

Museums in cities working together: more collaboration: better returns,

Massive population growth continues to affect cities worldwide.¹ The infrastructure of these cities must adapt to changing needs that accompany these changing demographics. Issues arising from these increases in population affect everyone. There is an increasing number of successful examples of stakeholders within cities working together to resolve the issues affecting them. These changes may include: Governments becoming flexible facilitators, commercial companies becoming socially and environmentally-friendly and inhabitants becoming participatory smart citizens. The region or city's identity, in large part, is maintained by heritage and museums.² In most cases these identities are a fundamental economic drive. Rather than the presence of cultural diversity presenting itself as an issue, collaboration among various cultures and systems can prove profitable in more ways than one. Potential collaborators include governments, local and state, cultural institutes, commercial companies and customers. Global trends and more local case studies prove how fruitful it can be to cooperate strategically. A number of examples how museums work together will be further examined to illustrate the benefit of collaboration.

Working together within a city

People are attracted to special places. The National Trust calls the spirit of these places 'Genius Loci'. Visitors are interested in seeing, visiting and experiencing these Genius Loci. Most of these Genius Loci places are heritage- or museum-oriented. Touristic traveling has increased exponentially in the past half-century: Around 1950, 25 million travelled; in 2010, 100 million travelled; in 1965, 940 million travelled; and in 2030, it is expected that 1800 million tourists will travel. Furthermore United Nations predicts that the world population will grow from 7 billion (2013) to 11 billion (2100).³ With the growing global population and increasing tourism, these Genius Loci can only be expected to become even more crowded. Museums play an essential role in cities' Genius Loci. They are Genius Loci. This is proven by museums (also called breathing places in urban studies) that attract high numbers of visitors: the Louvre leads this group with 9.3 million visitors. In 2014, the Chinese museums

¹ Retrieved August 10, 2015 from the UN: <http://www.un.org/en/development/desa/population> (UN: Between 60/80% of the World Population will live in 2030/2040 in a city bigger than 1 million citizens).

² Apeldoorn Conference, British Council & Dutch Ministry of Foreign Affairs 2011, Rotterdam 'Making Successful Cities'.

³ B. Stenvers, *Gaidar Forum 'working together for a better ROI'*, Ranepa, Moscow, 2014.

(in this case Shanghai Museum) joined the ranks of these high-profile museums with 7.5 million visitors, revealing that this heritage- and museum-oriented tourism is not confined to the Western world.⁴

Amsterdam serves as an example of cultural tourism: The city hosted around 4,5 million foreign visitors in 2000 and 8,4 million foreign visitors in 2013.⁵ The sheer number of visitors visiting Amsterdam is proven through travel: the Amsterdam airport (205 direct flight connections), Amsterdam's waterways provide transportation for thousands of other visitors, via cruise ship (2003: 86 ships, 95.500 passengers, 2013: 137 ships, 275.000 passengers) or River boat (2003: 670 river boats, 132.000 passengers, 2013: 1.483 river boats, 356.000 passengers) and train (CS, 2004: 145.093, 2014: 162.103).⁶ The primary reason to visit the city has, for years, been the Genius Loci of the Canal District, with museums following in second place.⁷ Museums and heritage serve as unique selling points for cities in city and regional marketing. Thus collaboration between museums and city marketing is born.

total overnights from abroad										
	2014	2014	2013	2013	2012	2012	2011	2011	2010	2010
1	London	47.636.204	London	41.899.000	London	37.719.898	London	36.599.369	London	35.814.999
2	Paris	24.371.538	Paris	24.786.609	Paris	23.933.943	Paris	23.276.139	Paris	22.508.572
3	Rome	18.157.123	Rome	17.194.741	Rome	16.219.424	Rome	15.515.689	Rome	14.281.748
4	Barcelona	14.524.955	Barcelona	14.050.208	Barcelona	13.316.105	Barcelona	12.644.189	Barcelona	10.991.669
5	Prague	13.381.733	Prague	13.087.000	Prague	10.391.699	Prague	10.149.995	Dublin	9.364.000
6	Istanbul	12.684.000	Istanbul	11.560.000	Berlin	9.000.546	Madrid	9.200.987	Prague	9.279.101
7	Berlin	12.495.526	Berlin	11.559.883	Madrid	8.579.776			Madrid	8.288.376
8	Vienna	11.535.651	Vienna	10.876.489	Amsterdam	8.743.000	Vienna	8.808.123	Vienna	8.066.047
9	Madrid	10.459.750	Amsterdam	9.103.000	Vienna	8.118.585	Amsterdam	8.063.800	Amsterdam	7.866.300
10	Amsterdam	10.197.000	Madrid	8.296.248	München	5.918.351	Berlin	7.860.517	Berlin	7.225.202

Tabel 1.1 Overview total of overnights from abroad top 10 EU, Amsterdam Marketing Research, 2015©

Working together on attracting new audiences

Places without a Genius Loci, museum otherwise, can create one. Bilbao proved the success of this concept with their Museo Guggenheim Bilbao. For others, such as Singapore, locations can gradually build upon a worthwhile visit, becoming more than merely shopping destination

⁴ Retrieved August 10, 2015 from Museum. EU: <https://museums.eu> (In 2014 the Chinese government set the target on reaching the number of 3.500 museum. That meant that during that year every day a new museum opened)

⁵ Retrieved August 10, 2015 from the World Tourism Organisation (UNWTO): <http://mkt.unwto.org/barometer>

⁶ Harbour Office City of Amsterdam, 2015. Retrieved August 10, 2015 from H. van Kuyeren: <https://treinreiziger.nl>

⁷ Amsterdam Tourist report 2012; Amsterdam was no. 3 with 205 direct flight connections after London (301), and Paris (292), European Capital City Tourism, Roland Berger Strategy Consultants 2012.

or an Asian travel hub. In Singapore, for example, the ‘staycation’ for local couples is popular and includes museum visits. To answer this need the Government invests highly in the development of its 73 museums. A similar situation we see in Abu Dhabi and Katar.

For museums as *Genius Loci* to survive, because market interest and cultural tourism ebb and flow, heritage and museums managers struggle not to leave the market. Additionally, these museums must compete with more commercially driven competitors; more specifically, corporate and private museums.⁸ Besides the oil & gas museums, examples of these types of corporate museums, as new market entries, are found in museum MORE, Caldenborgh & Melchers (Netherlands), Eli Broad Museum (US), Botín Museum (Spain), or Pinchuk Art Centre (Ukraine), the Rubell Family Collection (US), Paz (Brasil), or the owners of Carrefour (France) and Otto (Germany). In 2014 150 new private museums were founded in, among other places, Russia (Pereslavl, Yaroslavl), Indonesia, China and Germany.⁹

The two most visited tourist attractions for Amsterdam’s visitors from abroad are the historic Canal District and the museums.¹⁰ This proves that, as tourism grows, so does cultural consumption. In other words, the demand for cultural spaces and experiences worth traveling for is continuously increasing with no indication of declining or levelling off in the future. The greatest shift, perhaps maybe only a shift towards more quality and educational experiences rather than simple entertainment experience.¹¹

Museum clusters are economic catalysts.¹² This is demonstrated by city-wide strategies such as the annual European Capital of Culture. In 2008, Liverpool attracted 9.7 million additional visitors via its cultural programme. The economic impact of this cultural programme was an additional 754 million pounds and an 8% rise in new creative start-ups.¹³ Another city-wide strategy is when cities become platforms for big events such as the Olympics, World Championships, festivals or congresses. Some cities may also strive to become an ‘Eco City’, a ‘Liveable City’ or a ‘Twin City’.¹⁴ Museums and culture often play a role in these chosen strategies. The challenge is the variety of rankings; as cities vie to place themselves on tourist and attraction lists, these lists become more fluid and subjective.¹⁵ The

⁸ Michael E. Porter. "The Five Competitive Forces that Shape Strategy", *Harvard Business Review*, January 2008, p.86-104.

⁹ Retrieved August 10, 2015 from the Volkskrant: <http://www.volkskrant.nl/> (Marc van den Eerenbeemt 23 mei 2015).

¹⁰ Amsterdam Marketing, *Tourist report 2012*.

¹¹ Amsterdam Marketing, *Strategy 2016-2020*.

¹² Michael Porter, *Economist* 1990.

¹³ Apeldoorn Conference, British Council & Dutch Ministry of Foreign Affairs 2014, Liverpool ‘Art works: Exploring the social and economic value of culture’.

¹⁴ Retrieved August 10, 2015 from Eco Watch: <http://ecowatch.com>, <http://www.greenuptown.com>.

¹⁵ Jo Anne Van Tilburg, Ph.D. director of EISP.

economic impact of museums in the UK was in 2014 a contribution of £1.5 billion in the economy, with a combined £ 2.6 billion revenue and 38.000 jobs. The museums in Russia generate over 75.000 jobs while the museums in the US generates 400.000 jobs and a contribution of \$ 21 billion into the US economy.¹⁶

The most efficient and effective way to continue providing these cultural spaces is to encourage cooperation among cities and museums, on local, regional and global levels.¹⁷ This may include Twin or Sister Cities within a country or region, for example, or global Twin Cities (e.g. Moscow and Amsterdam). Although twin cities may be useful, they are not utilised much on a cultural level, or these efforts are not visible.¹⁸ City partnership can be used to promote cultural, linguistic and commercial ties and exchange.¹⁹ Many town twins were established after World War II to promote cultural understanding among cities and countries affected by the war; many partnerships were established, for example, between affected cities in France and Germany. It seems, however, that town twinning—at least as it was first conceived—has become outdated. Sister cities were established to promote exchange and friendship but most citizens do not know their city's twin, have never visited or have no idea why their city is twinned with its partner.²⁰ The purpose of twinning has shifted from that of personal exchange to that of more institutional, business and economic exchange. The Derby City Council (UK), for example, has an annual twinning budget of £35,000. The Leicester City Council, which needs to save £61m by 2018, has spent £100,000 on its five twinning links in the past three years, including £1,661.30 on flags.²¹ Derbyshire and Toyota City in Japan celebrated the 10th anniversary of their link in 2008. Last year Gateshead celebrated two decades of its link with the Japanese city of Komatsu, forged as a result of the machine plant manufacturer's relocation to Birtley in 1985.²² Thus, although sister cities still prove to be fruitful, they are not currently used for the primary purpose of cultural exchange,

¹⁶ Retrieved August 10, 2015 from AAM and Arts Council: <http://aam-us.org>, <http://artcouncil.org.uk>.

¹⁷ Clarke, N. "Town Twinning in Britain since 1945: A Summary of findings" (PDF). *School of Geography, University of Southampton, Brakman, s. and others, cesifo working paper no. 4754. category 8: trade policy, april 2014. Town twinning and german city growth.*

¹⁸ H.P. Hoch, *50 Jahre Städtepartnerschaften, Verschlungene Bänder als Sinnbild für Städtepartnerschaften 1997.*

¹⁹ The modern concept of town twinning, conceived in 1947 was intended to foster friendship and understanding between different cultures and between former foes as an act of peace and reconciliation and to encourage trade and tourism. The sister city program formally began in 1956.

²⁰ Also you have the concept of *Twin towns of district* (neighbourhoods) e.g. Pechersk (Kyiv, Ukraine) and Hof van Twente (Netherlands).

²¹ Tom Brown Reporter, BBC East Midlands Today 31 July 2013.

²² Jayne, M.; Hubbard, P.; & Bell, D. (2012). *Twin cities: Territorial and relational geographies of 'worldly' Manchester. Urban studies, 50, 2.* Pp. 239-254. doi: 10.1177/0042098012450480.

but for mutual economic benefit.²³ An opportunity is born in this for museums to work together.

Working together between museum and governments

Many tourists and new residents first come into contact with a new city by visiting the local city museum. Although the city museum serves as an authority on the history of its respective city—and perhaps to a certain extent an authority on the city’s current identity—one’s city education should not begin and end there. Many of these city museums have begun to spread their reach beyond the physical boundaries of their museum walls. Neighbourhoods, areas or streets in bad condition are not only the responsibility of the governments. An increasing number of managers of heritage and museums are getting involved to these issues. The Moscow Zoo, for instance, is supporting its surroundings by turning street lights and litters into artworks resembling giraffes.²⁴

The City Marketing Office of Amsterdam developed the 3D letters ‘I Amsterdam’. The first Google hit on the word ‘Amsterdam’ provide images of visitors ‘planking’, ‘milking’ and posing with these letters in whatever fashion. To combine strengths the Amsterdam Museums and the City Marketing agreed to put the letters always in front of a museum: essentially two promotional items in the Google image search for the price of one. Additionally, the museums in Amsterdam work together on government permit requests such as museum banners and flags, piers at the canals and events. These combined, streamlined efforts prove more efficient and effective.

Furthermore, museums and other cultural actors conduct research together. In Singapore (NHB dashboard), Amsterdam (Tourist Barometer) and Malaysia (Sarawak Dashboard) the museums work with key performance indicators (KPI’s). Commercial companies also support getting these analyses; for example the Conjunction Poll of the Arts is conducted by the ABNAMRO bank (Netherlands). In October 2015, the Amsterdam Museums will launch for the first time the Amsterdam Museum Monitor.²⁵ Working together delivers a qualifying knowledge to adjust goals, targets and to face issues in an early stage.

²³ Sydney has 6 Sister cities: Retrieved August 10, 2015 from: <http://www.cityofsydney.nsw.gov.au/learn/about-sydney/sister-cities>

²⁴ Retrieved August 10, 2015 from Moscow Zoo: <http://www.moscowzoo.ru/> (ICOM Member since June 2015)

²⁵ The Amsterdam Museum Monitor has been created together with City Marketing, Beerda Brand Research©, Dutch Museum Association.

Working together between museum and commercial companies

Working together could say something about sharing ownership. Today's examples of corporate companies show a shift from material ownership towards shared network as company asset: Über (green taxi), Airbnb (green hotel), Eneco (green energy). Museum collections are increasingly shared in a variety of ways. Not only ICOM set the basis for this for its members, but also museums together create products like exhibitions.²⁶ Through these collaborations, it is possible to reach a wider audience. In this shared ownership together the materials produced on the land and a common tradition on Arts and Crafts as seen on the many heritage markets and festivals in Russia & the CIS Countries such as the yearly Slavianski Bazaar in Vitebsk, Belarus.

In Kenya commercial partners created a social innovation to transfer money by paying by mobile: M-pesa Kenya. With this application the people in the villages who could not afford a bank account could receive money from relatives who work in the city via a code on their prepaid mobile and make a cash withdrawal in one of the many little M-pesa shops. And so the Kenya museums can accept payment by M-pesa for the entrance tickets or memberships.²⁷ In Moscow there is an example of a paying method to Museums with the public transport card Troika. The Moscow Zoo was the first museum where you can buy your entrance ticket with (credit upload on) this card.²⁸ Also the I Amsterdam Card set up by the Amsterdam museums and city marketing gains free access to all the participating museums.²⁹ Working together creates a way to buy.

Another example could be Panasonic working together with the National Trust (UK) and their Coast Rangers photo capturing the 775 miles of Trust's coastline.³⁰ An additional example is the Tampere Art Museum (Finland) where their election of 'The Young Artist of the Year' is developed together with Nokia. Working together gives way for higher quality promotion.

Commercial companies such as Shell and Gazprom serve as examples of this new cooperative attitude or trend. Each of these companies has set up special departments to develop environmentally responsible energy sources as well as front desks that digitalise their orders and communications. The Oil & Gas Museums (Conference April, 2014 Chanti-

²⁶ Van Gogh Museum and Rijksmuseum created together the exhibition *Rembrandt-Caravaggio*. Retrieved August 10, 2015 from the Van Gogh Museum: <http://www.rembrandt-caravaggio.nl/>

²⁷ Retrieved August 10, 2015 from the Kenya Museum Society: <http://www.kenyamuseumsociety.org>

²⁸ Retrieved August 10, 2015 from Troika: <http://troika.mos.ru/en/about/>

²⁹ Retrieved August 10, 2015 from Amsterdam Marketing: <https://www.iamsterdam.com/nl/i-am/i-amsterdam-city-card>

³⁰ Retrieved August 10, 2015 from the National Trust: <http://www.nationaltrust.org.uk/article-1355896589082/>

Mansisk) set renewed values of education to bring this message on to their visitors. One of their regional museums in Siberia even set up a husky dog educational program for handicapped people.³¹ Commercial companies set the goal to integrate this cooperative approach to society and environment into the company attitude and all of its products in a measurable and visible way.³² In line with this, Philips as partner of museums is involved by developing a strategy on museum lightning (Rijksmuseum, Netherlands) and supporting cities (in working together with museums and leisure) to create innovate festivals in low tourist season such as the Amsterdam Light Festival. In this way, the National Museum of Singapore developed its partnership with Sony visual and audio guides.³³ At Norsk Folkemuseum in Norway OBOS cooperates in building an apartment house at the museum. A last example could be of the Finnish Museums in Tampere (Media Museum Rupriikki, Tampere Museum Centre Vapriikki and Gaming museum) who develop together conferences and over 40 game studio's for educational gaming with their strategic partners Posti Group Oyj and the University. The National Gallery of Victoria in Australia just started its partnership with Telstra.³⁴ Working together in developing of products and services provides more market knowledge and power.³⁵

Working together between museums, creative clusters and breathing places

Breathing places are interesting for museums to learn from. Museums themselves are and will become more the places to breath as the cities where they are based grow and grow.

Alternatives for these educational institutes or breathing places are the outside breathing spaces such as natural civic meetings places, watersides, parks, boulevards and town squares. Increasingly, colleagues from educational institutions have cooperated and collaborated with these outdoor spaces, reaching a more diverse group of people. Apart from the variety of maintained heritage such as castles with their gardens, combinations of museum parks can be found in, for example, Kröller Muller (Netherlands), Louisiana (Denmark), Garage in Gorky

³¹ Retrieved August 10, 2015 from the Nordic-Baltic research and development centre:

<http://nckultur.org/english/> (*The Potential of Learning through Heritage in Regional Development*)

³² Prof. Dr. J. Reumer, University Utrecht, The Netherlands, 2015 (*The Sparrow has left the City of Amsterdam and replaced by parakeet*)¹³ *Amsterdam Museums buying Energy together* (Retrieved August 10, 2015 from the Amsterdam Plantage: <http://www.plantageamsterdam.nl>) and *The two Amsterdam Museums the Hortus and the Hermitage Amsterdam will Exchange heat and cold energy with support of the Dutch Ministry of Culture.*

³³ So also SAP and National Gallery of Singapore have a partnership

³⁴ Retrieved August 10, 2015 from: <https://www.ngv.vic.gov.au/telstra-and-the-ngv/>

³⁵ Retrieved August 10, 2015 from the City of Tampera:

<http://www.tampere.fi/english/tampereinfo/communications/tiedotteet/2015/T5h2devae.html>

park (Russia), Skansen (Sweden) and the Art Museum Han Meilin in Botanical Garden of Hangzhou (China).

Museums also work more together with creative clusters. You can find examples of cultural collaboration in Russia (and abroad). Cultural Centres in Moscow such as Zill, Artplay and Winzavod. But also in Belarus (M100, Minsk), The Netherlands (Westergasfabriek & FOAM, Amsterdam), United Kingdom (Shoreditch & Whitechapel Gallery, London), Mystetskyi Arsenal (Kyiv, Ukraine).³⁶

Some museums even set up their own creative festivals: Museum Nights (18th of May), ask a Curator Day (16th of September), Unseen Art Festival by FOAM Museum Amsterdam or the museums in Tampere (Finland) who together with the local Gaming industry to set up creative business development.³⁷ Carriageworks is one of Sydney's most interesting 'multi-arts' spaces (Performance Space, art fairs and food fairs) and the area around Redfern (Sydney) houses White Rabbit gallery, Carriageworks the Museums of Applied Arts and Sciences with an interesting mix of socio-economis: multicultural and huge numbers of artists living and working in the area.³⁸

In the near future, the young professionals in charge of these centres will become museum directors, and programme partnerships between museums and cultural centres will become prevalent. Moreover, collaboration between different gallery branches within an overarching museum organisation as well as efforts among museums globally will become commonplace. Working together to create breathing places for further strategic use makes museums and heritage more involved and up to date.

Working together on knowledge and education

Self-education is a new trend not only because of lack in finances, but also because of criticism of the control of the content and quality. Self-education allows for customisable and more readily available education, as it can be provided by professionals already within the company. In Singapore the National Heritage Board has its own Academy for its 43

³⁶ *Trendwatch 2015, American Alliance of Museums. Retrieved August 10, 2015 from Art Arsenal: <http://artarsenal.in.ua/eng/>.*

³⁷ Retrieved August 10, 2015 from the City of Tampera: http://www.investtampere.fi/site/assets/files/1671/center_of_creatives_businesses.pdf (1,000 events and festivals with €100m total turnover, from culture to sports, business to pleasure. Annual growth 3-7%). Retrieved August 10, 2015 from ICOM: <http://icom.museum/events/international-museum-day/>.

³⁸ Retrieved August 10, 2015 from Carriage Works: <http://carriageworks.com.au/>.

museums.³⁹ In Amsterdam, the Amsterdam Museum Academy has been set up by its 44 partner museums.⁴⁰ In the Rostov Kremlin Museum, the guides teach English to the other staff and local entrepreneurs. The Polytechnic Museum in Moscow has a collaboration with the Moscow Higher School of Economics and the Reinwardt Academy, Amsterdam University of Arts to teach students and their staff in museum studies. And at the Lenin Memorial (Ulyanovsk, Russia) the young staff teaches the others Chinese.

The Yaroslavl Museum of Fine Art (Russia), Amsterdam Museum, Liverpool Museum and the Brest City Museum (Belarus) serve as a few examples of city museums that extend their collections, message and knowledge beyond the physical contexts of the museum space. Contact with cultural heritage and history in different contexts is important for reaching all citizens and visitors of the city. In Europe sixteen city Museums cooperate in knowledge sharing on their field 'City History Museums & Research Network of Europe'.⁴¹ Worldwide they have a very active ICOM committee CAMOC.

Visitors carry their museum experiences with them into the other aspects of their lives. Museums serve as intellectual breathing space: they both provide information and context as well as allow for free and independent thought. Museums are not just a place for answers, but a place for inquiry. In this manner, Museums as educational institutions and thought-provokers are essential to the development of their city's citizens.

The Smart Citizen develops the future. Museums must and do play an active role in the education and development of Smart Citizens by preserving knowledge and experiences actively and sharing this information.

Working together is more sustainable for the future

In the world there are a lot of examples of museums working together in a variety of ways.⁴² Known cooperation can be found in Finland (Tempere museums), The Netherlands (Amsterdam Museums), Austria (Vienna – Museum Square), the UK (with - and within - the National Trust, along the Hadrian's Wall, the region of Watford, Edinburgh, Manchester,

³⁹ Retrieved September 15, 2015 from the National Heritage Board (NHB): <http://www.nhb.gov.sg/academy>

⁴⁰ Together with the partners: Van Gogh Museum, Hilton and the Amsterdam Police.

⁴¹ (Hamburg Museum, National Museums Liverpool, MGML City Museum of Ljubljana, Museo de Historia de Madrid, Museu da Cidade (Lisbon), Museum of Copenhagen, Amsterdam Museum, Helsinki City Museum, Bezirksmuseum Friedrichshain (D), Musées Gadagne (Lyon), Musée d'Histoire de la Ville de Luxembourg, Museum of the History of Riga, Wien Museum, Museu d'Història de Barcelona, Porcelain Museum (Riga) and Museo Torino).

⁴² A number of examples could have been given here, such as the many Government owned museum clusters centrally managed (Barcelona).

New Castle, London and Liverpool), Belgium (Brugge museums), Denmark (Copenhagen, Aarhus), The Balkan Museums Network, Sweden (Stockholm – 75 museums map), Turkey (Istanbul and the Princess Islands), Singapore (Round table/ NHB), Malaysia (Sarawak project) Moldova (Chisinau – Cultural Quarters), Belarus (Brest, Gomel, Grodno, Minsk and Vitebsk), in Russia (Moscow, Murmansk, Yulianovsk, Rostov, Pereslavl, Kazan and the Tartar museum association (2010 since), Yaroslavl, Chanti-Mansisk, Ekatherinburg, St. Petersburg, Mineral Waters/ Caucasus – ICOM Russia). The islands of Aruba and Curacao just started working together.⁴³

Also Museum clusters or Museum Brands have become more popular: Guggenheim Museums (branches), Tate (4 branches), Tolstoy Museums (17 branches), Hermitage (8 branches in 2018), Centre Pompidou (2 branches) and Louvre (2 branches). The National Gwacheon-guan museum of Modern and Contemporary Art (South Korea, MMCA) will open its third branch in Cheongju-si in 2016. Other clusters could be on persons like the many Lenin Museums. By profession you can find a list of over 200 clusters of museums working together via ICOM committees at icom.museum.⁴⁴

Working together among cultural institutes first started in Europe in Berlin in 1890. In Amsterdam collaboration has increased since the founding of the ACI (Amsterdam Cultural Institutes) in 1994. Three directors' meetings quarterly held gave the ACI input: OAM (Amsterdam museum directors), OAT (Amsterdam theater directors) and the AFO (Amsterdam festival directors). From 2012 Björn Stenvers was appointed to set up and develop the working together of the museums (SAM). From 2013 the foundation SAM (Working Together Amsterdam Museums) represents the collective business interests of the 44 museums of Amsterdam: development of new products and services, projects on efficiency (cost-reduction), effectivity and tries to increase revenue.⁴⁵

Working together among museums

The medium for knowledge and idea-sharing among stakeholders—inhabitants, governments, businesses, etc.—has not changed. Educational institutions such as universities, academies, museums and cultural centres remain important as meeting places due to their neutrality and reliable image. These institutions are known for their experience and expertise within a

⁴³ Retrieved August 10, 2015 from the Balkan Museum Network: <http://bmuseums.net/about-us> (*Western Balkans region (from Albania, Bosnia and Herzegovina, Kosovo, Macedonia, Montenegro and Serbia)*)

⁴⁴ [Icom.museum](http://icom.museum) (ICOM: Museums worldwide: over 20'000 museums, 35'000 experts)

⁴⁵ Retrieved August 10, 2015 from the SAM Foundation: <http://www.amsterdammusea.org>

certain field, which creates places of trust where cooperation, open and free thinking, and creative problem solving are possible and even encouraged. As trustworthy, safe environments, these institutions are in some countries free of charge to access (e.g. museums, UK and China).⁴⁶ It optimizes the potential of access for those willing to visit. Today, these institutions must learn to adapt to the needs and habits of their present and future users. The profession of marketing and business develops rapidly to maximize reaching the museums message in- and outdoors.

The seven or nine P's or the Principles of marketing are being studied and implemented very much so by museum colleagues all over the world. Not to go too deep in this article but just touch some of them. Educational programs for the museum staff is set up everywhere via own created Academies (Amsterdam, Rostov, Singapore). In Amsterdam the Front Office staff is trained by trainers from Hilton. But also on language skills, sales trainings, and retail courses. Also the fun of working together comes in when for all staff are events organized and museums congratulate each other when ones museum reopens or has achieved a big goal. To shortly touch promotion because this is done far the most together in cases. Marketing deals are being done together by museum clusters (Amsterdam Museums work together with KLM, Disney and City Marketing on this, Museums in Belarus have a cooperation with the hotels, airport and Belavia). Over the last decades the product got a wider definition: Architecture of the building became a marketing instrument as also the director itself in branding together with the institute. As the museum professional constantly adopts over the last decades to new developments and innovations the museums included cafes, restaurants, shops, swimming pools, hotels and on a smaller scale: *walkavators*, new media, commercial displaying, educational methods, open depots and interaction of the audience. Looking at pricing it difference per culture and country strategy or policy. In China and the UK for example it is free of charge. In some museums they have 'give what you think your visit was worth' flexible pricing. Crowded control and time-lock pricing was introduced and still based on the Big-Mac quote is the affordable price per country. Interesting to mention is the search for new audiences. The museums learn from film industry (and work together on this from Da Vinci Codes until Monuments Man), entertainment park and Shopping Malls. The last one is based on the facts that when museum used to have their opening times during the week between nine or ten and five (when most people work) they

⁴⁶ Retrieved August 10, 2015 from Trip Advisor: <http://www.tripadvisor.nl>

now try to adopt their opening strategy.⁴⁷ Examples can be seen at Tate (UK), Anne Frank House and Van Gogh Museum (Netherlands). Also the shift to using online media as a 24/7 portal and a platform to visit with online events and exhibitions is worth mentioning.

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РАНХиГС

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⁴⁷ Shopping malls examples in this case were: столица (Minsk), ГУМ (Moscow), Suncity (Chisenau), Bijenkorf (Amsterdam), Harrods (London), Harlequin (Watford) and Suntec city & Plaza Si (Singapore)