



MUSEUMS AND THEIR ROLE IN RESILIENT CREATIVE ECONOMY – THE CANADIAN EXPERIENCE

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Abstract

This research focuses on exploring the role of museums in creating a resilient, creative economy. The idea is to see how museums play a value-added role as part of clusters for creative triggering practices, taking Canada museums as the context of the study. The primary purpose of having a clear review and understanding of the resilient and creative museums profile, in order to ultimately transfer the experience to developing countries, including the type of audience engagement strategies. This qualitative research focuses on the analysis of Canada's best 25 museums which was carried out using consequent physical field observations, collected in one month, during August-September, 2018. All the observations were recorded and then organised, as per 15 creative and resilient economy criteria exploited from the literature reviewed. The paper concludes with implications for future research based on the discussions and the limitations of this study.

Keywords: Museums, Creative Economy, Resilience Economy, Community Engagement, Canadian Museums, Canada, Developing Countries

INTRODUCTION

Museums have always been at the centre of any culture identity and part of the core of their heritage. However, in last three decades and specifically with the uprising of knowledge and creative economy, many museums in the developed countries have managed to redefine their capacity of influence in relevance to the speed and demands of complexities of societies and its expectation. Hein (2000) in fact, mentioned that in the last 30 years, are becoming more

democratic in their structure and more responsive at all levels to the interests of a broad-based public. In order to be more dynamic and participate in leading transformation, museums in developed countries became part of the countries and communities change strategy. Hence, such museums have gone through more re-structuring to enhance their communication with the public and become more appealing for socio-economic changes (Costa et al. 2015).

In order to appreciate and understand the museum's role in creating a resilient, creative economy, the definition of creative economy services is reviewed. Then resilient, creative economy characters and role in the community are explored, using Buheji (2018). This is followed by the role of museums, as part of the creative economy, and the community is continuing education. A review of the role of museums in developing countries is presented to illustrate the type of gap. The paper reviews finally the new demands and expectations from museums and how they could play a role in both socio-economic development and cultural transformation.

LITERATURE REVIEW

Definitions of Creative Economy Services

There are different definitions of the creative industries, but the most common one is the definition by UNESCO (2005) which includes all organisations which participate in creating the individual creativity, skill and talent and which have a potential for wealth and job creation and exploitation of intellectual property (UNCTAD 2004).

The sources of creative industry today are the collections of: architecture, music, film and video, television and radio, software and computer games, arts/crafts, design/fashion design, performing and visual arts, cultural heritage, literature, publishing, libraries, photography, and marketing (Jeannotte et al. (2016) and Hesmondhalgh (2002)). All these creative constructs can be represented and can be available in Museums. From the perspective of creative industries as defined by UNESCO, museums belong to the visual arts sector and play a particularly important role in making all these sources of creative economy accessible to the public (Costa et al. 2015)

Since one of the main characteristics of creative industries is the intensive use of information and communication technologies, museums are competing all over the world to use the latest technologies (Zhang 2012). Today, the museums are increasingly using information and communication technologies; thus by extension, they are a part of the creative industries. Many leading countries museums are experimenting with technology that targets to enhance access to their collections, to enrich the visitor experience, and to develop their educational role (Min-Hsiu (2018) and UNCTAD (2010)).

Role of Creativity Economy

United Nations (2015) presumes that creative economy help to enhance the performing arts and visual arts, thus it would influence directly or indirectly the country: music, theatre, circus, dance, painting, sculpture, photography, media arts. Even the UN believes that creative economy can help to develop the heritage sector, such as craft fairs, heritage days, literary festivals, cultural sites, museums, exhibitions, libraries; media, include publishing, printed media, and audio-visual media (e.g., film, video, and new media). Studies now show that creative services, influence even the cultural tourism experience (Costa et al. (2015) and Towse (2003).

Within these parameters, one could say that creative economy, could enhance the resilience-based initiatives towards a member of the community including newcomers' communities, students and immigrants; besides people from ethnocultural groups and visible minorities (UNCTAD 2010).

TeleResearch (2003) seen that the Canadian museums recognises the importance of socio-cultural dimensions through first taking care of the English and French-speaking communities and then also the other minority groups based on the region. i.e. in certain areas as Vancouver, you could see also the Chinese language in many areas of the museum illustrations and exhibits. Besides this, there are different communities' involvement practices that help to initiate creative economy while also addressing the message of diversity and enhancing social inclusion (Costa et al. 2015).

Characteristics of Creative Museums

Creative industries are gaining importance nowadays, and museums as a part of the visual arts sector of the creative industries are gaining popularity thanks to the promotion efforts (Jeannotte et al. 2016).

Creative museums have many characteristics that are relevant to their role and function towards their different audience generation. For example, museums that are driven by creative economy work on providing different levels of information based on the visitors' capability. These museums are expected to interact with the target audience by making them feel welcome and involved. The other characteristics of creative museums are that they target to work on social-inclusive function. The exhibitions in these museums help to inspire thinking and learning by doing (Costa et al. 2015).

Buljubašić et al. (2016) shown the importance of promotional activities and its positive impact on the type of museum attendanc. The museums have a high degree of freedom in their work while designing creative content and this help to differentiate their products — network of European Museums Organisations (2015).

According to Goldstein (2010), the multiple imports of creative industries are: a) Cultural and social strength of the society; b) Ability to propel creative capital and creative workers; c) Economic multiplier effect, the so-called “ripple effect”; d) Clusters. The cultural and social strength of the society refers to social inclusion and cultural diversification that affect the empowerment of people and the evaluation of individual creativity and diversity (Towse 2003). This means that creative museums should attract as many people as possible and involve them in those creative sectors that interest them the most (Hesmondhalgh 2002).

Creative museums help to increase the fundamental dimensions of human activity and essential to economic prosperity. This increase the capacity of learning through different means of education, recreation and entertainment opportunities. Museums have an economic multiplier effect which promotes economic growth, by supporting the regeneration of knowledge which forms and nurtures the collective memory and creates a sense of direction. They act as a space for reflection on the present and a source of inspiration for more new creativity (Liao 2018).

Thus, there is a growing role for museums in the economy in the last years (UNCTAD 2010). Museums have proven and continue to contribute to the intangible and tangible benefits in 'cultural' and 'creative' activities for the targeted communities. For example, museums depend on experience services and thus focus a lot on experience design. Therefore, there are many labs today that focus on how to make the museum influence the feelings rather than just to trigger observation. Through experience services and design, museums could build new communication models with their current and new generation of audience (Hesmondhalgh 2002).

Role of Museum as part of Continuing Education

Museums need to balance today between researchers, and purely quiet and focused audience and those believe that museums should be very interactive and should have live demonstrations. There are today growing desire among the museum researchers to create something that can be felt, rather than purchased or passively observed.

Costa et al. (2015) stated how museums are changing their way of continuing education to more a lifelong learning hub that works to engage and involve their visitors for a greater variety of experiences within museums, be it intellectual, emotional, social, recreational or educational.

Museum leaders are expected to create a learning experience that fosters strong and sustainable ties with the education sector. Costa et al. (2015) believe that experiential learning can emphasise continual education of museums and thus make visitors reflect through four

types of experiences: (i) learning (intellectual experience); (ii) emotional (emotional experience), (iii) social (social experience) and (iv) fun (recreational experience).

The value chain analysis examines how creative ideas are combined with other inputs to generate a creative good or service, and how such a good or service “passes through further value-adding stages until it enters marketing and distributing channels and eventually reaches the final consumer” (UNCTAD 2010).

Part of the value chain creation linked to the creative economy and museums are craft cooperatives and various community-based arts organisations. Volunteering in the culture and recreation sectors is part of the value chain (Adorno and Horkheimer 2006).

Museums in Developing Countries

There is very rare and old literature on the functionality of museums in developing countries. Most of the developing countries do not see why museums should be considered as part of creative industries, arguing that museums are not a "real" business sector, as they are not oriented to increase their turnover and profit (UNCTAD 2004).

There is a significant gap in the way developing countries museums are designed or managed in a way that limits their level of contribution to the economic development of the creative industries. As per United Nations (2015), unless museums are considered as a network of objects collections, as well as a source of underlying ideas and ideologies that shape, configure and interpret the community, these museums role would always be lagging.

A recent UNESCO report shows that 90% of the cultural and creative economy comes from developed countries and which has contributed US\$200 billion to the world economy in 2013. This was achieved through sales of e-books, music, video, and games, along with another US\$22 billion in advertising revenues from online media and free streaming websites. There is a clear gap in this area in developing countries.

Recent Demands and Expectations from Museums

With recognised economic growth around the world today, museums are becoming a crucial cultural asset in this socio-economic development (Van der Pol (2007) and Rentschler (2004)). The Canadian Museums are no exception, as they try to be profit centres than a cost centre through generating income with multiple channels. Besides the economic pressure, museums are increasingly expected to engage with society and ensure equal access in the community (Rentschler, 2004).

Some museums are becoming social for-profit NGOs. This means these type of museums is becoming change agents and part of society development and not history archiving as we experienced museums purposes before. Thus, museums are taking more focused initiatives and setting programs that would help in the development of knowledge, creative and innovative economy, besides trying to become a source of inspiration economy. This means museums could take the role of acquiring, conserving, researching, communicating and exhibiting sources of inspiration that would have a holistic approach in addressing humanitarian, environmental, technological, ethical issues while achieving indirect education and entertainment — the network of European Museums Organisations (2015).

The recent developments of the creative economy demand that museums become a place for viewing where we are going as a society, or a community, or a country. Museums can still play the role of a place where we can drill into the pasts and project the future. This would help the new generations and the concerned stakeholders to create different consciousness's of history and establish clear personal identity. Therefore, the design of museums is expected to be more modular, where spaces and platforms would fit the demand of the different activities and many types of communities' engagement functions.

Despite that, there are over 2,600 museums, public galleries and heritage institutions in one only country like Canada with over 32,000 full-time staff, the demand for more museums, staff and volunteers are increasing as we enter more into the creative economy (UNCTAD 2010).

Mapping Museums Cultural Transformation

OECD (2015) mentioned about the enormous efforts of cultural transformation lead by the museums in the last 30 years. The museum culture started with museums being patronage for many things, called Museums 1.0,(Hein, 2000).Then over time museums started spiritual cultivation, which given them museum 2.0 version. Here, museums started to be worried about copyright, entertainment, market organisation, EU (2014). The focus started at this version to be on open communities of practice where culture as collective sense-making. Mapping cultural and creative sectors (Adorno and Horkheimer 2006).

The second wave of museums cultural transformation (2.0) focused on making museums place for publishing, cinema, music and videogames. In certain countries, museums were used to show the changes of design, or fashion or cultural taste throughout history in specific areas. Thus museums became a place of reference to the components of the industrial development and integration through experiential learning, thus establishing 'experience economy' (Costa et al. 2015).

Today, we are witnessing the third wave of museums cultural transformation called version (3.0). The 3.0 wave focuses on collaborative ecologies, blogs and ground publishing, internet content communities and social networks. In certain museums, this version includes the personal broadcasting and the virtual social world; such as games (Hein 2000). Hence, wave 3.0 is considered to user-content-driven, but very effective for involving both traditional cultural and creative players. Thus, it is becoming a place of live data integration with past, contemporary and future history (Maguire (2016) and TeleResearch (2003)).

The third wave focus to make museums a major economic value-added centre that emphasis on specific human achievement and then build civic involvement for more entrepreneurial change. Museums thus are becoming a hub for economic sustainability and advanced lifelong learning centres.

Hence, in summary, museums are transforming from being an archiving and historic centre to more of an entertainment audience responsive mainstream centres. Thus, one could say that museums are expected to be more profit centres that generate income through being a role player in the tourism industry. The transition from 2.0 to 3.0 is driven by innovation streams, such as digital content production and connectivity, where the audience are becoming producers of the content that are becoming shareable. The production of the content of value help to integrate with the welfare sustainability, social cohesion, social entrepreneurship and the creation of a resilient local identity (Buheji 2018). Therefore, 3.0 museums are supposed to transform the idea from the receptive audience to gradually create a value of social cohesion.

METHODOLOGY

A selection of the 25 Canadian museums were set for field visit and evaluation of their role in creative economy. The selection of the museums was based on their reputation in relevance to: culture, history, technology and anthropology. But most of all these museums were selected also based on the internet reviews for having more audience interaction and wide range of customers from all ages and backgrounds. The literature reviews also helped to refine the selection (Maguire (2016), Jeannotte et al. (2016), Zhang (2012) and TeleResearch (2003)).

The researcher collected field observations from (25) museums in five of the main cities of Canada: Ottawa, Toronto, Montreal, Vancouver and Banff in order to measure the following objectives in this study:

- 1) to develop an understanding of the critical approaches used by Canadian museums in developing the resilient, creative economy.

2) to explore how the practices of Canadian Museums approach can contribute to socio-economic development.

The objectives would be achieved through exploring the type of museums holistic multi-disciplinary contributions. Each of the visited museum approaches observed is identified in relevant to the creative economy.

Synthesis of the observations collected from all the 25 Canadian museums visited is listed. The observations for engagement and development of the museums' audience were given a special section due to its importance. Then, the characteristics of the resilient, creative economy museums are specified based on both the synthesis of the literature and the collected observations, in reference OECD (2015). Then, a discussion is conducted focusing on the museum's role towards a more resilient economy and how this would influence Canada's museums future, Maguire (2016). The approaches of the 25 Canadian museums are analysed in relevance to their capacity to engage the public their activities, specifically during the visits. The last of point for the discussion focus on the socio-economic role observed in the visited Canadian museums.

Fifteen points, called criteria, were synthesised from the literature reviewed and used to organise the observations collected from the museums field visits. The observation points in each museum were plotted against those criteria that define in reality the resilient creative economy practices.

CASE STUDY

General Observations for All Canadian Museums Visited

The Canadian museums in all the main cities visited; i.e. Ottawa, Toronto, Montreal, Vancouver and Banff, all focused on the adventure and the advantages of exploring Canada. The museum makes the visitor aware and highly cautious about the climate change. Strangely, despite Canada being a vast country, all its museums emphasise the importance of exposure to the world cultures through simulation of travel experience (to all ages). This exposure extends to make the visitor feel like a global citizen and to be concerned even about issues as fair trade.

Besides more exhibits are given to how human life and bodywork. Thus, the museums would raise your curiosity about how should function part of the Canadian museums' uniqueness. Human psychology and the latest development of neuroscience is another differentiating milestone.

All the museums visited had sections, or programs, or schemes of activities to building stories through imagination tools. Most of the museums found to cover the development of the

human journey and deliver activities that are based on family integration, i.e. improving children – parent communication.

The 25 Canadian museums found to follow Costa et al. (2015) framework for experiential learning, but with different levels. Costa and his team defined four type of experiences expected from museums visits: (i) learning (intellectual experience); (ii) emotional (emotional experience), (iii) social (social experience) and (iv) fun (recreational experience). Such experiences are expected to help appreciate the sovereignty and the prosperity of the community.

All the museums visited, with no exception, focused on raising curiosity and the spirit of adventures. The visitor for the museum would have an excellent accumulating 'learning by doing' knowledge of how things function. The direct and indirect marketing campaigns through social media and unique dedicated apps were clear in more than 50% of the museums studied. The museums also managed to engage global companies like Apple, Microsoft, Siemens, Toyota, Sony Animation to participate and sponsor part of the exhibits.

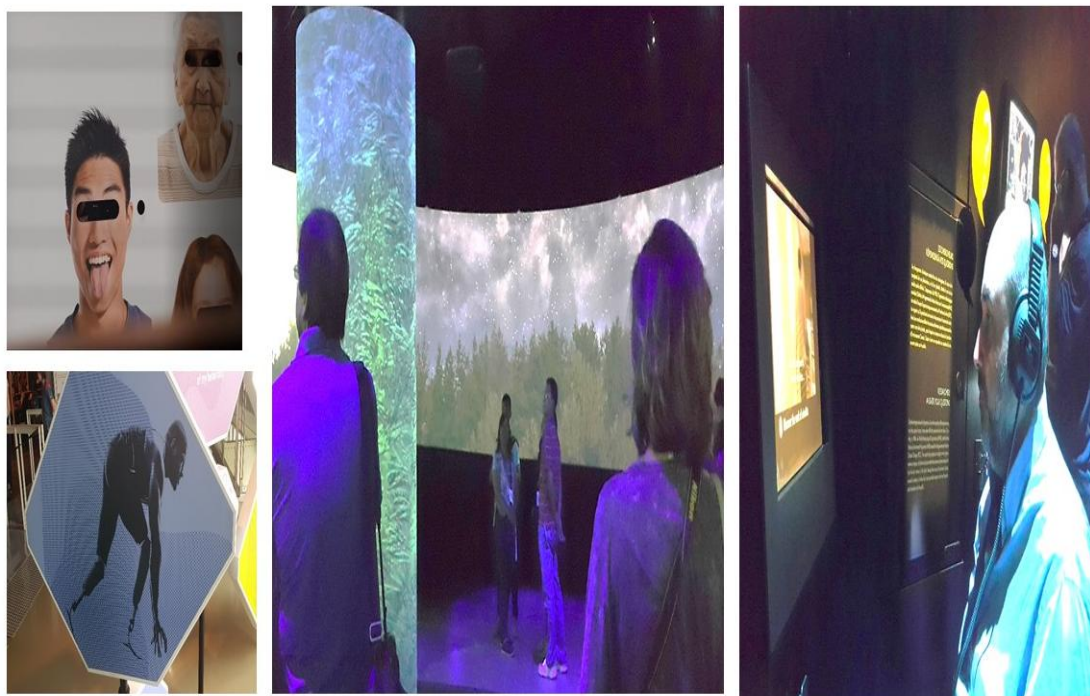
There are clear intentional designed resilience-creativity driven practices, in all the museums visited. For example, any museum would ask its visitors to participate in creating a story, or sharing the knowledge, as part of their contribution to the museum or the community. Also, in each museum, you would find something about understanding the needs of the different Canadian indigenous and minorities, or an appreciation of the different civilisations. Such practices help in cultural adaptation, especially for the migrants. One could say that almost all the museums had schemes that enhance the engagement of the community. Some schemes are even going to the extent of calling on a level of engagement called 'Taking it to the People'. Additional programs tried to build collaborative efforts and 'sharing economy' practices between the business model of the galleries, libraries, archives and the museums initiatives. Figure (1) till Figure (5) shows the different types of museums efforts to enhance the visitors' engagement.

Figure (1) Illustrate the Type of Visitors Challenging Engagement Stations found in different Canadian Museums.



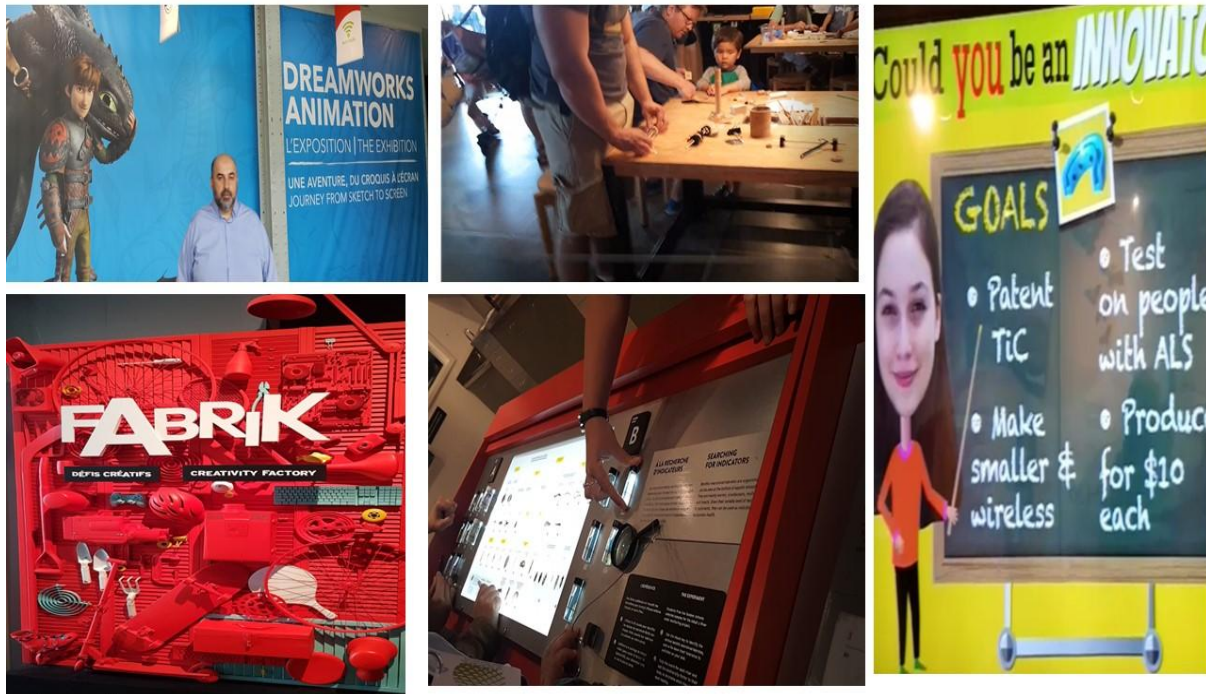
Visitors Engagement

Figure (2) Illustrate the Type of Resilience-Creativity driven Exhibits in the Museums relevant to Diversity, Environment and Appreciation of the Native Nation Endogenous Culture



Resilience

Figure (3) Illustrate the Type of Innovation Stimulation Activities in the Different Museums Visited



Innovation

Figure (4) Illustrates the Type of Curiosity Stations that focus on lifelong learning (here on the visitors Body, their Health and Wellbeing).



Health & Wellbeing

Engagement and Development of Museums' Audience

The first observations collected from the 25 museums visited focused on collecting the museums' visitors' demographics and experience by different means. i.e. through direct exit surveys or games or interactive technology. In general, all the 25 Canadian museums in this paper, the key target group were youth, children, seniors and then tourist. Many of them also where students and teachers. However, also we noticed that 10 of the 25 museums have labs or workshops for specific groups going on.

The researcher museum visits had more purposes than what most of the economic literature focus on, as it over passed the common issues of quality of services provided, or range of services delivered. The goal of the researcher was to focus on the role of museums in a creative economy in a leading country, taking Canada as the context of the study. The goal was to understand how museums in this country are managing to attract visitors, where everything is becoming available in social media and people, are getting used to the virtual experience.

The researcher found that the Canadian museums highly engage its visitors in designing their desired activities and to get them involved in the live events, competitions and shows inside and outside the museum. All the museums are using, with different extent, advanced techniques that encourage visitors to evaluate current exhibitions/ expositions. Part of the feedback comes from a guaranteed targeted audience that is the teachers and pupils whom they would give feedback on the offered pedagogical programs.

Many of the Canadian museums have visiting exhibitions, besides the permanent ones. The open museums day, or the open museum night, were also part of the services seen in 6 of the 25 museums visited. Most of the museums also had a cinema where shows for different types of films and 3D films were specially made for different target groups, but with extra prices to the museum admissions; showing the role of museums in the society as profit centres. Strangely enough, 7 of the museums had public hall activities like conferences, wedding and private companies' meetings. Two of the halls were occupied based on rental basis.

Almost all the museums visited had indirect practices that affect the cultural participation such as: innovation, health and wellbeing, sustainability, social cohesion, new entrepreneurship, soft power, local identity and lifelong learning, as shown in sampled Figures of (1) till (5).

Characteristics of the Resilient Creative Economy Museums

Perspectives of the creative economy literature show that museums currently have a differentiated effect on both their community and their targeted socio-economy. In order to explore more how these leading Canadian museums generate both resilient and creative socio-

economic returns, specific fifteen criteria were set, based on the type of the observations collected throughout the one month dedicated trip to Canada. All the fifteen criteria had one common thread that binds them together, that is being based on 'community engagement'.

The selected Canadian museum's criteria in Table (1) works to building community vitality and cohesion. At the same time, creative economy activities work to bring different generations together through different activities. The Canadian museums found to play a social role in linking the different Canadian communities together and in enhancing its communications indirectly while fostering local accesses to international cultural markets (EU 2014).

The second column in Table (1) represent the experienced leading Canadian Museums, during the specific month of August 2018 and at the specific time. Hence, the researcher disclaimer here is that there might other leading Canadian Museums in the defined criterion in different times of the year, or if the period of the visits were longer. Also, it is crucial to emphasise that all the 25 Canadian Museums had each of the fifteen criteria, but to different extent and strength.

Table 1 Constructs of Museums Role in Resilient Creative Economy

Criterion	Leading Canadian Museum
1. Focus on the cultural and social strength of the society	<ul style="list-style-type: none"> • Aga Khan Museum • Ontario Science Centre
2. Ability to propel creative capital and creative workers	<ul style="list-style-type: none"> • Royal Ontario Museum • Canada Science and Technology Museum • Canadian War Museum
3. Enhance the social inclusion	<ul style="list-style-type: none"> • Canadian Museum of History • Museum of Vancouver
4. Improve the capacity for cultural diversification	<ul style="list-style-type: none"> • Canadian Museum of Nature • Buffalo Nations Museum • Science World at TELUS World of Science • Beauty Biodiversity Museum
5. Attract and involve many people interest	<ul style="list-style-type: none"> • Canadian Museum of History & War • Whyte Museum of the Canadian Rockies
6. Economic multiplier effect, the so-called "ripple effect."	<ul style="list-style-type: none"> • McGill Museum • National Gallery of Canada
7. Support the unique clusters in the community.	<ul style="list-style-type: none"> • Museum of Anthropology at British Columbia University
8. Increase the capacity of learning	<ul style="list-style-type: none"> • Royal Ontario Museum

Criterion	Leading Canadian Museum
through education, recreation and entertainment opportunities.	<ul style="list-style-type: none"> • Hamilton Children Museum
9. Work to the empowerment of people through exploiting individuals' creativity and diversity.	<ul style="list-style-type: none"> • Canadian Museum of Nature • Canada Agriculture and Food Museum
10. Increase the fundamental dimensions of human activity in relevance to economic prosperity.	<ul style="list-style-type: none"> • Bata Shoe Museum • Nepean Museum
11. Supporting regeneration of knowledge	<ul style="list-style-type: none"> • Toronto Police Museum • Canadian Museum of Nature
12. Form and nurture the collective memory and create a sense of direction	<ul style="list-style-type: none"> • Museum of Ontario Archaeology • Canadian Museum of Nature
13. Experience services	<ul style="list-style-type: none"> • Banff Park Museum National Historic Site
14. Focusing on experience design	<ul style="list-style-type: none"> • Canadian Museum of History
15. Balancing between researchers (purely quiet and focused audience) and interactive (live demonstrations-driven) audience.	<ul style="list-style-type: none"> • Canada Science and Technology Museum • Canadian Museum of Nature

DISCUSSION

Role of Museums towards more Resilient-Creative Economy

Table (1) in of the creative economy criterion ensures that all the 25 museums have all the fifteen points adopted but with different extent. In relevance to today's global socio-political, hi-tech and socio-economic unstable climate that is fought with uncertainty, the Canadian museums visited seem to be an essential gathering place to present and understand the different perspectives of many things around us.

The differentiation of Canadian museums is a mix of being a government-owned and a profit centre. The other differentiation that all these museums have one common message that is to build more tolerance in a diversified cultures country, without under-mining the local and regional stories. Even though the museums do not claim to have a marketing campaign, but the sense of the researcher from all the observation mentioned, show that all the 25 museums have marketing practices and with clear dedicated e-communication teams.

The museums found to use live events, competitions and shows to ensure that all the fifteen criterions are reached to its visitors' experience, even with different extent. The synthesis

of the collected observations, with such practices, the Canadian museums are having a pivotal role in building the community elasticity to make it always more resilient. The resilient-creative practices of the Canadian museums help the unique capacity to re-shape its self, while maintaining its development-driven and optimisation of the unforeseen opportunities of this unique fibre that is continuously forming and reforming over the years (Buheji 2018).

The Future of Canada's Museums

Museums of Anthropology at universities as in case of McGill and British Columbia Universities shows that many of the Canadian museums are part of serious and active network which help them to share their vision and plan effectively for the short and long term future.

To sustain their effectiveness on creating a resilient-creative community, Canadian museums found to be striving to continue to most attractive places for events that are relevant to their communities. As shown from the case study, the museums studied manage to engage with their audiences and be a driving force in strengthening the cultural life of their city, province and country. They keep playing an instrumental role in promoting continuous learning through art, creativity and innovation, and be a non-hierarchical space where people from all backgrounds come together to be inspired and challenged by their experiences with art.

Canadian museums seem to be unique in delivering diverse exhibitions and public programs that showcase outstanding local, national and international achievements or talents which reflects the full range of perspectives that these institutes carry. The studied museums seem to be focusing on engaging and even challenging their audiences of all ages in meaningful ways.

It is evident that the museums visited knows their role as being a vital and dynamic part of the public realm and as places for 'intellectual exploration' and 'community bonds building'. The museums observed found to appreciate and want to maintain their being centres of community activities'; offering people spaces not only for contemplation, but also for creativity, education, knowledge-sharing and active participation—before, during and after the visit.

Knowing the importance of technology, almost 12 of the 25 museums visited found to play an increasingly significant role in designing the overall museum experience with the foresight of the future. Such practices expand the way audiences learn and reflect, using digital tools and platforms. This learning cycle creates an interactive journey and environment where visitors engage in open dialogues with the museum staff, or between the visitors themselves, to learn in collaborative ways. At the same time, there many other activities that help to immersive the visitors experience with the museums targets and this found to be a unique experiential learning experience that studied museums are managing to deliver for every visitor.

Availability of information combined with the force of social media, helped to raise the desire of the visitors for participation and learning cycles. There are also efforts to listen, to value community wisdom and perspectives and to create interactive experiences. This builds a more reciprocal relationship between the museum and its audience. It is a shift in the museums' way of services from working "for" audiences to working "with" audiences. This type of psychological contract raises the understanding along with the interests and passions of the visitors and shape the future path for successful, sustainable museums outcome.

From the observations, the future Canadian museums would continue to work on creating a meaningful life, while it is becoming larger and more complex organisations. Such entities are working to reduce their dependency on funding from government and turning to fund from mostly licensing and fees-for-service; supported by a dynamic, profit-driven marketing team. Nevertheless, the autonomy and non-profit mission of the museum is expected to be continually protected. More museums are expected to turn to be aesthetically adventurous.

The future Canadian museums would continue to integrate both multicultural and intercultural models which starts by focusing on the visitors' life-related issues and experiential learning. Then, comes other updated issues as the changing taste of decoration and aesthetic sentiment, supported by both philosophical or cultural style.

Thus one could say that such museums are going to be the future community schools that build the ordinary senses, where the communities are connected with emotional bonding.

The observations of the museums in Canada shows they are working for a future that is based on establishing creative partnerships with experts from different fields; be it schools, organisations, associations, institutes, NGOs and universities. This a transformation from an economy that uses competition to an economy that uses co-evolution. The probability for such museums to affect the social cohesion and individual well-being are much higher. Hence, these museums are expected to continuously reimagine the sciences and build on fictions that could frame our lives. Such museums are thus expected to continuously surprise our mindset and enhance our connections with different disciplines.

The learning from the Canadian museums is that museums in the developing countries need to vision that they must be centres for discovery, learning, contemplation and discourse. They should support multiple communities, be flexible, responsive and reflective. The developing countries museums need to set practices that would help to challenge, spark insights and lead to creative insights. They should incite more questions rather than answer questions.

Museums must seek ways to be seen as necessary future resources by promoting and serving the various aspects of their communities, from the different specialities perspective, in

order to foster substantial change. The museums visited found to be a collection of objects and ideas that build reflecting cultures and stories that look back and ahead. It is a place where engagement where the value proposition would reflect multiple voices and define many contemporary cultural thoughts. Being a central hub of creativity, knowledge, and history; future museums bring communities together to contemplate, question, and think outside the box.

Approaches of Canadian Museums in Engaging and Involving the Public

While museums play a role in understanding traumatic experiences, they also provide a platform for understanding a variety of topics. They transport us to different places, help us experience different cultures and times, and create a mutual understanding of the human experience. Museums are centres for life-long learning and a valuable resource for the preservation and critical interpretation of heritage; in Canada, they provide a better understanding of Canadian life, promote Canadian identity abroad, and help to place us within an international context.

All the museums visited found to have specific characteristics or activities that strive to bring people together through diverse programming. While museums primarily launch exhibitions to engage the public, most museums also provide a rich and diverse public programming schedule for further education and engagement. From children and adult education programs, art baby tours, film screenings, artist talks, tours, and even late-night parties, museums have mastered the ability to interact with diverse groups, both culturally and demographically.

The Socio-economic Role of Canadian Museums

The case shows that we need to focus on the socio-economic aspects of museums. The Canadian museum set a good example, especially for developing countries museums, to not to focus on the social implications only, but rather to go towards the economic function of museums. This would ensure specific outcome-based budgeting and where the museums would focus on the critical socio-economic drivers.

Despite the huge number of volunteers in Canada, the learning from the Canadian museums that they are extending their safety net further towards also collaborating with universities and research centre. This is another learning point for museums in developing countries.

Aside from museums being cultural institutions they are clearly, as per the Canadian experience, becoming the most significant stimulator of community resilience, local hospitality and tourism. Hence, the key performance indicator for the best performing museums is not

about any more how much they manage to attract from visitors every year, but rather what is the outcome of the museums activities on the socio-economy or the resilience-creative economy combined.

The one-month Canadian museums study shows that such institutions have the power to participate effectively in transforming the lives and the way we live, not only through exhibitions, but also by continually engaging the public with creative outreach and educational programs.

CONCLUSION

This paper aims to explore how museums can be an essential base for creative industries. This research focuses on understanding the Canadian museums' influence and its role in creating a resilient, creative economy. This research establishes fifteen criteria that would help any museum towards the being part of a resilient, creative economy.

The study gives a 'snapshot' of what is happening in terms of creative application of museum collections and other resources for producing services and products, and points to the rich opportunities that such museums might bring to both developed and developing countries today and the coming future.

The resilience and creativity practices in museums, as experienced from the one study of the Canadian museums, found to serve as a driving force that builds the communities bonds and in reaching out to new generations while working to influence the future. As museums participation in the economy is becoming visible, the realisation of their socio-economic role needs further studies. Museums also can be a good place for future foresight economy and not any more a source of history understanding. Therefore, it is expected more and more from museums to keep up with the foresight of the future and not only with contemporary times, in order to stay influential.

One of the important keywords in the development of creative industries is "synergy", the Canadian museums' observations and analysis prove that such organisations are effectively working in this context.

Finally, the literature review shows that museums are relatively an understudied subject compared to the role expected from them today and the future. More work is recommended in this in both developing and developed countries. The main limitation of this paper, on the hand, is that it addresses the personal experience of the researcher and synthesised fifteen criteria, without going into depth of each one of them. Therefore, more research is recommended to test these criteria in depth and see the possibility of generalising these resilient creativity economy practices on other developed countries. More comparative studies papers are also

recommended in relevant to the level of application of these fifteen criteria in museums of developing countries. The author also recommends more focus on the transformation plans that would close the gap between museums in developed countries as Canada and other developing countries. This is a must if we are really to see a global economy.

The main limitation of this study is that it was carried by the researcher in sequence of observations done in specific month and with determination to cover all the 25 museums in that specific month. This paper has shown that museums are playing more than the role of culturalization of the economy. The study shows that museums are becoming a place for increasingly active participants who are becoming part of their fabric. The creative contribution and integration of the museum community are increasing their involvement with the creative economy value chain. Actually, museums are working as inspiration source of where many values and opportunities could be explored, exploited or optimised.

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