economia, aprofundando a interacção entre ambas.

Neste contexto, importa sublinhar quanto é reprodutivo o investimento na *diferença*, isto é, na valorização do cunho local das dinâmicas culturais, valorizando a originalidade individual e comunitária donde elas emanam. Quanto mais específica, autêntica e forte for a identidade local, quanto mais valorizada a inserção dos bens e serviços culturais num determinado *mundo vivido*, tanto maior será o seu potencial de projecção e de competitividade à escala universal. Ou, por outras palavras, a universalidade da Cultura alimenta-se do diálogo intercultural, gera-se nessa atracção universal pelos localismos, e não, inversamente, através da homogeneização, uniformização ou hegemonização de padrões que tendessem a suprimi-los. A chave para o êxito de qualquer política cultural – atenta às suas repercussões no desenvolvimento económico – não pode subestimar esta dialéctica entre o local e o universal.

Na verdade, a especificidade de uma cultura local, relacionada com a paisagem, o meio-ambiente, o património material e imaterial, os equipamentos e actividades artísticas, o turismo, o tecido de outras actividades produtivas (agrícolas, industriais ou comerciais), etc. – a capacidade de articular e potenciar todas essas dimensões num todo harmonioso – constituem hoje o capital mais relevante do desenvolvimento regional. Essa visão de rede, em que, no fundo, se parte da ideia de qualificar o local ou a região para que se transformem em destinos mais atractivos, quer para habitar, quer para visitar, é hoje fundamental para qualquer estratégia de desenvolvimento.

Por assim se entender é que o QREN (o próximo Quadro de Referência Estratégico Nacional, 2007-2013) abandonou os programas operacionais sectoriais, compartimentados por áreas de actividade ou ministérios, passando a privilegiar, ao contrário dos anteriores Quadros Comunitários, os programas intersectoriais ou interdisciplinares, quer temáticos, quer regionais, mais aptos a captar diferenças, a estabelecer prioridades e a promover sinergias.

Corrigir as assimetrias regionais, valorizar o património e a criatividade locais, intensificar o diálogo intercultural são preocupações convergentes da Comissão Europeia, reflectidas aliás numa Comunicação recente, e já acolhidas no Programa do XVII Governo Constitucional, a que me honro de pertencer.

No âmbito da Presidência Portuguesa da União Europeia, o Fórum Cultural organizado em Lisboa, em fins de Setembro, com a participação de mais de setecentos representantes da sociedade civil de muitos países, procurou dar resposta ao documento da Comissão que lançara em Maio a Agenda Cultural para a Europa. A principal conclusão do Fórum, aliás subscrita pelo presidente da Comissão Europeia e pela reunião informal de Ministros da Cultura realizada na ocasião, foi a da inclusão da Cultura na “Agenda de Lisboa”, ou seja o reconhecimento do contributo da cultura para a competitividade, a inovação e o crescimento económicos.

Constata-se:

- a necessidade de harmonização de padrões europeus de estatísticas culturais conferindo-lhes comparabilidade;
- a necessidade de uma maior mobilidade da produção cultural, no sentido da partilha e da troca de experiências e da correcção de assimetrias;
- a necessidade de promoção da Cultura ao nível do ensino formal e informal;
- a necessidade de reforçar as capacidades de formação em áreas como a gestão das artes e o empreendedorismo;
- a necessidade de estudar mais aprofundadamente o mercado cultural europeu;
- a necessidade de desenvolver fontes inovadoras de financiamento e patrocínios ou mecenato;
- a necessidade de desenvolver parcerias estratégicas com as áreas do Turismo, das Comunicações, do Ambiente, da Ciência e Investigação para a promoção do desenvolvimento de cidades e regiões.

No essencial, as conclusões do Fórum Cultural e, nomeadamente, o reconhecimento da Cultura como factor de competitividade e inovação bem como a sua inclusão na Agenda de Lisboa vieram a ter consagração no importante documento “Agenda Cultural para a Europa”, elaborado pela Presidência Portuguesa e aprovado por unanimidade na reunião do Conselho de Ministros da Cultura (Novembro de 2007). Esse reconhecimento mereceu também acolhimento na Declaração dos Chefes de Estado e de Governo dos Estados-Membros (Dezembro de 2007).

Cultura e Turismo

A ligação entre Cultura e Turismo é talvez o aspecto mais visível do contributo da Cultura – e especificamente dos museus – para o desenvolvimento local. E, se observado num âmbito mais largo, vale a pena referir que se encontram na Europa os destinos turísticos mais visitados do mundo. Em 2005, o continente europeu registou cerca de 450 milhões de visitantes atraídos por uma Europa que tem a mais alta densidade de património cultural. Por exemplo, dos 812 locais designados Património Mundial da UNESCO, 300 estão situados na Europa.

O esforço de restauro e preservação de património por toda a Europa, para além de ser um investimento, gera emprego qualificado e reanima competências artesanais que corriam o risco de perder-se.

Em função da oferta cultural, o turismo cultural está intimamente associado à visibilidade das cidades, origina receitas significativas e, de igual modo, resultados económicos indirectos, contribuindo para o efeito de *cluster*.

Permitam-me que mencione, neste contexto, desequilíbrios que importa corrigir, tomando como exemplo a cidade de Lisboa. Um dos seus monumentos mais visitados é o Mosteiro dos Jerónimos, situado numa área de densa oferta turística, onde avultam ainda o Museu dos Coches (o mais visitado dos museus portugueses), a Torre de Belém, o monumento dos Descobrimentos, o Palácio da Ajuda (incluindo a Galeria Dom Luís I e a antiga Biblioteca Real), o Museu de Arqueologia, o Museu de Etnologia, o Planetário e o Museu da Marinha, o Centro Cultural de Belém (como equipamento cultural polivalente), o Palácio de Belém, o Museu da Presidência da República e o recém-criado Museu de Arte Contemporânea Coleção Berardo (que ocupou em 2007 o espaço de exposições do CCB).

Numa perspectiva de densificação do efeito de *cluster* na área Belém-Ajuda, o XVII Governo Constitucional prevê as seguintes iniciativas:

- criação do Museu “Mar da Língua”, que ocupará as antigas instalações do Museu de Arte Popular, que estava desactivado e cujas colecções transitaram para o Museu de Etnologia (trata-se de um museu virtual, dedicado à expansão da língua e cultura portuguesas, numa perspectiva histórica relacionada com os Descobrimentos e com a lusofonia, cuja inauguração prevista para 2008, aproveitando ainda o financiamento do POC);
- recuperação do espaço do actual Museu dos Coches para as suas funções originárias de Picadeiro Real e para a apresentação, em permanência, de demonstrações de alta escola do Cavalo Lusitano (cavalos da Coudelaria de Alter do Chão);
- construção de um novo espaço para o Museu dos Coches numa zona adjacente, actualmente ocupada por serviços desactivados do MC;
- fecho do Palácio da Ajuda, destinando a nova área assim conquistada a espaço de exposições, incluindo um espaço de cofre-forte para exposição permanente das jóias da Coroa.

Se há dias em que o Mosteiro dos Jerónimos chega a ter 15 mil visitantes, podemos imaginar o efeito exponencial que esta oferta em rede terá no aumento da procura turística. É claro que há outros lugares de interesse turístico na cidade de Lisboa e nos arredores, mas, no estrito plano da política cultural, gostaria de chamar a atenção para a necessidade de intensificar, talvez até em muito maior proporção, a oferta de espectáculos e eventos, que não só complementem e qualifiquem o potencial turístico da cidade de Lisboa, mas até se tornem, por si mesmo, pólos de atracção internacional de segmentos de público de grande mobilidade que procuram tais eventos, viajando expressamente para esse efeito. Neste caso, são os monumentos e os museus a beneficiar, indirectamente, do potencial atractivo desse tipo de eventos. Já para não falar da repercussão em todo o tecido económico local. Como acontece, por exemplo, com os Festivais de Salzburgo ou de Edimburgo.

A vida nocturna de Lisboa e, especialmente para o turista médio, as casa de fados, constituem um complemento habitual dos programas turísticos. Mas, é incompreensível que, possuindo Lisboa uma jóia da arquitectura teatral barroca como é, no seu interior, o Teatro Nacional de São Carlos – uma das raras salas de espectáculos setecentistas que se mantém intacta e activa a nível mundial –, este continue a passar despercebido, não só dos visitantes que procuram Lisboa, mas também, sobretudo, dos amantes de ópera de todo o mundo, que esgotam a oferta cultural internacional de excelência nesse domínio e para quem Lisboa simplesmente nunca figurou no mapa dos seus destinos culturais. Pode visitar-se Lisboa por muitas razões, mas ninguém vem a Lisboa por causa do teatro ou da ópera. Já não é assim se pensarmos em Londres, Paris, Berlim, Viena, Milão, Nova Iorque, Glyndebourne, Edimburgo, Bayreuth, Salzburgo, Bregenz ou Verona.

Um dos aspectos centrais das relações entre Cultura e Economia consiste precisamente no diagnóstico destas situações de subaproveitamento ou subdesenvolvimento das possibilidades proporcionadas pela capacidade instalada existente. Num caso como o do Teatro Nacional de S. Carlos, o que imediatamente ressalta, tomando como referência os números de 2006, é a sua extrema ineficiência. Com uma dotação orçamental do Estado de 14 milhões de euros, a que se somam como receitas próprias cerca de 2 milhões de euros (cerca de 1 milhão de receitas de bilheteira e 1 milhão de mecenato), o Teatro só esteve aberto ao público 100 dias, dos quais só cerca de 40 preenchidos com espectáculos de ópera. Os custos fixos (incluindo uma Orquestra Sinfónica e um Coro) são elevados, rondando os 10 milhões de euros, mas tanto maior é, por isso mesmo, a responsabilidade de otimizar esses recursos. O compromisso do Estado com a Cultura não pode deixar de assentar numa ponderação da relação custo-benefício, avaliando os níveis de rentabilidade cultural, social e económica do investimento público. E, neste caso, os indicadores de 2006 eram, por demais, inaceitáveis:

- o TNSC custava ao Estado 38 000 euros por dia, mas estava fechado 265 dias por ano;
- 87,5% do orçamento de funcionamento era coberto pelo Estado, a percentagem de longe mais elevada em teatros de ópera europeus (contra 52% do Teatro Real de Madrid, 67% da Ópera de Paris, 57% da Ópera de Viena, 40% do Liceo de Barcelona ou 32% do Covent Garden, de Londres);

- o subsídio do Estado por espectador, independentemente do valor de preço pago por entrada, era de 311 euros por espectáculo (contra, respectivamente, 161 € em Madrid, 110 € em Paris, 84 € em Viena, 53 € em Londres ou 40 € em Barcelona);
- o apoio do Estado a uma assinatura de 8 óperas ascendia a cerca de 2500 €, o que equivalia a quase seis meses de salário mínimo nacional (enquanto, por contraste, em Paris, o mesmo apoio a uma assinatura de 8 óperas não excedia o equivalente a apenas 20 dias de salário mínimo nacional, o que agrava ainda mais o *custo social* desmesurado do espectador de ópera em Lisboa).

Acresce que a situação de outro importante instituto público numa área afim, a Companhia Nacional de Bailado (dotação de cerca de 6 milhões de euros), se encontrava numa idêntica situação de ineficiência, ficando muito aquém do próprio TNSC em termos de taxa de ocupação anual do Teatro de Camões, que lhe é afecto. Assim, para uma dotação orçamental do Estado de cerca de 20 milhões de euros, dois teatros laborando em áreas afins – ópera e bailado –, mas partilhando apenas pontualmente recursos comuns, não conseguiam atingir, em conjunto, nem sequer 25% da oferta possível nos dois teatros, calculada em número de espectáculos diários por ano (rondavam, globalmente, os 150 espectáculos, para cerca de 700 dias disponíveis em ambos; ou, por outras palavras, a média de abertura de ambos os teatros ao público era de 75 dias, ou 2 meses e meio, por ano!).

Foi este tipo de análise da relação de custo-benefício e de diagnóstico de situações de maior ou menor ineficiência que presidiu ao Programa de Reforma da Administração Central do Estado (PRACE), iniciado em 2005 e concluído em 2007. Promover um aproveitamento mais racional dos recursos existentes, diminuindo significativamente os custos de suporte e assegurando uma maior eficiência das políticas públicas, era o objectivo principal desse programa, cuja aplicação também se traduziu em apreciáveis ganhos nas áreas dependentes ou sob tutela do Ministério da Cultura, suprimindo duplicações, aliviando a burocracia e libertando mais recursos para a missão substantiva. No caso específico dos organismos de produção artística, procedeu-se à sua transformação em entidades públicas empresariais e, numa medida de elementar bom senso, entendeu-se dever reunir numa só EPE, embora mantendo direcções artísticas autónomas, aqueles que tinham mais potencialidades de gerar sinergias: precisamente o TNSC e a CNB.

Na verdade, o funcionamento em separado e a falta de articulação entre os dois organismos, para além de se traduzir em mais elevados custos de suporte (duplicação de encargos com administrações, secretariados, serviços administrativos, financeiros e de *marketing*, etc.), davam origem a desperdícios consideráveis de energias e recursos, que podiam e deviam ser canalizados para a produção e a programação. Ambos se queixavam, por exemplo, de limitações logísticas, impeditivas de uma maior elasticidade da oferta, mas, com a sua reunião numa só EPE, criaram-se condições para um melhor aproveitamento dos espaços, dos meios humanos e materiais comuns, bem como para uma efectiva coordenação das estratégias de produção, em ordem a uma maior dinâmica e qualificação da actividade artística.

A orientação estratégica dada pelo Governo a estas EPEs vai no sentido de promover uma maior elasticidade da sua oferta cultural, de modo a servir não só a formação de novos públicos, inclusive através de programas educativos, mas também de valorizar o seu contributo para a qualificação e a dinamização do turismo, quer interno, quer transfronteiriço, quer internacional. Prosseguindo com o exemplo de Lisboa, o efeito de *cluster* será potenciado se algumas dezenas de entre os milhares que, de manhã, visitam o Museu dos Coches ou os Jerónimos possam, à noite, assistir a um espectáculo de ópera ou de bailado, em vez de se depararem com ambos os teatros fechados ou com a falta de entradas disponíveis, dada a rigidez da oferta. E, inversamente, se os próprios teatros se transformarem em mais-valias turísticas pelo potencial atractivo dos eventos artísticos que organizem. Não é difícil imaginar um grande festival de teatro lírico ao ar livre, no Verão, na zona de Belém, ou um grande festival de arte barroca pela Páscoa, onde música, ópera e património arquitectónico e museológico se combinem numa oferta cultural de excelência, ou ainda em jornadas de bailado contemporâneo em articulação com outras manifestações e acervos de arte contemporânea, competindo com outros eventos do género a nível internacional. Esse é, sem dúvida, o caminho para perfilar Lisboa como uma centralidade cultural que transcenda as fronteiras nacionais.

Envolver autarquias e privados no investimento

Para tanto, é preciso mais investimento. Mas esse investimento deve vir sobretudo dos privados – de mecenato, inclusive das redes empresariais, designadamente as de transportes e hotelaria, que mais lucram com o incremento do turismo. E deve representar também um maior envolvimento autárquico, tal como acontece noutros países da Europa, onde há proporcionalidade na repartição, entre Administração Central e Poder Local, dos custos de manutenção de equipamentos e serviços culturais de interesse nacional, que também têm importância estratégica para o desenvolvimento das cidades e das regiões.

Consagrado que foi pela UNESCO o princípio da legitimidade das políticas públicas com incidência nos bens e serviços culturais, importa que os Estados compreendam a oportunidade que, por essa via indirecta, também se lhes abre para as suas políticas económicas. Forte investimento público na área da Cultura terá apreciável efeito indirecto e induzido na Economia.

Contudo, se é certo que os Estados, as regiões e os municípios podem e devem desenvolver políticas públicas de investimento na cultura, certo é também que tal investimento só faz sentido se for investimento efectivamente reprodutivo, nas diferentes dimensões culturais e económicas, e se assentar na sustentabilidade dos projectos, promovendo a longo prazo níveis de auto-financiamento cada vez mais elevados.

É preciso que os museus – para tomar como exemplo o tema deste colóquio internacional –, tal como os outros equipamentos culturais, atraiam visitantes e gerem receitas apreciáveis, é preciso que acrescentem valor à cidade ou à região, é preciso que potenciem e sejam potenciados pela dinâmica do desenvolvimento local.

Os ilustres especialistas que participam neste colóquio vão dar-nos certamente um contributo precioso para aprofundar a reflexão e discutir estratégias sobre esta matéria. Mais assente no envolvimento activo da sociedade civil do que na responsabilidade directa do Estado, a dinâmica das instituições culturais e, especialmente dos museus, nos Estados Unidos, revela níveis de rentabilidade económica consideráveis, os quais, muitas vezes – tanto quanto sei –, não se traduzem tanto em receita directa decorrente das visitas aos museus, mas mais do papel que estes representam como factores de valorização local e de qualidade de vida, que o mundo empresarial reconhece e, por isso mesmo, apoia, como parte integrante de uma estratégia de atracção turística e de fixação de actividades produtivas baseadas em capital humano mais qualificado, inovador e criativo.

Queria, pois, saudar os investigadores participantes no Colóquio, o IPI e o seu presidente Dr. Carlos Medeiros, bem como a Fundação Luso-Americana, e naturalmente ainda os numerosos autarcas e outros responsáveis aqui presentes.

Importa, além do mais, que este diálogo entre os dois lados do Atlântico continue e se aprofunde, pois o desenvolvimento cultural tanto da Europa como dos Estados Unidos da América não é pensável sem esse diálogo, sem essa incessante troca de conhecimentos e de experiências.

Bom trabalho e muito obrigado.

Mário Vieira de Carvalho

MUDAR PARA GUARDAR O ESSENCIAL

Carlos Laranjo Medeiros
Presidente da Rede IPI

1. Em Maio de 2006, no decurso do I Seminário «Cultura, factor de desenvolvimento e criação de riqueza», mostrámos que o sector cultural e as indústrias criativas têm impactes económicos, directos e indirectos, significativos, nomeadamente ao nível do emprego e na contribuição para o PIB.



Considerámos, ainda, que este sector tem uma importância fulcral, quer enquanto factor intangível de desenvolvimento, quer como indutor de outros factores intangíveis criadores de riqueza.

Efectivamente, a cultura e as indústrias criativas, para além da criatividade enquanto gestação de ideias, porventura o intangível mais visível, geram externalidades positivas que se estendem da inovação à atractividade de imigrantes talentosos. A sua importância económica, nomeadamente nas cidades e países da Europa e dos Estados Unidos, tem vindo a aumentar.



Em Agosto deste ano, Erich Follath e Gerhard Spöel ao analisarem as cidades europeias mais dinâmicas e com maior crescimento – Barcelona, Dublin, Copenhaga, Amesterdão e Viena – referenciam-nas como tendo mais de 42% da força de trabalho constituída por profissões da cultura e indústrias criativas.

Um estudo da London School of Economics, de Dezembro de 2006, sobre os museus e galerias do Reino Unido considerou que, nos últimos 8 anos, as indústrias criativas tinham crescido duas vezes mais que o resto da economia, criando percentualmente 3 vezes mais empregos e exportando 4 vezes mais bens e serviços.

2. Este seminário pretende analisar como os museus, parte essencial do cluster da cultura e indústrias criativas, se inserem nesta dinâmica de crescimento, como se podem posicionar no futuro, organizar o seu marketing e funcionamento, contribuir para o desenvolvimento da região onde se inserem.

MUSEUS

Posicionamento	Novos museus
Desenvolvimento Local	Renovação de museus antigos
Europa vs EUA	Dificuldade de atracção de públicos
Novos Produtos e Serviços	Disputa com alternativas de entretenimento

DESAFIO
LIGAÇÃO AO LADO EMOCIONAL:
CURIOSIDADE, EXPLORAÇÃO E SENTIMENTO DE DESCOBERTA

Este seminário organizou a reflexão numa dupla perspectiva, europeia e americana. Pensámos nesse confronto de ideias atendendo ao diferente modelo de organização social que prevaleceu, e em certa medida ainda prevalece, na Europa e nos Estados Unidos. Nestes últimos, a sociedade civil desde sempre pouco dependeu do governo para a sua sustentação, o que não acontece em muitos dos sistemas europeus. Ainda recentemente o pensador francês Frédéric Martel, ao analisar o confronto cultural entre a França e os Estados Unidos, escrevia que neste último país, em perfeita contraposição com a França, o Ministério da Cultura não se encontra em parte alguma, enquanto a vida cultural está por todo o lado.

É interessante referir que na carta de missão de 8 de Agosto último, o Presidente Nicolas Sarkozy assinalava à sua Ministra da Cultura como imperativo democratizar a cultura, não sendo possível continuar a ter um sector largamente financiado com o dinheiro de todos servindo somente um pequeno número, preocupação em que incluía directamente os museus, que deverão tender a ser gratuitos e a favorecer uma oferta que responda aos desejos do público.

É, contudo, importante ter em conta que não existe um modelo organizativo comum aos museus dos diferentes países, encontrando-se realidades muito diferentes e, em alguns países, nomeadamente o Reino Unido, o subsector dos museus e galerias de arte integrou-se no esforço de internacionalização da economia britânica, contribuindo activamente, ao

mesmo tempo, para a inovação e o desenvolvimento de novos serviços e produtos.



3. Pese embora o homem desde sempre colecionasse objectos a que atribuíam um valor estético, mágico ou exótico, como o provam as escavações nos lugares de enterro da Idade da pedra, só em tempos recentes o museu foi instituído como lugar de uso e benefício do público em geral.

Efectivamente, embora o que é hoje considerado o museu mais antigo do Mundo, o Museu do Vaticano, tenha comemorado 500 anos no ano passado, foi o Museu Britânico o primeiro a ser criado com essas intenções, datando do começo da era industrial.

O movimento de criação de novos museus e de renovação dos existentes acontece hoje um pouco por toda a parte, desde a Europa, ao Médio Oriente, à China e aos Estados Unidos, onde mais de 70% dos seus 17 500 museus tem menos de 50 anos.

Mas importa ter presente que em muitos países encontramos cidades e museus com uma menor afluência de público, muitas vezes com dificuldade em atrair os mais jovens e certos grupos culturais ou em se posicionar no contexto de mudança dos modos de vida e dos gostos e interesses, em competir com múltiplas ofertas que os dias de hoje põem à disposição dos tempos livres, sejam parques temáticos, o simples desfrute da natureza ou os jogos e pesquisas na Internet.

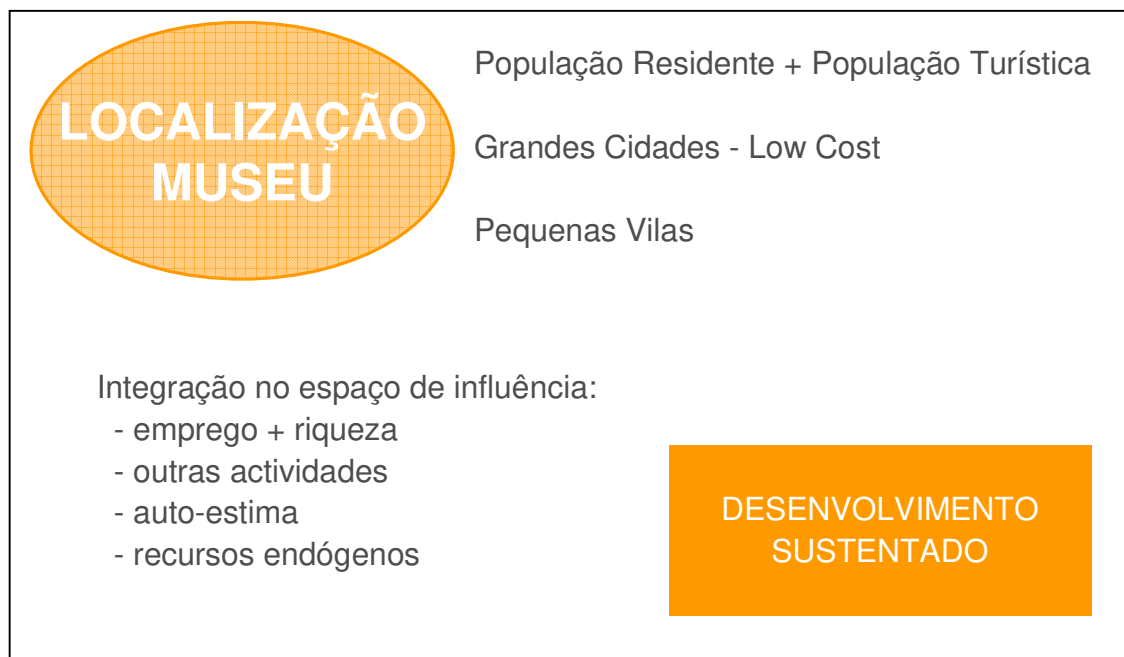
Atrair audiências é, de resto, um dos grandes desafios com que os museus se vêem confrontados nesta idade de computadorização em rede em que vivemos. Desafio que tem reflexos directos quer no financiamento público e apoios privados, quer nas opções de cada um de nós para gastar em entretenimento e educação.

António Damásio pensa que esse desafio pode, em parte, ser vencido se os museus apostarem numa ligação com o lado emocional do visitante, no que tem a ver com curiosidade, exploração e sentimento de descoberta.

Neste sentido, os museus têm de ser elementos chave na difusão cultural, na criatividade e nas novas ideias. Aí os designers e outros trabalhadores criativos devem poder encontrar inspiração, fonte de valor acrescentado para produtos e serviços. E, por isso, os museus tendem a ser hoje complexos que integram espaços para exposições e reservas, facilidades para realização de seminários, locais de venda de objectos, de serviços educativos e de serviços de restauração, mas também espaços para diálogo e confronto entre criativos, para profissionais realizarem os seus negócios, para sediar incubadoras de indústrias criativas...

4. Uma última reflexão é devida, atendendo até ao numeroso grupo de autarcas que se encontra presente.

A localização dos museus é factor essencial para o seu sucesso e muitos dos novos museus têm sido concebidos tendo em conta a população residente e a população turística que podem atrair.



Os grandes museus podem facilmente conseguir hoje um público maior com a explosão das low cost; frequentemente são pensados como âncoras de revitalização dos centros das cidades ou de zonas degradadas.

Mas para as pequenas cidades ou vilas, cujos orçamentos são sempre limitados, faz sentido investir na criação ou dinamização de museus locais?

A resposta é, em minha opinião, simples e idêntica à que se deve dar para a criação ou manutenção dos museus nacionais. E é sim, se os museus souberem, em primeiro lugar, integrar-se no desenvolvimento económico dos seus espaços de influência, contribuindo para o aumento do PIB e do emprego. Ou seja, o museu tem que ser parte da economia local, dialogar com ela, posicionar-se como parceiro activo e catalizador de uma série de actividades.

Não quero com isto dizer que não tenha muitas vezes de o fazer de formas indirectas, colaborando em muitas das nossas pequenas povoações na melhoria da auto-estima dos seus habitantes, envolvendo-os, fazendo-os sentir que o museu é, antes de tudo, de sua pertença. E têm que contribuir para qualificar e dignificar os recursos endógenos – a paisagem, as artes e ofícios tradicionais, as produções locais, contribuir para que sejam um elemento dinâmico de desenvolvimento sustentado, têm de ser repositório de inspiração, parte integrante da sua terra.

Os museus locais devem, também, estimular as raízes das comunidades emigrantes aos seus lugares de origem, fazerem com que se fortaleça a sua ligação, levar esses indivíduos a equacionarem o regresso e mesmo a investir nas suas terras. Os pequenos museus devem recriar a história local, reproduzir os antigos ofícios, mas fazê-lo de maneira dinâmica levando os visitantes a conhecerem não no interior no museu, mas saindo para a realidade.

Não resisto a referir alguns projectos levados a cabo por museus e que, em meu entender, respondem a alguns desafios que lhes são pedidos:

- Promover a compreensão da história de uma região, cidade ou país;
- Trabalhar com os mass media para, no contexto de uma exposição, debater ideias, expandir conhecimento;
- Envolver escolas e jovens na concretização de exposições;
- Apoiar emigrantes a compreender a cultura e o modo de vida da sociedade acolhimento;
- Encorajar ligações e compreensão inter-geracional;
- Colaborar com as instituições públicas nacionais ou locais em iniciativas sociais, ambientais e educativas;
- Apoiar a concretização de negócios, contribuir para maior valor acrescentado de produtos e serviços, facilitar a subida na cadeia de valor de empresas.

Projectos concretizados e enquadrados na tripla perspectiva de contarem uma história, de serem úteis e de dignificarem o objecto e o desejo de coleccionar. Projectos que não descaram a aposta no marketing como elemento essencial para a sobrevivência do museu, implicando envolvimento, imaginação e a programação do museu.

5. A integração dos museus numa perspectiva de crescimento económico não pode ser, contudo, feita à custa de deixarem de ser lugares privilegiados de diálogo com o objecto, que nos transporta à viagem do maravilhoso, do mágico e do belo, que nos permite perceber as diferentes linguagens da vida e sermos simultaneamente espectadores e

personagens das histórias que nos são contadas. Por tudo isto, importa que, mudando, os museus permaneçam também espaços de silêncio e recolhimento, percursos diferenciados do desafio maior de sermos felizes.

CHANGING FOR SAVING THE ESSENTIAL

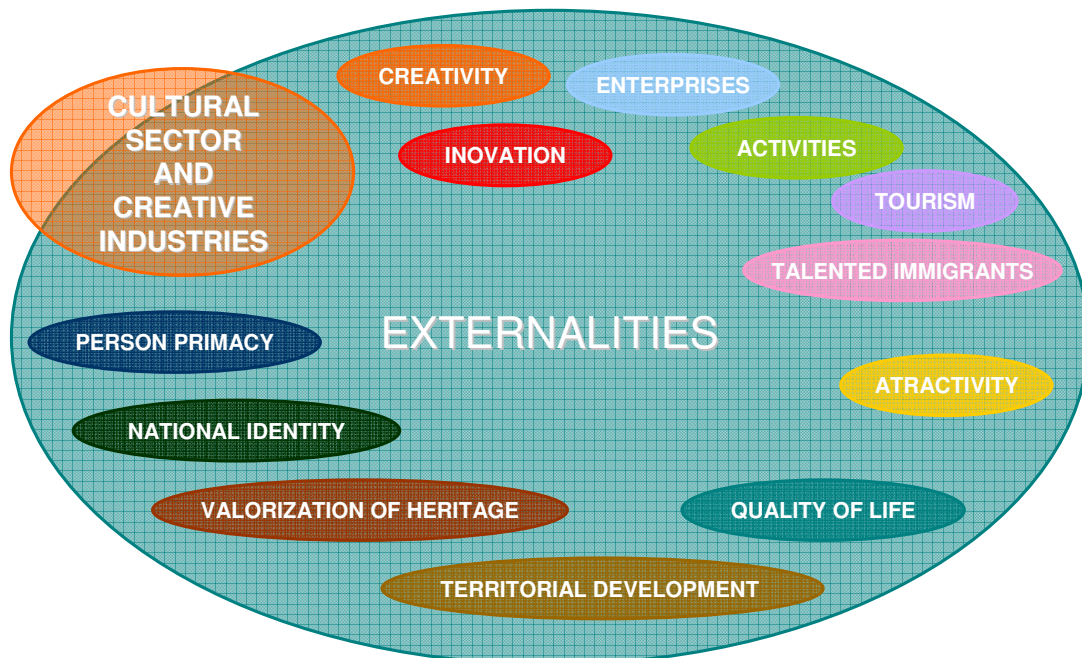
Carlos Laranjo Medeiros
IPI Network President

1. In May 2006, during the 1st Seminar “Culture, Wealth and Development” we showed that the culture sector and the creative industries have direct and indirect significant economic impact, namely, at the employment level and in the contribution for the GDP.



We still considered that this sector has a fundamental importance, whether as an intangible factor of development, or as inducer of other intangible wealth creating factors.

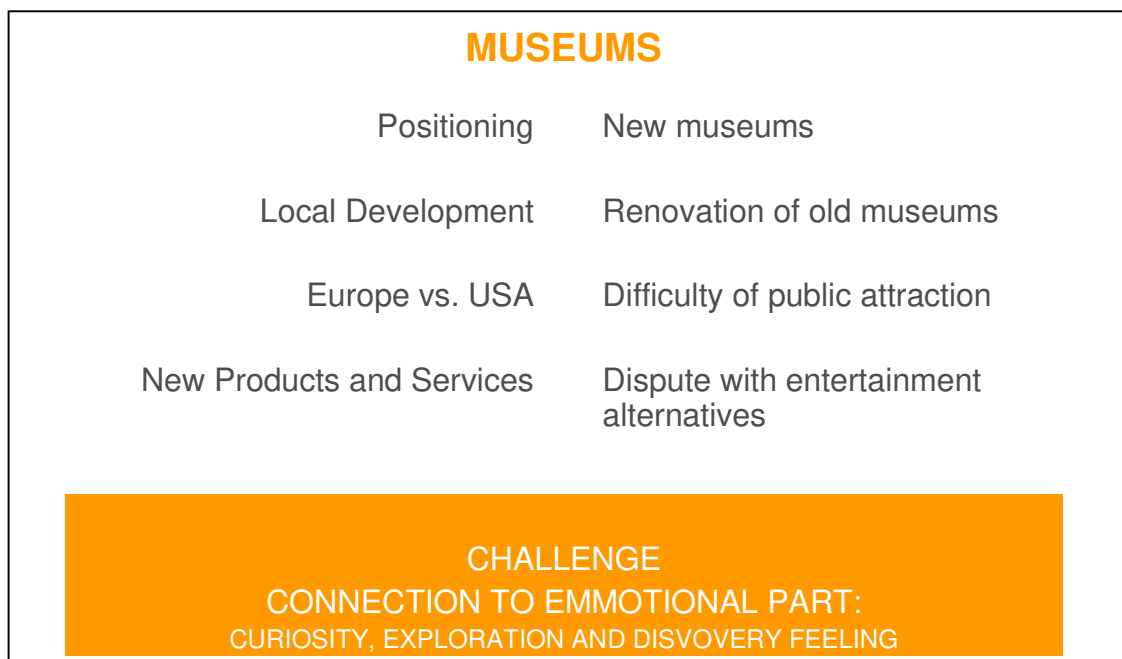
Indeed, the culture and creative industries, beyond the creativity as ideas conception, perhaps the most visible among the intangible, generate positive externalities that expand from innovation to the attractiveness of talented immigrants. Its economic importance is increasing, namely in the cities and countries of Europe and United States.



In August of the current year, Erich Follath and Gerhard Spöel, analysing the most dynamic and with higher growth European cities – Barcelona, Dublin, Copenhagen, Amsterdam and Vienna – mention them as having more than 42% of the workforce composed by professions from culture and creative industries.

A study from London School of Economics of December 2006, about United Kingdom’s museums and galleries, considered that, in the last 8 years, the creative industries had grown two times more than the rest of economy, creating in percentage, 3 times more employment and exporting 4 times more goods and services.

2. This seminar seeks to analyse how the museums, as essential part of culture and creative industries’ cluster, fit into this dynamic of growth, how can be positioned in the future, organize their marketing and operation, contributing for the development of the region they are part of.

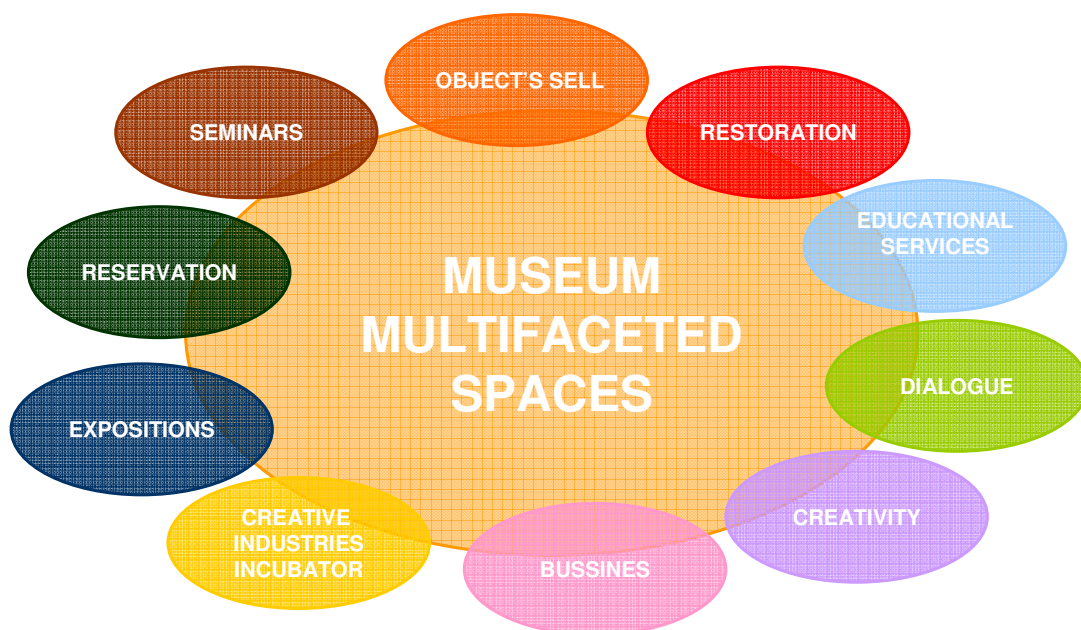


This seminar organised the reflection in a dual perspective, European and American. We considered this confrontation of ideas attending the different prevailed model of social organization, which in a certain way still prevails, in Europe and in the United States. In the latter, the civil society was always little depended from the government for its sustainability, and this doesn’t happened in many European systems. Recently the French thinker Frédéric Martel, analysing the cultural confrontation between France and the United States, wrote that in the United States, in a perfect contrast with France, the Culture Ministry isn’t found anywhere, while the cultural life is everywhere.

It’s interesting to note that in the mission letter of August 8th, 2007, the president Nicolas Sarkozy noted its Culture Minister as an imperative to democratize culture, not being possible continuing to have a sector largely financed by the money of all, but just serving

a small number, a concern that included directly the museums, that should tend to be free and promote an offer which answers to the public's wishes.

However, it's important to have in mind that doesn't exist a common organizational model for the museums of different countries, finding very different realities and in some countries, namely United Kingdom, the subsector of museums and art gallery joined up the British economy internationalization efforts, actively contributing, at the same time, for the innovation and development of new services and products.



3. Despite the fact Man always collected objects to which he attributed an aesthetic, magic or exotic value, as is proved by the excavation in the Stone Age burial places, just recently the museum was established as a place of use and benefit for the general public.

Although, the Vatican Museum is considered today the oldest museum in the World, which commemorated 500 years in the last year, the British Museum was the first to be created with these intentions, dating the beginning of the industrial age.

The movement for new museums creation and for the renovation of the existing ones, today occurs a little everywhere, from Europe, to Middle East, to China and United States, where more then 70% of their 17 500 museums have less then 50 years.

But it's important to have in mind that in many countries we find cities and museums with less public turnout, many times with difficulties to attract the youth and certain

cultural groups, or to position themselves in a context of change in ways of life, of tastes and interests, competing with multiple supplies that today are available for leisure, as theme parks, the simple nature enjoyment or games and Internet search.

One of the great challenges that the museums are being confronted in the network computerization age we live, is attracting audiences. This challenge has direct reflection in the public finance and private support, and also in the options that each one of us makes to spend in entertainment and education.

António Damásio thinks that this challenge can be in part won, if the museum bets into the emotional part of the visitant, related this with curiosity, exploration and discover feeling.

In this context, the museums must be key elements in the cultural diffusion, in creativity and new ideas. Here, the designers and other creative workers should find inspiration, an added-value source for products and services. Therefore, today the museums tend to be equipments that integrate spaces for expositions and reservations, facilities for seminars, places for selling objects, of educative and food services, but also spaces for dialogue and confront between creative people, for professionals to close their businesses, to host incubators of creative industries...

4. A final consideration should be mentioned, due to the numerous group of mayors who are here today.

The museums localization is an essential factor for their success and many of new museums have been designed thinking in the local population and tourist population they can attract.



Today, big museums easily can reach a larger audience with the explosion of low cost companies; frequently they are thought as revitalization anchors of the city centres or degraded areas.

But for the small cities and villages, whose budgets are always limited, does it make sense to invest in the creation or dynamization of local museums?

In my opinion, the answer is simple and identical to what should be answered to the national museums creation and maintenance. Yes if, first of all, the museums know how to integrate themselves in the economic development of their influence spaces, contributing for the GDP and employment increase. This means, that the museums must be part of the local economy, dialoguing with it, positioning as active and catalyst partner in a series of activities.

I don't want to say with this that many times it shouldn't be done through indirect ways, collaborating in many of our small towns in the improvement of their inhabitants self-esteem, involving and making them feel that the museum is, first of all, their ownership. And they have to contribute for qualifying and dignifying the endogen recourses – the landscape, the arts and traditional occupations, local productions, contributing for being a dynamic element for the sustainable development, being an inspiration repository, integrant part of their homeland.

The local museums should also stimulate the emigrant communities' roots to their origin places, strengthening their connection, making them to consider the return and even to invest in their homeland. The small museums must recreate a local history, reproduce the

old occupations, but doing it in a dynamic way, leading the visitors to know, not the inside of museum, but going out to the reality.

I don't resist referring some projects carried out by museums that, in my point of view, give answers to some of the requested challenges:

- To promote the understanding of a region, city or country's history;
- To work with mass-media, in an exposition context, in order to discuss ideas, expand knowledge;
- To involve schools and young people in the concretization of exposition;
- To support the emigrants to understand the culture and the way of life of the host society;
- To encourage the intergenerational connections and understanding;
- To collaborate with national and local public institutions, in social, environmental and educative initiatives;
- To support business, contributing for a higher added value of products and services, facilitating the rise of enterprises in the value chain.

Projects implemented and framed in the triple perspective to tell a story, being useful and dignifying the object and the desire to collect. Projects that didn't neglect the investment in marketing as an essential element for the museum survival, implicating the museum involvement, imagination and programming.

5. The museums integration in an economic growth perspective can't be done, however, at the cost they are no longer privileged places of dialogue with the object, that take us in the wonder journey, of magic and beauty, allowing us to understand the different languages of life and being simultaneously spectators and characters of the stories that are told to us. By all this, it's important that, changing, the museums will also remain silence and intimacy spaces, differentiated routes of the highest challenge of being happy.

REINVENTANDO O MUSEU: A PERSPECTIVA EUROPEIA

Michel Colardelle

Director do Museu das Civilizações da Europa e do Mediterrâneo (Marselha, França)

Resumo

O Museu das Civilizações da Europa e do Mediterrâneo (MuCEM) tem como objectivo proporcionar novas referências que permitam aprofundar as interpretações do presente e o envolvimento enquanto cidadãos, de reflectir, graças a uma interpretação mais informada e mais objectiva da cultura popular, sobre a ameaça de um “choque de civilizações”, fruto de uma história milenar complexa, desde as Cruzadas à descolonização. O tema do museu é demasiado vasto para permitir uma apresentação exhaustiva das civilizações em causa, com toda a sua diversidade; procura-se responder às interrogações explícitas e implícitas dos públicos, forçosamente variáveis, em detrimento de uma descrição exhaustiva e estereotipada do espaço euromediterrâneo. O MuCEM mostrará objectos da vida quotidiana, tesouros, património comum às diferentes culturas da área euroMediterrânea, comparando-as para melhor evidenciar o seu parentesco e ao mesmo tempo a sua diversidade.

Cinco temas “de referência” foram seleccionados para a sua abertura, pelo seu interesse em termos de compreensão dos desafios do presente e sua representatividade das sociedades euromediterrâneas: o paraíso, a água, o caminho, a cidade, feminino-masculino. Situado no coração da cidade e dos seus problemas, visa públicos mais alargados, nomeadamente jovens e grupos mais desfavorecidos da sociedade. A essência do MuCEM é abrir ao diálogo de culturas, mas sobretudo à compreensão das interacções complexas que fazem da dinâmica cultural, o motor de transformações que, sem elas, são difíceis de viver, de admitir e ainda mais de apoiar, não obstante serem a própria vida das sociedades humanas.

Abstract

The aim of Europe and Mediterranean Civilisations' Museum (MuCEM) is to provide new references that allow to deepen the interpretations of the present and the involvement as citizens to reflect, thanks to a more informed and more objective interpretation of popular culture, about the threat of a “civilisations' shock”, fruit of a complex millenary story, from the Crusades to decolonisation. The museum theme is too wide, in order to allow an exhaustive presentation of these civilisations, with all their diversity; it tries to answer to the explicit and implicit public interrogations, naturally variable, instead of an exhaustive and stereotyped euromediterranean space description. The MuCEM will show daily life objects, treasures, common heritage to different cultures of the euromediterranean area, comparing to make better evidence of its relationship and at the same time its diversity.

Five “reference” themes were selected for its opening, for their interest in terms of understanding the present challenges and its euromediterranean societies

representativeness: paradise, water, road, city, feminine-masculine. Situated in the heart of the city and of its problems, seeks broader publics, namely youngsters and most unfavourable groups of society. The MuCEM essence is to be open to the cultures' dialogue, but above all to the understanding of complex interactions that make the cultural dynamic the transformation engine which, without them, is difficult to live, admit and even more support, despite being the actual life of human societies.

Uma ponte entre as culturas da Europa e do Mediterrâneo: o MuCEM em Marselha

A primeira sala para exposições do Museu das Civilizações da Europa e do Mediterrâneo (MuCEM) foi inaugurada em Marselha, a 22 de Março último. Dedicada a Georges Henri Rivière, fundador do Museu Nacional de Artes e Tradições Populares¹, apresentou, em jeito de prefiguração, uma exposição sob o título “Tesouros do Quotidiano? Europa e Mediterrâneo”, destinada a mostrar uma pequena selecção das peças mais interessantes do museu, a exprimir uma nova “forma” museográfica, menos como um inventário mas tão tematisada como a que celebrizou Rivière enquanto museólogo², e a melhor conhecer os públicos susceptíveis de frequentarem o museu.

Fruto do reagrupamento das colecções do antigo MNATP e do fundo europeu do Museu do Homem, aos quais se juntaram numerosas aquisições recentes e os depósitos importantes de diversos museus nacionais, o projecto MuCEM nasceu em 1999. No decurso das reflexões em que intervieram numerosos conservadores e investigadores franceses e estrangeiros³, entre os quais o director do Museu Nacional de Etnologia de Lisboa, M. Pais de Brito, foi esboçada a perspectiva de um museu consagrado às civilizações do espaço euro mediterrâneo⁴ durante um ‘tempo longo’, desde o século XI⁵ até ao presente.

O projecto do MuCEM, museu nacional, é suportado pelo Estado, em parceria com a cidade de Marselha, o Conselho Geral de Bouches-du-Rhône e o Conselho Regional da Provence-Alpes-Côte d’Azur, em função de uma decisão de localização proposta pela equipa do museu, aceite pelas instâncias ministeriais e interministeriais⁶ e contratualizada

¹ O MNATP foi fundado em 1937, e abriu na região do Bosque de Bolonha em 1972.

² COLLECTIF, 1989, “La Muséologie selon Georges Henri Rivière, cours de muséologie, textes et témoignages”, Paris, Dunod; GORGUS N., 2003, “Le magnicien des vitrines – le muséologue Georges Henri Rivière”, Paris, Editions de la MSH.

³ COLARDELLE M., FOISSEY C. et LAUBRIE E. de, 1999, “Réinventer un musée : le MNATP-CEF”, Actes du colloque, Paris, Ecole du Louvre. Foi criada uma rede de museus da Europa, por iniciativa da AIMH, pondo regularmente em contacto os responsáveis das grandes colecções históricas e etnológicas da Europa e debatendo os seus projectos. O MuCEM é, por seu lado, dotado de um Conselho Científico de 60 membros, investigadores, docentes e conservadores de instituições culturais do conjunto dos países da Europa e do Mediterrâneo, sob a presidência de Joaquim Pais de Brito, director do Museu Nacional de Etnologia de Portugal, e de Christian Bromberger, director do Instituto Francês de Investigação no Irão.

⁴ Do Atlântico aos Urais e da Escandinávia ao Saara.

⁵ Período da cristianização de numerosos aspectos da história social e cultural desta região do mundo (a “revolução do ano mil”).

⁶ Decidido por Catherine Trautman em Março de 1999, ratificado pelas CIADT de 18 de Maio de 2000 e de 18 de Dezembro de 2003.

por convenção⁷: Marselha, cidade por excelência de encontro entre Oriente e Ocidente⁸, porto colonial, lugar plurimilenar de imigração e de cosmopolitismo. O museu está implantado no Forte de Saint-Jean e sobre o “molhe J4”, na junção entre o Porto Velho e o porto de La Joliette. Os depósitos das reservas do museu e as oficinas (Centro de Conservação das Coleções) localizam-se próximo da Gare Saint-Charles e do Centro inter-regional de Restauro do Património (CICRP).

Diferente mas complementar, pelos seus objectivos culturais e pelas suas colecções do Museu do Quai Branly, dedicado às civilizações extra-europeias, e da Cidade nacional da História da Imigração, consagrada a dois séculos de imigração em França, o MuCEM mostrará objectos da vida quotidiana, tesouros, património comum às diferentes culturas da área euromediterrânea, comparando-as para melhor evidenciar o seu parentesco e ao mesmo tempo a sua diversidade. O seu objectivo é proporcionar novas referências que permitam aprofundar as interpretações do presente e o envolvimento enquanto cidadãos⁹, de reflectir, graças a uma interpretação mais informada e mais objectiva da cultura popular, sobre a ameaça de um “choque de civilizações”, tanto mais perigoso quanto assente no nosso imaginário e na nossa cegueira, fruto de uma história milenar complexa, desde as Cruzadas à descolonização. Deverá tornar-se uma peça mestra da nova política euromediterrânea da França ambicionada pelo Presidente da República, ao exprimir claramente, pelo carácter concreto dos objectos da vida quotidiana que caracterizam os modos de vida das gentes no espaço euromediterrâneo, numa dinâmica engendrada pela história, o profundo parentesco dos povos que o compõem, e portanto a legitimidade da sua exigência de solidariedade.

Elemento principal do ordenamento da parte do porto de Marselha situada de frente para a catedral de la Major¹⁰, esta nova infra-estrutura é simultaneamente museu internacional e centro de cultura viva. Ele participará activamente na irradiação da metrópole marsehesa¹¹.

O projecto arquitectural

O MuCEM compreende três elementos indissociáveis: o Forte Saint-Jean, o bairro “Môle J4” e o Centro de Conservação das colecções. Na sua geografia, cronologia e

⁷ A convenção de financiamento foi assinada em 4 de Julho de 2006 pelo responsável da Região, Christian Frémont, pelo Presidente da Câmara de Marselha Jean-Claude Gaudin, o presidente do Conselho Geral da região Bouches-du-Rhône Jean-Noel Guérini e o presidente do Conselho regional de Provence-Alpes-Côte d’Azur Micgel Vauzelle, para um montante conjunto de 146,30 M€. Após 2000, o Estado já disponibilizou mais 17 M€ para os estudos e preparação do projecto (concurso internacional de arquitectura, estudos técnicos prévios, aquisições e exposições temporárias).

⁸ La légende de fondation de la ville, celle de Gyptis et Protis, en témoignage.

⁹ COLARDELLE M. (dir.), 2002, “Réinventer un musée – le musée des Civilisations de l’Europe et de la Méditerranée à Marseille“, Paris, RMN.

¹⁰ A infra-estrutura pública *Euroméditerranée* deu origem a um grande projecto de desenvolvimento de um espaço urbano, uma vez que as funções foram modificadas pelas transformações técnicas do transporte marítimo, que se estendem por um vasto espaço desde o Forte Saint-Jean até ao Silo d’Arenc e à La Belle de Mai.

¹¹ Desempenhará um papel relevante, por exemplo, na candidatura de Marselha ao título de “capital europeia da cultura 2013”.

complementaridade, simbolizam bastante bem o conteúdo do museu, ligação entre o passado e o presente, ponte entre povos de um e outro lado de rios e mares. O restauro, construção e ordenamento destes espaços, consoante o caso, é conduzido sob fiscalização da Direcção dos Museus de França, que orienta o EMOC¹².

O Forte Saint-Jean agrupa uma capela e uma torre medievais, bem como os vestígios de uma Ordem de Saint-Jean de Jerusalém, numa cerca do século XVIII, atribuída a Vauban. No decurso do restauro pelo arquitecto responsável François Botton e do ordenamento por Rudy Ricciotti, Grande prémio nacional de arquitectura, e Roland Carta, acolherá salas de exposição, um Centro de recursos documentais, uma Cidade das crianças, espaços de reflexão, e uma cafetaria (3000 m²). A sua abertura está prevista para 2012.

A área nova do museu, projectada por Rudy Ricciotti e Roland Carta, está implantada no lado do moderno porto, nas proximidades do Forte, e ligada a este por uma passagem construída sobre a doca. Com uma superfície total de 14000 m², contemplará 5700 m² de exposições, um auditório com 550 lugares, várias salas de reuniões e actividades culturais, sem esquecer uma livraria e um restaurante. Edifício de arquitectura radicalmente contemporânea, de horizontes largos e aberto ao público, apresenta-se como um paralelepípedo de vidro rodeado de água por dois dos seus lados, ao longo das docas marítimas; no seu terraço, uma malha de barras de betão filtra a luz. As suas dimensões relativamente modestas, a sua mineralidade e a simplicidade de formas integram-no com descrição numa paisagem histórica particularmente rica, onde se conjugam as vistas sobre o porto, a catedral de La Major, a igreja Saint-Laurent e o próprio Forte. Junto dele, o Centro do Mediterrâneo¹³, espaço dedicado às expressões culturais contemporâneas do Mediterrâneo, numa complementaridade interessante para o público. A sua abertura está prevista para 2012.

O Centro de conservação das colecções, projectado por Corinne Vezzoni, será um espaço de 10000 m² (susceptível de ampliações posteriores com uma superfície equivalente) visitável por profissionais, estudantes e investigadores, assim como por grupos sob marcação prévia. De concepção moderna, com seus sistemas de arrumação, circulação de obras e catalogação, fazendo largamente apelo às tecnologias de informação, compreenderá também espaços de restauração e de estudo, assim como salas de reunião. É um edifício funcional, bem integrado num bairro que compreende várias outras instituições culturais e patrimoniais. Um procedimento experimental de Parceria Público-privada foi lançado por este Centro (abertura prevista em 2010).

O projecto museológico

O tema do museu é demasiado vasto para permitir uma apresentação exaustiva das civilizações em causa, com toda a sua diversidade; procura-se responder às interrogações explícitas e implícitas dos públicos, forçosamente variáveis, em detrimento de uma descrição exaustiva e estereotipada do espaço euromediterrâneo. O museu adoptou o princípio de uma programação de exposições temporárias simultâneas de duração

¹² Estabelecimento dos mestres de obra dos trabalhos culturais.

¹³ Pertencente ao Conselho Regional Provence-Alpes-Côte d'Azur.

variável, cujos temas, complementares, são escolhidas em função do seu interesse como meio de compreensão comparativa das sociedades e da sua cultura. As “exposições de referência” são programadas em princípio por cinco anos; em cada ano uma delas é desmontada para dar lugar a outra, sobre um novo assunto.

Para a abertura do novo museu, cinco temas “de referência” foram seleccionados pelo seu interesse em termos de compreensão dos desafios do presente e sua representatividade das sociedades euromediterrâneas. “O paraíso” mostrará que a esperança num além merecido estruturou profundamente a vida das comunidades, e ainda a estrutura, mesmo quando a religião desapareceu. “A água” pretende mostrar a importância prática e simbólica de um recurso vital, hoje ameaçado. “O caminho” representa a facilidade de circulação dos homens, das mercadorias, das ideias e dos gostos como uma das especificidades do espaço euromediterrâneo, origem da sua historicidade. “A cidade” tratará certamente da cidade, do Estado, mas mais amplamente da norma e da transgressão associadas aos agrupamentos humanos de tal densidade cuja sobrevivência depende de regras exigentes. Por fim, “feminino-masculino” apresentará a forma através da qual as sociedades euromediterrâneas, de forma original, transformaram as diferenças complementares dos sexos em diferenças hierárquicas. Um programa de exposições temporárias completará a oferta cultural, por períodos mais curtos, de 3 a 6 meses. Tendo em vista 2012, várias exposições estão já em preparação, como “O urso e o leão”, “Café/café”, “O corpo em pedaços” ou “Pedaços requintados” (títulos provisórios). É ainda demasiado cedo para decidir uma programação de exposições temporárias para 2014-2017, mas dois temas foram já escolhidos para as primeiras: “O sonho mediterrâneo” e “Cozinhas em festa”.

As colecções, a pesquisa e a documentação científica

Para dar conteúdo a este programa, foram criadas duas importantes oficinas. A primeira consagra-se à recolha, catalogação e conservação das colecções, bem como ao seu acondicionamento tendo em vista o seu transporte para Marselha. É a oficina das colecções, que reúne uma vintena de pessoas. Compreende fundos de uma excepcional amplitude, cobrindo, embora de forma desigual nos planos cronológico e temático, a maior parte da área euromediterrânea, fruto do reagrupamento das colecções dos antigos MnATP e Departamento “Europa” do Museu do Homem: objectos técnicos, artesanais, domésticos, religiosos, arte popular, um verdadeiro e insubstituível tesouram.

A segunda oficina visa completar os fundos de uma forma sistemática, a partir dos depósitos de peças provenientes de outras colecções nacionais e pela via das aquisições. Trata-se de dotar os fundos museológicos de objectos representativos de regiões até então pouco representadas, relativas a períodos mais recentes – e mesmo ao contemporâneo -. No que respeita aos sistemas de aquisição, o mais original, que se interliga com a tradição antiga do museu, adaptando-a ao seu novo objecto e modernizando-a do ponto de vista metodológico, tem que ver com as “pesquisas-colectas”. Temáticas, internacionais, elas destinam-se, através de iniciativas de observação aprofundadas e de reflexão científica

sobre as evoluções actuais, a adquirir objectos representativos de práticas sociais e económicas (artesanato do vidro, atitudes perante a sida, cultura “hip hop”,...). Estas “pesquisas-colectas” são realizadas fundamentalmente sob a responsabilidade dos conservadores e investigadores do museu, em associação estreita com instituições de investigação francesa (IDEMEC de Aix-en-Provence, UFR dos estudos eslavos da Sorbonne, etc.) e estrangeiras (Museu Nacional de Etnologia de Lisboa, institutos do património da Tunísia e da Síria, etc.) às quais o museu está ligado por convenção. Esta ligação atribui à função de pesquisa do museu um destaque particular, por si só susceptível de inscrever o estabelecimento numa lógica de excelência e de domínio de assuntos sociais difíceis relativamente aos quais os públicos estão no direito de esperarem uma posição crítica e esclarecida. Resulta uma profusão de comunicações em colóquios, de artigos em revistas da especialidade, de livros e catálogos, bem como uma série de conteúdos “online” (www.Mucem.eu).

A acção cultural e as prefigurações

A duração da realização deste projecto complexo e a necessidade de testar amplamente as modalidades dos programas culturais conduziram a equipa do museu a encerrar prontamente o MNATP (2005) e a lançar imediatamente, dentro dos espaços exíguos e de difícil acesso mas bastante atractivos da Torre do Rei René (Forte Saint-Jean), um programa de prefiguração. Oito exposições foram já propostas depois de 2003¹⁴: é dentro desta linha que se inscreve, dentro de um espaço de ora avante mais amplo e dotado de equipamentos museológicos mais adequados que a Torre, a exposição *Tesouros do Quotidiano? Europa e Mediterrâneo*.

Este programa deu os seus frutos. No encerramento da última exposição em 30 de Setembro último, o museu totalizou quase 170 mil visitantes em três anos, número importante para um lugar que não faz parte dos destinos culturais habituais dos habitantes da região, e para cuja abertura quase nenhum meio de promoção foi mobilizado. Mas o mais interessante é a excepcional diversidade socioprofissional destes visitantes, certamente ligada à localização em si mesmo, um dos lugares mais populares de Marselha, e aos temas das exposições, ajustados a uma população de origens e bagagens culturais variadas.

A realização de um projecto de pré figuração de uma tal amplitude, bem como de uma progressiva implantação nas redes sócio culturais e universitárias regionais, necessitaram da criação de uma representação permanente do museu no local¹⁵. Constituída inicialmente por 15 membros, foi-se reforçando progressivamente; a deslocalização do conjunto da equipa está prevista para 2010-2011. A “Sociedade dos Amigos do

¹⁴ *Fala-me de Argel; Marselha-Argel ao espelho das memórias; Desenha-me um museu,...; Hip-hop, arte de rua, arte de cena; Entre a cidade e o mar; Sonhar o Natal, fazer a creche na Europa; Nas fronteiras do heroísmo, os Acrites na Europa Medieval; O centenário do Rotário; Germaine Tillion, uma etnologia enquadrada no século.*

¹⁵ Dirigido por Denis Chevalier, conservador-chefe.

MNATP” que se tornou nos “Amigos do MuCEM”¹⁶, instalou-se igualmente em Marselha, onde as suas actividades se expandiram.

O novo museu, comparável a numerosos “museus de sociedade” que abriram ou foram renovados nos últimos anos em França – já citados o museu do Quai Branly e a Cidade nacional da História da Imigração – ou no estrangeiro – museu da Civilização do Québec, museu das Culturas do Mundo de Goteborg, “Haus der Geschichte” de Bona, etc. – foi concebido como uma verdadeira “casa de culturas”, cujo rico programa de eventos é composto por exposições temporárias sobre temas de fundo ou da actualidade, dando um grande destaque aos museus e colecções de museus estrangeiros, ou às colaborações de pesquisa internacionais, realizadas nomeadamente ao abrigo de concursos europeus, de concertos e espectáculos, de ciclos de filmes, etc., obedecendo o conjunto à temática principal do museu e articulando-se com o programa de exposições.

A nova instituição, no coração da cidade e dos seus problemas, visa públicos mais alargados, nomeadamente jovens e grupos mais desfavorecidos da sociedade. Esta é a razão pela qual prevê consagrar uma parte considerável do seu potencial de trabalho à comunicação e reflexão, com a criação de uma “cidade das crianças” dotada de equipamentos, de pessoal especializado e de programas de acção cultural especificamente dedicados aos “não públicos”, de onde uma acção no terreno resultou recentemente numa experiência bastante positiva. Esta, com efeito, é a essência de um tal museu: abrir ao diálogo de culturas, mas sobretudo à compreensão das interacções complexas que fazem da dinâmica cultural, no cadinho da cidade moderna, o motor de transformações que, sem elas, são difíceis de viver, de admitir e ainda mais de apoiar, não obstante serem a própria vida das sociedades humanas.

¹⁶ Tendo como Presidente e Vice-Presidente, respectivamente, Jean-Bernard Gins e Alain Bourdy.

Reinventing the Museum: A New-Model Formula for Success:

The Rock and Roll Hall of Fame and Museum and the International Spy Museum©

By Dennis Barrie
Principal, Barrie Projects
Director, Cultural Planning, Westlake Reed Leskosky Architects

Resumo

O Rock Hall foi um projecto particular, porque demonstrou ser um museu capaz de ir onde poucos foram com êxito. Explorou num contexto museológico, a história do desempenho artístico popular. O Rock Hall trouxe narrativas, recolha de informação e envolvimento intelectual para um novo nível de interactividade em formas que reforçam a experiência do visitante do início até ao fim.

Junto com investigação e reflexão externas significativas, após vários sucessos e fracassos da experiência do Rock Hall, foram desenhados 10 factores como possíveis determinantes para o nosso novo modelo de fórmula de museu para o sucesso. Na prática, cada um destes factores pode provar criticamente o sucesso do todo: tema, localização, credibilidade dos conteúdos exibidos, experiência imersiva, bem executado, geração de receitas, maximizando os retornos, marketing agressivo, monitorização e adaptação, tratamento dos convidados, olhando o museu como um lugar de transformação.

Seguindo sugestões derivadas do nosso novo modelo de fórmula de museu, hoje quase qualquer museu – quer estando estabelecido à muito tempo ou em fase de concepção – pode encontrar numerosas maneiras de actualizar a experiência dos visitantes dos museus e assim fornecer um maior envolvimento – e, em última instância, um financiamento bem sucedido – ambiente.

Abstract

The Rock Hall was a particularly project because it was a museum going where few museums had gone successfully before. It was exploring in a museum context the history of a popular performing art form. The Rock Hall brought storytelling, information gathering, and intellectual engagement to a new level of interactivity in ways that enhanced the visitor's experience from start to finish.

Along with considerable outside research and hard thought, upon the various successes and failures of the Rock Hall experience, ten factors were drawn as probable determinants for our new-model museum's formula for success. In practice, each of these factors would prove critical to the success of the whole: subject matter, location, credibility of exhibit content, immersive experience, well-executed, revenue generation, maximizing return, aggressive marketing, monitoring and adjusting, guest treatment, viewing a museum as a transformative place.

By following suggestions derived from our new-model museum formula, almost any museum today – whether long-established or still on the drawing board – can find numerous ways to upgrade their visitors’ museum experience and thus provide a more engaging – and ultimately more financially successful – environment.

Breaking New Ground

In 1995, The Rock and Roll Hall of Fame and Museum opened to international press and huge throngs of visitors. For the three years previous, I served as its Executive Director. In that position, I was responsible for all aspects of its development—conceptualizing its exhibits, building a staff, raising money, coordinating architects, developing a retail program, shaping a marketing strategy and, yes, managing an opening event that would draw more than 100,000 people and worldwide attention.

The Rock Hall, as it is affectionately called, was a particularly challenging project because it was a museum going where few museums had gone successfully before. It was exploring in a museum context the history of a popular performing art form. Most professionals and critics were certain it could not be done. They were convinced that a museum environment could not do justice to a subject that was basically experienced through live performance. They were also convinced that the subject itself did not warrant the attention of a museum, that it was not culturally worthy.

These multiple challenges were, by all estimations, successfully met by the Rock Hall. The challenges to the worthiness of the subject matter were quickly dispelled. Rock was the “soundtrack” of the last 50 years, especially for the generations that came of age in that half century. Exploring the history of rock also meant exploring the youth movements of the 1960s, racial strife, civil rights, anti-war protests, political unrest, sexual liberation, substance abuse and the globalization of pop culture just to name a few of the topics.

Capturing the essence of Rock and presenting it back to the visitors in ways that were engaging, entertaining, and educational was where the Rock Hall soared as a museum experience. The Rock Hall broke new ground in the ways it presented its exhibits. While it did and does have traditional exhibit cases of artifacts, the core of the museum’s narrative was carried, appropriately enough, through the use of electronic media. Everywhere in the museum, there are a/v presentations, often done by directors and producers who come out of the rock video or rock documentary world. Audio is omnipresent. Music fills every space.

Taking a creative cue from society’s enjoyment of dynamic media, the museum was also a pioneer in interactive experiences. Using what was, at the time, state of the art technology, the Rock Hall brought storytelling, information gathering, and intellectual

engagement to a new level of interactivity in ways that enhanced the visitor's experience from start to finish

As a result, the Rock and Roll Hall of Fame, in terms of its rich cultural experience, set the bar very high for other museums and for museums that followed, and often found itself being copied in one way or another.

Along with its influence on museum conceptualization and design, the Rock Hall has had an equally important impact in the arena of economics, with its tremendous popular and critical success leading to an influx of tourists to Cleveland's central city. Averaging 500,000 visitors a year, the Rock Hall has drawn more than six million visitors in its 12 years of operations. Significantly, 82% of those visitors have been from outside a 50 mile radius of the city, effectively bringing 'new' dollars to the community.

The museum has also been a major catalyst for increased convention trade in the city. Not known as a tourist mecca despite its great cultural institutions, Cleveland has been able to capitalize on the Rock Hall's unique appeal to lure organizations to the city for meetings. The Rock Hall, even 12 years after its opening, remains a must stop for conventions and is frequently a location for their special events.

Finally, the development of the Rock Hall in the central city provided the impetus for further development including the clustering of other museums around its waterfront site. In 1996, the city opened a science center next to the Rock Hall and a maritime museum followed. There are now also hotels to accommodate new visitors and restaurants that play off the Rock Hall's theme (such as the Hard Rock Café).

Great Expectations – Not Fully Met

Despite these successes the Rock Hall failed to take advantage of the many ways it could exploit its 'brand' and in so doing, achieve long-term financial stability. The Museum enjoyed an immensely popular topic, striking architecture, groundbreaking exhibits, media coverage that most museums could not possibly garner even if they paid for it, and the support of some of the biggest names in the entertainment world. All these areas offered stellar opportunities for strategic partnerships and, indeed, one proposition after another was presented to the Museum to extend itself outside its walls. There were national radio show proposals, live weekly TV offerings, sponsorship requests, and publication deals. Some were worth millions in revenue to the Museum. Others provided the kind of marketing exposure that no museum could afford. The possibilities were numerous and exciting.

However, the Board of the Museum turned all of them down— some out of their own self interests, some because they thought there would be better deals down the line, but, most because they did not understand that the methods for financing their operations were in a serious state of transition, with old opportunities fading and new ones arising. Other than traditional sponsorships, the Board could not fathom working aggressively and strategically with private enterprise. Despite being variously entrepreneurial in their own

business, being entrepreneurial was not part of the Board members' museum experience or mindset.

This inability to understand or grasp new thinking and opportunity was harmful to the Rock Hall. After a dramatically successful first year in both attendance and revenue, visitation and national profile for the Hall diminished. The marketing dollars needed to keep consciousness of the Hall before national audiences were not there. The media outlets that could have helped achieve these ends became disenchanted with the lack of enthusiasm for their proposals and, ultimately, with the Hall's falling attendance and profile.

Reinventing the Museum

Convinced that the failed potential of the well-conceived and executed Rock Hall was an anomaly of museum leadership lost in old-model thinking, I began to think further about how today's museums could be made more financially viable, and yet remain true to their missions. And, I found there were exhibit planners, museum designers, and others out there who were like-minded in wanting to explore these issues relating to the reinvention of the museum.

Within a year of the Rock Hall's opening, these people began to meet with the goal of creating a new model for museums that would achieve sustainable popular, critical, and financial success. Along with considerable outside research and hard thought, we drew upon the various successes and failures of the Rock Hall experience to arrive upon ten factors as probable determinants for our new-model museum's formula for success. In practice, each of these factors would prove critical to the success of the whole:

1. **Subject matter** of the museum.
2. **Location** of the museum.
3. **Credibility** of exhibit content.
4. **Immersive Experience, well-executed**
5. **Revenue generation** a consideration in all museum operations.
6. **Maximizing return** through careful operations management.
7. **Aggressive marketing.**
8. **Monitoring and adjusting** for visitor trends, comments, and concerns.
9. **Guest treatment** for museum visitors.
10. **Viewing a museum as a transformative place**

Subject Matter Counts

While the subject matter of many museums is predetermined by collections in hand, community need or desire, donor's mandate, and other factors, we had the luxury of formulating our new-model museum from scratch. Starting from scratch, a museum project can look to subject matter that is particularly appealing to the public, unique or little explored, and manageable in execution.

We explored only topics that had not been the focus of a museum of any significance and that tested well with the public. We considered topics on the basis of how and where they might best be realized (for example, whether finding artifacts would be particularly challenging, or whether location would be limited to communities closely associated with the topic's history – a theatre museum say, in only New York or London).

Location, location, location

Along with the appropriateness of subject matter to a particular city as a deciding factor for museum location, the existing viability of a city as a tourist center was important to our new model. We wanted both a large residential population and a large tourist population from which our museum could draw attendance sufficient to sustain the kind of box office that produces more than breakeven revenue.

We considered the types of tourists those cities attracted and the kinds of tourist activities for which they were known. For example, in the US, several of the top tourist destinations were places identified with amusement parks, gambling, and/or outdoor activities, not particularly museum going places. Miami, Orlando, and Las Vegas, despite huge numbers of tourists, were not considered cultural tourism destinations. Cities such as Washington DC, New York and Chicago where visitors were used to seeking out museums, were prime candidates. Within these culturally-based tourist cities, the *concept of location* was further refined to include specific neighborhoods where we thought a new-model museum would be most viable. Sites located near tourist centers, near other museums and cultural attractions, and with easy access to public transportation were given the most attention.

Another key factor was the availability of appropriately sized real estate at affordable prices. To find existing space that could accommodate a museum project or a site where one could build anew in a city location comfortably accessible to tourist and residents alike was not and is not an easy task. However, in our calculations, it was a major factor in determining visitorship. High real estate costs could potentially destroy the economic viability of a project. Yet, choosing a site just a few blocks in the wrong direction had the potential for disappointing or even disastrous box office.

Credibility

In a society where so much of what we experience is of questionable value or truth, the subject matter of our new-model museum and the quality of research behind what we would present was paramount. For much of the public, museums are seen as places of authenticity and accuracy. Museums are not an amusement park experience playing fast and loose with their content.

Our approach to maintaining that credibility would be to hire a top museum development/curatorial team to lead the research, define the stories, and find the

appropriate artifacts. This core development staff would be aided by a carefully selected team of recognized experts in the given field. These might be historians, writers, or people who were high-level participants in actual events or whose training or experience was unquestionable. This advisory committee would verify themes and subjects, and also provide reliable sources for information, artifacts, and fact-checking.

An Immersive Experience, Well-Executed

Even with a great topic and a credible collection, creating a quality museum experience — an exciting, and engaging environment for our visitors would be an important success factor. Our new-model museum would compete for leisure time with all sorts of entities — movie theaters, amusement parks, performing arts, shopping complexes, sporting events, the internet — all of which were growing increasingly sophisticated in their presentation methods.

Today, museums of all kinds seek to provide the visitor with an environment that enhances the work presented. Even art museums, which tend to be very traditional and conservative in their approach to exhibit presentation, have given over to devices that they would not have considered a generation ago. Dramatic use of color, didactic panels providing background information, computer stations, introductory video, and occasionally, computer animation bordering on Hollywood-like special effects are now all part of the landscape of major art exhibitions.

Museums of the 21st Century have options and opportunities for presentation that were either not available or not acceptable to them a generation ago. Technology, theatricality and a host of new interpretive tools amplify the experience of seeing an exhibition. Furthermore, today's audiences are, for the most part, accepting, even demanding of such experiences in a museum setting. Done correctly, such presentation adds breath and dimension to a collection and enhances the visitor's experience.

Our new-model museum would take advantage of these presentation options to create a totally immersive experience. The visitor's world would be transformed by choosing lighting, audio, construction materials, artifacts, and images to take the visitor deep into the presentation. Galleries would be designed to convey the general narrative and specific facts in multiple ways to give the visitor many options for absorbing and learning. In any given area of the museum, the story would be presented through artifacts and labels, through large and concise didactic panels, through A/V both focused and ambient, through interactives that explore more fully the topic, and through a sense of time and place manifested by immersive theming of the environment. Within each gallery, there would be opportunity to grasp the storyline quickly, as fast as a walk-thru, or to dig deeper to a fairly sophisticated level of understanding. The exhibit design would reinforce the themes and information conveyed in our museum.

Generating Revenue and Maximizing Return: Museums are Not Not-for-Profits

Whether organized as a not-for-profit or a for-profit entity, museums cannot operate successfully without looking at all their potentials for earned income. The economic future for museums must look to the ways in which income can be generated out of the services, programs, and amenities that they offer.

Museums have long been regarded by many within and without of the museum profession as institutions demanding huge sums of subsidy to operate, with government funding, both central and local, private philanthropy, endowments and corporate sponsorship the chief sources of operational and capital funds. Earned income was regarded by many museums as something that was unlikely, inadequate, and even undesirable. But, historic funding sources are becoming less reliable and this attitude is changing. In the U.S., federal funding for museums has been dramatically cut. Local municipal funding is severely strained by increasing health and social welfare needs. Corporate support has been severely curtailed as corporations find themselves less and less local in nature and more and more caught up in a global economy where the bottom line is everything. Individual giving is probably the one bright spot but, even here, individuals are placing more conditions on how institutions can use their money and demanding greater accountability from them once it is spent.

Taking these trends into account and concerned as to how they would impact the future viability of museum funding, it was our intent that our new-museum model optimize opportunities for revenue development within the very structure and operation of a new museum. With this concept in mind, we analyzed every aspect of a proposed museum for potential operating income. Simultaneously, we looked at how much we could “afford to spend” in a museum’s development without putting a project too deeply in debt to operate successfully. The model developed ultimately took into account five areas of revenue that needed to be maximized: 1. Box office; 2. Store and merchandise; 3. Food and beverage; 4. Special events; and 5. Programming;

Box office potential was a critical driver for every other aspect of potential revenue generation. If a museum could not draw a sufficient audience, it would be hard to generate the needed numbers from any other sector of the museum’s operations. We developed a business plan that weighed the various factors that could affect the gate’s ability to generate positive net cash flow. The size of a potential audience in the market being considered would be thoroughly studied as to its age, gender, make-up, interests, proclivities for spending leisure time, and willingness to visit a museum on a proposed topic. Extremely important was the price point – what someone would be willing to pay for a museum experience - that resonated with a potential audience. The business plan carefully projected the number of visitors needed to create breakeven numbers for the gate and all other revenue sources.

Store and merchandise revenues would be calculated both on a per capita basis and a square foot basis. Consideration would be given to what other museum stores in a community earned. Also, the sales per square foot for retail operations in general would be considered; it was our theory that a museum store could be just as competitive as any retail operation. We would study what types of merchandise sold in museum stores had

the most profitable margins. We would examine the advantages or disadvantages of creating our own merchandise versus buying ready-made product. And, we would ask our future guests what they would like to see in a store. We would also study the impact of good product design on museum goers and how it might influence their decision to buy and the price they would pay.

Food service would be re-thought. Instead of the obligatory café or cafeteria that most museums offered, it was our decision to offer finer dining in a museum context. Our research projected that higher costs would result in higher potential profits and that a fine dining facility would add to the allure of a museum.

Special events were seen as the great under-tapped revenue source of museums. Often considered an unwanted step-child by museum staff because they consumed staff and space and limited other programming, it was our point of view that special events within the specialness of a museum setting would be extremely appealing to the public and highly doable and profitable, if managed well.

Programming, (such as lectures, forums, and educational events) were considered great money losers for many museums, but valued as the means of building and maintaining audience, and also as a continuous way to generate publicity. We felt that topics for programming could be timely and newsworthy, as well as informative. Properly programmed, our new-model museum would be seen as an authoritative source for real news and extend our brand. It was also our intention to look for programming options that could provide serious economic return.

Aggressive Marketing: Build It and They Won't Necessarily Come

Most museums are afraid of marketing, where it often remains at odds with the rest of the operations. Curators often feel compromised by it. Other staff members feel it sends the wrong image or opens doors to things not in keeping with traditional museum operation. Marketing is often the first part of a budget to be cut. Yet, marketing is the lifeblood of most business entities in the world today. Everyone seeks ways to build audience whether for a store, a product, a network, or even a community.

Our research revealed that our new-model museum would have to meet competition head on with serious money, significant staff, and tremendous creativity given over to marketing efforts. Marketing would need as much thought and commitment as the major programming functions of the museum. To spend years and thousands, perhaps, millions on exhibit development without a corresponding effort into the promotion of the product would be foolish and counterproductive. Furthermore, we would seek ways, like the best marketing programs, to break out of the pack. Marketing strategies would be implemented to provide for routine and also highly creative marketing ventures to gain attention and build audience. From intriguing radio ads to public transit advertising to dramatic stunts to announce the opening, all things would be on the table.

Our marketing effort would also include public relations - using assets within a project to create needed “buzz”. Most museums have resources, human and otherwise, that are of interest to the press –curators with special knowledge, board members of impressive standing, objects with fascinating histories. Our new-model museum would use what is there to the best interests of the museum’s promotion. While this sounds obvious, it is rarely practiced. Many museums cannot bring themselves to be proactive about getting themselves before the public and press. Some don’t know how to do it or think it is in bad form. Some don’t think they have enough of a story to tell. Some think the press won’t be interested. Our research confirmed that in our world with all of its diversions, it is easy to forget even the best institutions of a community. By contrast, our new-model museum would be made into a newsmaker by selling its story on all fronts all the time.

Monitoring and Adjusting: Knowing What Your Visitor Wants; Treating Your Visitor as a Guest

Museums cannot be indifferent to the needs and desires of their visitors. For much of the public, museums are off-putting, even intimidating. Years of practices that emphasized security over accessibility, collections over presentation, staff needs over public needs have made many of them seem unwelcoming. We realized that such attitudes would not work in a society that has tended to be more open in almost every aspect of daily life and, as stated above, where people have so many more choices. The amusement park world has practiced treating visitors with courtesy, friendliness, and professionalism, and sought to make their visit as comfortable as possible. The museum world should do no less.

Key to such thinking would be the basic attitude toward museum visitors - treating them as valued guests, not invaders. Reception, wayfinding, facilities maintenance, and understanding and helpful staff would be essential to the experience that our guests would take away. Correspondingly, our new-model museum would be highly sensitive in monitoring visitors’ perceptions of the experience we provided and highly flexible in making adjustments to that experience if it better served the people who came. Our new-model museum staff would be trained by experts from the hospitality world, exit surveys would ascertain what a visitor liked and didn’t like, and we would place ourselves in the visitors’ shoes to “experience” what they experienced. We would adjust, tune and tweak and continue to do so to “get it right”.

Museums can be Transformative Places

Museums often don’t recognize their own power. Too often they don’t recognize that even for the people who don’t patronize them, they are seen as very special places where history and knowledge are stored. They are places where you can see wonderful things, and they differ in feel and experience from the daily aspects of life. However, many museums shrink from creating too much of a public presence. Some turn inward, ignoring their settings, and avoiding interaction with the world around them, not appreciating that their very presence in a neighborhood makes something special out of that neighborhood.

Our new-model approach took for granted that our new-model museum would be a powerful presence in almost any setting, and that that presence could be leveraged to create needed change and positive economic development. Our new-model museum would be a destination, drawing people to it. We anticipated each would be a neighborhood anchor –using its special quality and energy for itself and all around it.

To achieve that we looked in our approach to assuring a street presence and accessibility, and we demonstrated a willingness to embrace the businesses, organizations, and other institutions in the neighborhood, as well as to interface with other neighborhood activities in terms of promotion and programming.

Clearly a Museum Re-invented for Success: The International Spy Museum

We first put our formula into practice with the creation of the International Spy Museum in Washington DC in 2002. In its first five years of operation, The Spy Museum achieved the following:

1. It has attracted 3.5 million visitors.
2. It has had a gross income of more than \$100 million.
3. It has received a guest approval rating of 96%.
4. It has been a key factor in the revitalization of one of the most downtrodden neighborhoods in the city, attracting business of all kinds to what once were streets of vacant storefronts.
5. It was the first and only museum in DC history chosen “Business of the Year” by the DC Chamber of Commerce.
6. It has become a leading center for research and program issues in the intelligence gathering world.
7. It has become a ‘training ground” and model operation for other museums in the DC area, including parts of the Smithsonian.
8. It is being “imitated” in style and approach to exhibits by dozens of institutions.
9. It has been the catalyst for the development of half a dozen other projects around the US and elsewhere.
10. It is referenced in many publications as one of the “must see” destinations in Washington DC.

In implementing the International Spy Museum we followed the formula with every attention to magnitude and detail. Looking to assure credibility, for example, we assembled an advisory committee of people whose own credibility was hard to dispute, including two former heads of the CIA, one former head of the FBI, a former Major-General of the KGB, and the head of the History Department at Cambridge University.

Looking to create a thoroughly immersive experience, we took the guest immediately from the bright streets of contemporary Washington DC and placed them in a very different, more sinister, more threatening world—clearly evoking the environment of international espionage. Every experience that follows uses immersive techniques to take the visitor deeper into the world of spies.

It is a proven concept in the attractions world. That the longer a visitor spends in a venue, the more likely it is that the visitor will spend more money, such as on food or in the shop, etc. From our initial conception of the Spy Museum, it was our idea that we would extend the visitor's time in the museum by providing an activity that was more experiential than the rest of the museum, one where the visitor could extend the knowledge gained by a museum visit to something where they could use that knowledge to a greater extent. In the Spy Museum's case, it was entitled Spy Adventure and it was a chance to use what was learned in the galleries to solve a challenge... all for an additional fee. Designed to be a one and a half hour experience for its 20,000 square feet of exhibits, most visitors are there for two to three hours, finding themselves entranced by the information and the multiple ways they receive that information.

In public relations, we made the International Spy Museum a go-to source for all things about the world of intelligence gathering. Our Directors and advisors were rolled out with regularity to comment not just on museum matters but on all issues related to international intrigue. The Spy Museum became one of the "authorities", as visible on CNN as Langley (the headquarters of the CIA), therefore, much in the public eye.

The overall implementation of our new-model museum formula with the International Spy Museum has been extremely successful. Post-visit surveys at Spy indicated a high degree of visitor satisfaction which has, in turn, generated a tremendous "word of mouth" endorsement of the museum. The International Spy Museum, a museum for which the visitor pays an adult admission of \$15, in a city where most museums are free, captures 750,000 people a year (near capacity) and generates an operating profit above 20%. In the wake of such success, other museums in the Washington area and elsewhere have borrowed heavily from Spy's approach. The Smithsonian Institution has even brought hundreds of its staff to the museum in an effort to generate fresh thinking about the ways in which they look at possibilities for museum presentation and interpretation.

Does Our Formula for Reinventing the Museum Work for All Museums?

While writing this paper, an article was published in the New York Times (September 23, 2007) about the impact of the Guggenheim Museum on the city of Bilbao, Spain ten years after its spectacular opening. Hailed as one of the great architectural masterpieces of the 20th century, the museum became an instant draw for cultural tourists from all over the world to the streets of a tired, post-industrial city. Millions came and Bilbao reaped the economic benefits of a new, hipper image, drawing new industries and money.

Ironically, the article went on to say, the other cultural attractions of Bilbao, particularly its museums, did not share in the upswing of attendance, recognition, and good fortune. The existing Museum des Bellas Artes did not receive an influx of visitors. The new (post Guggenheim) Maritime Museum was, in the words of the author, "Deserted".

Having visited all three institutions, there, in my estimation, little doubt about the reasons for the success of one and the relative lack of success of the other two, and these reasons correlate to the extent of their use of elements that are contained in our new-model museum formula. In addition to exploiting its great brand and architecture, the Guggenheim boasts dynamic installation, fabulous revenue-generating amenities such as a 4-star restaurant and superb museum store, a key location visible to anyone entering the city, and an unparalleled marketing machine that works on a world-wide basis.

Conversely, The Museo des Bellas Artes, does have some beautiful works of art including El Grecos and Goyas but no more than any other provincial museum. It is off the beaten tourist path, located in a fine but uninspiring structure, and its thoughtful exhibits use old-model presentation not necessarily popular with today's audiences. Also, it advertises little and has little evident marketing.

The Bilbao Maritime Museum, on the other hand, has some wonderful exhibit design with a great animated film about the history of Bilbao, a wonderful little café, and some interesting outdoor exhibits. However, it suffers because its topic – maritime history – is unrelated in relevance to the type of tourist coming to Bilbao especially to see the Guggenheim, and has very limited public appeal. It is located on an impossible to find site, hidden below an embankment a mile downriver from the Guggenheim, and only the most determined visitor will find this one.

Of the three museums in Bilbao, only one has gotten enough of the key elements we define in our new-model museum right. Only one is able to thrive. Only one is able to play the transformative role that all three should be playing for their own success and the success of their community.

Comparing these examples to the remarkable success of the International Spy Museum, it seems apparent to me that it is the implementation of our new-model museum formula that accounts for the differences in outcome and that other can use the formula – in whole or in part – to identify means of improving their own outcome.

Clearly every museum is distinctive in its circumstances, failures, successes, and opportunities. What we devised as a formula for new-model museums could not be applied equally or universally. The development of new museum projects and the rethinking of old ones is a generally compromised process, the latitude of action more restrictive. Yet, the thinking that went into the formula behind the Spy Museum has relevance, even in limited application, for almost any museum currently operating or being designed today.

For example, not every museum can operate on a self-sufficient basis in the way the International Spy Museum does, but they can look to managing their operations in a more business-like manner. They can pay more attention to the revenue opportunities within their operations and learn to exploit them better. They can look to make their stores more profitable, their food service more sophisticated, and their facilities, in general, more conducive to a visitor's desire to spend money.

It is the execution of the museum experience, in particular the presentation of the exhibits, that is, perhaps, most critical for success. Museums looking to improve can consider more creative use of media and interactive materials, pay closer attention to the development of audio-visual and interactive materials, review how signage and labels are perceived by the visitor, and in general be open to experimentation in the environments they create.

Not every museum can choose the most advantageous new site if they are locked into a location by existing facilities, but they can certainly look at how the quality of their offerings and the marketing of those offerings might draw more visitors to even the most difficult locations. If they are still in the process of choosing a site, they can spend more time on their site selection process, weighing the pros and cons of a location long before any shovel has to break ground. It is far better to analyze a market and the demographics of a community before committing to real estate.

Not every museum can choose the most appealing topic as their *raison d'être*. However, significant study and testing should go into what is appealing to the public about a proposed project or exhibit, what is unique about the topic, what could draw people through the doors. Testing and analysis may reveal new opportunities or reveal that a concept is not worth pursuing; there may simply not be enough audience to merit the investment required.

By closely following all the elements of the new-model museum formula described in this paper, those of us who created the International Spy Museum enjoyed unprecedented success. By following suggestions derived from our new-model museum formula, almost any museum today – whether long-established or still on the drawing board – can find numerous ways to upgrade their visitors' museum experience and thus provide a more engaging – and ultimately more financially successful – environment. You need only look around.

Images and Captions:

1. The Rock and Roll Hall of Fame and Museum
2. The International Spy Museum (exterior)
3. Video Tree at The Rock and Roll Hall of Fame and Museum
4. 500 Songs Exhibit at the Rock and Roll Hall of Fame and Museum
5. The International Spy Museum Store
6. The International Spy Museum's Zola Restaurant
7. The International Spy Museum (interior)
8. The International Spy Museum (interior)

BEYELER FOUNDATION, RIEHEN/BASEL

Bundeskunsthalle Bonn

Dr. Christoph Vitali

Abstract

Ernst Beyeler has without any questions or doubt been the most successful art dealer of the second half of the 20th century. He has dealt with art collectors the world over and many international museums which owe a large part of its fine collection to Ernst Beyeler. The museum opened just ten years ago and has seen and lived a remarkable and extraordinary success. Apart from showing Ernst Beyeler's own collection, the museum has organized and been responsible for more than 30 major exhibitions.

The Beyeler Foundation operates on an annual budget for the showing of the permanent collection and of special exhibitions including all administrative costs. We have heard a great deal today and will hear even more about the funding of museums by private business, the so-called sponsoring of culture. The private sponsoring in general is by far not as important and dominant in Europe as it is in the United States. The Beyeler Foundation has always been influenced by the personality of its founder. The support of the Foundation by private firms or donors has therefore been modest at all times in its history, a fact which however has not hurt us in the past and not hindered us to realize and set into motion our many ambitious plans and projects and let our dreams come true.

Resumo

Ernst Beyeler tem sido, sem qualquer dúvida, o negociador da arte mais bem sucedido da segunda metade do século XX. Ele tem lidado com colecionadores de arte em todo o mundo e em muitos museus internacionais, os quais devem a grande parte da sua excelente coleção a Ernst Beyeler. O museu abriu há dez anos e tem visto e vivido um sucesso notável e extraordinário. Para além de mostrar a própria coleção de Ernst Beyeler, o museu organizou e tem sido responsável por mais de 30 grandes exposições.

A Fundação Beyeler opera com um orçamento anual para a exibição da coleção permanente e exposições especiais incluindo todos os custos administrativos. Ouvimos muita coisa hoje e iremos ouvir ainda mais, acerca do financiamento dos museus pelas empresas privadas, o chamado mecenato cultural. O patrocínio privado, de forma geral, não é tão importante e predominante na Europa como é nos Estados Unidos. A Fundação Beyeler tem sido sempre influenciada pela personalidade do seu fundador. O apoio da Fundação pelas empresas privadas ou doadores tem sido por isso modesto em todos os momentos da sua história, facto que, de qualquer forma, não nos tem prejudicado no passado e não nos tem impedido de realizar e pôr em movimento os nossos planos e projectos ambiciosos e permitido que os nossos sonhos se tornem realidade.

Beyeler Foundation

Ladies and Gentlemen,

Please let me begin my remarks by telling you a few words about the Museum, which I have directed for the past five years, from 2003 until a few weeks ago, The Foundation Beyeler. Ernst Beyeler has without any questions or doubt been the most successful art dealer of the second half of the XXth century, comparable in importance to Ambroise Vollard, Tannhäuser and a very few others between 1900 and 1950, and to Leo Castelli in more recent times. In the sixty years of his professional career between the late 40th of the last century and up to the present, he has in the little medieval town of Basel, far away from the international centers of the art commerce in Paris and in London and later on more and more New York City, been selling works of the leading artists of classical modern art from Cezanne, Van Gogh, Matisse, Leger, the Cubistes and surrealist masters right up to the present, many of whom he has cherished as personal friends like Picasso, Miró, Calder, Giacometti, Francis Bacon, Dubuffet, Rothko, Roy Lichtenstein, Jasper Johns, Andy Warhol and many others. He has dealt with art collectors the world over and many international museums like the Metropolitan Museum and the Museum of Modern Art in New York, The Art Institute of Chicago, the Tate Gallery in London, the Musée national Centre Pompidou in Paris and the major museums in Germany like Staatsgalerie in Stuttgart, the Museum Ludwig in Köln and the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, which owe a large part of its fine collection to Ernst Beyeler. Over the years he has set aside many art works which either were particularly dear to him, or, even more frequently, for which he did not find immediately an interested buyer, astounding as it may be, like the early works of the then almost unknown Wassily Kandinsky, the late works, the famous „nymphaea“ paintings of Claude Monet and the paintings of Paul Klee, after he was driven into exile in Switzerland from Germany in the 1930ies until his death at the beginning of the war in 1940. In this way Ernst Beyeler has built up, almost unaware of it himself, a sizable collection of classical modern art, which he first showed in the 1980ies at the museum Reina Sofía in Madrid, later at the National Gallery in Berlin and in a number of museums in Australia. While the collection was thus shown abroad, he tried to find a home for it at a number of important museums, among them the Art Museum in his native town of Basel. Since none of the directors of these institutions was quick and decisive enough to undertake the necessary steps for securing the collection for himself, he decided to build his own museum in Riehen near Basel, where he still lives, and entrusted the famous Italian architect Renzo Piano with the execution at his own personal cost of roughly 50 million Euro. The museum opened just ten years ago, in October 1997 and has seen and lived a remarkable and extraordinary success. Apart from showing Ernst Beyeler's own collection of about 250 art works, the museum has organized and been responsible in those ten years for more than 30 major exhibitions among them retrospectives of Jasper Johns, Roy Lichtenstein, Christo, Andy Warhol, Paul Cezanne, Mark Rothko, Claude Monet, Elsworth Kelly, Paul Klee, Francis Bacon, René Magritte, Henry Matisse and Edward Munch and thematic exhibitions like „Ornament and Abstraction“, „Expressive Art“, „Archisculpture“, „Calder/ Miró“, „Flower Myths“, „Picasso/Rodin“ and „Picasso and Surrealism“. Right now and up to January 2008, we – or should I say they, since I left Switzerland and work now in Bonn

at the Bundeskunsthalle - they are showing „The other Collection, the 150 finest paintings and sculptures of the 15000 or 16000, which Ernst Beyeler or E.B. as we like to call him, has sold to museums and private collectors all over the world. We will in the year of 2007 reach 400.000 visitors and thereby have become the most important show place for art in Switzerland, one and a half times as many as the Kunsthaus in Zürich and more than double of the Kunstmuseum in Basel.

How is the Museum, The Beyeler Foundation, being managed and how does it survive financially, that is the essential question which we now have to confront and which I will try to answer. The Beyeler Foundation operates on an annual budget for the showing of the permanent collection and of special exhibitions including all administrative costs of roughly 15 million Swiss Francs or about 8.1/2 million Euros. A very large part of these expenses, 3.5 to 4 million Euros, or almost 50 per cent, and this may surprise many of you, is borne by the visitors themselves with their entrance fees. The Museum charges the visitors 23 Francs or more than 15 Euros per person, which is the highest entrance fee in all of Europe. Strangely enough this fact does not provoke protests or antagonisms or hardly any. Our visitors tend to come to Basel or better the suburban town of Riehen from all over Switzerland, the cities of Bern, Lausanne and Geneva, less than two hours away, by train or car for the day or, from the neighbouring Baden-Württemberg, the city of Stuttgart, Hessen or Bavaria and neighbouring France from the cities of Strasbourg, Colmar or Mulhouse. More than half of our 400.000 visitors come from France and Germany and only 45 to 48 per cent from Switzerland itself. The visitors most usually spend the entire day in the Museum, beautifully placed in a large Park, have lunch at our highly frequented and esteemed Restaurant and return to their homes in the early evening. A visit to the Beyeler Foundation is in most cases not a quick jumping into Museum of a large city but a whole day affair. Apart from the entrance fees, which as I have stated before, cover almost four of the 8.1/2 million Euros a year, that we need to operate the museum, we have sizeable revenues from the Art- and Giftshop at the Museum, which sells catalogues and many other items and which the public plunders every day and the Restaurant, both of them operated not by a lease-holder but by the personnel of the Foundation itself. Net revenues or earnings of the art shop and the restaurant result to yet another 2 to 2.5 million Euros which brings us already two thirds of the annual budgetary expenses. We can count on 2.3 million Francs or 1.5 million Euros in subsidies from the Kanton or State of Basel, one of the 25 small states within the Swiss Confederacy, and from the Community of Riehen. To cover our budget completely, we therefore need another 1 million Euros which is very little indeed. In earlier years and until 2004 Ernst Beyerle has himself contributed whatever was missing in our budget in roughly this amount from the earnings of his art gallery. For the past three years this has not been possible anymore, since with increasing age, Ernst Beyeler has become 86 years old in last summer, his business has permanently declined and will not last for many years anymore. Luckily Ernst Beyeler has donated to the general public not only the Foundation, its building and its collection but also sizeable amount of money in cash, the Bank interests of which make up for whatever is lacking at the end of the year, as long as it remains in the relatively modest neighbourhood of 1 million Euros.

We have heard a great deal today and will hear even more about the funding of museums

by private business, the so-called sponsoring of culture. Let me try to explain to you why this way of financing plays a relatively modest role in the case of the Beyeler Foundation. First of all private sponsoring in general is by far not as important and dominant in Europe as it is in the United States, where even the most sacred institutions can and must rely on private support, which in many instances is simply a way of avoiding the even higher public taxes. The Beyeler Foundation on the other hand has always been influenced by the personality of its founder. He is still widely believed to be a very rich man, one of the richest in all of Switzerland. This reputation, even if completely illfounded, does not entice managers of large firms to support or to sponsor the Museum. The support of the Foundation by private firms or donors has therefore been modest at all times in its history, a fact which however has not hurt us in the past and not hindered us to realize and set into motion our many ambitious plans and projects and let our dreams come true. As director of the Bundeskunsthalle in Bonn, which receives an annual subsidy of the Federal Government of Germany of no less than 17 million Euros and needs every penny of this enormous amount of money, I can think back to the Beyeler Foundation only with a great deal of nostalgia.

CREATIVE FINANCING OF MUSEUMS

The U.S. Perspective

Sheran Fernando
Executive Vice President
The J. Richard Taft Organization
Washington, D.C., USA

Abstract

Museums in the United States are in the midst of significant structural change with respect to their fundamental business and financing models. From dwindling physical visitation to competition from burgeoning entertainment alternatives and robust new content delivery technologies, the traditional museum “business” is under siege. Further complicating the financial outlook, governmental funding - the longstanding anchor of U.S. museum financing - also has begun to decline in the face of competing budgetary demands and deficits.

Under these pressures, some museums are struggling. Some have even gone out of business. But many are adapting, developing new methods of organizing their fundamental businesses, and even thriving. Many museums, out of necessity, are developing creative new alliances and partnerships that provide useful supplemental income for both capital development and ongoing operations.

The combination of strong intellectual foundations, social suasion and individual tax incentives proved extremely powerful in catalyzing the culture of individually driven philanthropy that the American museum community increasingly counts on for its survival, sustenance and growth.

Resumo

Os museus nos Estados Unidos estão num processo de mudança estrutural significativa a respeito dos seus modelos fundamentais de negócio e financiamento. Desde as quebras de visitas até à competição das emergentes alternativas de entretenimento e a robustez de novas tecnologias de distribuição de conteúdos, o “negócio” tradicional dos museus está sob cerco. Ainda mais, complicando as perspectivas financeiras, o financiamento governamental – a consolidada âncora do financiamento dos museus nos Estados Unidos – também começou a decrescer face à concorrência gerada por diversas exigências e défices orçamentais.

Sob estas pressões alguns museus estão em dificuldades. Alguns faliram. Mas muitos estão a adaptar-se, desenvolvendo novos métodos de organizar os seus negócios fundamentais, e mesmo prosperando. Muitos museus, por necessidade, estão a

desenvolver novas alianças e parcerias criativas que garantem rendimentos suplementares úteis para o desenvolvimento de capital e operações em curso.

A combinação de fundações intelectuais fortes, a persuasão social e incentivos individuais fiscais mostraram-se extremamente poderosas em catalisar a cultura da filantropia individual com que a comunidade dos museus Americanos crescentemente conta para a sua sobrevivência, sustentação e crescimento.

Introduction

Museums in the United States are in the midst of significant structural change with respect to their fundamental business and financing models. From dwindling physical visitation to competition from burgeoning entertainment alternatives and robust new content delivery technologies, the traditional museum “business” is under siege.

Further complicating the financial outlook, governmental funding—the longstanding anchor of U.S. museum financing—also has begun to decline in the face of competing budgetary demands and deficits.

Under these pressures, some museums are struggling. Some have even gone out of business. But many are adapting, developing new methods of organizing their fundamental businesses, and even thriving. Among those succeeding, we observe a trend toward new fund seeking from private sources, foremost among which is a greater emphasis on private philanthropy. Many museums, out of necessity, are developing creative new alliances and partnerships that provide useful supplemental income for both capital development and ongoing operations. And some new museums are eschewing the traditional not-for-profit model altogether and entering the marketplace as well-capitalized, for-profit businesses.

As noted, a primary aspect of the transition to greater private funding is a strong emphasis on increasing private philanthropy. Private philanthropy has a long history in the United States in general, and in the museum field in particular. The renewed focus on private philanthropic funding, while arising out of necessity, is a common-sense strategic response to the financial realities of the modern museum marketplace.

This paper will explore the transition to private financing sources for U.S. museums as their traditional financing framework evolves. Organizational structures that museums have developed to tackle private financing challenges will be addressed. Private philanthropy, in particular, will be reviewed. And examples of innovative initiatives that have generated significant financial results will be discussed.

The U.S. Museum Market: Financing Data & Trends

Background Data

How Many Museums?

The Institute of Museum and Library Services, through a well-regarded 2003 survey and database compilation effort, estimated that there are some 18,400 museums in the United States. With the introduction of new museums and the demise of others since 2003, that number is accepted as accurate today. A 2006 survey by the American Association of Museums (AAM) categorizes U.S. museums by subject matter and discipline as follows:

U.S. Museum Count by Discipline	Percentage	Number
Aquarium/Zoo	2.2%	385
Arboretum/Botanic Garden	2.6%	455
Art Museum	24.4%	4270
Children's/Youth Museum	3.2%	560
General Museum	9.0%	1575
Historic House/Site	10.1%	1768
History Museum/Historical Society	27.9%	4883
Natural History/Anthropology Museum	5.3%	928
Nature Center	1.0%	175
Science/Technology Center/Museum	3.8%	665
Specialized Museum	10.4%	1820
TOTAL	100.0%	17484

Source: 2006 Museum Financial Information
American Association of Museums

Museum Budget Ranges

U.S. Museums by Budget	%
Under \$150,000	21.4%
\$150,000 - \$750,000	22.9%
\$750,000 - \$3,000,000	21.5%
\$3,000,000+	23.4%
Unknown	10.9%

Source: 2006 Museum Financial Information
American Association of Museums

Museum Financing Source Trends, 1989-2005

U.S. Museum Funding Trends	Government	Private	Earned	Investment
1989	39.2%	18.9%	30.4%	11.5%
1997	30.9%	24.5%	33.2%	11.8%
2005	24.1%	35.2%	31.0%	9.6%

Source: 2006 Museum Financial Information
American Association of Museums

Museum Financing Source Detail

Income Sources	Have	Don't Have	Unknown	
<i>Government Funding</i>	Federal Government	25.5%	68.9%	5.7%
	State Government	44.6%	50.6%	4.8%
	Local Government	50.2%	44.5%	5.3%
	Tribal Government	1.1%	90.1%	8.8%
<i>Contributed Revenue</i>	Community Foundation	58.7%	32.4%	8.9%

<i>Earned Revenue</i>	Corporate Foundation	38.9%	49.8%	11.2%
	Corporations	52.5%	38.4%	9.0%
	Donations from Individuals	80.8%	12.6%	6.6%
	Funding from Parent Org	69.7%	19.7%	10.5%
	Funding from Support Org	73.2%	19.6%	7.2%
	Fund-Raising Events	60.9%	32.5%	6.6%
	General Admission Fee	59.2%	36.1%	4.7%
	Special Exhibitions	11.6%	81.6%	6.8%
	Membership Fee	77.0%	18.3%	4.7%
	Gift Shop/Bookstore	81.5%	15.1%	3.5%
	Food Service	21.9%	73.7%	4.4%
	Fairs/Festivals	28.7%	66.1%	5.2%
	Program/Education	52.8%	42.6%	4.6%
	Royalties	22.2%	72.8%	4.9%
Facilities Rental	59.7%	36.6%	3.7%	
<i>Investment Revenue</i>	Endowment	60.7%	35.2%	4.1%

Source: 2006 Museum
Financial Information
American Association
of Museums

Analysis of Data & Trends

The major categories of museum funding presented in the charts above and elsewhere in this paper are broadly defined as follows:

- Government: Funds originating from entities at the federal, state and local levels;
- Private: Funds originating from individuals, corporations and foundations, primarily through philanthropic channels;
- Earned: Funds originating from business operations, including admission charges, membership programs, gift shops, food service, etc.
- Investment: Funds originating from the investment proceeds of endowments and other restricted sources.

Here are observations drawn from the background data:

- The U.S. museum market numbers in excess of 18,000 entities, a number that is holding relatively steady.
- U.S. museum funding is increasingly trending toward non-government sources (private, earned, investment).
- During the 1989-2005 period, AAM study data suggests that private funding grew from about 19 percent of total museum funding to more than 35 percent.
- During the same period, government funding declined from about 39 percent of total funding to 24 percent (i.e., in a 16-year period, government and private sources virtually flipped in terms of their proportionate contribution to total funding).
- Earned income held steady (as the second most significant funding source) over time.
- AAM research makes the point that government funding did not decline in terms of absolute dollars given over time. Rather, government funding remained relatively constant, or grew much more slowly, in absolute dollars given, while overall museum funding grew more substantially.
- The transition to private funding as the primary source of U.S. museum income reflects a recognition of economic realities within the sector, and a commitment to internal organization and prioritization in line with those realities.
- An assessment of similar patterns, trends and revenue sources in Europe provide useful context for European museums considering similar structural shifts.

Private Income Generation

History and Traditions

Philanthropy has been an important part of the American experience from the nation's inception. Outside observers, beginning with de Tocqueville, noted a propensity among the new nation's citizens to join enthusiastically together in associations for various common purposes. The concept of a civic society that was not entirely dependent on the nation's government for full economic sustenance was unique at that time, especially relative to the then-prevalent social organization models in Europe.

The proliferation of not-for-profit institutions (which has resulted in the formation of more than 1 million such organizations today) began even before the formal founding of the new republic. Early intellectuals and social thinkers such as Benjamin Franklin established the notion that individual members of society, especially those of means, had a civic responsibility to further the common good through the building and support of nongovernmental civic organizations. These responsibilities were seen as a necessary social *quid pro quo* to a society in which money making was a dominant ethic, individual economic antecedents counted for little and market-based capitalism flourished to an exceptional degree.

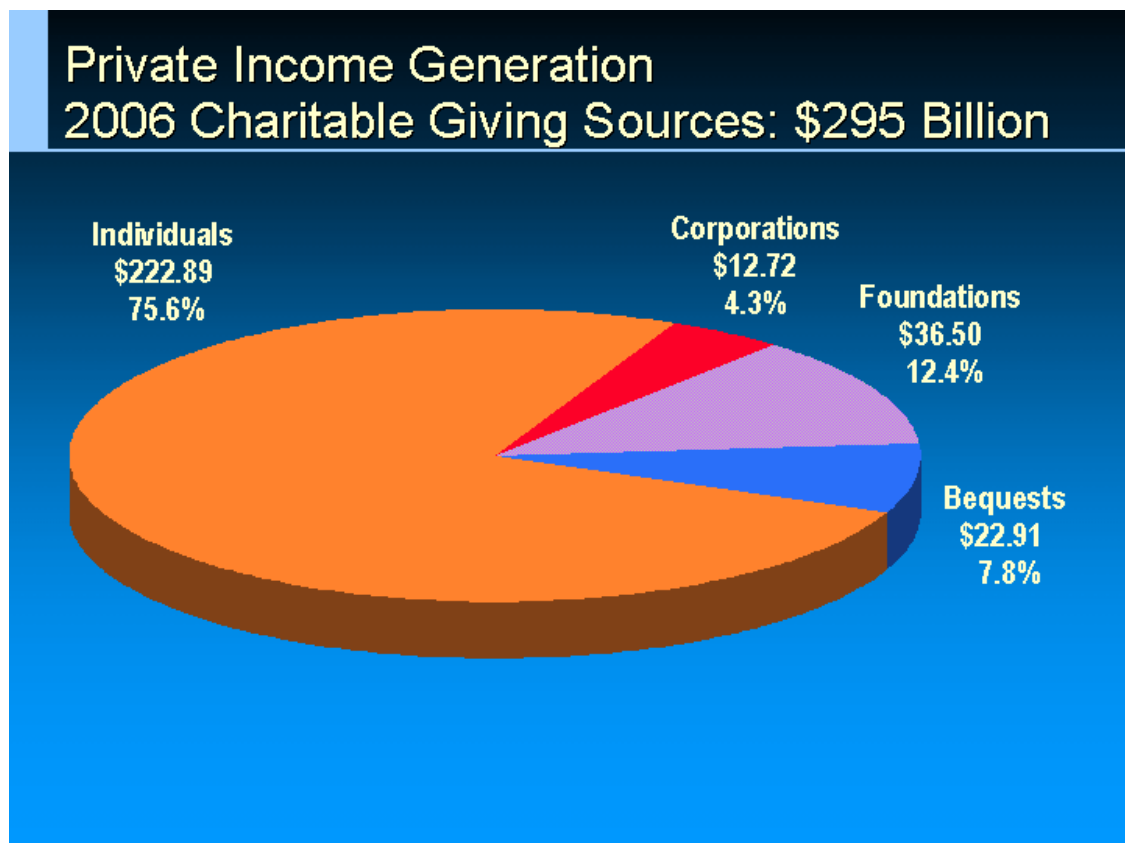
Franklin himself helped create the Academy and College of Philadelphia, the forbearer of today's University of Pennsylvania, and Philadelphia Hospital, among other entities.

Innumerable other institutions also were formed contemporaneously, many of which remain important parts of the nation's civic and social fabric to the present.

In later years, the “robber barons” – Carnegie, Mellon, Rockefeller and their ilk – devoted enormous fortunes to private institution building. Andrew Carnegie, for example, established the Carnegie Libraries, a set of facilities numbering in excess of 2,500 worldwide that have had incalculable impact on civic outcomes. Such long-established patterns and traditions persist even today, with modern “barons,” Bill Gates and Warren Buffett among them, recently committing virtually their entire massive financial worth to philanthropic endeavors.

In parallel with these philosophical underpinnings, enlightened public policy also encouraged the U.S. philanthropic tradition by permitting the tax deductibility of charitable gifts. The combination of strong intellectual foundations, social suasion and individual tax incentives proved extremely powerful in catalyzing the culture of individually driven philanthropy that the American museum community increasingly counts on for its survival, sustenance and growth.

Sources of U.S. Charitable Gifts



Source: Giving USA 2007

Why Individual Giving Is Critical

Individual giving has been the single most important source of charitable donations for more than 50 years. The total given by individuals literally dwarfs that derived from other sources, such as corporations and foundations. This pattern is expected to continue unchanged well into the future. Naturally, individual giving commands disproportionate attention when museums organize and staff their private financing programs.

The following facts are noteworthy:

- Over the last 40 years, individual giving has risen 2.8 percent annually.
- Over the last 10 years, individual giving has risen 5.0 percent annually.
- When combined with bequests (another form of individual giving, albeit deferred), this gift channel accounts for more than 83 percent of all dollars given.

Organizing for Fund Raising Success

The fund raising function for American museums is usually conducted within a “development office.” At larger institutions, the development office may function organizationally alongside marketing, public relations and other offices whose work impacts or overlaps with its core tasks. In these larger organizations, the overall function may be characterized as “external affairs,” “institutional advancement” or by other rather obfuscated nomenclature.

Here is an illustration of a typical organizational structure for mid- to larger-sized museum fund raising operations:

Private Income Generation Staff Organization

U.S. Museum Fund Raising Typical Staff Organization Model



Almost without exception, the senior manager of the fund raising function (commonly titled the vice president/director of development, external affairs or institutional advancement) reports directly to the organization's chief executive officer. This individual would normally be considered a key member of the organization's executive staff and would be expected to help shape and execute its strategic focus. The number of subordinate development officers responsible for line functions may vary based on the size of the organization and the particular audience and support base that it serves.

The Role of the Board

Another critical prerequisite for success in individual fund raising is the presence and participation of an effective board of directors or trustees. A well-organized, modern museum board takes responsibility for a variety of functions, including the following:

- Governance and overall institutional stewardship.
- Providing a leadership core with personal influence and affluence.
- The willingness to “give” personally or “get” charitable funding for the organization through hands-on peer outreach and networking.

- Creating a base of significant individual gifts that provide an example for and serve as the core of the fund raising program.

Individual Giving

Subsets of individual giving include membership, special (or major) gifts and planned (or deferred) giving programs.

Membership Programs

- Serve as a source of predictable recurrent revenue to sustain or grow operational funding. The financial metrics for launching and growing membership programs are clearly understood and it is usually possible to conduct tests to ascertain whether such a program is feasible.
- Provide opportunities for less affluent (or less committed) donors to participate in and support the organization while deriving certain benefits in return.
- Careful analysis and mining of a membership database often reveals prospective major gift donors who already know and are bonded to the organization.

Special Gifts

- These are outsized gifts that drive either ongoing or capital funding efforts.
- The organization's board would be expected to demonstrate leadership to other prospective donors by making personal special gifts of an amount proportionate to the needs of a given fund raising drive.
- Donor prospects for special gifts may be identified from within a membership program and through external prospect research.
- The process of cultivating and securing special gifts often is lengthy and involves a multi-stage continuum: identification, recruitment, cultivation, solicitation and recognition are typical steps.

Planned Giving

- Planned gifts are an important financial management tool, especially for wealthy individuals. They are commonly used for tax and estate planning purposes.

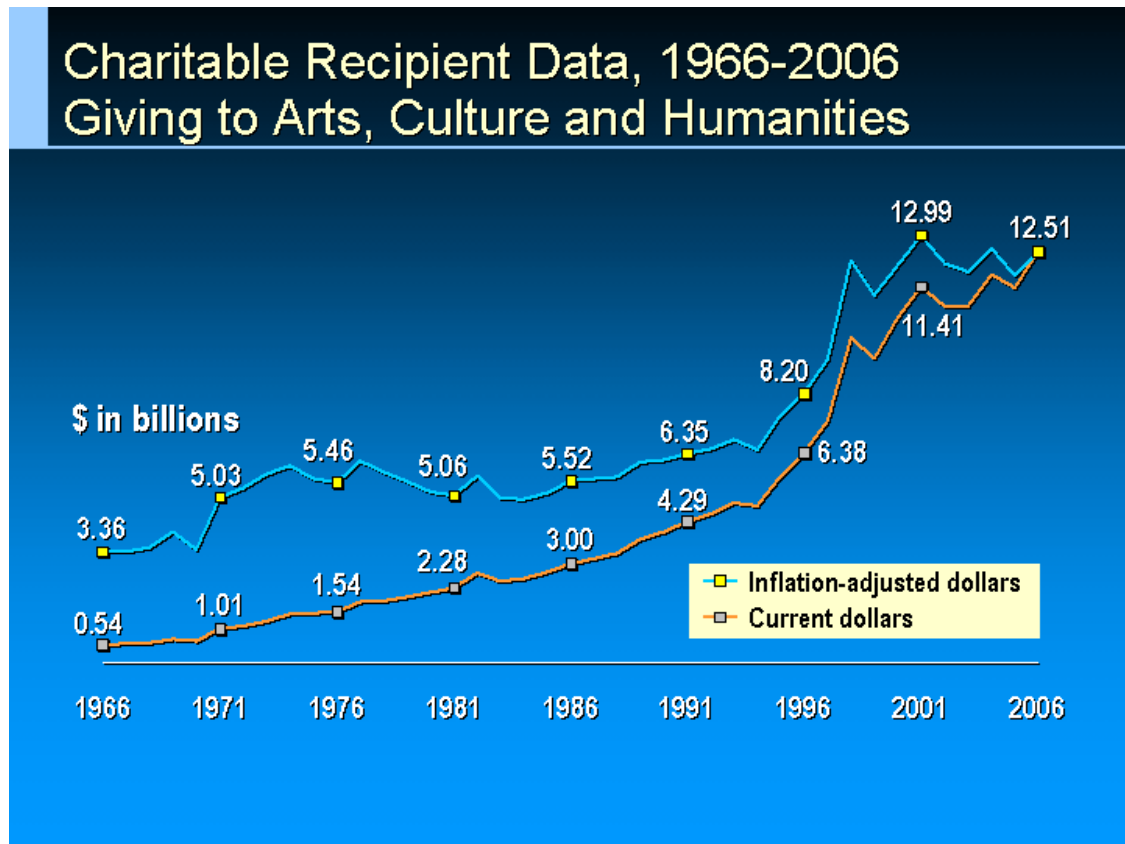
- Planned giving instruments range from the simple to highly complex. Bequests – the simplest planned gifts – are available to donors large and small. Other instruments, including charitable gift annuities, remainder trusts, lead trusts and highly complex combinations thereof, are usually used by the wealthiest individuals.
- Donors use planned gifts for multiple purposes, including asset preservation, income production, providing for future generations and charitable support.
- Organizations commonly use planned gifts to increase endowment and investment income over time.

Corporations and Foundations

Corporations and foundations account for a significantly smaller proportion of U.S. charitable giving than does the individual segment. However, these institutional funders tend to focus on programmatic support. This tendency correlates well with the financial needs of museums, whose operations naturally include numerous public outreach and educational programs. Many museums turn to grant proposal writers to develop funding requests that are aligned with the giving priorities and criteria of foundations.

The following factors also make corporate and foundation giving sources an area of focus for most museum fund raising programs:

- Private foundations gave \$36.5 billion in 2006, not including giving from corporate foundations.
- Corporations gave \$12.72 billion in 2006.
- Foundation and corporate giving criteria are clearly stated, well publicized and easily accessible, allowing for effective grant proposal writing
- Form 990PF IRS filings afford transparent public understanding of foundations policies, assets and giving patterns.



Source: Giving USA 2007

The following facts are noted regarding patterns of U.S. charitable giving in support of the arts, culture and humanities:

- Private giving to arts, culture and humanities organizations reached \$12.5 billion in 2006.
- This level of giving represented 4.2 percent of total U.S. charitable contributions in 2006; by comparison, giving to religious causes accounted for nearly 33 percent of total charitable donations.
- Over the past 40 years, arts, culture and humanities giving has increased by 4.2 percent annually (adjusted for inflation).
- Over the past 10 years, arts, culture and humanities giving has increased by 4.9 percent annually (adjusted for inflation).

Examples of Innovation

Public-Private Partnership: National Museum of the Marine Corps

- This new museum was developed and is now operated by the United States government and the nonprofit Marine Corps Heritage Foundation as a partnership.
- Authorization for the partnership came from congressional legislation.
- The government provided \$30 million for architecture, exhibit development and other planning, while the nonprofit partner raised \$60 million in private funding for construction.



- The government staffs, operates and maintains the museum, while the nonprofit supports programs and raises additional capital funds.

Creative Financing: The U.S. Mint Commemorative Coin Program

- Commemoratives are legal tender coins authorized by the United States Congress and issued by the Mint to celebrate historic people, places, events and institutions.



- A designated nonprofit beneficiary receives \$10 per coin sold. The Smithsonian Institution's National Museum of the American Indian received \$5 million toward construction of its museum from the coin shown.
- Commemorative coins are in great demand by coin collectors and sell out quickly
- Two commemorative coins are issued annually.
- The coins are usually made of silver or gold.

O POPULAR, JOVEM, ESPIRITUOSO, SEXY E DESLUMBRANTE MUSEU

Bárbara Coutinho

Resumo

Dada a sua importância actual, enquanto centro de urbanidade e civilização, o museu é considerado como a nova catedral do século XX. Mais do que nunca, o museu é um fenómeno complexo, uma realidade multifacetada que leva a debater a existência de uma definição única e a entender o museu como uma instituição permanente sem fins lucrativos, ao serviço da sociedade e do seu desenvolvimento, aberta ao público, que adquire, conserva, pesquisa e exhibe para finalidades de estudo, educação e apreciação, evidências materiais do Homem e do seu contexto.

Mais do que nunca, os museus tomam consciência de não poderem fugir à nova lógica comunicacional da cultura de massas e têm vindo a procurar atrair, convencer e seduzir cada vez mais visitantes. Promove-se a marca e a imagem do museu, de modo a garantir um financiamento que permita a sua viabilidade/sustentabilidade.

Conscientes destas transformações e desafios, o Museu do Design e da Moda, procurará ser um projecto museológico dinâmico, aberto e inovador, desenvolvendo uma programação onde estejam presentes as diferentes perspectivas, sensibilidades e linguagens do design, privilegiará a investigação, apresentação, incorporação e conservação do design português, procurando contribuir para a consciencialização da responsabilidade social do design e da importância da cultura de projecto na sociedade contemporânea.

Abstract

Because of its present importance, as an urbanisation and civilisation centre, the museum is considered as the new cathedral of 20th century. More than ever, the museum is a complex phenomena, a multifaceted reality which leads to debate the existence of an unique definition and understand the museum as a permanent non for profit institution, in service to the society and its development, opened to the public which acquires, conserves, searches and displays for study, education and enjoyment purposes, material evidences of Man and of his context.

More than ever, the museums become aware that shouldn't go far from the new communicational logic of mass culture and have been trying to attract, convince and seduce more and more visitors. It has been promoting the museum image, in a way that can ensure financing which allows its viability/sustainability.

Aware of this transformations and challenges, the Design and Fashion Museum, aims to be a dynamic musicological project, opened and innovative, developing a programme where the different design perspectives, sensibilities and languages should be present, will focus on research, presentation, incorporation and conservation of Portuguese design, contributing for the awareness of design social responsibility and of project culture importance in the contemporary society.



Karen Knorr, *When Will We Ever Learn?*, Instalação, Wallace Collection, Londres, 2001

Cem anos depois de Filippo Marinetti ter defendido no *Manifesto Futurista* (1909) a destruição dos museus, reduzindo-os a meros dormitórios públicos e espaços para o carcinoma de professores, arqueólogos, guias e antiquários, assistimos a uma transformação radical no paradigma desta instituição. Dada a sua importância actual enquanto centro de urbanidade e civilização, o museu é considerado como a nova catedral do século XX. Entendido como pólo de atracção turística e protagonista da economia da cultura, é hoje um factor determinante na requalificação e reanimação urbana, conquistando um lugar de destaque nas nossas cidades.

A Tate Modern é o segundo destino mais visitado em Londres, o Guggenheim ressuscitou Bilbao, transformando esta cidade numa das capitais mundiais da cultura, facto com grande impacto na economia basca, e o Centro Georges Pompidou foi o elemento central na reabilitação urbana e social do Beaubourg. Estes são apenas três dos exemplos mais paradigmáticos desta nova realidade que vem colocar renovados desafios, impondo uma reflexão sobre a real função do museu.

Criar ou gerir um museu, nos dias de hoje, implica assim discutir a sua missão, objectivos e estratégias, repensando a sua vocação, função e modelo de gestão.

Mais do que nunca, o museu é um fenómeno complexo, uma realidade multifacetada que leva a debater a existência de uma definição única, muito embora se continue a adoptar a enunciação proposta pelo *International Council of Museums* (2001) e a entender o museu como uma instituição permanente sem fins lucrativos, ao serviço da sociedade e do seu desenvolvimento, aberta ao público, que adquire, conserva, pesquisa e exhibe para finalidades de estudo, educação e apreciação, evidências materiais do Homem e do seu contexto. Poderemos então perguntar qual a relação entre o marketing e a conservação, investigação, preservação e educação, finalidades primeiras dos museus?

Actualmente, os museus assumem a comunicação/educação como uma das suas missões fundamentais – perspectiva em desenvolvimento sobretudo a partir da década de 1960 – o que conduz a uma nova política museológica, que passa a estar centrada no *sujeito* e já não no *objecto*. Esta alteração conduz também a profundas alterações conceptuais. Acresce que actualmente, a tónica é cada vez mais colocada na *interpretação* e nos modos de recepção do objecto por cada visitante. Ou seja, numa perspectiva pós-moderna, o público e a sua interacção com o museu são parte integrante do próprio museu. A valorização da interpretação e o primado do sujeito originam ainda um repensar das metodologias de trabalho no museu. Estando a falar de um processo dinâmico entre cada sujeito e o museu, é indispensável uma constante avaliação deste processo para aferir estratégias e métodos. Neste sentido, há que conhecer as expectativas de cada visitante, sabendo que cada um tem a sua própria definição de museu. Há pois que olhar atentamente para os públicos e subdividir a categoria *público geral*, sabendo que esta desmultiplicação de públicos denota a consciência de que todos pertencemos a distintos *grupos interpretativos* consoante os diferentes contextos de educação e formação. A consequência é a inevitável complexidade e diversidade dos processos/estratégias/acções de comunicação e educação no espaço do museu, de modo a atingir os diferentes públicos-alvo. Importante é também compreender que as alterações na missão do museu, ocorridas durante os últimos 20 anos e a uma velocidade inédita na realidade museológica, resultarem de uma multiplicidade de factores, um dos quais se relaciona com os novos processos de aprendizagem, a crescente renovação das estruturas de ensino formal, as noções de *lifelong education* e *e-learning*.

Em resposta à cultura de massas, à velocidade do tempo presente e aos novos perfis do público, o museu passou a ser um lugar de lazer, distração e consumo, para além de espaço de memória, cultura e educação. E esta mudança de paradigma coloca inevitavelmente algumas questões.

Como pode o museu responder às exigências constantes do mercado e às novas estruturas sociais, ao crescimento exponencial da esperança média de vida, ao aumento dos tempos livres?

Que estratégias expositivas, editoriais e de marketing podem e devem ser implementadas?

O que pode ou deve ser apresentado e transmitido: conteúdos, atitudes, comportamentos, identidades, princípios, valores?

Como pode a missão e a comunicação do museu ser mais moderna e actuante?

Neste contexto, o marketing adquire uma inegável importância na estratégia e no sucesso dos museus. Os estudos de marketing são um instrumento revelador dos públicos e das suas vontades, concorrendo para uma melhor *performance* do museu. Cabe ao marketing construir a relação entre o museu e o seu público, de modo a satisfazer as suas expectativas, interesses, necessidades e motivações. Compete-lhe compreender os públicos, desenvolvendo uma acção que chama ao museu diferentes e novos públicos, fidelizando os visitantes, mas também promover acções com intuítos mais economicistas. Conhecido o mercado e definidos os potenciais públicos, o museu está mais habilitado para poder garantir que a mensagem é transmitida com a maior eficácia pelo canais apropriados e, paralelamente, oferecer acções específicas para cada um deles. Ou seja, definir a imagem institucional e corporativa do museu, a sua missão e objectivos, desenhar campanhas específicas para os vários públicos e audiências, traduzidas em estratégias mais criativas, impõe-se como um caminho absolutamente indispensável de percorrer. Mais do que nunca, os museus tomam consciência de não poderem fugir à nova lógica comunicacional da cultura de massas e têm vindo a procurar atrair, convencer e seduzir cada vez mais visitantes. Aos espaços expositivos – também eles com novas práticas – somam-se cafés, lojas, livrarias. Recorre-se a novas técnicas de marketing e de comunicação, a mecanismos de acção da publicidade, partindo-se de uma política de gestão empresarial para a promoção de um grande espectáculo mediático. Cada vez mais os museus são geridos segundo conceitos, modelos e estratégias provenientes da realidade empresarial. Procuram-se captar novos recursos privados através de mecenatos, patrocínios sectoriais, associações de amigos, benefícios para “sócios” individuais e colectivos, desenvolve-se toda uma linha de merchandising, publicações e edições, alugam-se espaços para eventos, festas e apresentação de novos produtos. Promove-se a marca e a imagem do museu, de modo a garantir um financiamento que permita a sua viabilidade e sustentabilidade.

Enquanto nos Estados Unidos esta é uma realidade comum (dada a sua importância, muitos são os museus que têm departamentos específicos para o desenvolvimento de audiências e captação de fundos), a Europa vai dando os primeiros passos neste sentido, mantendo-se ainda céptica, dada a forte tradição de um modelo cultural centralista, dependente do Estado e do seu financiamento. Esta perspectiva empresarial tem alterado o próprio conceito de visitante e colocado em debate a auto-representação do museu, mas afigura-se como uma inevitabilidade encontrar um modelo onde os museus detenham uma autonomia administrativa e financeira, onde procurem aumentar as receitas próprias e captar outros recursos (mecenatos e patrocínios sectoriais), gerindo-os com o maior rigor e eficácia. Talvez o marketing ainda seja olhado com alguma desconfiança por alguns sectores da museologia, sobretudo por estar associado à promoção, venda e consumo de bens, e a sua linguagem nos museus europeus ser ainda relativamente recente mas é inegável que, cada vez mais, tem vindo a afirmar-se como uma área indispensável para o conhecimento do público e para a

captação de verbas, recursos e parceiros, forçando cada museu a redefinir a sua forma de agir e pensar. Mais do que nunca, é uma arma importante de cada museu responder à crescente competição existente e a um público cada vez mais exigente.



Elliott Erwitt, *Versalles*, 1975

Thomas Struth, *Museu do Louvre, Paris 1*, 1989
“Existem no mundo, e mesmo no mundo dos artistas, pessoas que vão ao Museu do Louvre, que passam rapidamente, e sem sequer lhes conceder um olhar, diante de uma multidão de quadros interessantes, embora de *segunda* ordem, e se plantam sonhadoras diante de um Ticiano ou de um Rafael (...) saem depois satisfeitas, dizendo algumas delas de si para si: «Conheço este museu.»”

Charles Baudelaire, *O pintor da vida moderna*, 1863

Subjacente a todo este desenvolvimento e novo contexto, coloca-se um paradoxo desafiante, saber até que ponto o aumento do número de visitantes nos museus é, necessariamente, sinónimo de uma maior valorização da cultura. Poderemos estar a alargar os "consumidores" de cultura, mas estaremos nós a contribuir para uma maior apreciação da arte, para a criação de novos públicos da cultura mais informados e críticos, para a consciencialização do papel da cultura? Haverá ainda lugar nos museus do séc. XXI para o olhar contemplativo, para um olhar solitário de outrora? Não estaremos nós também a criar um olhar distraído? Um olhar que vive o museu da mesmo modo que vivemos a televisão, em permanente *zapping*, ou a Internet, numa constante sobreposição de janelas? Será a massificação e a “mercantilização” uma inevitabilidade da democratização dos museus? Face à panóplia de produtos de merchandising, às mega exposições itinerantes que convocam multidões transumantes, ao crescente número de museus interactivos e virtuais, aos novos canais de comunicação utilizados (ex. *you-tube* ou o *second life*), qual a relação entre cada sujeito e a obra?

Esta apresentação pretende reflectir sobre estas e outras questões, convocando o olhar dos artistas e tomando como ponto de partida a criação em Lisboa de um novo espaço museológico, o Museu do Design e da Moda – *MUDE*.

AA.VV., *The Discursive Museum*, MAK, 2001

BLACK, Graham, *The Engaging Museum: Developing Museums for Visitor Involvement*, Routledge, 2005

GIEBELHAUSEN, Michaela, *The architecture of the museum. Symbolic structures, urban contexts*, MIT, 2003

GREENBERG, Reesa; **FERGUNSON**, Bruce; **NAIRNE**, Sandy, *Thinking about exhibition*, Routledge, 2005

HEIN, George, *Learning in the Museum*, Routledge, 1998

HOPPER-GREENHILL, Eilean, *Museum, Media, Message (Museum Meanings)*, Routledge, 1998

The Educational Role of the Museum, Routledge, 1999

KOTLER, Neil, **KOTLER**, Philip, *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources*, Jossey Bass, 1998

McLEAN, Fiona, *Marketing the Museum*, Routledge, 1996

RENTSCHLER, Ruth, *Museum Marketing: competing in the Global Marketplace*, Butterworth Heinemann, 2007

SCHUBERT, Karsten, *The Curator's Egg. The evolution of the museum concept from the French Revolution to the present*, One-Off Press, 2002

WALLACE, Margot, *Museum Branding: How to Create and Maintain Image, Loyalty, and Support*, AltaMira Press, U.S., 2006

MUSEUM MARKETING IN THE 21ST CENTURY

Charlene Dyruea

Abstract

There are timely and important changes required successfully building, maximizing and sustaining museum brand identity, visitation and revenue. The most timely and important changes required are presented and explored within the four areas: Do more research to make better marketing decisions; Drift not from thy marketing plan; Provide more proof – Return on Investment (ROI) builds credibility and boosts marketing budgets; Be bold to achieve break-through results.

To stay goal-driven the museum requires a Comprehensive, ROI-Focused, fully-integrated Marketing Plan, that takes advantage of every opportunity to track, measure, compare, justify, substantiate and/or demonstrate the effectiveness of the Marketing Plan. The marketing strategy should be based on a stronger foundation of both Primary Research which offers the most important insights for Museums by providing data and findings that are immediately relevant and Secondary Research which supplements primary data and findings, providing a context to understand the latter.

The reality, in the US, is that marketing in the scholarly environment of typical museum administrations is a relatively new phenomenon and is still regarded as a bit suspect. Marketing is viewed, by some, as somehow shy of the dignity due a musicological institution. It is not uncommon to find museum staff seemingly mired in no-profit, rather than non-profit, thinking – who find the idea of for-profit museums unthinkable!

Resumo

Há mudanças oportunas e importantes requeridas para a construção, maximização e sustentação bem sucedida da identidade de marca, visitas e receitas de um museu. As mudanças necessárias, mais oportunas e importantes são apresentadas e exploradas em quatro áreas: Fazer mais investigação para tomar melhores decisões de marketing; Não desviar do seu plano de marketing; Fornecer mais provas – Retorno no Investimento constrói credibilidade e otimiza o orçamento do marketing; Ser ousado para atingir resultados impulsionadores.

Para cumprir com os objectivos, os museus requerem um Plano de Marketing Abrangente, Focado no Retorno no Investimento e Plenamente Integrado, que tira proveito de todas as oportunidades para monitorar, medir, comparar, justificar, substanciar e/ou demonstrar a eficácia do Plano de Marketing. A estratégia de marketing deve ser baseada numa forte fundação de uma Pesquisa Primária que oferece os elementos mais importantes para os Museus, fornecendo dados e descobertas que são imediatamente relevantes; e a Pesquisa Secundária que suplementa os dados e descobertas primárias, fornecendo o contexto de compreender estes últimos. A realidade nos EUA, é que o marketing no ambiente das escolas de uma típica administração de museus é um fenómeno relativamente novo e ainda é considerado como algo suspeito. O marketing é visto, por alguns, como algo tímido de dignidade numa instituição musicológica. Não é fora do comum encontrar equipas de museus aparentemente atoladas num raciocínio de “sem lucro”, em vez de “sem fins lucrativos” – que consideram a ideia dos museus com lucros impensável!



SUCCESSFUL STRATEGIES TO *BUILD, MAXIMIZE & SUSTAIN*
BRAND IDENTITY, VISITATION & REVENUE

There are timely and important changes required successfully building, maximizing and sustaining museum brand identity, visitation and revenue. The most timely and important changes required are presented and explored within the following four areas:

I. DO MORE RESEARCH to Make Better Marketing Decisions

The More Primary and Secondary Research, the Better

II. DRIFT NOT FROM THY MARKETING PLAN

Stay On-Mission, On-Target, On-Message, On-Strategy, On-Time & On Budget!

III. PROVIDE MORE PROOF – ROI Builds Credibility and Boosts Marketing Budgets

Track and Document the Return on Investment (ROI) of Every Marketing Initiative

IV. BE BOLD to Achieve Break-Through Results

Innovate, Be Creative, Think Big, Incorporate Surprise, Go Grand Scale

I. DO MORE RESEARCH to Make Better Marketing Decisions

The More Primary and Secondary Research, the Better

Base marketing strategy on a stronger foundation of both Primary and Secondary Research: conduct more, find more, analyze more, test more, Google more, and trade more. Learn from those who have tried innovative or different marketing tactics and benefit from knowing the most about your Museum Audiences' characteristics, preferences, satisfaction levels and expectations as possible.

Museum leadership is made up of scholars and educators, however, not all museum marketing professionals take a scholarly approach to communicate their strategies, plans or results. The importance of citing research upon which marketing decisions are based and of demonstrating Return(s) on Investment (ROI) cannot be overstated.

Types of qualitative and quantitative museum research include: Intercept Surveys, Online Surveys, Feasibility Studies, Economic Impact Studies, a wide range of Exhibit, Visitor and Visitation-Projection studies as well as Focus Groups, SWOT sessions (an evaluation of Strengths, Weaknesses, Opportunities and Threats) and Educational Program-Participant Evaluations. Financial records related to ticket, retail, food and beverage sales; visitation reports that segment by age, time of day, day of week, special event or program attendance; group tour data, etc. provide a baseline against which to track visitation and revenue growth.

Primary Research

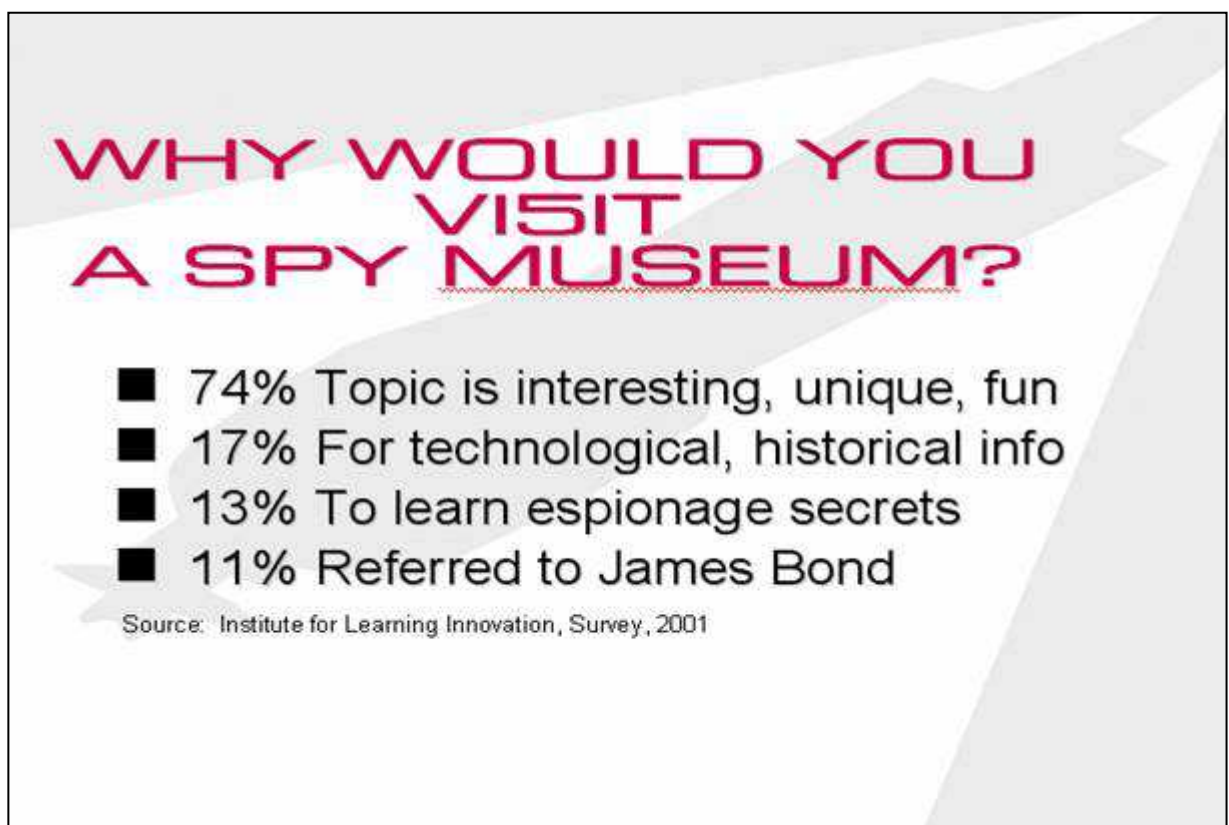
Primary Research offers the most important insights for Museums by providing data and findings that are immediately relevant and therefore “actionable” to:

- Evaluate the relative interest level in potential exhibit, events & programs
- Determine thresholds related to ticket and event pricing
- Measure expectations and preferences related to the Museum experience
- Evaluate preference, impact and effectiveness of messages, names, ads, logos, etc.
- Evaluate the likelihood of visitation by specific Target Audience characteristics
- Identify and measure the relative impact of real and perceived visitation barriers
- Assess satisfaction with exhibits, visitor services, Web site, security and facilities

Example: International Spy Museum

Pre-Opening Target Audience Intercept Survey

Prior to opening, an Intercept Survey of visitors and residents in the Washington, DC-area was conducted to evaluate interest in the overall museum concept.



Example: National Museum of the United States Army

Pre-Opening Target Audience Intercept Survey

Museum PR conducted an Intercept Survey of 700+ Washington, DC-area visitors and residents to evaluate 26 different exhibit, educational program and event concepts under consideration for the National Museum of the United States Army.

The complete report is available for Culture, Wealth and Development 2nd International Seminar attendees by request. To obtain a copy, email cduryea@museumpr.com.



TOP 10 CONCEPTS

Percentage of respondents who stated they were "Interested," "Very Interested" or "Extremely Interested" in these Concepts

	BASELINE	VETERANS
Heroes' Stories/Stories of Heroism	92%	93%
Soldiers' Stories	91%	93%
Veterans' Stories	88%	95%
Special Forces, Intelligence	88%	91%
Defending the Homeland	86%	90%
Communications and Technology	85%	86%
Action Simulator Experiences	84%	86%
Special Exhibitions	82%	94%
Oral History and Research	82%	89%
Vehicles, Weapons Demos	82%	91%

Actionable For: Museum Leadership, Marketing & Communications, Mount Vernon Leadership, ERA, Facilities

Secondary Research

Secondary research supplements primary data and findings, providing a context to understand the latter. Data and findings related to other local, national and/or international museums and attractions can provide important comparative and competitive information for reference. An analysis of data related to another museum's visitation, revenue-generation, quality and quantity of press-coverage and other variables provides both insight and inspiration to impact marketing decisions.

Local, regional and national professional affiliations such as Destination Marketing Organizations (DMOs), tourism industry, business, economic and museum-topic-specific groups offer important secondary research to leverage the museum marketing plans. Museums benefit tremendously by taking advantage of research and resources available from these affiliations, including economic data and forecasts, tourism trends, marketing standards and best practices.

A short-list of museum secondary research sources, educational and/or professional affiliation opportunities:

- International Travel and Tourism Research Association; www.ttra.com
- International Council of Museums; <http://icom.museum/>
- Visitor Studies Association; www.visitorstudies.org
- Museum Computer Network; www.mcn.edu/
- Travel Industry Association of America; www.tia.org and; travelnewslink.org
- National Council of Attractions; ; www.tia.org
- American Association of Museums; www.AAM-US.org
- International Association of Amusement Parks and Attractions; www.IAPPA.org
- Museums and the Web; www.archimuse.com/mw2008
- Internat'l Cultural Heritage Infomatics Mtg; www.archimuse.com/conferences/ichim
- Public Relations Society of America, Travel and Tourism Section; www.prsa.org
- Museum Resource Board; <http://www.museumwork.com/>
- American Association for State and Local History; www.aaslh.org

Example: National Smithsonian Institution, Washington, DC

“Marketing Exhibitions: Will They Come?” Findings & Analysis

The Smithsonian Institution, by far the best-known museum brand in the United States, has embarked on an extensive program of museum visitor research. In 2002 the Smithsonian’s Office of Policy & Analysis (OPA) published “Marketing Exhibitions: Will They Come?” It is available online, together with other excellent Smithsonian research for reference at www.si.edu/opanda/reports.

II. DRIFT NOT FROM THY MARKETING PLAN

Stay On-Mission, On-Target, On-Message, On-Strategy, On-Time & On Budget!

To stay goal-driven requires a Comprehensive Museum Marketing Plan. It is more important now than ever follow a research-based, ROI-focused, strategic and fully-integrated plan as described below.

STRATEGIC CHARACTERISTICS OF SUCESSFUL MUSEUM MARKETING PLANS

The best strategy is a plan and the best plan is itself strategic!

1. COMPREHENSIVE

A comprehensive plan should cover a 3 year period for established museums. New museum require separate 18-Month Museum Launch and First Year of Operation Marketing Plans. Sufficient time - - at least 3 to six months -- is necessary to seek, explore and analyze the findings of relevant secondary research sources as well as to analyze a wide range primary research for inclusion. Time is also required to involve museum staff and other select stakeholders in the planning process which is essential to build consensus, enhance understanding and ensure acceptance.

2. ROI-FOCUSED

ROI-Focused Marketing Plan takes advantage of every opportunity to track, measure, compare, justify, substantiate and/or demonstrate the effectiveness of the Marketing Plan. 21st- Century Museum Marketing cannot afford (literally!) not to. Positive results, demonstrated in as scientific and concrete terms as possible, are essential to justify marketing budgets, staff resources, as well as to earn the recognition and respect of the possible secret-marketing-skeptics in your midst. Less-than-wonderful results are just as important to future planning. Such findings help build the case for a change in course. Either way – you need proof of what works and what doesn't move to forward.

3. RESEARCH-BASED

Primary and Secondary Research as detailed in Section I, above, provides the basis upon which the Strategic Approach and Tactical Work Plans are developed.

4. FULLY-INTEGRATED

Tactical Plans are fully-integrated to ensure the methodologies employed work in sync as well as complement one another with seamless integration of budget and staffing. Consistent messaging, coordinated timelines and a congruent ROI-focus strengthen the collective ability of these plans to build, maximize and sustain brand identity, visitation and revenue. A fully-integrated plan also assigns accountability for each Tactical Plan by designating staff members or a consultant to manage implementation which, in turn, is aligned with Position Descriptions and Performance Evaluation Criteria to further facilitate success.

STRUCTURE OF A SUCCESSFUL MUSEUM MARKETING PLAN

The following outlines the organization and structure of what has proven to be a very successful model for Museum Marketing Plans. Note that since each Target Audience requires a different Strategic Approach (as dictated by The Four Rights – details to follow,) the most useful and effective way to organize the overall plan is with an introduction followed by separate and complete marketing plans for each audience.

MARKETING PLAN INTRODUCTION

Objectives

Build, Maximize and Sustain Museum Visitation, Revenue and Brand Identity

Target Audiences

Local Resident Market

All Residents within a 50-mile drive radius of the Museum
Local Group Tour Organizers
Museum Staff and Volunteers

Local Tourism Community (those who work within the industry)
PILs*

Tourism Market

Out-of-Town Leisure Travelers
Professional Group Tour Operators
International Leisure Travel Markets
PILs*

Internet Market

Online Shoppers
Vacation-Planners
Bloggers
WebCast Participants and Potential Participants
PILs*

*PILS: those with Power, Influence & Leverage to impact the Museum including

- Government, Political, Industry and Business Leaders
- Museum Donors and Potential Donors
- Museum Members and Potential Members
- Board Members and Governing Committee Members
- Press

Executive Summary

A synopsis of the overall Marketing Plan, including an explanation of the strategies involved in its development (see Strategic Characteristics of the Most Successful Marketing Plans, above) and a summary of each Target Audience Plan.

COMPONENTS OF SUCCESSFUL TARGET AUDIENCE PLANS

The following are developed for each Primary Target Audience, and often, for other specific markets related to the Museum Store, Restaurant, Membership Program, Capital Campaigns, etc...

Goals

Clearly defined, measurable and linked to the overall identity, visitation and revenue building Marketing Objectives.

Situation Analysis

An analysis of both primary and secondary research data and findings in preparation for strategic planning. It provides the context with which to develop the strategic approach and baseline measurements against which to demonstrate progress. A Situation Analysis takes into consideration existing admission statistics, revenue performance, visitor-expectations and preferences, trends, the standards and best-practices of comparable museums, economic conditions and projections.

Strategic Approach

The Strategic Approach is based upon research and analysis presented in the above referenced Situation Analysis that support decision-making related to timing, messaging, target audience(s) and the marketing methodologies employed to reach them. “The Four Rights” is a simplistic, but very effective way to develop strategy and stay on-message. They are: the Right Message to the Right Audience at Right Time, via the Right Methodologies. If even one of the Four Rights turns out to be *Wrong*, the Strategic Approach is jeopardized. A full description of The Four Rights follows.

Tactical Work Plans

Detailed and specific Tactical Work Plans incorporate the Strategic Approach and are developed to implement Marketing Methodologies: Media Relations Advertising, the Internet and Promotion. They are framed upon answers to “The Four Rights” to specify *exactly* what is conveyed, to whom, and when in terms of methodology (by what means). Tactical Work Plans also include strategies to measure their effectiveness and identify budget, staffing and technical resources required for implementation.

SUCCESSFUL MUSEUM STRATEGIC PLANNING WITH THE FOUR RIGHTS

The Four Rights is a fail-proof method of focusing a plethora of information and research to make strategic marketing decisions about messaging, targeting, timing and the tools with which to implement them. Using this formula reduces the sometimes-daunting task of planning to essential basics:

**The RIGHT MESSAGE
to the RIGHT AUDIENCE
at the RIGHT TIME
via the RIGHT METHODOLOGIES**

THE RIGHT MESSAGE

Compelling information carefully crafted as Positioning Statements and Core Messages to differentiate the Museum from all others and to influence and motivate specific Target Audiences. Messages. Ideally, these messages are tested and vetted to ensure they build upon competitive and differentiating advantages, strengths and opportunities and are calculated to offset perceived weaknesses and threats.

TO THE RIGHT AUDIENCE

Specific groups of people, defined by well-researched criteria and characteristics that qualify them as most likely to positively influence identity, visitation and/or revenue in the largest numbers or with the greatest impact. Primary Target Audiences include the Local Resident Market (living within a 50-mile radius of the museum), the Tourism Market (out-of-town leisure travelers who live outside the radius) and the Internet Market. Several additional audiences, especially PILs (those with Power, Influence and Leverage) are prioritized within each Target Audience.

AT THE RIGHT TIME

When, for how long, and how often messages reach a specific Target Audience -- calculated and tightly controlled to build and sustain momentum, achieve top-of-mind awareness and initiate response.

VIA THE RIGHT METHODOLOGIES

The means by which Museum messages are communicated include, but are not limited to the following primary Museum Marketing Methodologies. A description of each follows.

Media Relations
Advertising
The Internet
Promotions

PRIMARY MUSEUM MARKETING METHODOLOGIES

MEDIA RELATIONS: “Earned Media” – Press Coverage

Media Relations offers the *highest return on investment* of all the marketing methodologies, yet is rarely conducted with a strategic, pro-active (not just reactive!) approach to qualify opportunities and maximize results.

Successful Museum Media Relations Tactical Plans include:

- Targeting Media by their ability to reach Museum Target Audiences
- Evaluating Media Requests according to their sphere of influence
- Negotiating with Competing Major Media to maximize coverage
- Carefully crafted and timed Press Releases and Media Alerts
- On-line Press Room with controlled access and a database interface
- Media Relations Contact Management Database , interfaced with Web
- Press Briefings, Press Tours, Press Trips – tracked by press coverage
- Media training for leadership who will act as Museum Spokespeople
- Award entry submissions for local, national and international recognition
- Participation in PR and Media-Specific professional organizations

ADVERTISING: “Paid Media” -Commercials, Radio Spots, Print Ads, Online Ads, etc.

Advertising offers *the most control* over message, timing and methodological tactics

Successful Museum Advertising Tactical Plans include:

- Targeting Media by their ability to reach Museum Target Audiences
- Testing Creative Concepts with Target Audiences for Effectiveness
- Development of a Creative Brief for each initiative to guide planning
- Negotiation of Price, Added Value and specific Media Placement/Timing
- Integration with the Internal Communications Plan
- Phased Roll-out integrated with the Media Relations Plan
- Customized or different ad campaigns for each Target Audiences
- Coded offers to track and compare effectiveness of each paid media
- Cross-promotion of retail, restaurant(s), Membership and Educational programs
- Survey Questions within broader, longitudinal Visitor Studies that ask where specific questions about advertising impact and preference
- Survey Questions that poll local visitors to find out what newspapers, magazines, television and radio stations they use most often
- Participation in Advertising-Specific professional organizations
- Award entry submissions for local, national and international recognition

THE INTERNET

The new frontier for creating new revenue streams and expanding identity world-wide

Successful Museum Internet Tactical Plans include:

- Use of Blast Email to communicate with Members, Staff, Retail and Restaurant Customers, Group Tour Planners, Press, etc.
- Online Ticketing
- Promotion and Implementation of PAID Educational Program Web Casts
- Prioritizing Online Initiatives by their ability to impact revenue, visitation and brand identity
- Online Group Tour Booking
- Web Site Press Room
- Testing potential Creative Concepts with online Audiences
- Tracking Membership Programs with Online Member Surveys
- Online advertising negotiation of price, added-value, placement and timing
- Intranet Site as part of the Internal Communications Plan
- Phased Roll-out for new Web Sites
- Database mining / Database Marketing
- Promotion of Museum experiences, retail, restaurant(s), programs, etc.
- Coded offers to track and compare effectiveness
- Tracking and evaluating online input regarding visitor satisfaction
- Award entry submissions for local, national and international recognition
- Participation in Web-specific professional organizations

PROMOTIONS

Admittedly the “catch all” category for marketing *initiatives that complement all museum marketing methodologies* such as:

- Trade show participation, display design and staff training
- Collateral Development such as primary fulfillment brochures
- Partnership and cooperative promotions with Destination Marketing Orgs
- Direct Mail
- Speakers Bureaus
- Familiarization Tours
- Target Audience Events
- Paid Sponsorships
- Grass-Roots and “Viral Marketing” Initiatives
- Award entry submissions for local, national and international recognition
- Participation in Event or Promotion-Specific professional organizations

EXAMPLE: Japanese American National Museum, Los Angeles CA

Target Audience Plan: Internal Communications

The Internal Communication Plan is often the most frequently under-valued marketing initiative in spite of its all-important target audience: Museum Staff. Every Museum employee, volunteer, consultant and contractor is a walking infomercial for the Museum: good or bad! It is imperative, therefore, to ensure marketing messages are included as part of initial training and orientation processes usually orchestrated by the Human Resources Department. The Marketing Department implements an ongoing Internal Communications Plan to embrace and inform staff as integral members of the marketing team.

Museum PR developed a new Internal Communications Plan for the Japanese American National Museum to improve information-sharing, build esprit de corps and better equip staff with core marketing messages to share with visitors, family and friends. Initiatives implemented as part of the Tactical Plan include the following:

- Employee Welcome Kit with “Frequently Asked Questions & Answers” (FAQs) + Core Marketing Messages and Media Relations Procedures
- Staff Intranet Site – a far better communications tactic than the labor-intensive and often-disregarded staff newsletter –which offers employees a variety of behind-the-scenes Museum information, including: the current contents of the Employee Welcome Kit, examples of current and new advertising and a list of recent press coverage with Internet links to find them, etc.
- Mandatory New Employee Orientation Sessions every 6 months including brief presentations by Museum Department Directors and Senior Leadership with extra time allotted for Marketing Staff to present Core Messages, conduct a Show and Tell of Museum Advertising, review FAQs, explain the Overall Marketing Strategy, address Media Relations Procedures, etc.

- Advance Notice of new advertising campaigns with a brief explanation of creative and media strategy via All-Staff Email, posted on Staff Bulletin Boards, featured on the Staff Intranet site, etc.
- Blast Email alerts regarding upcoming major media coverage to encourage staff to watch, read, and tell visitors and friends.
- The success of these and other initiatives are measured by a brief written survey conducted at the close of Orientation Sessions and with questions specific to the effectiveness of Internal Communications asked during “Exit Interviews” conducted by the Human Resources Department with departing staff members.

III. PROVIDE MORE PROOF - ROI Builds Credibility and Boosts Marketing Budgets

Track and Document the Return on Investment (ROI) of Every Marketing Initiative

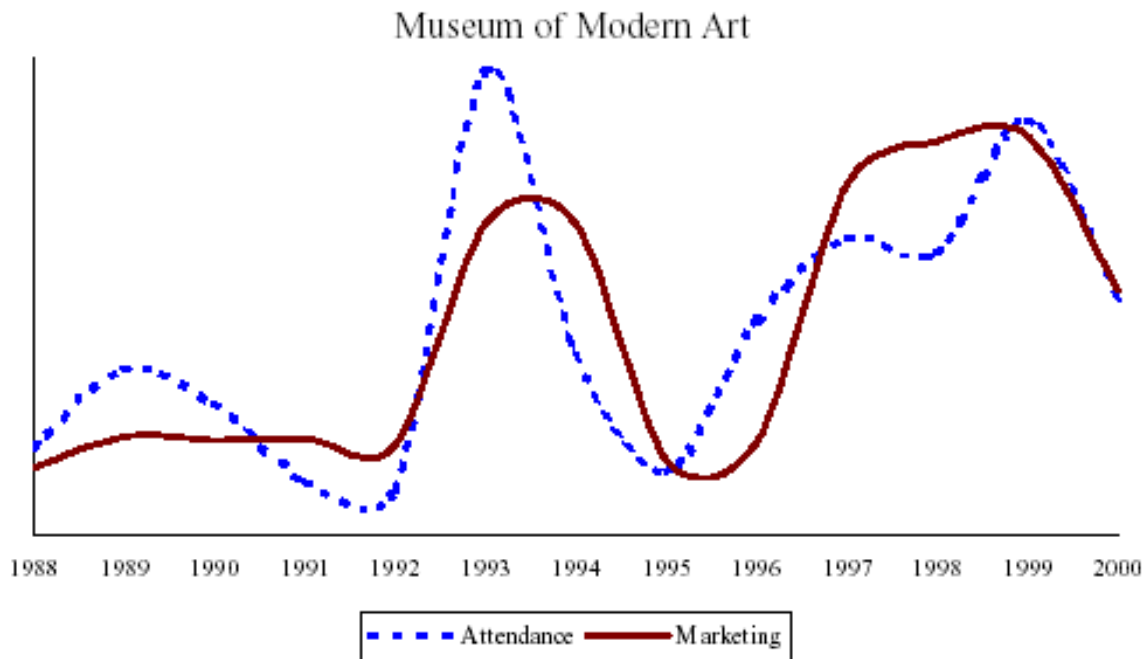
To track and document the effectiveness of every Tactical Work Plan and Marketing Initiative requires constant vigilance. The effort to monitor, measure, evaluate, substantiate, demonstrate, quantify and qualify results is imperative to be able to provide proof of marketing effectiveness in terms of ROI – and therefore be able to implement grander plans with bigger budgets in the future.

Tracking ROI is self-serving in two ways: it provides Museum Marketers with information required to continually improve and fine tune initiatives to achieve greater success and it builds credibility, understanding, confidence and support for further marketing among both supporters and skeptics. The reality, in the US at least, is that marketing in the scholarly environment of typical museum administrations is a relatively new phenomenon -- and is still regarded as a bit suspect. Marketing is viewed, by some, as somehow shy of the dignity due a museological institution. It is not uncommon to find museum staff seemingly mired in *no-profit*, rather than non-profit, thinking – who find the idea of for-profit museums *unthinkable!*

Example: Museum of Modern Art, New York City

The Museum of Modern Art (MOMA) in New York City has tracked the effectiveness of marketing initiatives since the late ‘80s and employs many sophisticated data-mining techniques to segment visitors by interest levels and purchasing behaviors. The simple chart below clearly demonstrates the impact of marketing on visitation over the 12 year period between 1988 and 2000.

Marketing Budget Correlation with Attendance



IV. BE BOLD to Achieve Break-Through Results

Innovate, Be Creative, Think Big, Incorporate Surprise, Go Grand Scale

When armed with research -- and dedicated to tracking ROI -- bold marketing moves can dramatically impact visitation, revenue and brand identity. Today's dynamic and competitive environment is ideal for the educated risk-taker and readily responds to innovation and creativity.

Example: International Spy Museum, Washington, DC

Grand Opening Ceremony & Ribbon Slashing

The Grand Opening of the International Spy Museum capped 4 consecutive days of events and advertising – promoted as SpyWeek. Each event targeted a different audience including the DC-area Tourism Community, Press, PILs (those with Power, Influence and Leverage) and both local residents and out-of-town visitors. Dramatic and bold signage, pyrotechnics, Spy-Attired aerialists and Mission Impossible music combined to create an event that was featured in major news coverage around the world.



Example: George Washington's Mount Vernon: Estate & Gardens, Mount Vernon VA

Fourth of July Promotion

Students from across the United States participated in an educational program to compete for the opportunity to take part in this Fourth of July promotion. The giant American flag was unfurled to attract major local and national press coverage with a photo opportunity from both the Potomac River, as shown below, and the air. Advance media coverage and advertising of the event attracted more visitors to the Estate than any previous Fourth of July annual celebration.



Example: International Spy Museum, Washington, DC

Paid Promotional Partnership

By partnering with the Washington Metropolitan Transit Authority, operators of the Metro Rail subway system throughout the Washington, DC area, the International Spy Museum was granted permission to print a promotional message *on real fare cards* used throughout the system by both local residents commuting to and from work and visiting leisure travelers, or “tourists”. The Museum paid a fee and the cost of printing for this unique privilege.

M WASHINGTON METROPOLITAN AREA TRANSIT AUTHORITY
 600 Fifth Street, N.W. • Washington, D.C. 20001 • 202/637-7000

Thank you
 for your
 fingerprints.
 We'll add
 them to our
 collection.

INTERNATIONAL
SPY
 MUSEUM

Exit at Gallery Place to 800 F St. NW

■ Each passenger MUST have a farecard. ■ Use the same farecard to enter and exit. ■ A low farecard value may be increased at farecard vending or exitfare machines. ■ Farecards can be replaced but not redeemed for cash.

FARECARD
 VALUE
 0 5 5 0
 0 0 0 5

↑
 INSERT



25
 METRO AT
 CELEBRATING THE PAST
 BUILDING THE FUTURE.

TRADE IN

Example: National Museum of the United States Army, Fort Belvoir, VA

Innovative Brand Identity Acquisition Process

The original graphic identity developed for this museum had been selected by members of the Army exclusively. This resulted in the BEFORE logo, below. When Museum PR implemented a new “Brand Identity Acquisition Process” it was important that input was garnered from both military and nonmilitary Target Audiences. Selection of a final logo was made after an official Request for Proposal led to the selection of five design firms who were each tasked -- and paid -- to design a new museum logo. Museum PR conducted both focus groups and an Intercept Study of 700+ Washington, DC-area visitors and residents whose collective vote chose the new logo, below.

BEFORE: ORIGINAL LOGO SELECTED BY US ARMY



**AFTER: NEW LOGO SELECTED BY
ARMY, LOCAL RESIDENTS & VISITORS**



NATIONAL
MUSEUM
UNITED STATES
★ ARMY ★

Example: International Spy Museum, Washington, DC

Artifact Installation Staged as a Press Event

The International Spy Museum took full advantage of the arrival and installation of the James Bond DB5 by staging and timing the event to facilitate press coverage. Select journalists, photographers and television stations were contacted in advance via email, telephone pitching and a few carefully-orchestrated “leaks” to ensure the publicity earned with this photo-opportunity was maximized.



Example: Maltz Museum of Jewish Heritage, Cleveland, OH

Grand Opening

This small, suburban museum garnered extensive local television and newspaper coverage of its Grand Opening which, in turn, stimulated visitation and sales of Inaugural Museum Memberships. Pyrotechnics, the celebrity participation of Valerie Harper, a surprise (real) “Fiddler On the Roof” and the entire Cleveland Pops Orchestra combined to ensure the event proved newsworthy in a big way.



In conclusion, today's Museum environment presents unique challenges to attain, and more importantly, to sustain visitation, revenue and brand identity. These challenges also offer a distinct opportunity for museum marketers— especially those whose commitment to research and ROI-tracking has earned them the confidence and support to go forward with bold and breakthrough ideas (within their Comprehensive Marketing Plan, of course...)



Museum PR is a research-based marketing and communications consulting firm with a strong record of success in the launch of museums, exhibits and cultural institutions. Our team is staffed with former museum marketing executives and industry colleagues with whom we have conspired for decades –affording both depth and breadth of experience for our projects. As Tourism Marketing Pros, we actively track industry trends, best practices and research for our clients and incorporate this knowledge in planning marketing departments, comprehensive marketing plans, brand identity

initiatives and a wide range of pre-opening and visitor research.

CITY OF ARTS AND SCIENCES: A GREAT EDUCATIONAL COMPLEX

Domingos Escutia

Abstract

The City of Arts and Sciences, a huge complex backed by the Valencia Regional Government, has become an international reference point and symbol of the drive towards cultural tourism and the dynamism with which the Comunidad Valenciana wishes to present itself to the world. It provides the public with an educational tour of the prodigies of science and research and attracts millions of visitors every year.

The Mediterranean tradition of sea and light, of blues and whites, combine with state-of-the-art architecture in The City of Arts and Sciences which is today the ultimate example of how culture can transform a city and turn it into the symbol of a community. The City of Arts and Sciences is also a support tool for the learning. Its installations and the subjects dealt will make this centre the ideal place where students of all ages can learn while enjoying themselves. It provides a very useful support for their teaching using educational materials adapted to the different educational levels and activities that tackle a wide range of subjects.

This complex dedicated to cultural and scientific dissemination, the largest centre of these characteristics created by a public administration, has become one of the main driving forces of tourism, economic and urban planning for Valencia and the Comunidad Valenciana.

Resumo

A Cidade das Artes e das Ciências, um complexo enorme apoiado pelo Governo Regional de Valência, tem-se tornado um símbolo e ponto de referência internacional no caminho do turismo cultural e do dinamismo com o qual a Comunidad Valenciana se deseja apresentar ao mundo. Fornece ao público uma visita educacional dos prodígios da ciência e investigação e atrai milhões de visitantes cada ano.

A tradição Mediterrânea do mar e luz, dos azuis e brancos, combina com o estado de arte da arquitectura na Cidade das Artes e das Ciências, que é hoje o exemplo derradeiro de como a cultura pode transformar uma cidade e torná-la num símbolo de uma comunidade. A Cidade das Artes e das Ciências é também uma ferramenta de apoio à aprendizagem. As suas instalações e os temas abordados irão tornar este centro o lugar ideal para que os estudantes de todas as idades possam aprender enquanto se divertem. Fornece um apoio muito útil para o ensino usando materiais educativos adaptados aos diferentes níveis e actividades educacionais, que abrangem uma vasta gama de assuntos.

Este complexo que se dedicou à disseminação cultural e científica, o maior centro com estas características criado pela administração pública, tornou-se uma das forças motrizes mais importantes do turismo e do planeamento económico e urbano para Valência e para a Comunidad Valenciana.

City of Arts and Sciences: a great educational complex

The City of Arts and Sciences, a huge complex backed by the Valencia Regional Government, as become an international reference point and symbol of the drive towards cultural tourism and the dynamism with which the Comunidad Valenciana wishes to present itself to the world. A leisure-cultural centre that astonishes with its architecture and its immense capacity for entertaining, teaching and stirring up interest, by promoting public involvement and cultural dissemination.

Open throughout the year from Monday to Sunday, the City of Arts and Sciences of Valencia provides the public with an educational tour of the prodigies of science and research, the latest technologies and nature, music and art: a wide offer that complements the traditional tourism of the Comunidad Valenciana and that attracts millions of visitors every year.

Moreover, on 8th & 9th October, the City of Arts and Sciences will open its doors for free to Valencians (residents or those born in the Valencia Community Region). It is essential to bring identification as proof. And this year the City of Arts and Sciences Club starts up, a proposal aimed at any member of the public who would like a yearly pass that gives them unlimited access to the complex. There are four categories of this yearly pass: City of Arts and Sciences, Hemisfèric, Science Museum Príncipe Felipe and Oceanográfico. Each of these in turn is of two types: an adult pass or family pass.

Along an axis of almost two kilometres, in the former riverbed of the River Turia, with a surface area of 350,000 square metres, the City of Arts and Sciences is a great open space, an educational area based on the idea of intelligent and cultural leisure that makes Valencia the largest centre of these characteristics in Europe.

The Mediterranean tradition of sea and light, of blues and whites, combine with state-of-the-art architecture in The City of Arts and Sciences, designed by the Valencian architect Santiago Calatrava and Félix Candela. Leader of one of the most amazing urban transformations in recent years, this complex is today the ultimate example of how culture can transform a city and turn it into the symbol of a community. The bold lines of Hemisfèric (IMAX and Full Dome), Umbracle (Promenade and Car Park), the Science Museum Príncipe Felipe, the Oceanográfico (Aquarium) and the Palau de les Arts Reina Sofía (Opera House) lend personality to the capital of the river Turia in the 21st century. This is the City of Arts and Sciences, the futuristic stamp that symbolises the new Valencia: a modern city within an age-old one, where millions of visitors go every year to immerse themselves in culture and scientific dissemination. And under construction, the Agora, the large public covered square that will provide the complex with a multi-functional space.

Besides the urban impact, the economic enrichment of the Comunidad Valencian must also be pointed out, given that this project, of a cultural nature, has generated thousands of jobs, revitalising cruise liner tourism to the city, as well as attracting congresses, - with more than 45,000 participants so far-, all of which has had the corresponding impact on hotel bookings and earnings for the service sector.

In July 2005, the Aquarium and the central services of CAC, Science Museum and Umbracle, received the quality and environmental certifications ISO 9001:2000 and ISO 14001:1996. Hemisfèric, the first of the City of Arts and Sciences' elements, which opened to the public in 1998, was the unit used as the pilot experiment for this project and having successfully passed the audit made by the BVQI in June 2003, both certificates were obtained.

This is the first organisation of these characteristics on a worldwide level to implement an Integrated Management System and obtain that recognition, which provides evidence of the continuous improvement in the management of City of Arts and Sciences. The fulfilment of these standards guarantees the public who wish to enjoy our services the satisfaction of their needs and expectations, a high level of quality in the services provided and in the attention received, as well as the environmental awareness of all the workers, through the development of good environmental practices, among other things.

The important role played by the architecture has been possible thanks to the work of the two Spanish architects of international prestige, who have delivered here the best of their work: Santiago Calatrava with the Palau de les Arts Reina Sofía (Opera House), Hemisfèric (Imax and Full Dome), Science Museum Príncipe Felipe and Umbracle (Promenade and Car Park) and, under construction, the *Ágora*, and Félix Candela with the unique roofing structures of the main buildings of the Oceanográfico (Aquarium).

These are the five grand elements that share the aim of cultural promotion and public participation in a futuristic and unique architectural setting, with wide-open spaces for the public:

Hemisfèric (Imax and Full Dome)

This is the largest hall in Spain to contain two systems projecting onto a concave screen of 900 square metres:

- Large-format cinema
- Digital projections as astronomical representations, a planetarium, and various shows.

Science Museum Príncipe Felipe

This is the great museum of the 21st century for finding out, in an instructive, interactive and entertaining manner, everything related to the evolution of life, science and technology.

Umbracle (Promenade and Car Park)

A spectacular gardened promenade and viewing point that houses a huge car park beneath it.

Oceanográfico (Aquarium)

This is the largest aquarium in Europe, capable of hosting 45,000 living creatures of 500 different species, where the main marine ecosystems of the planet are represented.

Palau de les Arts Reina Sofía (Opera House)

The grandeur of its architecture together with its full technological equipment makes this one of the world reference points for the most prestigious theatre, opera and music.

Agora (Under construction)

The new icon of the City of Arts and Sciences is a versatile space where varied events can be held. It represents a multi-functional scenario for the celebrating of congresses, conventions, concerts, or shows; it can also be converted into an exhibition area.

City of Arts and Sciences: The tourist space most intend to visit

According to a recent study, the City of Arts and Sciences is the tourist space that the highest number of Spaniards intends to visit. The survey concludes that the cultural dissemination complex has the greatest market potential of all large tourist, cultural, and leisure spaces, with two-thirds of Spanish people announcing their express intention of visiting it.

These data are given in a study that has analysed the renown, the number of visitors, the level of loyalty, the potential attraction, and the potential for future visits of different tourist spaces including CAC, Eurodisney, Port Aventura, Warner Bros Park, the Guggenheim Museum, the Magic Island, and the Barcelona Aquarium.

As for its potential attraction, three out of every four Spaniards (74%) who have not visited the City of Arts and Sciences intend to do so; this degree of attraction is much higher than those of the remaining places mentioned.

Concerning the degree of loyalty, a visit to the complex gives greater satisfaction than one to the other large spaces analysed, which means that 69% of its clients intend to make a repeat visit. The only other space to come close to this figure is the Warner Bros Park with a figure of 63%.

Moreover, the City of Arts and Sciences has been visited by 32% of Spaniards, which puts it in second place in the Spanish market share league table of large tourist, cultural, and leisure spaces behind Port Aventura (35.2%).

Finally, this study has also found that all those interviewed had heard of the City of Arts and Sciences, which therefore gives it a degree of renown of 100%. This figure also makes it the premier tourist, cultural, and leisure space in Spain.

City of Arts and Sciences Foundation

The City of Arts and Sciences enjoys the support of the City of Arts and Sciences Foundation the aims of which are to disseminate, promote and develop science and technology, and to organise scientific, educational and cultural activities. The Foundation provides companies and institutions with various channels for collaboration by co-opting from among its different corporate member categories. In this way, they can collaborate with the City of Arts and Sciences by sponsoring its activities, exhibitions and installations through the Foundation.

The companies and institutions that, as corporate members, participate in the work of the Foundation are linking their name and brand image to this great project and to as many activities as are developed. The identity of these companies is associated with the aims of promoting and disseminating culture, science and technology, so contributing to their recognition and increasing their prestige in national and international fields.

The Board of Trustees constitutes the representative and governing board of the Foundation, which is responsible for the fulfilment of the foundational aims and administration of the assets and rights that make up its net worth. Attached to the Board of Trustees are the Advisory Council and the Committee of Experts.

Advisory Council made up of nine Nobel Prize winners

The Board of Trustees, in order to carry out its functions as well as possible, is advised by a consultative body or advisory council, presided over by Professor Santiago Grisolia and made up of members of wide international prestige in the scientific world, whose contribution to science has been recognised at some moment of their career with the Nobel Prize:

- Werner Arber, a Swiss micro-biologist, Nobel Prize for Physics and medicine in 1978 for his work on molecular genetics;
- Jean Dausset, French haematologist and immunologist, Nobel Prize for Physics and medicine in 1980 for his research into the genetic bases of the immunological reaction;
- Renato Dulbecco, Italian virologist, Nobel Prize for Physics and Medicine for his research into the transformation in carcinogenic cells of cells infected by certain viruses;
- Edmond H. Fischer, an American bio-chemist, Nobel Prize for Physics and Medicine in 1992 for his discoveries on reversible phosphorylation, a biochemical mechanism that governs the activities of cell proteins;
- François Jacob, a French biologist, Nobel Prize for Physics and Chemistry in 1965 for his discoveries on the regulatory activities in bacteria;
- Aaron Klug, a British chemist, Nobel Prize for Chemistry in 1982 for his research into the tri-dimensional structure of viruses, and the development of the crystallographic electronic microscope;
- Mario Molina, an American chemist, born in Mexico, Nobel Prize for his research into the decomposition of the ozone layer;
- Ferid Murad, an American doctor and pharmacologist, Nobel Prize for Medicine in 1998;
- Jerome Friedman, an American physicist, Nobel Prize for Physics in 1990

Committee of experts

Made up of personalities from the scientific and academic world of recognised prestige, who also collaborate with the Museum in order to provide advice on its activities and exhibitions.

City of Arts and Sciences, the grand open classroom for schoolchildren

City of Arts and Sciences is a support tool for the learning taking place in classrooms. An extension of the educational centres where the teaching staff and the pupils, as protagonists of their own learning, can exploit to the full the educational possibilities that this complex provides in its different spaces.

Its installations and the subjects dealt with make this centre the ideal place where students of all ages can learn while enjoying themselves. And for the teaching staff it provides a very useful support for their teaching using educational materials adapted to the different educational levels and activities that tackle a wide range of subjects, especially science, culture, astronomy, biology, physics, chemistry, technology, sport, anthropology, conservation of the environment, recovery of species... Additionally, the City of Arts and Sciences has designed a series of exclusive advantages for this age group in the School Centres Special Programme.

Conceived as an educational project, the Hemisfèric (Imax and Full Dome) has exceptional audiovisual means that can provide the teaching staff and pupils with a spectacular combination of technology, knowledge and entertainment. The visit to the the Hemisfèric can be planned in as a curricular complement to different areas (Language, Mathematics, Social Sciences, Plastic Education, etc...) through the projection of IMAX films and the planetariums.

At the Science Museum Príncipe Felipe, besides the interactive and educational exhibitions on science and new technologies that it houses, there are also “animation workshops”, where the pupils participate and collaborate with monitors on aspects linked to the exhibitions themselves. In “Science on Stage”, scientific experiments are undertaken live and demonstrations of basic science are carried out in an entertaining way that are adapted to the different educational levels. And the youngest of visitors have a space especially designed for them at “The Children’s Space (L’Espai dels Xiquets”).

The entire the Oceanográfico (Aquarium) venue is regarded as a great educational resource, designed in such a way that the different installations can promote knowledge on the marine environment. There is a specific building for education, the Education and Research Building, where the Classroom-Workshops are held: this involves activities in which a visit to the installations is combined with work in the classroom and/or laboratories that will vary depending on the specific theme chosen and that reflects aspects related to environmental conservation and education.

City of Arts and Sciences, economic driving force

This complex, dedicated to cultural and scientific dissemination, the largest centre of these characteristics created by a public administration, has become one of the main driving forces of tourism, economic and urban planning for Valencia and the Comunidad Valenciana.

The annual report drawn up by the Valencia Institute of Economic Research (IVIE) on the Economic Impact in 2006 of the City of Arts and Sciences reflects its high social and economic performance as a result of the investment committed by the Valencia Regional Government to this project.

The total impact of the investment in construction made in the City of Arts and Sciences over the past year amounted to 1,194 million euros of income generated and contributed to the creation and maintenance of 40,406 jobs.

Regarding the total impact from operations, in a typical year of CAC activity, this impact amounted to an annual contribution of 144,7million euros in income and generated and maintained 5,708 jobs. 72 % of this impact is due to the impact associated with tourist expenditure.

Tourism expenditure

In 2006 CAC generated almost 160,83 million euros from tourism expenditure. Of this quantity, more than 17 million euros corresponded to the expenditure that the public attending acts and events held in CAC installations paid, and 143,8 million euros to the tourism expenditure from visitors to the complex.

These figures indicate that the social and economic performance of the project is highly positive, as it creates dynamism in sectors such as the hotel, catering, transport and leisure industries amongst others.

Moreover, Valencia has experienced a considerable metamorphosis over recent years, becoming the destination for millions of travellers. This economic, urban and social transformation has come about at the same time as the leading role played by the City of Arts and Sciences has increased. The implementation of this complex has been one of the main reasons for the regeneration of its setting that has become one of the most sought after residential and tourist areas, with more than 5,000 new dwellings built over recent years, extensive green areas and new urban communications, as well as a largest concentration of hotels in the city.

City of Arts and Sciences, the venue for acts and international congresses

Congresses and meetings, presentations and advertisements have been undertaken in the installations of the City of Arts and Sciences, which has become the setting chosen as the ideal framework where all types of acts and events can be developed. The grand spaces equipped with the very latest technologies and the futuristic image that it projects make it the ideal place for conference tourism.

Since its implementation, each of the buildings making up this educational complex, have made it into a space where the most important and prestigious national and international meetings linked to science, research, politics, culture and society take place. The Annual General meeting of the African Development Bank, the 5th Euromediterranean Conference, the Astrophysics Congress "100 Years of Supernova", the International meeting of planetariums, the World Philately Exhibition, the 57th International Astronautical Congress, the 5th World Families Meeting, the world car launch of the Vodafone-McLaren-Mercedes team or the plenary meeting by the IPCC (the United Nations group of experts on climate change), among others, have taken place at the City of Arts and Sciences.

The image of the City of Arts and Sciences has also been used in company presentations and national and international advertising campaigns. Great firms such as the multinational Chemicals company Dow, the New York Stock Exchange, General Electric, automobile companies such as BMW, Mercedes-Benz, Toyota, Peugeot, Ford, Audi, industries of the telecommunications sector such as the French Sogegem and the Italian Onmitel, as well as companies and bodies such as Porcelanosa, Telefónica, Banco Santander, El Corte Inglés or Repsol, among many others have identified their products with the City of Arts and Sciences.

Grand spaces

The Science Museum Príncipe Felipe has large spaces available for holding events, among them, the Auditorium, with a capacity of 300 people, a modular space of 2,800 m² for organising events, simultaneous translation booths, VIP rest lounges, a vestibule, the possibility of transmitting acts in real time, through videoconferencing and telecommunications facilities.

The Auditorium is, besides, an area destined for meetings between companies, a platform where they can go in for investment in cutting edge technology and show their progress to the public in general and their customers.

Other spaces that the Museum has include the Side Street, the Main Street, the southern Projection, next to the Auditorium, and the Salón Arquerías. There is also a catering service for the customer so as to organise work lunches, welcoming cocktails, coffee-breaks and the most delicious gala dinners, with the possibility of enjoying the naturally lit spaces and water sheets of the complex and views of the Turia gardens.

As far as the Hemisfèric is concerned, its special and futuristic architecture, as well as the distribution of its spaces, make it the ideal framework for the most varied leisure and business events. Theatrical and musical representations, product presentations and conventions that project a future, modern image of great aesthetic quality. The Perimeter Ring of the L'Hemisfèric is a novel, elliptical space that surrounds the dome of the projection room, protected by the building's grand roof; inside there is a 1,200 square metre screen that can be used as a backdrop for open air projections limited by transparent partition walls, the characteristic mobile element of the building. Moreover, the projection room has several technical possibilities that allow it to be used for product presentations, conferences, colloquies, etc. with an auditorium holding an audience of more than 3,200.

Additionally, the Oceanogràfico has internal spaces such as the Access Building, designed by the architect Félix Candela, one of the most emblematic of the aquarium for its roofing in the shape of lilies, manufactured in white concrete of only 15 cm thickness. Also the Red Sea Auditorium, a magnificent room in the form of an amphitheatre on whose stage is the panoramic aquarium of the Red Sea. This is the perfect setting for congresses, seminars, conferences or any kind of presentation. In terms of interior spaces, of special note is the Antarctic Seas hall and the Oval Hall. The first has terraced seating in the form of an amphitheatre from which to gaze at the aquarium with penguins. The second, the Oval Room, is a space surrounded by two panoramic aquariums of 24 metres in length representing the ecosystems of the Indo-Pacific and Caribbean reefs.

THE MUSEUM AS A SOURCE OF LOCAL ECONOMIC GROWTH

By

Stephen S. Fuller, Ph.D.

Dwight Schar Faculty Chair and University Professor

Director, Center for Regional Analysis

George Mason University

Fairfax, Virginia, USA

Abstract

Museums are highly regarded as a community asset and yet they are generally not an integral part of the community's economic fabric. Yet, there are examples that counter this image of the museum as an isolated and under-utilized activity within the urban economy. The museum of the future will not be the singular, independent attraction that it is today, disconnected economically from its surrounding economy. Rather, it will be an active part of a larger agglomeration of interdependent activities and will be an anchor for community economic growth by being extraverted and integrated into the breadth of the local economy.

In order to transform the museum from its staid position in the cultural hierarchy to a center of action and a force for economic growth, the museum must be re-defined. This redefinition should not alter the museum's primary mission but rather extend that mission to include generating economic flows within its surrounding neighborhood through physical, operational and functional integration with its comparable and supporting activities. This redefinition means that the museum must become extroverted and an active participant in the local economy. Its presence must be more than monumental. It must be catalytic and synergistic. If the museum can achieve this active role in the local economy, it can become the centerpiece of an economic revitalization and growth strategy with benefits far exceeding those relating specifically to its operations.

Resumo

Os museus são altamente considerados como um activo das comunidades e, no entanto, eles não são geralmente uma parte integrante do tecido económico da comunidade. No entanto, há exemplos que contrariam esta imagem do museu enquanto uma actividade isolada e subutilizada na economia urbana. O museu do futuro não será a única atracção independente como é hoje, economicamente desligado da economia que o rodeia. Em vez disso será parte activa de uma maior aglomeração de actividades interdependentes e será uma âncora para o crescimento económico da comunidade sendo revertido e integrado na amplitude da economia local.

A fim de transformar o museu da sua posição acomodada na hierarquia cultural para um centro de acção e uma força para o crescimento económico, o museu deve ser redefinido. Esta redefinição não deve alterar a missão primária do museu, mas em vez disso estender aquela missão para incluir fluxos económicos generativos na sua vizinhança através da integração física, operacional e funcional, com as suas actividades comparáveis e de apoio. Esta redefinição significa que o museu deve tornar-se extrovertido e um participante activo na economia local. A sua presença deve ser mais que monumental. Deve ser catalítica e sinérgica. Se o museu puder atingir este papel activo na economia local, ele pode tornar-se o centro da estratégia de revitalização económica e de crescimento com benefícios muito superiores àqueles relacionados especificamente com as suas operações.

Introduction

Museums are highly regarded as a community asset and yet they are generally not an integral part of the community's economic fabric. They are disconnected from everyday life. They are typically stand-alone destinations. They are walled and windowless. They are intimidating. They are introverted. They serve a narrow subset of the general population. As a result, their visitation is declining. Some museums have closed while others have relocated to a new building and a more visible site. Still, for many museums their future is threatened by demographic and technological change.

Yet, there are examples that counter this image of the museum as an isolated and under-utilized activity within the urban economy. These examples show the museum to be part of an interdependent cluster of entertainment activities that are enjoying increasing visitation that is generating new businesses and increased economic vitality for their neighborhoods. If the museum is to survive, it will have to become a vital part of its surrounding economy functioning as a catalyst for a wide range of intersecting markets that benefit from agglomeration economies that can become the foundation for future economic growth. The museum of the future will not be the singular, independent attraction that it is today, disconnected economically from its surrounding economy. Rather, it will be an active part of a larger agglomeration of interdependent activities and will an anchor for community economic growth by being extraverted and integrated into the breadth of the local economy.

This paper will explore the economic role that the museum of the future must play in stimulating the local economy if it is to achieve its full economic potential and avoid becoming an anachronism in the 21st Century city. The external economic benefits that can be generated from the integration of the extraverted museum into the urban fabric will be examined. The case will be made for redefining the museum's role in the urban economy from an isolated and independent cultural amenity to a value-added activity within a cluster of interdependent attractions that combine to achieve a self-sustaining critical mass in which the museum generates externalities that enlarge the capacity of the local economy to grow.

Museums are Threatened

Many museums in the United States are experiencing a long-term downward trend in visitation. In 1998, the Smithsonian Institution in Washington, DC, with 18 museums, had 25.3 million visitors. Since then, its annual visitor count has declined 25 percent. The most popular museum, the Air and Space Museum, has experienced a decline in visitation of almost 50 percent from its 10.2 million-visitor peak in 1998.

An examination of the Smithsonian's visitor profile helps to explain this downward trend in visitation. A 2004 survey found its visitors to be 74 percent white (67% US), 7 percent Black (12% US), 7 percent Asian (4% US), 9 percent Hispanic/Latino (14% US), and 3 percent multi-racial (3% US). The visitor population was further differentiated by its educational level; 73 percent had at least a four-year college degree compared to 27 percent for the US. The average age of visitors (36 years) was the same as the US average. The variance in racial and educational distributions of Smithsonian visitors suggests that museums today are not serving the mainstream population.

This disconnect between museum visitors and the general population raises the question concerning the museum's future market. Surveys of leisure visitor preferences rank going to the beach and water-oriented activities, amusement parks, and out-of-doors recreation as activities experiencing growing demand and historic places and museums are activities with decreasing demand. Why? It is partly demographic, partly cultural and partly behavioral. The younger population, including young adults, tends to seek the sun and mountains. They are more interested in active pursuits than in passive ones. The older, well-educated and wealthier population is the market for historic sites and museums. And, as this population ages, it travels less and demand for these activities declines. Many of the middle age population that might be candidates for visiting museums and historic sites have children and increasingly let the children choose the vacation destination. Children prefer amusement parks to museums; it is no contest.

Most museums are not exciting, or animated, or attuned to the shorter attention spans of younger technologically oriented persons. In this age of instant gratification, short sound bites, and diverse interests, how can the museum as we know it today survive? The answer lies in re-designing the museum, incorporating technology in communicating the museum's message, connecting it to the outside community, and programming the museum into the external cluster of arts and entertainment activities so that it appeals to a wider cross section of potential visitors across all age groups, educational levels and ethnic backgrounds.

In order to transform the museum from its staid position in the cultural hierarchy to a center of action and a force for economic growth, the museum must re-defined. This redefinition does not alter the museum's primary mission but rather extends that mission to include generating economic flows within its surrounding neighborhood through physical, operational and functional integration with its comparable and supporting activities.

This redefinition means that the museum must become extroverted and an active participant in the local economy. Its presence must be more than monumental. It must be catalytic and synergistic. If the museum can achieve this active role in the local economy, it can become the centerpiece of an economic revitalization and growth strategy with benefits far exceeding those relating specifically to its operations. In addition to expanding the customer base and increasing spending at comparable and supporting activities attracted to the area to benefit from the agglomeration economies being generated by the clustering of activities there, this enlarged market base will also increase visitation at the museum by adding visitors to its primary visitor base initially attracted by other attractions in the arts and entertainment cluster and whose visit to the museum will be a secondary trip.

Museums As An Economic Force

Stand-alone museums that are isolated from or at best have a casual connection with their surrounding economies have little or no economic impact on their adjacent community because the visitors they attract have little opportunity to participate in a larger economy. These museums also may suffer from low visitation due to their disconnection with other attractions and services.

The economic benefits that may be generated by the clustering of reinforcing activities and overlapping markets result from what are called "agglomeration economies." Agglomeration economies are cost savings or revenue gains that result from the interdependences and cohesive forces among co-located economic activities. Industrial clusters reflecting groupings of activities that are dependent on these agglomeration economies are referred to as external-economy industries. The activities within these clusters receive spillover benefits from the co-location of

other activities that enlarge their market or create critical mass. Agglomeration economies explain regional shopping centers, medical centers, automobile sales and service zones and entertainment districts. The vitality of these clusters depends on the presence of complementary goods, the scale of development, and hierarchical integration (vertical and horizontal) among the activities in the cluster. This connectivity can be both complementary and/or competitive. When all of these clusters are taken together, these are called a city or metropolitan area. Separately, they appear as districts or centers.

Cultural activities are frequently clustered to achieve agglomeration benefits. Lincoln Center for the Performing Arts in New York City, the French Quarter in New Orleans, the Gaslamp District in San Diego and Penn Quarter in Washington, DC are examples that illustrate the wide range of such clusters in term of geographic scale and mix of interdependent activities. These examples also illustrate the benefits of enlarging the cluster to include overlapping markets and activity patterns. They also illustrate the dangers from too narrowly focusing the cluster.

- While Lincoln Center in NYC has been shown to generate significant economic benefits for the city, its lack of physical integration within its neighborhood and among supporting services have limited these economic benefits. When the there is a performance at the Center it generates spill over economic benefits but when it is “dark” it is a physical and disruptive barrier to within the local economy.
- The dynamics of the French Quarter with its mixing of music, history, art, food, street life, retail services and residences is a model for all entertainment centers.

Where this connectivity between supporting and intersecting markets was the result of natural economic forces in New Orleans, efforts to achieve similar types of interdependent clusters by design can be found in many cities today.

- The Gaslamp District in San Diego, California builds from on a historic foundation and combines professional sports and convention facilities, live music, restaurants, festivals, galleries, shops, and housing into a place that functions 24 hours a day, 7 days a week. While it lacks the age and flavor of the French Quarter, it has achieved significant agglomeration economies through its diversity and interdependency of land uses and activities.
- The Penn Quarter in Washington, DC exemplifies these same principles but adds museums to the mix of market attractions that have succeeded in revitalizing a portion of the City that had been in decline for many years. The combination of museums, theaters, galleries, sports, restaurants, retail shops, offices and residences illustrates the agglomeration economies that can be generated by broadening the cluster of interdependent activities within a pedestrian scaled urban space.

The lessons from Penn Quarter underscore the importance of rethinking the location of museums and their design and operations to assure that their integration into the local economy becomes one of the parts that contribute to the synergy that increases the agglomeration economies realized by the local economy.

The Museum as an Element of a Mixed-Use Project

Mixed-use development is not a new concept. In fact, it is an old concept. It was the way cities developed historically. Residents lived over shops and often worked in the same building where they resided. The benefits that accrued from the mixed-use centers are described as agglomeration benefits. These reflect the cost savings and added economic values flowing from the

interdependencies among the land uses. The residents living in these centers constituted the retail market and benefited from the convenient proximity to the retail and personal services while employers benefited from the availability of workers located nearby and the workers saved time and money by minimizing their commuter costs.

This concept has regained acceptance in response to the creation of single-use districts that lacked the excitement of diversity and mixing of activities over the full day and seven-day week. In the central city where the jobs and supporting retail services mixed together and functioned well for five days a week from 8 AM to 6 PM, planners have focused on mixing in a resident population and entertainment and cultural attractions to provide night-time and weekend activities to support the existing retail uses. That the residents might also be workers in the local businesses was not the initial focus. However, with growing transportation costs and congestion-time losses, living close to where one works has taken on new meaning and acceptance. Entertainment and cultural facilities have been developed to round out the land use spectrum in order to make these areas attractive to residential development and to provide a broader mix of services to attract and hold non-residents in these neighborhoods after the workday,

Museums and other cultural facilities are being included in mixed-use projects with greater frequency although their inclusion is often complicated by their non-profit or public status. Fortunately, the concept of mixed-use is also gaining flexibility and this will make including museums in the mixed-use context easier in the future. Additionally, where in the past mixed-use projects have been thought of in terms of a single building or group of buildings built by the same developer that included two or more uses, the idea of achieving mixed-use benefits by extending the concept to a larger geographic area inclusive of a broader range of interdependent uses has gained favor.

A recent article in Urban Land (September 2006) entitled “Cultural Assets: Museums Turn to Mixed Uses,” presents several new mixed-use projects anchored by museums. Two new museums in Denver, Colorado in mixed-use projects will open in 2009. The Denver Art Museum is developing a building next to its new museum that includes 56-unit residential units and retail uses along with a 980-car parking garage built by the City to serve visitors to the museum and to other downtown activities. The new building for the Museum of Contemporary Art in Denver is being built on land donated by the developer of a condominium building that will be co-located on the same site. In Louisville, Kentucky a \$400 million Museum Plaza project will include the city’s contemporary arts museum, restaurants and stores, 85 luxury condominiums, 150 lofts, a 300-room hotel, an office building and a 1,100-car underground parking garage. Other mixed-use, museum-anchored projects have been announced or are under construction in Raleigh, North Carolina, Philadelphia, Pennsylvania, Los Angeles, California, and Washington, DC.

Arts and Entertainment in the District of Columbia (DC)

The District of Columbia’s economy is dominated by several large core industries such as the federal government, international business, the building industry, and the hospitality industry. These industries are differentiated from local-serving sectors as they attract non-local or “new” money into the City’s economy from outside its boundaries. The re-spending of this “new” money is what supports local employment and business activity.

Local businesses whose markets extend beyond the District into the suburbs, whose vendors are DC based, who employ DC residents and who capture the spending of DC residents (so it does not leak out to the suburbs) are also important sources of economic vitality and growth for the District of Columbia. The District’s arts and entertainment industry has been recognized as an industry that not only can increase the economic impact of the hospitality industry by serving business and leisure visitors to the Nation’s Capital but also can attract large numbers of day-trippers from the suburbs into the City to enjoy daytime and evening attractions multiple times over the course of a year.

The arts and entertainment industry is composed of a wide range of businesses that can support neighborhood revitalization by creating a broad customer base for small businesses. Also, by contributing to the diversity and excitement of urban living, the emergence of arts and entertainment clusters, such as in Penn Quarter and the Greater Shaw/U Street Mid-City district, can help make the City’s older neighborhoods an attractive place for residential growth.

In 2005, the US Department of Labor reported that the District’s arts and entertainment industry, inclusive of eating and drinking establishments, employed 38,486 full-time private sector workers or 8.8 percent of all private sector jobs in the City. This sector added 3,894 new jobs over the 2000-2005 period for a gain of 11.2 percent while the City’s private sector job base was increasing by only 4.0 percent. The arts and entertainment sub-sector of this cluster was one of the City’s fastest growing with its employment increasing 17.4 percent in five years. While these job counts generally under-represent the total employment base in this industry as they exclude many part-time workers and count only directly related employment (e.g., all hotel activities are excluded), it is clear that the arts and entertainment industry has grown rapidly over the past five years.

Job Growth in the Arts and Entertainment Industry, Private Sector

2000-2005

Job Category	2000	2005	% Change
Arts & Entertainment	5,189	6,094	17.4
Food Services & Drinking Places	29,403	32,392	10.2
Total	34,592	38,486	11.2
All DC Jobs	418,883	435,674	4.0

US Department of Labor. These data exclude all related retail jobs that are linked to the Entertainment Industry.

A second measure of the arts and entertainment industry’s value to the local economy is provided by its reported sales. Again, this is only a partial accounting. The one category that spans the arts and entertainment industry is sales at restaurants and drinking places. In 2005, sales in this category totaled \$394.6 million and accounted for 10 percent of the District of Columbia’s total retail and food service sales. Between 2000 and 2005, sales in restaurants and drinking places increased 29.2 percent compared to a gain of 24.1 percent for sales in all retail and food services. While not accounting for the entire arts and entertainment industry, these sales trends confirm that it has been

an important source of growth in the City's economy over this five-year period. Also, it has substantially out-performed the City's overall economic growth of 16.3 percent for the same five-year period.

A third measure of the arts and entertainment industry's importance within the District of Columbia economy is its total output multiplier. This multiplier measures the value of the Industry to the District's total economy—the total value of goods and services produced by local business, not-for-profit and government activities in the District of Columbia. The multiplier for the arts and entertainment industry, inclusive of the performing arts, museums, and other amusements is estimated to be 1.76. This compares to the District's overall aggregate multiplier of 1.3. This higher multiplier means that the City realizes a larger total impact from this industry for each dollar it generates (\$1.76) than from dollars generated on average across all sectors of the District's economy (\$1.30).

The arts and entertainment industry's higher multiplier is not only reflected in its output value to the District's economy but also as a generator of jobs, personal earnings and tax revenues. This high multiplier results from the external spending that the arts and entertainment industry attracts into the City combined with its interdependences with local vendors and related businesses as well as the local residents it employs that result in more effectively retaining and re-cycling its income and spending to the benefit of the District's economy.

The Museum as a Catalyst for Economic Growth

Several new museums in Washington, DC are being developed in mixed-use projects within their broad-based neighbourhood economies. These projects' conceptual framework and external economies are instructive and help to define the changing role of the museum of the 21st Century.

Cultural Attractions As the Economic Base for Neighborhood Revitalization

Museums are part of the arts and entertainment industry cluster that attracts visitors from adjacent jurisdictions (day trips by non-residents) as well as serves overnight business and leisure travellers. The importance of the entertainment industry and its related retail and service businesses has long been recognized as a foundation for the revitalization of some of Washington, D.C.'s older neighbourhoods. The scale and interdependencies (connectivity) among these businesses (operating as a hierarchical cluster of land uses) and their potential linkage to a neighbourhood's cultural history is a concept very attractive to local community leaders. Building from a neighbourhood's historic roots, supporting locally-owned businesses, strengthening the market place for existing and new businesses, and improving the qualities of neighbourhood life for current residents and making the neighbourhood attractive to new residents are the objectives reflected in the idea of centering a neighbourhood's revitalization on the arts and entertainment industry cluster.

This is exactly what has been done for the City's Mid-City district. An inventory of local businesses that operate in the Mid-City district confirms the scale, breadth and interdependence of uses that define its arts and entertainment industry cluster.

The Entertainment Industry Cluster in the
Mid-City District: Inventory of Establishments

Use	Number Establishments	Percent
Entertainment	24	10.8
Restaurants	72	32.4
Services	22	9.9
Retail	81	36.5
Others	23	10.4
Total Cluster	222	100.0

This inventory identified 222 establishments that serve both independent and overlapping markets. Their location in the Mid-City district has generated a significant agglomeration of businesses whose combined mass has penetrated the suburban markets as well as attract patronage from business and leisure visitors staying in Downtown hotels and elsewhere in the City. This same cluster of businesses serves local residents and has improved the quality of these services in previously under-served neighborhoods. This confluence of culture, entertainment, restaurant, retail and other residential services has made the Mid-City district one of the City’s hottest real estate markets over the past five years.

In June 2005, the City Council approved a newly formulated development framework the neighbourhoods comprising the Mid-City arts and entertainment district entitled “DUKE – Development Framework for a Cultural Destination District.” This plan has the goal “to create a more complete destination neighbourhood where cultural landmarks are as ‘pearls on a string’ of supporting mixed-use development.” The “cultural landmarks” identified included the Lincoln Theatre, the True Reformer Building, Bohemian Caverns, the Black Cat Nightclub, the Prince Hall Grand Lodge, the African-American Civil War Memorial and Museum, the 9:30 Club, and the Dunbar and Howard Theatres.

The DUKE plan points to the unrealized opportunities to revitalize and reposition some of the area’s un-restored cultural assets. With these and the area’s existing destination uses, the arts and entertainment cluster can achieve the critical mass needed to support the local economy’s long-term vitality. The plan states “the area needs other major arts and entertainment anchors...to reinforce the district as a destination for tourists and regional residents.” It identified other entertainment opportunities to include dining, niche and life-style retail, live performance venues, and supporting businesses such as catering, education, and cultural facilities and recognized the importance of the area’s destination attractions working “in a complementary fashion.” This idea reflects the connectivity (agglomeration benefits) among these destination attractions and the area’s restaurant, retail, and other local businesses and residential uses.

Penn Quarter and the Newseum

Penn Quarter evolved as an association of businesses and property owners to promote the revitalization of this portion of the City when the first redevelopment pressures began to emerge 20 years ago. Physically, the Quarter is sandwiched in between the Capitol and the White House and their respective office clusters that left an eight block square area without any redevelopment anchors. Today, its expanded borders extend from Pennsylvania Avenue on the south, to Massachusetts and New York Avenues on the north and from 3rd to 15th streets going from east to west. Penn Quarter has 10,000 residents.

Although this area was rich in history, many of its historic structures had been torn down. Some of those that remained housed museums. With the development of Metrorail service in the early 1980s, Penn Quarter became a central place for variety of retail, entertainment, restaurant, hotel, cultural and residential uses. The presence of older three- and four-story buildings with smaller floor plates facilitated their adaptive reuse for galleries, retail shops and restaurants because of their smaller sizes and cheaper rents.

What has emerged in Penn Quarter can only be described as mixed-use development with the convergence of overlapping markets and services making it a destination attraction for City residents, suburban residents, over-night visitors, and weekday office workers. Its mix of activities has made it a 24-hour, seven-day a week activity centre. While residential and office development is often the measure of economic success, Penn Quarter has become the City's primary centre for arts and culture. The Quarter's offerings include professional sports (Basketball and Hockey) and other major indoor entertainment events for up to 18,000 persons, a wide variety of shops and restaurants, hotels, galleries some of which have exhibit space (this includes the Canadian Embassy that displays Canadian Art), six legitimate theatres (soon to be eight) with the most notable being the Shakespeare, Ford's, the Warner and National Theatres, movie theatres (two multiplexes), and museums.

Altogether there are at least 10 museums within Penn Quarter. Additionally, the National Gallery of Art, the National Archives and nine Smithsonian museums on the National Mall are within walking distance. The major museums located or planned for Penn Quarter include: the National Building Museum, the American Art Museum, the National Portrait Gallery and the International Spy Museum. Smaller museums include: the Textile Museum extension, the National Academy of Science Koshland Science Museum, the National Law Enforcement Memorial Officers Museum, the Bead Museum, and the Music Centre and Music Museum.

Other existing or planned museum-like attractions include the FBI Building (it open for visitor tours), the Navy Memorial Heritage Centre, Madame Tussard's and the Martin Luther King, Jr. Memorial Library, the only building in the City designed by Mies Van Der Rohe. Several major attractions are located along the edges of the Quarter: the Washington Convention Centre claims to have the largest art collection on display outside a museum, the National Museum of Women in the Arts, the Inter-American Bank Cultural Centre and the White House Visitor Centre and National Aquarium housed in the U.S. Department of Commerce Building.

All of these museums and related cultural attractions are located in or adjacent to Penn Quarter. Jo-Ann Neuhaus, the Executive Director of the Pennsylvania Quarter Neighbourhood Association wrote, "I have no statistics but it is a matter of synergy and a combination of the full gamut of uses that have made Penn quarter what it is today." The synergy is easy to see and can be measured by the number of people on the streets, the lines waiting to get into restaurants (for many you need reservations), the price of office space (the highest in the city), the cost of housing (exorbitant) and the shortage and high cost of parking.

While Penn Quarter has been economically successful, there is more to come. Its newest and grandest museum—the \$500 million Newseum—is scheduled to open in February 2008. The Newseum is the world’s first interactive museum of the news. The Newseum originally opened in 1997 in Arlington, Virginia across the river from Washington, DC. In 2002, it decided to relocate to Washington, DC to a most-visible site on Pennsylvania Avenue next to the Canadian Embassy and just four blocks from the Capitol Building.

The Newseum’s new building was conceived as a mixed-use design totalling 643,000 square feet. The site of the Newseum was purchased from the City with an agreement that the street-level retail uses would be accessible from the street and extend along both streets faces of the building (it is on a corner site). This requirement was intended to assure that the new museum would connect to the existing retail uses along Sixth Street to better link the Newseum’s visitors to the shops, restaurants and other attractions that depend on the Quarter’s destination attractions for their livelihood.

Included in Newseum building, in addition to the museum, are: the Freedom Forum (offices for the museum’s parent organization), a conference center, retail shops, a food court, two upscale restaurants, 135 apartments (also required by the City) in a nine-story wing, and underground parking for the apartment and museum visitors. The apartments range in size from 440 to 1,333 square feet and rent for from \$1,720 to \$6,500 a month plus a \$700 per month amenity fee (business center, fitness facility, roof-top terrace). The net income (after expenses) from the apartment rentals will be used to support the Newseum.

The design of the building, in keeping with “freedom of the press” theme of the museum, is open to the exterior with glass walls rising 78 feet from the street level. The museum will include a “4-D” theater (3-D film plus motion effects channelled through the seats), an interactive newsroom where visitors can video tape themselves delivering the news or reporting on the weather, a state-of-the-art broadcast studio for use by media outlets such as CNN, a 500-seat auditorium, a large ground floor museum store, a “news café” with views towards the Capitol, and a memorial wall with the names of more than 1,400 journalists who have died while covering the news.

The Newseum will charge an entrance fee, which has not been announced but is expected to be about \$15.00, and projects annual visitation to range up to 2 million. As a stand-alone museum in Arlington and in a much smaller building, the Newseum attracted 2.2 million visitors over a five-year period. One of the museum’s challenges will be to attract visitors at a time when the general public has lost respect for the news and, even more importantly, does not pay regular attention to the news. However, by locating in Penn Quarter the Newseum will have an established visitor base that has been attracted by other museums, entertainment, and supporting activities (galleries, shops, restaurants and hotels) or persons who work and live in the neighbourhood. The synergy between the Newseum and the other attractions in Penn Quarter will benefit everyone. The whole will be larger than the sum of the parts.

The National Children’s Museum at National Harbor

The National Children’s Museum presents an interesting illustration of how a museum can create synergy among typically stand-alone activities; in this case, the museum, a hotel and a destination retail store. The synergy (agglomeration economies) in this case extends off site to include the mixed-use development of which the National Children’s Museum is just one small building block.

National Harbor is a megaproject taking shape 10 miles east of the US Capitol Building on a 300-acre site in Prince George's County. When it is completed in five years, it will include 5,000 hotel rooms, 2,500 residential units, 500,000 square feet of office space, and 1 million square feet of retail shops and restaurants. Located on the Potomac River, it will have a marina and pier with water taxi service to downtown Washington and to Old Town, Alexandria (VA) across the river. This project is centred on a 2000-room Gaylord convention hotel that opens in April 2008.

A central feature of the design is a pedestrian boulevard that leads from the beach at the river's edge and a well known sculpture, the Awakening (a large giant rising from under the sand) through a festival market place with Spanish-like steps and up a gentle incline lined with trees and outdoor art ending 1/4 mile inland at a major hotel (rumored to be developed by Disney). On one of the city blocks lining the Boulevard will be a complex including the new National Children's Museum, a Lego Store and a Nickelodeon Hotel. The developer of National Harbor has donated the land for the museum because of its importance as an anchor of this section of National Harbor that has been named "Kids Village."

The National Children's Museum has had a rocky history in recent years. It was founded 30 years ago but lost its in-town building in 2004 to a redevelopment project. After several attempts to find a new home, the Museum agreed to move from the downtown area to National Harbor to a \$130 million, 140,000 square foot, state of the art facility that will deliver a dynamic, interactive learning environment." The new museum, which will open in 2012, is being designed to extend its activities outside the building to take advantage of the area's natural resources, public spaces, and complementary attractions. It will have a slip on the main pier enabling it to offer children's tours along the River, possibly down river to Mt. Vernon, the home of George Washington.

The brilliance of this combination of uses—National Children's Museum, the Nickelodeon Hotel, and Lego Store—becomes clear when their respective market synergies are considered. The Nickelodeon Hotel is designed to attract families with children and offers two bedroom suites, one for the adults and bedroom with bunk beds or double-decker beds for the children. The Lego Store sells Lego blocks and is well known for its creative and impressive displays. If you were going to locate a museum aimed at children, where better to co-locate than adjacent to a hotel and store that serve families with children?

The museum will attract over-night visitors to National Harbor (it is located directly off of Interstate 95, the most heavily travelled north-south freeway in the U.S. with 350,000 vehicles passing by each day. It will also attract day visitors (7 million people live within 50 miles of the site) and leisure and convention visitors staying downtown in the District of Columbia. The Lego Store is also a destination for day visitors. Both the museum and Lego Store will also attract visitors coming to National Harbor for other reasons. It is projected that National Harbor, when finished, will have 2,000,000 overnight visitors annually. This convergence of multiple independent markets is the result of the careful mingling of competitive and comparable attractions that will generate substantial agglomeration economies. The National Children's Museum is not only a perfect fit on its block but also within the larger constellation of activities that will define National Harbor's visitor experience.

The Museum and Its Economic Benefits

The arts industry alone generated \$1.24 billion in direct benefits to the Washington area economy in 2000 and supported 26,000 jobs with 6,600 of these jobs in activities outside of the arts industry confirming the interdependences that exist between the arts industry and a wide range of supporting businesses. Additionally, this spending generated \$900 million in personal income and \$114 million in local tax revenue (Cultural Alliance of Greater Washington, 2001).

The Washington area's regional multiplier for the arts and entertainment industry, inclusive of the performing arts, museums, and other amusements is estimated to be 2.14 and is substantially greater than of region's aggregate multiplier of 1.76. Thus, for each \$1 spent by an activity in the arts and entertainment industry in the Washington region, the economy will realize an extra benefit involving indirect and induced effects of \$1.14. These extra benefits will result from the re-spending of this dollar by the employees and vendors working in the arts and entertainment industry for goods and services provided by local businesses.

While this magnitude of economic impact is important and demonstrates that the value of the arts and entertainment activities to the local economy is greater than just the cultural benefits they provide to society, this multiplier does not capture the agglomeration economies that flow from the synergies that exist within the arts and entertainment cluster and between these activities and a broad based of supporting activities. With museums as major destination attractions within the arts and entertainment cluster, their contribution to the growth and vitality of the local economy can be significant as shown by their roles in the Mid-City district and Penn Quarter in Washington, DC and the proposed new National Children's Museum at National Harbor.

Conclusions

Art and entertainment are big business and their economic impacts on their host neighborhoods, cities and regions can be enlarged through their clustering with comparable and competitive activities that provide the economic foundation for a broad range of supporting services. The synergy that can be achieved by integrating museums (and other cultural facilities) into the local economy results in generating agglomeration economies that will drive the area's economic growth. In order for museums to become full partners in their surrounding economies and to generate agglomeration economies, they must be recast as open and extraverted activities and seek to build physical, operational, and functional connections with their surrounding land uses and external activity patterns.

Mixed-use development at the project and community scales provides the proper context for leveraging the potential agglomeration economies from the strategic location of museums in the future. This strategic positioning will strengthen the museum's market base and permit its internalized benefits to become externalized and multiplied as a result of the synergistic forces operating in the host economy. Connectivity generates agglomeration economies benefiting (1) the museum with increased visitation and a stronger revenue base and (2) the host economy by enlarging its market base and increasing spending across the spectrum of supporting retail, restaurant and other services.

NOTAS BIOGRÁFICAS

Carlos Medeiros

Carlos Alberto Marques Laranjo Medeiros nasceu a 17 de Maio de 1947, na Nazaré. Licenciado em Ciências Sociais e Políticas pela Universidade Técnica de Lisboa e em Direito pela Universidade de Lisboa, e Master of Philosophy em Antropologia Social pela London School of Economics (University of London), detém vasta experiência, nacional e internacionalmente reconhecida nos domínios das microempresas, do desenvolvimento local e da inovação.

A sua especialização, experiência e larga bibliografia (conta já com 46 publicações) nestas áreas levou a que, por exemplo, tivesse sido convidado a proferir uma audição ao Parlamento Europeu, subordinada ao tema “The Craft industry and small enterprises, Key to growth and employment in Europe – another interpretation” (1996), que esteve na base de uma comunicação do Conselho Económico e Social sobre microempresas e artesanato na União Europeia (1997), a ser convidado a participar na Conferência Internacional “Employment and Tourism: Guidelines for Action”, Luxemburgo (1997), onde apresentou a comunicação “Le développement touristique, source d’emplois traditionnels et laboratoire de nouveaux métiers” e a ser relator no plenário da Sessão Final da IIIª Conferência Europeia “PME e Artesanato”, realizada em Milão (1997) e do Semanário Internacional “Cultura, factor de criação de riqueza », realizado em Lisboa (2006).

É membro da Direcção e do Conselho Geral do Centro de Estudos de Povos e Culturas de Expressão Portuguesa da Universidade Católica Portuguesa e perito da Comissão Europeia em matéria de desenvolvimento local e regional e artes e ofícios tradicionais. É, ainda, Presidente do Conselho de Administração de três empresas na área turística e de investimento e Director da empresa de consultoria IPI – Inovação, Projectos e Inovação. Lda.

Michel Colardelle

Michel COLARDELLE, PhD in medieval archaeology (thesis on “Sépulture et traditions funéraires dans les Alpes françaises du nord (Ve-XIIIe s.” Grenoble, SADRAH, 466 p.), founded and led the *Centre d'Archéologie Historique des Musées de Grenoble et de l'Isère* and the *ARC Nucléart Laboratory*, specialized in the preservation of organic material artifacts (1976-1984); he was Adviser to the Minister of Culture, in charge of museums and contemporary arts (1984-1986), Adviser to the Minister of Culture in charge of Heritage and Archives (1988-1989), Chief Curator of National Museums, Director of the National Trust for Historic Monuments and Sites (1989-1991) and Chief Advisor to the Minister of Youth and Sports (1991-93). He is co-director of medieval underwater excavations of Paladru Lake, near Grenoble, since 1972.

General Curator for the National Heritage, Professor at the the *Ecole du Louvre*, he is Director of *National Museum of Popular Arts and Traditions* (Paris), now *Museum of European and Mediterranean Civilisations* (Marseilles) since 1996. He wrote about 260 papers, books and exhibition catalogues in the fields of medieval archaeology and museology (like 1996, "L'homme et la nature au Moyen Age", *Actes du Ve Congrès International d'Archéologie Médiévale*, Grenoble, 1993, Paris, Errance, *Archéologie aujourd'hui* ; with VERDEL E., 1993 (dir.), 1993, "Les habitats du lac de Paladru (Isère) dans leur environnement. La formation d'un terroir au XIe siècle", *Documents d'Archéologie Française*, 40, Paris, Edition de la Maison des Sciences de l'Homme ;

with MONFERRAND A., 1995, "Economie touristique et patrimoine culturel", Paris, La Documentation Française).

Dennis Barrie

Dr. Barrie is an internationally distinguished museum director, cultural historian and an expert in popular culture. His museum career includes eleven years with the Smithsonian Institution as Midwest Director of the Archives of American Art, where he interviewed and documented many of the great artists of the 20th Century. For eight years he served as Director of the Cincinnati Contemporary Arts Center, the second oldest museum of contemporary art in the United States. During his tenure there the Center was known for its ground-breaking exhibitions and programming.

As the opening Executive Director of the Rock and Roll Hall of Fame and Museum in Cleveland, Dr. Barrie led all aspects of the project from concept—construction, staff development, marketing, fundraising and most importantly, the conceptualization and development of the Hall's films and exhibits—to dedication. The Rock Hall is recognized as one of the nation's most celebrated museums.

In 1996 Dr. Barrie formed Barrie Consulting, a firm that focused on the development of new museum and cultural projects across the country. His clients included the Walt Disney Company, The Country Music Hall of Fame and Museum in Nashville and the Experience Music Project in Seattle.

As President of The Malrite Company which he joined in 1998, Dr. Barrie worked to develop new and creative concepts for museum projects in cities across the country. The first project completed was the International Spy Museum in Washington, DC. This pioneering integration of popular culture, new technology and serious history has won numerous awards and had over 3 million visitors during its first 4 years of operation.

Dr. Barrie has been commissioned to perform relevant work for projects and institutions including:

- The International Spy Museum, Washington, DC
- The Rock and Roll Hall of Fame and Museum, Cleveland, Ohio
- The Rock and Roll Boulevard, City of Cleveland, Cleveland, Ohio
- Bethel Woods Center for the Arts, including Woodstock Museum, Bethel, New York
- The Maltz Museum of Jewish Heritage, Beachwood, Ohio
- Great Lakes Science Center, Cleveland, Ohio
- Steamship William G. Mather Museum, Cleveland, Ohio
- Louisiana Music Experience (proposed), New Orleans, Louisiana
- The International Museum of Cartoon Art, Boca Raton, Florida
- The Country Music Hall of Fame, Nashville, Tennessee
- The Walt Disney Company, Orlando, Florida
- Cincinnati Contemporary Art Center, Cincinnati, Ohio
- San Francisco Interactive History Museum (proposed), San Francisco, California
- Shear America, Alex Shear Pop Culture Collection, Lancaster, Pennsylvania
- Site Santa Fe, Santa Fe, New Mexico
- Museum Plaza, Contemporary Art Museum, Louisville, Kentucky
- Grammy Museum, National Association of Recording Arts and Sciences, Los Angeles, California
- Museum of the Mind, Washington (proposed), Washington DC
- National Confectioners Association, Museum (proposed), Washington, DC

- University Circle Incorporated, Master Planning, Cleveland, Ohio
- Cleveland Botanical Center, Cleveland, Ohio
- Las Vegas Museum, City of Las Vegas, Las Vegas, Nevada
- Academy of Motion Picture Arts and Sciences Museum, Los Angeles, California

Christoph Vitali

Christoph Vitali was born in Zurich. In 1959 he studied liberal arts at the University of Princeton, New Jersey, USA, American and English literature, history and political science.

In 1960 started studying law at the University of Zurich. In 1962/63 he spent a year in Spain studying the Spanish language and Spanish literature, history and art history at the University of Granada. He resumed his law studies in Zurich in 1963. Between 1964 and 1968 he had internship at the legal office of Heinrich Schalcher in Winterthur (Canton of Zurich) and practical experience and involvement in cases in all fields of private and public law.

From 1969 Christoph Vitali joined the Culture Section of the city of Zurich. He was appointed head of the section in 1971. His activities involved all areas of cultural promotion and policy: theatre, the visual arts, literature, music and film. He represented the city on the supervisory bodies of major cultural institutions, particularly the Schauspielhaus (member of the supervisory board and the supervisory board's committee) and the Theater am Neumarkt (head of the supervisory board).

He managed the Theater am Hechtplatz, which belongs to the city and set up and managed the theater 11 and the Film Podium as well as Thearena, a centre for alternative culture, in an empty factory. He also managed the Helmhaus und Rietberg museums as well as the Stadtische Kunstkammer zum Srtauhof.

Christoph Vitali headed the Protocol Section of Zurich's municipal government and supervised a number of other offices (registry office, funerals office, statistical office and city archives). From 1979 until 1984 he was Administrative Director of the municipal theatres in Frankfurt am Main (opera, ballet, theatre).

Between 1985 and 1993 he was director and manager of the Theater am Turm, the Kunsterhaus Mousontum, the cultural activities known as OFF-TAT and the Schim Kunsthalle Frankfurt and between 1994 and 2003 he was director of the Haus der Kunst, Munich.

Since 2003 Christoph Vitali is director of the Foundation Beyeler, Riehen/Basel.

Sheran Fernando

Sheran Fernando, executive vice president of the J. Richard Taft Organization, has spent his career in the fund-raising and professional publishing fields with a specific focus on the management needs of nonprofit organizations. Following his undergraduate education at the University of Houston, Sheran joined the Taft Group, a leading fund-raising consulting and publishing company with clients and subscribers throughout the nonprofit sector. He served in a series of marketing and sales management positions culminating with his appointment as vice president of marketing for the firm.

During his tenure, he worked closely with numerous national nonprofit organizations, including universities, museums, hospitals and social welfare institutions. In this capacity he derived extensive experience and understanding of the organization management, communications and fund-raising concerns of national-level nonprofit organizations. In addition to consulting responsibilities, Sheran oversaw all Taft Group activities related to the marketing and sales of directories, subscription newsletters, books and manuals. Serving a customer base in excess of 100,000 subscribers, the company saw its publishing revenues double under his direction.

Following the sale of the company to the Thomson Corporation, Sheran served for several years as co-founder and President of Customer First, an information and training company that was acquired by the Times Mirror Corporation in 1997.

Sheran then rejoined his former employer, Richard Taft, to provide fund-raising counsel and guidance to a select group of nonprofit clients. Sheran serves as executive vice president of the J. Richard Taft Organization focusing on the organizational management needs of major nonprofit organizations, especially related to optimizing their annual and capital fund raising success.

His ongoing and recent client assignments include the Smithsonian Institution (serving the National Museum of the American Indian, the National Museum of Natural History and the Presidential Commission for the establishment of the National Museum of African American Heritage and Culture); the Marine Corps Heritage Foundation (for creation of the National Museum of the Marine Corps); the American Council on Education; and the United States Department of State (to assess the feasibility of creating a new United States Diplomacy Center).

Sheran has spoken frequently before professional audiences, including national meetings of the American Association of Museums; the Newsletter & Electronic Publishers Association; the National Directory Publishing Association; and the Direct Marketing Association. He also served for many years as chief editor of the *Planned Gifts Counselor*, a monthly subscription newsletter that offers advice to nonprofit clients on major-gift fund raising, estate planning, and deferred giving; and as the editor of the *Practical Guide to Planned Giving*, an annual reference work.

Bárbara Coutinho

Mestre em História da Arte Contemporânea pela Universidade Nova de Lisboa/Faculdade de Ciências Sociais e Humanas com a dissertação Carlos Ramos (1897-1969). Obra, pensamento e acção - A procura do compromisso entre o Modernismo e a Tradição.

Directora Museológica do MUDE. Museu do Design e da Moda. Colecção Francisco Capelo.

Professora convidada auxiliar no Instituto Superior Técnico onde lecciona cadeias de arquitectura e design.

Co-comissariou a remodelação e ampliação do Museu do Design (2002) e a exposição temporária 7 Ambientes/7 designers (2002), produzindo também algumas das exposições de arquitectura e design apresentadas no CCB.

Autora do Guia do Museu do Design e da Cronologia Comparada e Ilustrada do Museu do Design. Colabora regularmente na revista Umbigo e na revista Arq./a onde assina artigos sobre design, arquitectura e criação artística contemporânea.

Autora dos textos *Coordenadas do Corpo na Arte Contemporânea*. *Anatomia de um Mapa em constante (re)definição* e do catálogo *Helga de Alviar – Ideias para uma colecção*.

Tem participado em colóquios e seminários sobre arte contemporânea e design, museus e educação.

Colabora regularmente no Mestrado de Estudos Curatoriais (Faculdade de Belas Artes/Universidade de Lisboa) e no Mestrado em Estudos do Espaço e do Habitar em Arquitectura (Faculdade de Arquitectura/Universidade Técnica de Lisboa) onde leccionou aulas sobre os museus as transformações do espaço expositivo ao longo do séc. XX. Docente no módulo *Museus e Educação da Pós- Graduação em Museus e Educação* (Universidade de Évora).

Programadora científica e coordenadora do Programa de Cursos de Formação de Arte Moderna e Contemporânea, Design e Arquitectura da Fundação Centro Cultural de Belém (2003 a 2006), onde se destacam os cursos: *Conhece os – ismos?*; *Arte em Portugal - Séculos XIX e XX*; *Sente-se! Cadeira, Objecto de Cultura Material*; *Reescrever a Cidade - Lisboa, Do Terramoto à actualidade*; *Coordenadas do Corpo na Arte do Século XX e Arquitecturas Utópicas*.

Coordenadora do Serviço Educativo da Fundação Centro Cultural de Belém (1998 a 2006), função na qual concebeu, programou e coordenou o programa cultural e pedagógico do Museu do Design e Exposições Temporárias do Centro de Exposições, bem como fez a selecção, formação e coordenação da equipa de monitores e assistentes de Exposição *Ask me/ Pergunte-me* do Centro de Exposições.

Frequentou ainda o curso London Consortium sobre prática curatorial de arte e design, organizado pela Tate Modern, ICA e Architecture Association.

Charlene Duryea

Charlene Duryea is President of Alexandria, Virginia-based marketing firm, Museum PR. Her firm's areas of expertise include market and visitor research; brand and message development; media relations; advertising; promotion and special events for museums, cultural institutions and visitor attractions throughout the United States.

Prior to establishing her own firm, Ms. Duryea served as the Director of Marketing for both George Washington's Mount Vernon and the International Spy Museum. She began her career in tourism marketing as Publisher and Editor-in-Chief of Washington Flyer Magazine.

Her long list of national and regional awards includes the first Tourism Industry Association of America (TIA) *Odyssey* marketing award ever presented to a Museum; two *Best of Show* awards from the Public Relations Society of America (PRSA); PRWeek *Branding Campaign of the Year*; PRWeek *Media Campaign of the Year*; PRWeek *Publicity Stunt of the Year*; and 22 *Addy Awards*, among many others.

Recent clients include the National Museum of the United States Army, Cleveland Botanical Garden, Center for the Preservation of Democracy, Maltz Museum of Jewish Heritage, Potomac Riverboat Company, Japanese American National Museum, and the International Spy Museum.

Domingo Escutia Muñoz

Nació en Valencia el 16 de septiembre de 1970. Cursó estudios de Ingeniería Técnica Industrial, especialidad electrónica, en la Universidad Politécnica de Valencia. Amplió estudios mediante cursos de Organización Industrial y Calidad.

Como profesional, desarrolló proyectos de instalaciones, licencias de apertura, informes periciales, consultorías técnicas, durante varios años para diferentes empresas del sector industrial.

En 1998 se incorporó al proyecto de la Ciudad de las Artes y las Ciencias de Valencia como responsable del mantenimiento y programación de L'Hemisfèric (IMAX, Planetario y Laserium). En 1999 en la fase final de construcción del Museo de las Ciencias Príncipe Felipe, formó junto a D. Manuel Toharia el equipo directivo para la puesta en marcha del proyecto museológico.

Desde la apertura del Museo en noviembre de 2000 ha trabajado como responsable del Área de Exposiciones y Actividades, con el objetivo final de generar todos los contenidos de divulgación científica que el Museo ofrece al público general y a numerosas instituciones a nivel nacional e internacional. Gestiona los recursos necesarios para la ejecución del programa público de actividades y exposiciones que el museo ofrece en sus instalaciones: creatividad, desarrollo, producción, logística, mantenimiento, explotación, publicaciones y didáctica. Dirige el programa de intercambio y colaboración con empresas privadas y otras instituciones bajo las directrices del ECSITE (Asociación Europea de Museos de Ciencia y Tecnología). También ha trabajado como asesor para el diseño de museos interactivos de ciencia, tecnología y medio ambiente. Recientemente participa como consultor para la ESA (Agencia Espacial Europea) en el programa "The Future of European Space Exploration".

Stephen S. Fuller, Ph.D.

Professor Fuller joined the faculty at George Mason University in 1994 as Professor of Public Policy and Regional Development. He served as Director of the Ph.D. Program in Public Policy from July 1998 to June 2000 and from July 2001 to July 2002. He also serves is Director of the Center for Regional Analysis. In September 2001, the GMU Board of Visitors appointed him University Professor and in July 2002 he was named to the Dwight Schar Faculty Chair.

Prior to joining the George Mason University faculty, he served on the faculty at George Washington University for twenty-five years, including nine as Chairman of the Department of Urban Planning and Real Estate Development and one as Director of Doctoral Programs for the School of Business and Public Management.

Dr. Fuller received a B.A. in Economics from Rutgers University (1962) and his Doctorate in Regional Planning and Economic Development (1969) from Cornell University. He has authored more than 500 articles, papers, and reports in the field of urban and regional economic development including monthly reports on the Washington metropolitan area (since 2/91) and Fairfax County economies (since 6/97).

His research focuses on the changing structure of metropolitan area economies and measuring their current and near-term performance. He developed a series of indicators to track the current and near-term performance of the Washington's area economy in 1990. He also developed leading and coincident indices for Fairfax County in 1997. These monthly reports are available on the

Center for Regional Analysis website (www.cra-gmu.org). His research includes studies on the impacts of federal spending, the hospitality industry, international business, and technology on the Washington area and District of Columbia economies. His international assignments include Kazakhstan, Georgia, Hungary and China as well as on-going projects in Portugal.

Professor Fuller was appointed by Governor Warner to the Governor's Advisory Board of Economists in July 2002. He had previously served on this Board from 1991 to 1997. He also serves on the State of Maryland Board of Revenue Estimates' Business Advisory Board and is a member of the DC Office of Tax and Revenue Business Advisory Group. Additionally, he serves on the Board of Directors of the Global Environment and Technology Foundation and Tompkins Builders Inc. He has been economic advisor to Fairfax County, VA since 1995. In 2003, he was a member of the Governor's Tax Reform Working Group.

In 1996, he was honored by the Economic Club of Washington as Educator of the Year and in 1997 was selected for the Richard T. Ely Distinguished Educator Award by Lambda Alpha International, an honorary society of land economists. He served as President of the Washington Chapter of Lambda Alpha from 1998 to 2000 and is a member of the Urban Land Institute's Washington District Council. In 2001, he was selected by NAIOP as a Distinguished Fellow, an appointment that extends through 2007.